2.2 *Modernismo* and its Masters: Darío and Quiroga

"Si", dijo el maravilloso Salomón negro. "Soy tu igual, sólo que soy todo lo opuesto a ti".

Rubén Darío

Contrary to the trend in European literature, the double has hardly been a high-profile literary device in the field of Latin American literature, particularly in the short story. Nevertheless, it does have a history originating from writers as diverse as the continent itself. Certainly references can be found as far back as Sor Juana Inés de la Cruz (1651-1695), whose best known lyric poem, "Primer sueño" (1692), recounts the astral journey of the soul through the different spheres while the body sleeps. During the most productive period of the nineteenth century, that is, in terms of European output in the genre, several works of note were produced: Amado Nervo's well known occult novel *El donador de almas*, and "Él del espejo", discussed in 3.1. Rafael Arévalo Martínez, who combined bestial and human characteristics in "El hombre que parecía un caballo", Leopoldo Lugones, who employed doubling in various short stories including "El hombre muerto", and, of course, two of the most prolific story tellers, Rubén Darío, whose story "El Salomón negro" features the classic double, and Horacio Quiroga, whose doubling techniques infiltrated narrative perspective. The double appears in the twentieth century through the labours of Felisberto Hernández, Pablo Palacio, Vicente Huidobro, Alejo Carpentier, Juan Carlos Onetti, José Donoso, Victoria Ocampo, Carlos Fuentes, and Enrique Anderson Imbert, among many others.[1] Heading the list of those recent exponents were of course, Jorge Luis Borges and Julio Cortázar who will be examined in the following chapter.

Of these writers, Rubén Darío and Horacio Quiroga stand out as two of the greatest exponents of modernism in Latin America. Their combined inception of, and contribution to, Latin American *modernismo* brought many new technical and thematic aspects to its proponents. The use of the image and adjective were aspects of literary technique that Darío, particularly, brought to the forefront and the movement itself was inaugurated by the publication of Darío's collection of poems, *Azul*

[1] Felisberto Hernández (1902-1964), "Las dos historias"; Pablo Palacio (1906-1947), "La doble y única mujer"; Vicente Huidobro (1893-1948)), "Tragedia"; Alejo Carpentier (1904-1980), "El camino de Santiago" (1967); Juan Carlos Onetti (1909-1994), *La vida breve* and "Un sueño realizado" (1950, 1951); Victoria Ocampo (1890-1979), "El impostor"; Julio Garmendia (1898-1977), "El difunto yo"; José Donoso (1924-96), "Gaspard de la Nuit"; Carlos Fuentes (1928 -), *Aura*; Enrique Anderson Imbert (1910-2000) *Fuga*.

(1888).[2] In fact, Enrique Anderson Imbert points out that "the lofty position he [Darío] holds in literary history is due to his poetry, not to his fiction".[3] Darío believed the artist was a "spiritual aristocrat, ennobled by the painful search for the ideal through the creation of poetry itself and the sacralization of sexual love".[4] However, aside from themes such as the pursuit of beauty and the ideal, artistic elitism, decadentism and the glorification of the writer, for which modernism became known, there also existed another darker side, which Darío and Quiroga intuitively found. Both clearly influenced by Edgar Allan Poe, together they brought the shadowy themes of horror, madness, vampirism, and the living dead to the literature of the time in the form of the short story. Darío's references to dreams, drugs, alcohol and asylums encourage the reader to challenge the veracity of his storytellers' recollection. Quiroga's narration from the perspectives of animals, corpses, and characters crossing over from one world to another motivates the reader to think laterally. These particular aspects of Darío's and Quiroga's writing are compared with those found in several of Jaramillo Levi stories. The Latin American, as opposed to the European short story, and its various fantastic sub genres, will also be examined in this chapter, as will be the role of biography in fantasy and Jaramillo Levi's thoughts on the fantastic in relation to his work.

Darío was the most notable *fin-de-siècle* author, more so for poetry than fiction, but this was not the only similarity he shared with his greatest influence. Darío's imagery, symbolism, and adjectives were compared to Poe's, which smacked of the Gothic. These tools, and his use of them, were aspects of literary technique that Darío brought to the forefront in Latin America.[5] Said to be the first to use the term *modernismo*, Darío was, of all the Spanish American writers, thought to be the instigator of the movement.[6] Two years after using the term,

[2] In fact, two recurrent symbols form part of the Modernist mythology: the colour blue and the swan. César Fernández Moreno, *Latin America in its Literature.* (New York: Holmes, 1980) 73.

[3] Enrique Anderson Imbert, "Rubén Darío and the Fantastic Element in Literature" 114.

[4] Edwin Williamson, *The Penguin History of Latin America* (London: Allen Lane, 1992) 303.

[5] Darío shared with Poe "a love of the strange, alcohol abuse, fear of death, sensitivity to auditory hallucinations and both were denied the blessings of a mother's care". John Eugene Engelkirk, *Edgar Allan Poe in Hispanic Literature* (New York: Russell, 1972) 168-170.

[6] "His initial use of the term in the essay 'La literatura en Centro-América' (1888) was in the context of praise for the creative work of his first significant critic, the Mexican Ricardo Contreras. As a synonym for modernidad, it was used to explain that Contreras was in keeping with the times and a developed writer who reflected knowledge of the historical processes by which the contemporary state of literary expression was reached." Keith Ellis, *Critical Approaches to Rubén Darío* (Toronto: U of Toronto P, 1974) 46-47.

Darío wrote on Modernism as a movement, giving it for the first time the definition with which all later historians would have to contend.[7] The catalyst for Latin American *modernismo* was the European modernist movement and Darío believed its primary element to be the contemporary French example.[8] A result of Symbolism and Parnassianism, *modernismo* was inaugurated with the publication of Darío's poetry collection, *Azul*, in 1888. It was interpreted as a break with conventions, and the literary magazine *Sur* became the channel for its transmission to Latin America.[9]

Modernismo became a mélange of French and German romanticism and led to the rediscovery of popular myths and ethnic lore which Alejo Carpentier combined with surrealism in the 1940s to produce his theory of *"lo real maravilloso"*, forming the cornerstone of "magical realism", a literary style associated with Latin America.[10] *Modernismo* wanted to destroy established forms. It was experimental in form and technique, rebelling against anything conventional or obvious. In fiction, it undermined realistic depictions of character and action by playing with time sequences, language registers and perspectives (513). Evidently, Hispanic *modernismo* and European modernism are inextricable and ironically their defining elements at that time may be said, in part, to contribute to what is known currently as the postmodern.

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[7] "Él es decidido afiliado a la corrección clásica, y respeta a la Academia. Pero comprende y admira el espíritu nuevo que hoy anima a un pequeño pero triunfante y soberbio grupo de escritores y poetas de la América española: el *Modernismo*. Conviene saber: la elevación y la demostración en la crítica, con la prohibición que el maestro de escuela anodino y el pedagogo chascarillero penetran en el templo del arte; la libertad y el vuelo, y el triunfo de lo bello sobre lo preceptivo, en la prosa, y la novedad en la poesía; dar color y vida y aire y flexibilidad al antiguo verso que sufría anquilosis, apretado entre tomados moldes de hierro". Ellis 47.

[8] European modernism (1910–1950) had little impact until the 1920s. Latin American modernism (1905-1920) was the literary counterpart to Europe's Art Nouveau (1890-1905). The French element in Darío's writing derives from the work of Alfred de Musset, Théophile Gautier, and Gustave Flaubert. German writers include Goethe, Heine, and Nietzche. Ellis, 57.

[9] "In the Anglo-American context, "Modernism" is used as a period concept covering the span from about the 1910s to the 1950s; Postmodernism therefore, emerging in the turbulent 1960s, tends to be rather a break with than a continuation of modernist aesthetics. In the Hispanic context, *postmodernismo* (1905-1920) is a generational concept referring to a kind of prolongation of the initially more cosmopolitan end of the century *Modernismo* (1890-1905) – the Hispanic literary counterpart to Art Nouveau". Emil Volek, "Postmodern Writing", *Encyclopedia of Latin American Literature*, ed. Verity Smith (Chicago: Fitzroy Dearborn, 1997) 673-675. 673.

[10] Williamson, 517.

The Latin American Short Story

A defining moment in Latin America's literary development was the emergence of the short story, and a redefining of the fantastic and its sub-genre s. The contemporary fantastic story is a product of a period during the nineteenth century between Romanticism and Symbolism. Like the doppelganger, the Latin American short story emerged with the first Romantic generation.[11]

In *Latin America in its Literature*, César Fernández Moreno observes that one of the major criticisms by historiographers of Latin American literature is that its development in the literary field is often dealt with as separate from its cultural and historic one. While comparisons with Europe are not generally valid in terms of Latin America's literature, the theme of the double will always be the product of a euro-culture and its many traits and elements, psychological and literary, indisputably ingrained in the *zeitgeist*.[12]

The new emerging short story excited readers with suspenseful atmosphere and shocked them with surprise endings, which, according to Enrique Anderson Imbert, make any narrative seem unrealistic even though it is quite the contrary. These unexpected finales entail the writer concealing a secret from the reader who is maintained in a state of deception in order to be stupefied by the ending.[13] Although this concluding device is found in all genres, its employment and introduction into the text can be unique, which has significant implications for originality. Consequently it may highlight the author's biographical elements such as situations, experience, and acquaintances. Anderson Imbert remarks:

> [t]he material for any narration is traditional in the sense that the number of possible situations is, of course, very limited and the writer has no

[11] "El matadero" (circa 1840) by Esteban Echevarría was considered the first work of its type and did not contain any elements found in the genre of the fantastic. Oscar Hahn, *El cuento fantástico hispanoamericano en el siglo XIX.* Segunda edición. (México: Premia, 1982) 11-12. 14.

[12] "In viewing the development of this literature one of the major stumbling blocks in the path of its clear perception is the prevailing tendency among historiographers of Latin American literature to view its literary evolution as separate from the continent's cultural, historic and economic development. The continent's literature is too often seen as a product of European culture. And while derivative elements are undeniably present in its works even today, it is a patent distortion to equate Latin American Literature with European schools, trends, or movements". Moreno 32.

[13] Anderson Imbert, "Rubén Darío and the Fantastic Element in Literature", *Rubén Darío Centennial Studies*, trans. Anne Bonner. Gonzalez Gerth, Miguel.; Schade, George D.; Texas. U at Austin. Dept. of Romance Languages. (Austin: Dept. of Spanish and Portuguese, Institute of Latin American Studies, U of Texas at Austin, c1970) 98.

> choice but to repeat them. […] Just as in the most realistic story the narrator's fantasy intervenes, in the most unrealistic narration there will always be a minimum of reality (99).

Thus, it is the intervention of each author's subjectively moulded fantasy life which alters the level of traditional elements that makes the narrative original; the creator contributes psychologically and this resonates in originality and uniqueness. Jaramillo Levi's repeated scenarios, characters, and physical images are evidence of autobiography inserted into the fantastic and although he claims "se me ha censurado el ponerme tanto en lo que escribo, unas veces tras máscaras y artificios de fácil o difícil develación", biographical facts are everywhere; in settings, relationships, situations and circumstances.[14]

Even the most absurd, fantastic, and postmodern retain a modicum of realism, nevertheless, the "temptation, then, to arrange stories along a probability scale should be resisted". Comparing realistic elements in fiction with reality is not a valid exercise as this scientific classification is incompatible with fiction. This 'measurement' removes them from the confines of literature into the evaluating mind of the text's recipient. Anderson Imbert advises the reader to aim to remain in "pure literary mode".[15] Due to the rapid development and increase of writers and number of works in the genre, there is no definition which encompasses everything classified as fantastic literature, nor should there be. Like Todorov, Anderson Imbert insists the genre should be categorised based on the response of, and the effect on, the reader whose reactions and events are determined by their own reading history and the subsequent intertextual links they are able to make. Ultimately the responsibility for that classification is handed over to the recipient of the narrative.

Anderson Imbert asserts: "To the extent it replaces a reality already moved aside, all literature is fantastic" (97). Latin American fantasy comprises several sub genres like magic realism, *lo real maravilloso* and the neofantastic. Julia G. Cruz sees magic realism as a variant of the fantastic and states that between 1835 and 1935, the fantastic story showed signs of an evolution from the traditional fantastic to the neofantastic. Oscar Hahn's study of the fantastic of nineteenth century Latin America was the equivalent in significance of Todorov's study of nineteenth century Europe.[16] The characteristics of Latin America, according to Alejo Carpentier, include "the persistence of the

[14] Jaramillo Levi, "Autorreflexión y epifanía de la escritura", 419-420. This aspect of Jaramillo Levi's fiction is dealt with in 3.2 Double Whammy: Mixed Doubles, 181.

[15] Anderson Imbert, "Ruben Darío" 100.

[16] Cruz, *Lo neofantástico en Julio Cortázar* 40-41.

mythic worldview […] the power of magical belief; [and] the historical abundance of extraordinary events". These elements are summed up as lo real maravilloso, one of the many possible realities in Latin America. "Through lo real maravilloso and magical realism, Latin American pre-Modernity appears to anticipate the postmodern changes of values, coupled with the disintegration of Eurocentrism".[17] Indeed, neither of Latin America's best known exponents, Borges and Cortázar, shared much in common with European and American writers of fantastic literature. Disinterested in human nature's dark side, they did not set out to petrify the reader yet they are still considered writers of the fantastic. In "Algunos aspectos del cuento", Cortázar writes: "Casi todos los cuentos que he escrito pertenecen al género llamado fantástico por falta de mejor nombre".[18] Instead of terrifying the reader, the stories questioned beliefs about their existence: the "unreal" may contaminate the real by taking the form of dreams merging with wakefulness, the past with the present, the illusory with the real, and the fusion of literature with life. Their fantastic is outside the limits of the realist or psychological and consequently Jaime Alazraki prefers to label them as "neofantastic", to distance them from the European conception of the genre.[19] He claims that in Cortázar's short fiction, it is the coalescence between the opposed realms of the natural and supernatural that constitutes it. The realist code yields to a supernatural one that no longer applies to our causal categorisation of time and space. The fantastic events in Cortázar's fiction do not terrify as the real is juxtaposed with the fantastic. Writers of the neofantastic approach these two levels with the same sense of reality, and bestow equal validity on each code; it is assumed that the fantastic is just as real as is the realist (10).

Borges claimed the double device was one of four components of fantastic literature which comprised *mise-en-abîme*; the contamination of reality by the dream-world; and time travel. Borges used these fantastic techniques to create a rupture with the modern and give life to the postmodern.[20] Utilised also by Jaramillo Levi, the classic double appears in "La tarde del encuentro" and "El esposo"; "Libro sin tapas", "El reto", "Síntesis corregida y aumentada", and "Escribiendo a máquina" exploit the mise-en-abîme; the dream-world infecting reality is the basis of "Ciclos de acecho" and "Mientras dormía"; and parallel

[17] Emil Volek, "El reino de este mundo", *Encyclopedia of Latin American Literature*, ed. Verity Smith (Chicago: Fitzroy Dearborn, 1997) 171-172.

[18] Julio Cortázar, "Algunos aspectos del cuento", *Los escritores y la creación en Hispanoamérica* Fernando Burgos, selección, edición y estudios preliminares, Fernando Burgos, ed. (238-250) 238.

[19] Jaime Alazraki, "Introduction: Toward the Last Square of the Hopscotch", *The Final Island*. 7.

[20] Nancy Kason Poulson, "Borges y el palimpsesto posmoderno: 'El otro' y 'Veinticinco Agosto, 1983'", *Cuadernos Americanos* 64 (1997): 204-212. 205.

existences are seen through time travel in “Ofertorio” and “Primera reunión”.

In introducing the fourth edition of *Duplicaciones*, Ángela Romero Pérez claims all forty-five stories are fantastic, of a similar ambience, and their general theme is defined as the complexity of characters’ interior world in relation to their external reality experienced from differing perspectives. The stories relate the repeated failure of intercommunication between humans. The loss of physical and psychic identity is woven throughout these themes and is present in each story with, in some cases, resulting corporal transformations. She supports this unity by citing Fernando Burgos who asserts *Duplicaciones* can be read as “un solo gran texto”. However, Romero Pérez believes the characteristics of Jaramillo Levi’s stories are radically different from traditional fantastic tales, which instil fear and horror in the reader.[21] His stories rouse tension and anxiety, and provoke anguish, produced by the psychic impossibility of decoding what has happened by rational means. This is in fact the structuralist definition of fantasy literature and ironically harks back to Todorov: inner anguish, tension or anxiety is uncanny, which is very traditional. There may be nothing patently monstrous or diabolical about a story, just insidious feelings of “algo extraño”, something intangible and eerie in the characters, which generates conflict. She proposes Jaramillo Levi’s characters have a profoundly altered reasoning capacity due to their mental instability, yet if working within the confines of fantastic literature, there is no evidence of the protagonists’ madness, for assessing them with real world criteria is not a valid option in the literary criticism of the fantastic. Wellek and Warren argue that everyone and everything that happens in a story is true except the whole story itself. Inadvertently, characters and plots in literature are judged psychologically true or untrue; however, applying a real set of criteria to fantasy literature or fiction for that matter is starting with a handicap.[22] Given this, what is the option? The fantastic is grounded in the familiar and quotidian and opens other perspectives not necessarily new but inverted. Jaramillo Levi's stories tend towards the unexplored zones of reality by showing the fissures and cracks in the normal objectivity that one accepts as real.[23]

[21] That stated, Romero Pérez does acknowledge the traces of Borges and Cortázar, Poe, Kafka, and Stoker in her prologue to *Duplicaciones* (14). Incidentally, Stoker and Stevenson were contemporaries who were influenced by Poe who was translated by Cortázar who was discovered by Borges who was influenced by Kafka.

[22] René Wellek and Austin Warren, *Theory of Literature* (Harmondsworth: Penguin, 1966) 91.

[23] Romero Pérez, “Prólogo”, 12-13.

Macabre Storyteller: Rubén Darío

The horror story, as old as the double, developed in English-speaking Europe. In its original form, it failed to reach Spanish America, perhaps accounting for the paucity of the genre with the exception of Horacio Quiroga's work. However, Latin America created its own oddities: it presented the possibility of discovering magical things; the fountain of youth, El Dorado, dwarves and giants, and men with tails. Rubén Darío wrote:

> Yo nací en un país donde como en casi toda América, se practicaba la hechicería y los brujos se comunicaban con lo invisible. Lo misterioso autóctono no desapareció con la llegada de los conquistadores. Antes bien, en la colonia aumentó con el catolicismo, el uso de evocar fuerzas extrañas, el demonismo, el mal de ojo.[24]

Darío wrote the first of the macabre stories in Latin America and, of more than 80 stories, 11 deal with the mysterious and the fantastic. They employ the traditional form as do Poe's tales, which portray a morbid ambience and utilise typical images, increasing climactic tension, and the timely surprise finales. Darío was led to these themes through both childhood stories and the disturbances he suffered as an alcoholic adult.[25] In fact, alcohol and other mind-altering drugs find their way into Darío's work, often to cast doubt upon the sanity or steadfastness of the storyteller.

"Thanathopia" stands out as one of the most shocking of Darío's stories. Lenina Méndez calls this "la única muestra del tratamiento de este tema [el vampirismo] en el siglo pasado hispanoamericano". While the narrative is in present time the reader is clearly being addressed after the fact. There are asides by a third person who is one of the people present and who comments on the strange narration. James Leen, an Englishman living in Buenos Aires, is entertaining friends in a bar. In a confession which casts doubt on the storyteller's reliability, his father, a doctor renowned for his studies in hypnotism, had had James committed to a "casa de salud" to prevent him revealing the sordid truth about his father. Consequently an underlying theme of madness runs through "Thanathopia" after this

[24] Hahn 11-12.

[25] The tales explore the themes of horror which are indebted to the advice and tales that Darío heard as a child. The narrative evokes a distinctly ominous atmosphere which hails from Nicaraguan folktales, Catholicism, and pre-Hispanic traditions. Lenina M. Méndez, "La incursión de Rubén Darío en la literatura de terror", *Espéculo* 27 April, 2002 <http://www.ucm.es/info/especulo/numero13/rdario.html>.

disclosure.[26] His father tells him: "El rector me ha comunicado que no estás bien de salud, que padeces de insomnios, que comes poco" (334-335). By his own admission James suffers auditory hallucinations as his mother's voice emanates from her portrait; drunkenness also is a possibility as to the unreliability of the raconteur, although James himself rules it out: "Os advierto que no estoy borracho. No he sido loco" (333).

James describes himself as his mother's double -- "el retrato de mi madre", the reason his father refused to look at him, in his opinion (334). As a child, on returning home he finds his mother's portrait covered up and discovers all the furniture has been substituted "por otros de un gusto seco y frío" (335). When James is presented to his mother's substitute, he approaches her "maquinalmente" and is overcome by fear as "aquellos ojos no tenían brillo alguno". A strong stench oozes from her and "luego brotó de aquellos labios blancos, de aquella mujer pálida, pálida, pálida, una voz, una voz como si saliese de un cántaro gemebundo o de un subterráneo" (336). James threatens to divulge that "el doctor Leen es un cruel asesino; que su mujer es un vampiro; ¡que está casado mi padre con una muerta!" (337). Classic, grim imagery is prevalent; cadavers, nightmares, and foul stenches are employed; the night is referred to as a sinister evil force to be reckoned with: "una pálida y maleficiosa luz lunar" (334). The entire story is one of doubles comprising two cities, Buenos Aires and London; two perspectives, that of the narrator and of James; and two potential rationalisations: that what has been recounted is either factual or hallucinatory -- the product of a deranged perception. The ambiguity of "Thanathopia"'s conclusion lends itself to a double scenario: either there is a natural explanation (James is unstable), or a supernatural one (the stepmother is a vampire). Thus, "Thanathopia" is left open ended.

In "Cuento de pascuas" the story teller is affected by substances rendering him potentially unreliable in his recollection of facts. Yet it is not only the drink but the dream state also which furnishes an alternative for the apparent extraordinary actions unfolding. After ingesting alcohol and pills his altered state is described as "poseído de extraña embriaguez".[27] Like *Jekyll and Hyde*, the theme of science and the creation of magical elixirs are used: "llegó a fabricar un elixir que permite percibir de ordinario lo que únicamente por excepción se presenta a la mirada de los hombres. Yo he encontrado ese secreto […] tiene usted el milagro en estas pastillas comprimidas" (383). The social gathering at which he is present adds to the confusion; mysterious events are viewed from a drug-induced state. At the conclusion of the story it is suggested the narration has been a nightmare all along: "Nunca es bueno dormir inmediatamente después

[26] This madness is akin to that affecting the narrator in Maupassant's "Le horla".

[27] Darío, "Cuento de pascuas", *Cuentos completos*, 383.

de comer- concluyó mi buen amigo el doctor", as if it had been a hallucination (386). This rationalisation is ambiguous: a drug-induced illusion or a fleeting sojourn into the realm of the fantastic? The reader confronts this exact predicament at the close of Darío's last story, "Huitzilopoxtli", in which again, mind-altering drugs take their toll. It recounts the adventures of a journalist sent to Mexico to cover the revolution. Once more Aztec liquor (*comiteco*), tobacco and marijuana are at the centre of the protagonist's ability to narrate: "Creí padecer una alucinación". Time leaves its established dimension to show the different turns it may take and there are similarities to "Cuento de pascuas". As well as the narrator becoming lost in the woods, the tale's closing stages also have a doctor, the paragon of scientific truth, attributing the preceding events to substance-abused delirium therefore querying the narrator's perceived reality.[28]

"Pesadilla de Honorio" describes strange occurrences and sensations ostensibly in a nightmare.[29] It is not known whether the hero is living what he experiences or whether he is situated firmly in the fantastic. The multiplicity of human faces gradually transforms into a series of masks and the story's end suggests this dream or hallucination could just have been the product of drunkenness at the carnival, which could explain the disintegration of images in the form of faces, masks, delirium and body parts: "Todos los ojos: […] todas las narices: […] todas las bocas: [...] todas las pasiones" (290). This story in particular resonates with one of Jaramillo Levi's, "El búho que dejó de latir", which also brings a traditional setting found in the literature of the double and in which several planes of consciousness overlap.

"El búho que dejó de latir" is a surreal narrative which alternates the worlds of anaesthesia, dream, and memory and ultimately fuses, forming a collage of the real world. The opening line, "[C]uando inhaló esta vez estaba demasiado penetrado de dolor para resistir la honda corriente fría que se metió por las fosas" (169), introduces the resulting text - a fragmentary, feverish hallucination which employs obvious psychoanalytic images in the form of body parts and deals with identity issues using the mirror.[30] The protagonist is perhaps nearing the end of his life and is experiencing flashbacks of significant people and events. His dreams or reflected images are mirrored in what is happening on the operating table. This story shares similar images --masks and animated and independent body parts-- with Darío's preceding story: "al removérsele la mascarilla" (169); "una nariz camina por el parque. Al poco rato se encuentra con una boca [...] Casi en seguida son interceptados por un par de orejas [...] La boca separa sus labios y

[28] Darío, "Huitzilopoxtli. Leyenda mexicana", *Cuentos completos*, 416.

[29] Darío, "Pesadilla de Honorio", *Cuentos completos*.

[30] Jaramillo Levi, "El búho que dejó de latir", *Duplicaciones* 169.

saca la lengua para atrapar una lagrima que caía del ojo que yace sobre la banca" (170-171); "[d]iabólicos ojos mirándome por encima de la mascarilla de pureza" (172).

Hospitals and hallucinogenics

While "El búho que dejó de latir" is primarily set in an operating theatre, there are less subtle connections to hospitals, psychiatric or otherwise, in several of Jaramillo Levi's stories. In "El incidente", even though ambulances and stretchers are featured images, and an onlooker predicts the victim's impending death: "Este chico no llega vivo al hospital", in the final paragraph the protagonist states, "[p]enetro en un silencio oscuro y me invaden los desinfectantes" - disinfectant inferring the sterile environment of a hospital where he meets his death (47). In other stories, a psychiatric facility is mentioned: in "Así las cosas": "La primera que pasaba en el manicomio….Esta verdad, la suya por supuesto, la defendió hasta el cansancio ante el comité de psiquiatras que lo habían escuchado pacientemente, impávido", and in "Es él": "A los pocos días me vi obligado, con dolor de mi alma, a internarla en un manicomio de Zurich.[31] On other occasions hospitals are referred to but their type is unclear. The implication in "Oleada" is that the old man has been placed in a care facility by his family due to failing health: "sale al amplio jardin del asilo"; and in "Vergüenza" it is evident the protagonist is being hypnotised, "Se oye un chasquido […] Se ve nuevamente en el consultorio, […] volveré a hipnotizarla" (185, 186), but where the rooms or doctor are located remains uncertain.[32]

There is a custom of having a protagonist narrate from within the confines of an asylum or sanatorium: Quiroga's "El vampiro" is a case in point as is Maupassant's "Le horla" and "Qui Sait?", and Jaramillo Levi's "Piensan que no tuve un buen motivo". The setting in the latter is not revealed until the last half of the story when police and psychiatrists are mentioned.[33] Protagonist Carmen recounts her experiences during which she conducts an interior monologue questioning her identity, rhetorically addresses the deceased co-protagonist, and converses with herself as another. She describes events which result in her murder of the lover by whom she had a child after a sexual assault. Doubt about the veracity of the related incidents leads the reader, and in fact Carmen, to question whether the murder happened at all. There are indications she is being involuntarily detained, is delusional, and perhaps medicated as she refers to herself in the third person:

[31] Jaramillo Levi, "Así las cosas" (ACO), 73-74. 74; "Es él", (SR). 91.

[32] Jaramillo Levi, "Oleada" (LTG) 111-115; "Vergüenza", 185, 186.

[33] Jaramillo Levi, "Piensan que no tuvo un buen motivo", 154-168.

> Quieren confundirme para que crea que soy dos personas diferentes: la que sé que vivió todo lo que vino antes y la que sé que está aquí detenida […] Los ratos largos de sopor fingido que se han ido sucediendo entre los fragmentos de hechos que logran arrancarme me han dado tiempo para fantasear (161,166).

While Jaramillo Levi has Carmen control how the story is conveyed to the reader, her perspective is marred, in this sense rendering her unreliable as a narrator. Throughout, Carmen refers constantly to her instability, paranoia, and clouding of reason; "tratarán de hacerme perder la razón, he perdido el juicio, voy a perder realmente la razón", and she becomes dissociated and distanced from the acts she describes, consciously recalling an unrelated incident: "Me pareció inútil contarles que mientras se desplomaba sólo pude pensar en la vez que soñé […] ese sueño no hubiera significado nada" (166). In her description it becomes apparent that alcohol is a decisive element to her criminal behaviour: "Sólo bebía compulsivamente el vino dulce y espeso que él le servía", and her confusion, "quizá era el vino, o todo junto que le iba nublando la razón" (165). In the case of "Piensan que no tuve un buen motivo", alcohol, medication, and psychological fragility are contributory elements to Carmen's schizoid experience. The way in which she recalls her own history allows for an ambiguous interpretation of the conclusion.

The storyteller who uses drugs and alcohol also gives the reader cause to doubt their reliability, as in the case in "El sueño de Mara", in which the three characters participate in an alcohol fuelled orgy, and in "La sospecha de un ejecutivo", where the narrator is clearly drunk, and during which time he finally recognises the person about which he has been curious. Both substances appear in "Es él" (SR), and generic drugs in "El rastro" (LTG). Tablets and pills are the preferred option for suicide in "Como si nada", "Domingo de lluvia" (LTG), and "Luminoso tiempo gris" (LTG), furnishing the disturbed characters with a metaphysical escape.[34]

The deleterious effects of narcotics, hallucinogens, marijuana, and alcohol, and the impact of various psychological disorders upon these literary characters, make for a fantastic atmosphere highly conducive to the appearance of the double.

[34] Jaramillo Levi, "La sospecha de un ejecutivo" (ASE) 69-73. See Appendix C Hallucination.

Enrique Jaramillo Levi on Fantasy

Although many of Jaramillo Levi's stories appear and feel fantastic, the characters and situations in which they find themselves are not extraordinary. Classic narrative fiction represents as real the events it describes by using an omniscient third person narrator who asserts the events are real and relies upon the conventions of realistic fiction to do so. Then, the seemingly irrational is introduced, breaking that assumption.[35] This encompasses much of the fiction of Jaramillo Levi who defines his own literature as a fantastic that tomorrow could become reality.[36] While the author baulks at labelling his work, and confesses to being unable to describe his style, he admits: "en general cultivo una literatura que ha dado en llamarse fantástica, en la que lo sobrenatural, lo mágico o lo onírico irrumpen en la cotidianidad de los personajes y se la desquician" (21).[37] More specifically he states "mis cuentos serían una mezcla de lo neofantástico, lo onírico, lo absurdo, y de la psicología profunda hecha conflictividad, pero ignoro si están dentro de tendencias o tradiciones. Lo mío es más híbrido, más proteico, más fluido".[38] It is this very point that makes Jaramillo Levi's work dynamic and innovative. The author himself explains:

> Soy pionero…en la introducción en Panamá de técnicas narrativas novedosas para nuestro medio en la escritura de cuentos: técnicas que aportan una nueva visión de la realidad a través de la manera de percibirla y entregarla convertida en escritura significativa y motivante.[39]

His fiction often situates the fantastic as juxtaposed with the real, or vice versa: a story may be based on a real situation but contain elements of the supernatural or the absurd. Within a single collection there are stories that are pure fantasy and others that are not. He produces his work almost automatically like his writer-characters very often in a type of free association:

> La verdad es que trato de no fijarme mucho en cuestiones formales cuando va saliendo el

[35] Jackson, 34.

[36] "Hoy esto puede llamarse literatura fantástica, o acaso ciencia ficción: mañana podría convertirse en realidad". Yolanda J., Hackshaw M, ed. "Enrique Jaramillo Levi: vidas, obras y milagros", *La confabulación creativa* 17-36. 19.

[37] See Appendix A1 questions 10 and 14.

[38] Romero Pérez, "Un escritor de largo aliento: Entrevista a Enrique Jaramillo Levi" (2000), *Quimera*, 246-247, Julio-Agosto, 2004. 99-107. 103.

[39] Hackshaw M., *La confabulación creativa* 17-36. 35-36.

> chorro de ideas, el borbotón de palabras. Ya habrá tiempo para revisar, pulir, quitar y poner; en este aspecto, por supuesto, soy muy minucioso y exigente, obsesivo en realidad. Trato de que no haya fallas, excesos, redundancias semánticas o conceptuales, rimas, contradicciones, lagunas graves de información.[40]

In some advice which may have come from one of his own literary masters, Horacio Quiroga, Jaramillo Levi claims not to consider the reader in writing his stories, only himself:

> En realidad pocas veces pienso en el lector cuando escribo. Si lo hiciera, no podría escribir. Quedaría instantáneamente bloqueado. No sé si suene falso, pero la pura verdad es que en el momento mismo de la creación sólo escribo para mí.[41]

As will be seen, the similarities between the Panamanian and Quiroga do not end here, nor are they restricted to advice about the art of writing.

Uruguay's Answer to Poe: Horacio Quiroga

That Horacio Quiroga was dogged by drugs and suicide only highlights the quality of his literary production which included stories whose themes obsessively broached telepathy, amnesia, and madness.[42] As a writers' writer, and again like Edgar Allan Poe, Quiroga formulated his famous "Decálogo del perfecto cuentista", which outlined a set of rules for short story writing. He advised a limitless faith in the writer's literary masters, and an idea of how the story should develop before starting writing. Conversely, he warns against the excessive use

[40] Jaramillo Levi, "Autorreflexión y Epifanía de la Escritura", 429-430.

[41] See Appendix A1 question 15. Quiroga advises in his "Decálogo del perfecto cuentista": "No pienses en tus amigos al escribir, ni en la impresión que hará tu historia. Cuenta como si tu relato no tuviera interés más que para el pequeño ambiente de tus personajes, de los que pudiste haber sido uno. No de otro modo se obtiene la vida del cuento." <http://www.monografias.com/trabajos/horacioquiroga/horacioquiroga.shtml>.

[42] Appropriately, he named one of his collections *Cuentos de amor, de locura y de muerte* (1916), and his last, *Más alla* (1935). Quiroga abused chloroform, opium, and hashish after accidentally shooting dead his best friend. He went into self-exile in Argentina where he committed suicide by taking cyanide. Ángel Flores, *Historia y Antología del cuento y la novela en Hispanoamérica* (New York: Las Americas, 1959) 334-335.

of adjectives, writing under the impulse of emotion, and recommends the story should interest the characters about whom one writes, and not necessarily the reader, because interesting the reading audience should never be a primary consideration.[43] This unity of effect to which he aspired had been brought to light previously by Poe in his critical discussion on Nathaniel Hawthorne's *Twice Told Tales*.[44]

As for his own literary masters, Quiroga admitted he was most heavily influenced by Maupassant, Dostoevsky, Poe, and Kipling: "sin género de duda provengo de estos hombres".[45] The most noteworthy was Poe with whom he also shared a fascination with death and the macabre and whom he later declared was "el único autor que yo leía. Ese maldito loco había llegado a dominarme por completo".[46] Poe's influence is apparent in Quiroga's narrative and Peter Beardsall claims that the morbid aspects in Quiroga's fiction "may be said to derive from the Decadentism incorporated into Latin America via *modernismo*. In more specific terms, they stem from Quiroga's early interest in sado-masochism and his absorption of influences from Edgar Allan Poe".[47] Vampirism was a fundamental theme of decadentismo and *modernismo* and the topic was well exploited by Quiroga in "El almohadón de plumas" and two stories entitled "El vampiro" (1911, 1927).[48] In "El almohadón de plumas", Alicia is the victim of an insect-like creature which drains the blood from her temples through her pillow every night. She manifests various symptoms including the sensation of asphyxiation: "Tenía siempre al despertar la sensación de estar desplomada en la cama con un millón de kilos encima" (74).[49] When the parasite is revealed the credibility of its vampire-like qualities is heightened by Quiroga's intimation about the perpetrator's nature: "Durante el día no avanzaba su enfermedad, pero cada mañana amanecía lívida en sincope [sic] casi. Parecía que únicamente de noche se le fuera la vida en nuevas olas de sangre" (74). Finally, the

[43] Pedro G. Orgambide, *Horacio Quiroga: El hombre y su obra*. (Buenos Aires: Stilcograf, 1954) 130-131.

[44] Poe, "On the aim and the technique of the short story", *What is the Short* Story? Eugene Current-García, Walton R. Patrick, eds. (Chicago: Scott, Foreman, 1961) 5-15.

[45] Peter R. Beardsall, *Quiroga: Cuentos de amor de locura y de muerte* (Valencia: Grant, 1986) 20.

[46] Horacio Quiroga, *Horacio Quiroga: Cuentos escogidos.* ed Jean Franco (Oxford: Pergamon, 1968) 4.

[47] Beardsall, *Quiroga: Cuentos de amor de locura y de muerte*, 44.

[48] The vampire superstition was allied to that of the Incubus and Succubus --nocturnal visitors of the female and male respectively described as lewd demons that lean on chests and violate their victims. Jones 125.

[49] "El almohadón de plumas", *Cuentos de amor, de locura y de muerte*, cuarta edición, (Babel: Buenos Aires, sin fecha) 71-76. (74). This is the original form of the title; other later versions have the singular pluma.

culprit is disclosed: "había un animal monstruoso, una bola viviente y viscosa. Estaba tan hinchado que apenas se le pronunciaba la boca" (75). This technique recalls Poe's style and unexpected endings which are usually revealed in the last few lines of the tale.[50] While Jaramillo Levi does not treat the theme of vampirism in the blatant way Quiroga does, possibly with the exception of the anthropofagous character found in "Oscilaciones" (e), mirrors, reflections and their absence are inherently connected to both the Gothic phenomenon of the vampire and the double.[51]

"El hombre muerto" and "A la deriva" are just two of Quiroga's many stories set in the rugged region of Misiones. Despite the title of the first, both stories are told from the perspective of a moribund man confronted with imminent death, rather than a man already dead at the start.[52] "A la deriva" has its protagonist slowly and painfully dying from the results of snakebite despite his ferocious attempts at salvation. Quiroga's description of the landscape in this story is analogous with the character's descent into unconsciousness and ultimately death, as he is left drifting on the Paraná River. In a double beginning the two characters -man and machete- in "El hombre muerto", are introduced to the reader in the opening line in which Quiroga uses the third person plural to personify the weapon and connect it to the protagonist: "El hombre y su machete acababan de limpiar la quinta calle del bananal" (160). This characterisation lasts as long as it takes the machete to fatally, though not immediately, wound, its owner before it assumes the role of inanimate object. Although the nature of his injury renders him incapable of helping himself and he is seemingly aware of his fate, the man does mentally attempt to resist the situation. The resulting narrative is dual --alternating the first and third person perspective-- and changing between the man's desired outcome and the inevitable demise: "adquirió, fría, matemática e inexorable, la seguridad de que acababa de llegar al término de su existencia. […] El hombre resiste – ¡es tan imprevisto ese horror! Y piensa: es una pesadilla; ¡eso es!" (160, 161).

[50] See "The Tell-Tale Heart", "The Fall of the House of Usher", and "The Oval Portrait" as examples of the surprise dénouement.

[51] The starving, self-consuming character of "Oscilaciones" wages mental warfare on his body by convincing it that "es tal la hartazón que ahora distiende el vientre". He is unsuccessful however and is reduced to "doblarse una vez más hasta quedar hecho una bola compacta y temblorosa" (87). "Oscilaciones", *Duplicaciones*. Mirrors, reflections and the double are examined in 3.1 Shoes and Mirrors, 142.

[52] Jorge Luis Borges and Leopoldo Lugones also have stories entitled "El hombre muerto". Horacio Quiroga, "El hombre muerto", *Horacio Quiroga: Cuentos escogidos.* Ed Jean Franco (Oxford: Pergamon, 1968) 160-164. Leopoldo Lugones wrote one hundred and fifty narrative texts making him the most prolific modernist author of short stories surpassing the eighty odd written by Rubén Darío.

As the dying man nears unconsciousness, he is literally able to physically distance himself from his own body:

> Puede aún alejarse con la mente, si quiere; puede si quiere abandonar un instante su cuerpo […] Y al pie de un poste descascarado, echado sobre el costado derecho y las piernas recogidas, exactamente como todos los días, puede verse a sí mismo, como un pequeño bulto asoleado sobre la gramilla, descansando, porque está muy cansado… (163).

This concept of traveling outside the body is a usual occurrence, given the circumstances, and a variation on the case for autoscopy.[53] The story is punctuated throughout by "la muerte, se está muriendo, muerto, va a morir, muerto, muy fatigado, está muy cansado", to the point where death and the state of rest became one and the same. In the last paragraph the perspective moves from the dying man to that of the horse whose movement marks the man's death: "y el hombre tendido –que ya ha descansado" (164).

The Dead and Dying: Animals and insects

Quiroga's forte as a short-story writer lies in his precise use of language, brevity of description, and his unique characterisation from varying perspectives. With characters crossing over from this world to another, and his collection of tales narrated by various animals in "Bestiario", Quiroga has been a quintessential influence on Jaramillo Levi.[54] Several of Jaramillo Levi's variations in narration fall into the categories of dead, dying and animal characters. The dead and dying category encompasses three scenarios: the protagonist may narrate from the perspective of a corpse; the action is centred on a corpse which is vital to the plot; or the story is told from the outlook of a moribund character. Quiroga abandoned the urban civilization of Paris and its inhabitants and embraced the flora and fauna of Misiones: thus for him writing from the perspective of the animal kingdom had a

[53] Autoscopy is defined as a visual experience where subjects see their image in external space viewed from within their own physical body. There are however other phenomena involving visual perceptions of the self that fall outside this definition; out of body experiences and near death experiences are not viewed from within the body. Autoscopy requires a visual component but there must also be a psychic element for the subject to feel identity with the image and there may also be kinaesthetic sensations, like being followed. These experiences may occur in isolation leading to *doppelganger* experiences. Dening, T. R. and G. E. Berrios. "Autoscopic Phenomena" *British Journal of Psychiatry* (1994), 165, 808-810.

[54] Snakes, dogs, bulls, and horses narrate "Anaconda", "El alambre de púa", "La insolación", "Yaguaí", and "La abeja haragana". Interestingly, Julio Cortázar and Juan José Arreola both have divisions in their collections entitled "Bestiario".

thematic and ideological purpose. For Jaramillo Levi it seems more an exercise in narratology with the gradual revelation of the guest narrator as the climax of the story.[55]

The perspective of the corpse storyteller is a device Jaramillo Levi employs in several stories.[56] The commentary in both "Bautismo ausente" and "El retrato" (CC) comes from unnamed male deceased characters who have been the victims of shootings while in "El muerto" (FM), the reader's literal or figurative approach to the story alters who may be telling it. In these cases it is cleverly disguised from the reader that the protagonist is not of this world.

"Bautismo ausente" begins with a premonition eliciting a double and provoking a repeat experience that neatly closes the story: "vi en el fondo de un vaso de agua un rostro que no era el mío. No conocía ese rostro ceñudo" (146). This experience, of not recognising oneself, is also portrayed in "El muerto": "Me miro al espejo y veo a un hombre demacrado, serio, otro" (92). The narrator of "Bautismo ausente" is recounting his travel experience in transit. Unbeknown to the reader in the early stages of the narrative, he is a thinking lucid character whose body is being repatriated as he comments: "el viaje resultó ser el menos cansado de todos los realizados. Pero intuía que ya en Panamá conocían la noticia, lo cual me hizo imaginar el aeropuerto de Tocumen lleno de familiares y amigos".[57] The story is cleverly constructed as the overall tone is clear and concise, not hallucinatory or grief-stricken, and yet is later ambiguous. By the fifth paragraph, it is obvious something is amiss with the storyteller: "no sé quiénes me bajaron del avión […] mis restos serían siempre cerca de ustedes", and by the sixth, it is evident he is being discussed by onlookers: "morir de repente, tan lejos de su país […] pero miren nada más cómo murió, comentaba otra voz, ¿qué hacía metido en un lugar así?" (147). The reader is eventually informed of the narrator's demise by his own vivid description of his murder in a scene corresponding to the first and second paragraphs and confirming the premonition.

In "El muerto", the protagonist is also repatriated as the reader is told: "Regresó a su país, a la mujer que no era la suya" (94). Quiroga's protagonist is also metaphorically returned to his land by dying on it in such a way. In Jaramillo Levi's "El muerto", the *yo* discourse is fused with the *nos* narration in paragraph six, "Y entonces nos cruza un pájaro negro frente a los ojos, nos distrae, me distrae, me hace pensar que tal vez estemos muertos en la vida. Y los muertos,

[55] This could well be the case as Jaramillo Levi admits that *Duplicaciones* was the literary result of his time spent in Mexico undertaking creative writing workshops where exercises like this were imposed.

[56] See Appendix C Dead, Dying and Disappearing Characters.

[57] Jaramillo Levi, "Bautismo ausente", 147.

muertos son", much like the linking of the unnamed male protagonist with the machete. The characters in "El muerto" are doubled and the duality, division and binary opposites are apparent in the use of vocabulary: "las que me permitían duplicarme y compartirme, su alma dividida, porque ya no puedo dejar de ser él que me mira, de ser el otro".[58] It is difficult to know whether the story's title, and protagonist, is literal, figurative, real or unreal, dead or alive, or whether there are in fact differing planes; but it is clear that he is not in the same state as before; " Soy apenas una sombra del hombre que fui". There is a patent self-loathing due to the psychic split or crisis he is undergoing as he refers to himself as "[un] hombre dividido. Me detesto por ello"; he is divided but static, and has also succumbed to madness and loss of reason; "mi mente se ha vuelto débil, mis facultades de antes […] se han ido deteriorando" (92, 93). On his arrival at the airport from abroad, he is greeted by no one, not his wife, nor his mistress who, "prefirió la caricias de un vivo a las cartas llenas de ambiguas promesas de un muerto" (94).

Dying or near-dying fictional characters are given original ways of departing their circumstances. Typically, in the majority of incidences, their moribund state is disclosed at the conclusion of each story and all victims suffer metaphorical or physical variations on the traditional asphyxiation.[59]

The opening line of "El incidente" describes "ojos vidriosos" and "rostro amoratado" of an assault victim who "se moría antes de llegar la ambulancia". The person assisting him "rogaba que nos hiciéramos para atrás, dejen circular el aire". The dying process moves from "[y]o me alejaba por instantes, me alejo" (46) to the final inevitable line "[y] este espacio blando que me absorbe, ¿dónde está y por qué no duele?" (47).[60] "El olor"'s dying invalid fails to concentrate as he is distracted by the stench of decomposing corpses. His mind is numbed as the slow suffocation begins the end of his life. Those who indulge in "Libro sin tapas" burn alive in mysterious circumstances. "Agua de mar", "Oleada" (ACO), have their characters drown in water, and in "El lector", Vicente is left to drown in his own blood after he not only hears but feels the scream "que le produce el cuchillo que ha penetrado de golpe el pulmón" (77).

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[58] Jaramillo Levi, "El muerto", *El fabricante de máscaras*, 93. "Historia de espejos" (CC) begins in media res of the dialogue. The vocabulary used to describe the trance-like states (histéricos, hechizados, ambiente de pesadilla) contribute to the idea of being dead in life found in "El muerto": Compare Ricardo's admission: "Me hace pensar que tal vez estemos muertos en vida. Y los muertos, muertos son" (93-94). Enrique Anderson Imbert's "El muerto-vivo" has a similar theme. For a classification of the vocabulary see Appendix C Vocabulary of Multiplication and Doubling.

[59] See Appendix C Suffocation.

[60] Jaramillo Levi, "El incidente", 46-47.

Tania of "Como si nada" describes a perfect impending darkness preceding her imminent death "Cierra los ojos y la oscuridad se hace perfecta […] Seré el cuerpo que continúa durmiendo, buscando la evasión en el sueño" (85, 86).[61] In "Escena final" (LTG) portrays a replay of one's life, "el pasado es una avalancha que se le viene encima", before the inevitable "apacible silencio eterno" of death (23).[62]

A subcategory of characters comprises animals and insects. The volitant protagonist of "El baúl" may reappear in "El observador" (CB): "Sobre la pulida superficie la mosca y su doble, lentos, se desplazan" (33). Both tales are told from the perspective of the fly although Angela Romero Perez interprets the insect as a cricket in her analysis.[63] "El baúl" is similar in narration to "Testigo" in that the narrator is revealed as non-human; the former's storyteller clearly being exposed as a flying or jumping insect through the physical description given of a frog. Such is the case in "El baúl" which describes an oppressive house empty except for the "olor a lluvia". The reader views the actions in the room through the eyes of an insect which is tiny (given the narrating perspective), and is thinking (as it has noticed the chest). As it assumes a new position on the chair it tries to recognise the photograph the stranger removes from his pocket along with a dagger and a red package. The fly sees a shadow jump into the room and by its physical form, "Sus abultados ojos, infla la garganta. Abre la boca y extiende velozmente su lengua larga y pegajosa" (141) is a toad.[64] The thinking fly enters the chest to save itself and lands on the recently placed package. The insect's suspicious discovery of a rotting piece of flesh cast a sinister tone over the well told story.

Other animals do guest in stories but not as narrating characters; "El observador" features a fly described in the third person by the eponymous observer; birds are central to "Las palomas" and "Los anteojos"; and cats possess paranormal powers in "El olor" and "La cueva".

"*Modernismo* and its Masters" has shown how two most instrumental practitioners of the modern, Darío and Quiroga, were both influenced by Poe, and Poe then impacted upon Jaramillo Levi. Both writers contributed to the fantasy genre; in Darío's case by writing Poesque macabre stories with a hint of horror, and in Quiroga's case it was a thematic and, in terms of narrative, a more structural approach. Individual modern elements employed by Darío and used by Jaramillo

[61] Jaramillo Levi, "Como si nada", *Duplicaciones*, 82-86.

[62] Jaramillo Levi, "Escena final", (LTG), 23.

[63] Romero Pérez, *La mirada oblicua*, 188.

[64] Jaramillo Levi, "El bául", 141.

Levi, which affected the storyteller's reliability, include treatment of dream states, use and abuse of mind-altering substances, sanatoriums, and insanity. This in turn allowed for multiple interpretations of the text. Those exploited by Quiroga -Jaramillo Levi's most significant influence-, encompassed deceptive and complex narrative points of view from the dead, dying, and the animal kingdom, with a focus on nature and its impact on man. The Latin American short story, its various fantastic sub-genre s, and its exponents were compared and contrasted with their European counterparts and a new category "the neofantastic" emerged. Quiroga's "Decalogue" was also fundamental in overhauling the process of writing itself, a responsibility Jaramillo Levi has assumed and taken very seriously in Panama during the last four decades.

In the traditional sense, Quiroga and Darío, as modernists of the time, established the foundations upon which much of the Latin American literature, including that of the double, was created. More contemporary interpretations and influences were yet to come and writers such as Julio Cortázar Enrique Anderson Imbert Jorge Luis Borges Felisberto Hernández are explored in the following chapter.

2.3 *Dobles* and *Duplos*: Latin American Perspectives

Algunos cuentos tienen muy claramente la pesadez del sueño: son los que dan la mejor parte al intercambio, como si el espacio se volviera brumoso y habiendo coincidido un segundo con su doble, el hombre quedara para siempre prisionero de su reflejo.

Julio Cortázar

Enrique Jaramillo Levi's take on the double device is unique in that he blends elements of the classic, modern and postmodern to create innovatively unusual stories. Many of these quirky components feature in the work of the writers' featured in this section, "*Dobles* and *Duplos*".

Unlike the two previous models of modern authorship from Latin America, Darío and Quiroga, the fiction discussed in this section, with the exception of Felisberto Hernández, is represented by more recent exponents of the literature of the double. While there are a considerable number of texts in the genre that could be included, especially those in the area of mini or micro fiction, the work of two of Jaramillo Levi's major influences has been discussed: that of, yet another modernist representative, Felisberto Hernández, and that of Julio Cortázar.[1] These two in particular, have had a substantial impact on Jaramillo Levi's writing in terms of narrative style, themes and images, which the Panamanian has admitted. Indeed, this is the case with Julio Cortázar and Felisberto Hernández whose combined confounding of consciousness, use of mannequins and mirror images have been reinvented to impressive effect in much of Jaramillo Levi's fiction.

Jorge Luis Borges and writer and critic Enrique Anderson Imbert are mentioned because of their position and significance in Latin America, and their contributions to the fantastic genre, and the short story respectively. Their stories share characteristics with not only

[1] "Los componentes fantásticos de la narrativa de Jaramillo Levi son muy distintintos a los de los escritores conocidos en la literatura hispanoamericana, ya sea del período vanguardista como en la escritura de Leopoldo Lugones, Julio Garmendia, Pablo Palacio, Felisberto Hernández, o de autores más recientes como en la cuentística de Julio Cortázar, Jorge Luis Borges y Juan José Arreola. El tratamiento de lo fantástico en la obra de Jaramillo Levi es original, se adentra en la experiencia alienante de la sociedad moderna, se articula como una especie de radar artístico de los conflictos generados por nuevos módulos culturales". Fernando Burgos, "Dentro del espejo", *Confabulación creativa*, 100-101. All of the above writers mentioned by Burgos contribute to the field of the literature of the double. Their texts include: Julio Garmendia's "El difunto yo", Pablo Palacio's, "La doble y única mujer", Felisberto Hernández' "Las dos historias", Juan José Arreola's *Confabulario*, Carlos Fuentes' *Aura*, Enrique Anderson Imbert's *Fuga*, José Donoso's "Gaspard de la Nuit", Brazilian Patrícia Melo's *Elogio da mentira,* "La doble vida del doctor Beltrán" by Jorge A. Lopez Ovejero, and "Doblaje" by Julio Ramón Ribeyro.

Jaramillo Levi's work but with seminal European literature in the genre, seemingly seldom used in comparative studies despite its accreditation for the theme of the double.

It would be remiss to discuss Latin American doubles without a literary representative from the continent's largest country. The Brazilian inclusion in this study tends towards a postmodern model of doubling and metafiction in Chico Buarque's contemporary novel, *Budapeste*. The universal theme of life imitating art storyline, creation of literature, the reproduction of texts, ghostwriting, and divergent cultural identities are represented.

Second Nature: Julio Cortázar

Julio Cortázar incorporated fantasy into fiction and exploited the suppressed reality of the other side of the mind. He questioned the literary process itself, dismantled narrative conventions, and encouraged the reader to penetrate texts in pursuit of a fullness of meaning.[2] The fantastic elements employed by Cortázar include the presentation of the unusual and inexplicable within normal circumstances; the unexplained intrusive presence in "Casa tomada" is an example. There are also many types of mutations and metamorphoses in Cortázar's work. Literary characters are transformed and doubled and in the case of "Axolotl" this is done by division and is provoked by a loss of identity. This mysterious transmutation is proof that the change need not be into the same species as the original. Doubling may also occur through duplication as it does in "Lejana" which features identical doubles due to personality interchange as is seen in "La isla a mediodía". Reincarnated doubles and recreations of the past constitute the central characters in "La flor amarilla" and "Las armas secretas". Myth and legend become magical as in "La noche boca n

of speech and subject pronouns are mixed as the protagonist's perspective moves from *yo* to *nosotros* when identifying with his amphibious form. "Aislé mentalmente una […] Vi un cuerpecito rosado […] la parte más sensible de nuestro cuerpo" (162). The axolotl are objectified and depicted as inanimate statues of sorts. These amphibians "eran como testigos de algo", and seemingly possess knowledge of the possibility of another, different life. The protagonist feels their gills move as if they were his own, as one twin would feel the pain of the other: "En ese instante yo sentía como un dolor sordo" (165).

In the literal sense of the word "Axolotl" is truly uncanny as for Freud uncanny moments occur precisely when subjects find themselves at one with the unfamiliar or unrelated entity, who is most often the person's own double. In "Axolotl", the protagonist witnesses the return of his repressed double, a double that is both analogous to him, yet unfamiliar as it is not of his species. He moves from observer of the Other, to the Other. Responding to the axolotls' call for help he forgets his human side and moves into the Other's place: "Veía de muy cerca la cara de un axolotl inmóvil junto al vidrio. Sin transición, sin sorpresa, vi mi cara contra el vidrio, la vi fuera del acuario, la vi del otro lado del vidrio. Entonces mi cara se apartó y comprendí" (166). This story evokes hues of horror as the protagonist comes to the following realization: "El horror venía –lo supe en el mismo momento- de creerme prisionero en un cuerpo de axolotl, transmigrado a él con mi pensamiento de hombre, enterrado vivo en un axolotl, condenado a moverme lúcidamente entre criaturas insensibles" (167).

In "Axolotl" the aquarium's glass acts as a barricade between subject and object, a metaphor for the barrier of personal space. After the metamorphosis, the man's body remains on the other side of the glass and acts as a mirror, which separates the axolotl from the observer and maintains a certain distance (60). The glass barrier reflects the axolotl to him, dissolving the barrier between them.

One of Jaramillo Levi's bestial shape shifting experiences includes a woman's gradual transformation into a dove in "Las palomas".[9] Due to political and economic unrest, the young woman is sent alone by her parents to a foreign country, most likely the United States as this story was penned in Iowa City. As soon as she boards the plane, memories and landscapes are erased: "estando ya en el avión, desde el cual se me iban escapando por momentos los paisajes, los recuerdos". This occurs as if she were preparing to adopt an alternative persona in the other culture. The plane travel is therefore an allegory for the creation of this new identity; the protagonist clearly feels

[9] Jaramillo Levi, "Las palomas", *Duplicaciones*, 109-112.

alienated “Me vi obligada a reaccionear ante el nuevo lenguaje y esa vida organizada en torno a reglas y horarios de una nitidez escalofriante” (109). She remains emotionally and culturally isolated and this results in a diffusion of identity in part, provoked by an observation put to her. She was once told her sensibilities resemble those of a dove: “[e]res demasiado delicada, como una paloma. Fue una revelación. Procuré endurecerme (110).” The flock of birds she sees in a park reflects this sentiment of estrangement from her usual habitat: “el blanco, gris y negro de sus plumas recrearon la soledad que llevaba impresa en los ojos” (110). In a similar characterisation to that found in “Axolotl”, the protagonist becomes fascinated by the creatures, and as result of her envy and identification with the birds, “supuse que serían como yo […] las envidiaba. Esas palomas no tenían problemas” (110); her second self is integrated into the birds’ fold as a simile used to describe her sensibilities becomes literal. Her affinity for and understanding of the birds seem to be measured by their shared telepathic ability, also as in Cortázar’s story: “[t]rataba de explicarme algo. Quizá me tome algún tiempo, pero sé que podremos entendernos, […] La palomas se entienden en medio de un currucuqueo grato. No tardaré ya en comprenderlas” (110).

Initially, there is a psychological transformation; “[m]e siento feliz. Esta mañana pude romper la carta más reciente sin el menor remordimiento. Comienzo a ser libre, […] Todo tiene sentido”, which soon blends into a magnification of the senses; “Oigo la yerba crecer, se alargan diminutamente mis cabellos, bajo mis pies descalzos corretean las hormigas”. A physical alteration then ensues:

> ahora siento que la boca se me quiere alargar de manera extraña, y es placentero palpar esta nueva rigidez que obliga mis labios a extenderse formando una punta. Tambien mis brazos, reposando a los dos lados, parecieran querer ensancharse formando estratificaciones tersas. […] Tengo los hombros y cabeza salpicados de plumas (110-111).

The young woman is clearly aware that her transformation, her metamorphosis is an escape as she becomes integrated with the doves. She revels in the newfound sense of social belonging as the flock has provided her with an identity leaving her feeling like an active participant in her existence for the first time:

> Hay ratos en que todo suena a vida ya vivida. Pero ahora todo vive en forma nueva, más armónica, […] todo tiene razón de ser y me siento partícipe. Antes los fenómenos sucedían

> sin involucrarme. Presiento que de algún modo las palomas han contribuido al cambio (110).

The metamorphosis itself is provoked by two events: "el choque con otra cultura" she experiences; and her consideration of the comparison made between her and the birds. The alternative role she is forced to adopt in the second culture is paradoxical as while it still represents a double or second existence, her lack of communication skills and loneliness in effect reduce her new national status to persona non grata. That said, it is somewhat ironic that the object into which she transmutates is not capable of speech, an expression of the self. After the metamorphosis, she describes events from her new perspective of the bird, yet she simultaneously sees what must be herself in human form before her bestial transformation, although she may not be aware of the woman's identity. In her telepathic discourse with the birds she is physically and verbally divided: "[n]o la desairen, les digo a mis amigas con el pensamiento, no me desairen; es delicada como yo, como ustedes", yet parallel events occurring to both subjects are related from the one perspective:

> una [paloma] se le ha posado en la cabeza, se me posa. Otras llenan mis hombros, se los llenan. Ya no la veo, la joven no puede verme. Un dulce cosquilleo acaricia mis oídos, los suyos; recorre su columna, la mía; se pasa por mis brazos, los de ella (111).

The birds envelop both subjects who disappear into the clouds: "Ahora surge, por entre alas, la cabeza de la joven. Alza una mano, la alzo. De pronto comienza a elevarse la masa gris […] Me llevan en apretada formación, se la llevan" (112). The concluding paragraph has the protagonist witnessing her former self taking leave of her now avian self; a dénouement of division and disintegration.

The city of Budapest provides the setting for the confrontation of the double in Cortázar's "Lejana".[10] The existential double is revealed in written accounts of diaries as it is in "Le horla". Alina Reyes visualises her double as a maltreated beggar wearing "zapatos rotos" (the reference to which confirms her status as mendicant) trudging through snow. Her double's suffering is juxtaposed with her social standing in Buenos Aires and she is unable to reconcile her two lives, the second of which invades her mind at inopportune moments. She has a connection with her other self: "Anoche la sentí sufrir otra vez. Sé que allá me

[10] Cortázar, "Lejana", *Blowup*. See analysis of Chico Buarque's *Budapeste* in Brazil and Budapest 137.

estarán pegando de nuevo". Although she experiences opposed but simultaneous lives, the second life may be situated in the present or future. Alina loathes her double and fears they will meet and it will absorb her: "En el puente la hallaré y nos mirarémos" (436). This imagined or projected self constantly threatens her original self. In Budapest she passes time aimlessly seeking something unknown: "anduvo por veinte lados buscando vagamente algo, pero sin proponérselo demasiado, deseando que el deseo escogiera". Ultimately she is drawn unwillingly to the centre of a Budapest bridge where finally, "[c]erró los ojos en la fusión total, rehuyendo las sensaciones de fuera" (437).[11]

Jaramillo Levi's "Rostro" features an unidentified "masa que se doblaba", depicted as faceless and lacking identity. She appears to be a vagrant immersed in her own misfortune who is waiting for something or someone: "Me pareció imposible romper la distancia que separaba su mente de su cuerpo".[12] The events in this fictional fragment are compulsively repeated and the dichotomy of presence versus absence exists as the protagonist is physically present but mentally distant. This situation is literally mirrored in "Lejana", where Alina Reyes is physiologically near but geographically far from her double. The irony is that the former's absence is more real than her presence. The absorption of one self by the other is a concern common to both stories as the sapping of interiority is an aspect of doubling: "Mis encuentros con la mujer enlutada comienzan a despojarme de energías" (26).[13] The revelatory final line may be metaphorical or literal: "Sé que si algún día ella logra retirar de su rostro la mano crispada que esconde su dolor, las diversas angustias que he dejado a su lado se fundirán en una sola pena intransferible porque en ese momento habrán reconocido mi rostro" and suggests a classic identical double, like that of Alina Reyes, a projection from one person to another. Ultimately, the reader is left to

[11] The dénouement of José Donoso's "Gaspard de la Nuit", also shows a fantastic exchange of identities with a beggar. The encounter with his double takes place in the woods: "tuvo la curiosa sensación de estar grabando sobre un disco virgen, y que el otro silbido, ávido de todo lo que él tenia, iba absorbiendo todo lo suyo…era alguien. […] una presencia se acercó a él—sintió en su sueño—y se quedó contemplándolo, como si lo estudiara para absorberlo" (255). The reverberation of the anonymous whistling and Mauricio's corrections all signal the imminent exchange of identity. After the identity transfer with the homeless boy whose clothes fit him perfectly, he finds he is unable, provoked by a lack of need or desire to whistle; He is freed of all ties and identity: "Y entrando en el bosque sintió que ya ni siquiera seria necesario silbar porque todo, árboles, aire, luz, encarnaba la música" (261). José Donoso, "Gaspard de la Nuit", *Tres novelitas burguesas* (Barcelona: Seix Barral, 1980) 189-274.

[12] Jaramillo Levi, "Rostro", *Duplicaciones* 25.

[13] See 1.2 Myself, the Other 61; and 3.3 Death, Demise, Disintegration and Disappearance 239.

ponder whether the sedentary character is real, reincarnated, replicated, a past or future projection, or poured into another's body.

Cortázar's writing regularly merges the fictional and the real, or the desired or imagined, and the real. The use of the *mise-en-abîme* effect is apparent in "Continuidad de los parques" in which the protagonist-reader unwittingly becomes part of the fictional world in which he is indulging.[14] He is at once aware of his immediate surroundings but also of his immersion into the story: "Gozaba del placer casi perverso de irse desgajando línea a línea de lo que rodeaba, y sentir a la vez que su cabeza descansaba cómodamente en el terciopelo del alto respaldo".[15]

Dusk begins to fall in both "Continuidad de los parques", and in the narrative of the protagonist-reader who gradually becomes disconnected from the reality around him: "Palabra a palabra absorbida por la sórdida disyuntiva de los héroes, dejándose ir hacia las imágenes que se concertaban y adquirían color y movimiento". From the point in both Cortázar's and the protagonist-reader's text where it reads: "fue testigo del último encuentro en la cabaña del monte", Cortázar's central character, becomes involved in the plot of the text he is reading (9). Ostensibly, fate is beyond his control: "se sentía que todo estaba decidido desde siempre" (10). As the external reader follows Cortázar's text, the description of the room seems familiar and, knife in hand, the text's murderer sees the decisive "alto respaldo de un sillón de terciopelo verde, la cabeza del hombre en el sillón leyendo una novela" (11). The external reader is about to be made a witness to the murder of Cortázar's protagonist-reader who is about to read of the text's character's murder and therefore experience his own, as the protagonist-reader has become doubled as the central character of "Continuidad de los parques", and of the unnamed narrative that the character happens to read. Reality and fiction become a confusion of literary planes and the novel's plot is reproduced like a reflection.

"La isla a mediodía" is a mysterious story, which seems to link Marini's fantasy or imagined life as an inhabitant of a Greek island with his reality as an airline steward who first sees the island from the plane. It then becomes his obsession, to the exclusion of everything else.[16] Nothing else matters as Marini's reality becomes ill defined:

[14] The "Chinese box" effect of *mise-en-abîme* often suggests an infinite regress, i.e. an endless succession of internal duplications. Chris Baldick, *Oxford Concise Dictionary of Literary Terms*. 2nd ed. (New York: Oxford U P, 2001) 158.

[15] Cortázar, "Continuidad de los parques", *Final de juego* 9.

[16] Cortázar, "La isla a mediodia", *Todos los fuegos el fuego* 117-127.

> siguió pensando en la isla, mirándola cuando se acordaba o había una ventanilla cerca, [...] Nada de eso tenía sentido, volar tres veces por semana a mediodía sobre Xiros era tan irreal como soñar tres veces por semana que volaba a mediodía sobre Xiros [...] Todo estaba falseado en la visión inútil y recurrente (119).

In the last line that is definitively uttered inside the plane, Marini's projected desire summons a variation in his reality as he gazes down at the island from the sky: “Marini hubiera jurado que el punto negro a la izquierda, al borde del mar, era un pescador que debía estar mirando el avión. ‘Kalimera’, pensó absurdamente”. Cortázar then changes to the conditional tense, which evokes an unreality and ambiguity as to whether the temporal mood in the narration is indicative or subjunctive. Marini relates that which he would do: “sonrió pensando que treparía hasta la mancha verde, que entraría desnudo en el mar de las caletas del norte, que pescaría pulpos con los hombres, entendiéndose por señas y por risas”, and in what seems to be a fait accompli, concludes, “Nada era difícil una vez decidido” (122-123).

In “La isla a mediodía” Peter Beardsall argues the double is imagined in order for Marini to escape his individual identity. This occurs so that Marini can perform the actions he is, otherwise, unable to achieve. There is no need to know whether Marini visits or imagines the island double: both are true. The line of Marini’s life splits into parallel lines and becomes a single line at death.[17] His double on the island is described as “[c]errando los ojos se dijo que no miraría el avión, que no se dejaría contaminar por el peor de sí mismo, que una vez más iba a pasear sobre la isla” (125). There is a previous connection apparent. After the plane crashes and his body is found “sangrando por una enorme herida en la garganta”, there is another example of summoning: “era como una boca repugnante que llamaba a Marini, lo arrancaba a su pequeña felicidad de tan pocas horas en la isla, le gritaba entre borbotones algo que él ya no era capaz de oír” (126). Finally, the discrepancy or fantasy aspect is that Marini himself was the sole survivor but Klaios and family had been alone “como siempre” (127).

Jaramillo Levi’s “El lector” is one of several stories that incorporate a scenario imagined by a character into the realm of the real.[18] Found in the “Simultaneidades” section of *Duplicaciones*, it is

[17] Julio Cortázar*, Siete Cuentos*, ed.Peter Beardsall (Manchester: Manchester UP, 1994) 38.

[18] Jaramillo Levi, “El lector” 69-77. Other stories featuring this theme in Jaramillo Levi’s work can be found in 3.3 Reinventing the Double 253. This exact conundrum exists in Mário de Sá-Carneiro’s contribution to the double, *A Confissão de Lúcio* in which there

novel in that while the fantasised scene has its origins in wish fulfillment as it does in "La isla a mediodía", the motivating emotion of subject Verónica is vengeance. Varying on the theme, the imagined scenario is documented in her creation of a nameless literary text, and although this is not known to protagonist Vicente, the novel is in fact a catalogue of her experience of sexual abuse during her adolescent years. Instances of this trauma described from Verónica's point of view feature in two sections of "El lector".

The narrator and Vicente are one and the same and he introduces himself as such to the reader with whom he shares a secret. He confesses that he is curious as to what will happen and what the purpose of his function is. Although narrator is protagonist and vice versa, the narrator's perspective is distanced, removed from that of Vicente who has been employed as a reader. He is initially fascinated by the novel, "la manera gráfica como se describe cada incidente, cada pensamiento teñido de oscuro rencor, le resultan extrañamente fascinantes, totalmente ajenos a su experiencia" (70). Then he becomes critical even though he is not engaged to analyse the text: "percibiendo, sin embargo, la alucinante ausencia de fluidez en el relato, intuyendo que hay trozos arrancados de pesadillas y otros que sólo pudieron ser insertados a la fuerza por una mente averiada" (70).

The omnipresence of fate is drawn into the tale in section three which holds the key to the structure: it lays out the inevitability of the written word as the confluence between reported actual events and those textual events is manifested:

> Aunque resulte inevitable que Vicente se dé vuelta asustado al oír el grito pavoroso de la muchacha y no poder creer que está oyendo realmente algo que debía carecer de sonidos porque sólo es una descripción literaria, en el libro que está entre sus manos, de la reacción del personaje. Y aunque todo esto se encuentre previsto porque ya sucedió (72).

This sets the context for future events in the course of the reading as simultaneity and destiny combine: Vicente, "oye el grito desgarrador de la muchacha, como estaba previsto que lo oyera" (74). The two thematic concepts of the story are summarised in the line: "Verónica aseguró que el contenido del libro era reflejo de la vida y que

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are two male characters, one the narrator Lúcio, and his summoned projected female character, Marta, the double of the second male character Ricardo. Denise MacLeod, "As Confissões de Mário de Sá-Carneiro", unpublished Honours thesis, 2000. Carlos Fuentes's *Aura* is another example.

él terminaría comprobándolo" (75). It then becomes clear why Vicente is reading the book, why Verónica has written it, and what the expectations are:

> Día y día pienso y pienso. Construyo mi vida sobre planes que voy haciendo, y mis planes sobre la paciente monotonía de mi vida. Para no olvidar nada, para que nada deje de realizarse, escribo todo a máquina, en estas hojas que algún día prensaré en un solo fajo para que sean como un librito único. Y cada hombre que acuda a mí tendrá que hacer suyas, mediante la lectura, las cosas que he descrito… El que se anime a llegar hasta la última línea se habrá encontrado con el destino que primero fue sólo una vaga idea en mi mente (75-76).

Just as Vicente almost devours the book: "[é]l, descubriendo minuto a minuto escenas que jamás hubiera imaginado, no aparta los ojos del libro que se le entregara horas antes" (69), so is the time consumed in "El lector", so much so that he has forgotten to ask about remuneration for his services: "No sé por qué cuando se conoce lo que ha de suceder, los minutos adquieren una pastosidad irritante, agobiadora. […] todo lo que ocurre en este mundo es un capricho del Tiempo" (72).

In the final scene, the alternating use of the present perfect tense conveys the connection between what he has just experienced and what is now happening as he continues reading and comes across the very same scene that has just occurred: "se ha sentado, […] la escena que ha presenciado, […] lo que ha vivido, […] el cuchillo que ha penetrado". The following paragraph reads "se oye un grito", and indeed a cry is not only heard but also felt as the utterance is delivered by Vicente himself and presumably results in his fatal wounding after being stabbed (77). He has articulated the description of his own murder like Cortázar's protagonist in "Continuidad de los parques". The crossing of planes that merges the two levels of story are similar to Marini's parallel lives, which intersect at the end of "La isla a mediodía" and result in his death.

Simultaneous and alternating realities are the themes of Cortázar's "La noche boca arriba", in which an apparent dream becomes real and its dreamer becomes the centre of a tribal sacrifice. However, there are two realities, two stories unfolding simultaneously. The first reality of an accident victim in a hospital is replaced by the second reality of the protagonist as the offering in an Aztec sacrifice.

Multiple odours, smells, and fragrances described in the text link the reality of the hospital with that of the immolation.[19] In the first story, hospital smells are described and are then employed to introduce the second plane of reality, "[c]omo sueño era curioso porque estaba lleno de olores y él nunca soñaba olores" obviously referring to the preceding hospital scene (171). The narrator emphasises being afraid in the other dream and claims, "[t]ener miedo no era extraño, en sus sueños abundaba el miedo" (172). When the protagonist states, "[s]intió sed, como si hubiera estado corriendo kilómetros" (173), Freud's dream work is evident. Dream incorporation attributes the cause of a condition in one state (thirst) to an occurrence in the supposed dream state (running); condensation and displacement posit that what appears in the hospital scene (the taste of blood; something gleaming in the doctor's hand) also appears as a similar object in the sacrifice scenario though symbolically condensed (the executioner-priest's stone knife; the spilling of his own blood).[20]

Cortázar writes in a way that cues scene changes through shifts in consciousness: during his motorcycle ride, the protagonist "se dejó llevar por la tersura (169); after his crash "fue como dormirse de golpe" (170); while in hospital, he tries to rid himself of the nightmarish images, "se despegó casi físicamente de la última visión de la pesadilla" (173); "suspiró de felicidad, abandonándose" (174). Cortázar also provides clues as to when one space is being left and the other entered, in fact, each scenario is introduced by the protagonist: waking up, falling asleep, or lapsing in and out of consciousness. The final paragraph fuses the two situations less distinctly than happens previously, by inserting a few lines of one scenario into several of the other, thus alternating in a subtle way. Finally, during the sacrifice, it is revealed that "aunque ahora sabía que no iba a despertarse, que estaba despierto, que el sueño maravilloso había sido el otro" (179). This marvellous dream which has taken place in a futuristic city, describes the motorcycle as an enormous metal insect buzzing between his legs,

[19] The following examples are found throughout the text: "el olor, olores, fragancia, incienso, humo perfumado; olor a pantano, a hospital, a humedad, a piedra rezumante de filtraciones, a guerra; olor de las antorchas; venteando, olía la muerte, huele a guerra, oliendo a puerro, a apio, a perejil." Julio Cortázar, "La noche boca arriba", *Final del juego* (Buenos Aires: Sudamericana, 1965) 169-179.

[20] The manifest dream is an abbreviated version of the latent dream as it has a smaller content. Dream incorporation or displacement refers to when an element is replaced by an allusion. Condensation is when latent elements are omitted from the manifest dream, fragmented, or combined in the manifest dream. Thus a character may be a composite of many different characters fused into one. Personalities or aspects of one's personality may be fused into another, like a double. Freud, *Introductory Lectures on Psychoanalysis*, Vol 1. *The Pelican Freud Library*, general editor Angela Richards (London: Pelican 1973) 205-208.

and traffic lights as red and green lights that burn without fire or smoke. It is the hospital scenario that has been the dreamt one all along.

Cortázar's impact with respect to the inversion or upsetting of reality is patent in Jaramillo Levi's stories. "Ofertorio" features this kind of portrayal as two realities are linked:

> el sabio no puede comprender por qué se siente llamado desde algún punto lejano. […] Como antes, en sueños, se ve con otras ropas, sentando frente a un curioso aparato que produce ruidos secos al contacto de sus dedos. Puede ver a través de otros ojos cansados las diminutas señales que el aparato va grabando sobre una superficie blanca que se desliza lateralmente.[21]

"Ofertorio" similarly depicts the context of a tribal sacrifice as the other reality. Writer and *sabio* are simultaneously transported from his present state of exhaustion to another world which appears as a dream into which he later wills himself and from which he does not return: "quiso meterse nuevamente, a pesar del cansancio, en ese mundo por él inventado" (62). "Ofertorio" is a concoction of the dual temporal planes: either the writer is creating a story from his experience, or his imagination is creating the story which happened or is happening in the past. In this sense, the structure is circular: "Inmerso en el mundo que creaba, no sentía pasar el tiempo […] Tuvo una vez la insólita impresión de que pasaban los años y comenzó a sentir entonces el cansancio" (61). The ensuing confusion between the real and oneiric double life is indicated by the blurring of light sources, a common metaphor throughout Jaramillo Levi's work, as are the concepts of reincarnation, *déjà vu*, time travel, and simultaneous yet anachronistic events.

Dead to the World: Enrique Anderson Imbert

Although Anderson Imbert's bibliography includes numerous examples of fantastic doubles and doubling, the stories-in-miniature, casos, comprise the genre for which the Argentinian is most well known.[22] In "El muerto-vivo" a dead man appears at his own funeral; "El cuadro viviente" has two friends seeing their own faces superimposed onto the characters of a painting; and in "El espejo y el reloj" a character's body is violated by an alien self whose reflection is then

[21] Jaramillo Levi, "Ofertorio", *Duplicaciones* 61-64. (64).

[22] Isabel Reade, introduction, *The Other Side of the Mirror* (London: Macdonald, 1968) vii-ix.

melded with that of his dead uncle; yet it is the story "El fantasma" which is treated with aplomb and shares a decisive incident with Jaramillo Levi's "Suicidio". "El fantasma" begins with a reference to a second self:

> Se dió [sic] cuenta de que acababa de morirse cuando vió [sic] que su propio cuerpo, como si no fuera el suyo sino el de un doble, se desplomaba sobre la silla y la arrastraba en la caída. Cadáver y silla quedaron tendidos sobre la alfombra, en medio de la habitación. […] Se inclinó y se miró en su cadáver como antes solía mirarse en el espejo. ¡Qué avejentado! ¡Y esas envolturas de carne gastada! [23]

The narrator is disappointed that death is even lonelier than life - there are no angels, no supernatural life awaits him nothing has changed. His inability to vocalise after death is much like that of the narrating-protagonist in Jaramillo Levi's "Suicidio" and to a lesser extent, in Poe's "William Wilson".[24] The repeated scenario of the protagonist experiencing an interruption by an external agent consequently causes a change in the course of events. This is also the case in a similar scene in Jaramillo Levi's "Suicidio" where the wife suddenly forces her way through the door and into the room and as a result the narrator unintentionally suicides after changing his mind at the eleventh hour. Not realising that he has actually ended his life, he attempts to tell his wife he is not actually dead although his body is supine and bleeding. He is unable to do so however as now he is a mere observer of his own existence and the events that are to unfold around him:

> Quiso explicarles. Estaba a salvo. Había sido sólo una debilidad momentánea. No volvería a asustarla así. Lo del espejo era un fenómeno óptico, una alucinación colectiva. Cosas así pasaban a veces. Tóquenme, dijo. Estoy bien.

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[23] Anderson Imbert, "El fantasma", *Cuentos Fantásticos Argentinos*, ed. Nicolás Cócaro (Buenos Aires: Emecé, 1960) 85-88. (85).

[24] Poe's "William Wilson" describes an unknown person attempting to open the door of the antechamber where the protagonist is duelling with his masked double. Wilson has just administered the final blows to his *doppelganger* and in hastening to prevent the impending intrusion he takes his eyes of his dying antagonist only to discover that when his glance is returned the physical aspects of the room have changed. Although Wilson and his double do vocalise, the voice of his alter-ego is barely raised above a whisper until he meets his death when it assumes its normal register: "It was Wilson; but he spoke no longer in a whisper, and I could have fancied that I myself was speaking". Poe, "William Wilson", 641. See footnote 34, 152.

> Pero tuvo la impresión de que las palabras habían permanecido presas en sus ganas de decirlas.[25]

Patricia Mosier hypothesises that the double which remains intact does not reject public language; in fact she claims it is the struggle to make oneself heard that creates the other.[26] In trying to reassure his wife that he is alive and well, the words he longs to articulate remain as being wanting to be said: "continuó queriendo gritarles que él tampoco comprendía, que en realidad no importaba" (36). Perhaps one does not possess a sense of self until language assigns the subject an identity, an I.

In "Suicidio", the desperate protagonist's plans for an arranged and measured suicide are thwarted by his wife's untimely arrival: "Había que hacerlo y ya. Sin perder tiempo. Ella podía llegar en cualquier momento y entonces no hallaría el valor. […] Alguien tocaba a la puerta. de apretar el gatillo. Seguían tocando. […] No podía. Bajó la pistola." (35). In "El fantasma" plans are similarly foiled by an inopportune entrance: "'¡No entres!' - gritó él, pero sin voz. Era tarde. La mujer se arrojó sobre su marido y al sentirlo exánime lloró y lloró. '¡Cállate! ¡Lo has echado todo a perder!' - gritaba él, pero sin voz." (86). Thus, in both "Suicidio" and "El fantasma", the narrator's voice in death fails him. There are more sinister overtones however; even shades of Stevenson's *Jekyll and Hyde*: "Qué mala suerte! ¿Por qué no se le habría ocurrido encerrarse con llave durante la experiencia. Ahora, con testigo, ya no podía resucitar; estaba muerto, definitivamente muerto. ¡Qué mala suerte!" (86) The inference that his fate is sealed because the result of his experiment was witnessed only adds to the ambience of mystery.[27]

A Double Trilogy: Jorge Luis Borges

As with many of the European writers whose work he admired and aspired to, Jorge Luis Borges' stories generally had their origins in

[25] Jaramillo Levi, "Suicidio", *Duplicaciones* 35.

[26] Mosier "Caja de resonancias" 3-9.

[27] As the idea of a witness is a frequent theme throughout the fiction of Enrique Jaramillo Levi, it is worth noting the omission of the English translation of "Ahora, con testigo" (86): "What bad luck! Why hadn't it occurred to him to lock himself in during the experiment? Now he could no longer come to life: he was dead, definitely dead. What bad luck!" Anderson Imbert, "The ghost", *The Other Side of the Mirror*, trans. Isabel Reade. (London: Macdonald, 1968) 16-19. 17.

the dream world.[28] The fragility of personal identity and the process of writing remained constant themes.[29] Borges' obsession with unity and selfhood had him pondering the experience of encountering oneself, what it would be like and who would claim to be the original. There are multiple instances of doubles, character and situational doubling in Borges' work and the trilogy showcasing these comprises "Borges y yo" (1957), "El otro" (1975), and "Veinticinco de Agosto, 1983" (1983), all versions of each other: "El otro" can be read as a palimpsest of "Borges y yo", and "Veinticinco de Agosto, 1983" as a palimpsest of "El otro". The theme of Borges' other self which is the subject of this trilogy is a concept the writer had entertained long before he wrote "Borges y yo".[30]

One of the first micro-texts, the somewhat misleading title of "Borges y yo" suggests there are two independent characters; Borges, and an unidentified first person narrator privy to Borges' secrets, which is not the case. The first person narrator controls the readers' perception of Borges and the text. Although it features a public and private voice of Borges, the double (yo) proves to be more powerful than the self as Borges the Man (yo) differentiates himself from Borges the Artist (Borges). "The intrinsic Borges resents the tyranny of the Other and seeks to free himself, yet also acknowledges the impossibility of maintaining that independence".[31] The double real Borges finds a truer image of himself in other phenomena (like the "rasgueo de una guitarra" which also appears in "El fin")[32] than does Borges the Writer, yet the double is resigned to perishing in the Other. This is highlighted by the final line: "No sé cuál de los dos escribe esta página".[33]

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[28] "En general, los argumentos de los cuentos o los poemas, los soñaba. Esos sueños podían ser buenos o pesadillescos" (40). Sergio Ranieri and Miguel Russo, "Maria Kodama: 'Por suerte nos encontramos, y fue lindísimo'" 40-42. "Homenaje a Borges" Edición especial de Colección, *La Maga: Noticias de Cultura*, 18, Febrero 1996. Borges admired Stevenson, Chesterton, Kipling, and Kafka, the latter by whom he was not only influenced; he was the first translator of *The Metamorphosis* into Spanish. Flávio Loureiro Chaves, *Fiçcão latino-americana* (Porto Alegre: Editora da Urgs [Universidade Federal do Rio Grande do Sul], 1973) 148.

[29] Borges also wrote with Bioy Casares under the joint pseudonym of Bustos Domecq. Harss and Dohmann *Into the Mainstream* 118-119.

[30] With Borges' permission, Donald A Yates had access to the writer's unpublished drafts which he discovered in a notebook. The writings, in which he questions his essential nature and identity, demonstrate experimentation with the notion of a dual Borges well before the appearance of "Borges y Yo". Donald A. Yates, "Behind Borges and I", *Modern Fiction Studies* Vol 19, (3), Autumn 1973. 317-324.

[31] Lanin A. Gyurko, "Borges and the Theme of the Double", *Ibero Amerikanisches Archiv* 2 (3): 1976, 193-226. 223.

[32] Borges, "El fin", *Obras Completas 3,* (Barcelona: Emecé, 1989) 177-180.

[33] Not unlike Hawthorne's protagonist in "Monsieur du Miroir": "So inimitably does he counterfeit me that I could almost doubt which of us is the visionary form". *Complete Short Stories* 287.

In “El otro” and “Veinticinco de Agosto, 1983”, two characters who meet through an oneiric encounter are simultaneously placed in different years and places. In “El otro”, a seventy-plus Borges recognises the barely twenty-year-old Borges and the former attempts to convince the latter they are at once different and same. Obviously the selves are divided by generations, by place (simultaneously seated on benches in squares in Europe and the United States), and by opinion. They fail to acknowledge each other also, a fact which denies the general assumption that the double is deeply attached to its original. It appears the elder has been dreamt by his younger alter-ego, an inverted version of the former: “el encuentro fue real, pero el otro conversó conmigo en un sueño y fue así que pudo olvidarme”.[34] In “El otro”, the elder Borges believes the meeting to be real and remains tormented by the ordeal. He believes the younger Borges engaged him in conversation in a dream state and that is why he managed to forget him though the other did not dream him accurately as the date on the coin was impossible. Borges intimates through his alter-ego that this meeting has already taken place: “si usted ha sido yo, ¿cómo explica que haya olvidado su encuentro con un señor de edad que en 1918 le dijo que él también era Borges?” The spatial and the temporal converge. The key “sería que el encuentro había sido real, pero el otro conversó conmigo en un sueño y fue así que puede olvidarme”. The double is used to create poles representing real and fantasy, fiction and history, past and present, dream and consciousness.

“Veinticinco de Agosto, 1983” is a rewriting of “El otro” but includes references to autobiographical details.[35] In this version the sixty-one year old Borges confronts with eighty-four year old Borges who is dying from a self-inflicted drug overdose.[36] The younger believes it is 1960, and that he is in *Hotel Las Delicias*; the elder, claiming to be dreaming his last dream in the maternal home in Buenos Aires, informs the other that it is 1983. The conversation between the two covers

[34] “La construcción de la identidad y la alteridad en Jorge Luis Borges y Nathaniel Hawthorne” Víctor Silva, José Gutiérrez. <http://www.ucm.es/info/especulo/numero17/borg_haw.html>.

[35] “En su cuento ‘Agosto 25, 1983’, el autor consigna – aunque velado por la ficción- su intención de suicidio a los treinta y cuatro años. Había comprado un boleto de ida a Adrogué, y se había alojado en la habitación número 19 del Hotel Las Delicias. Llevaba consigo un revólver, un libro, y una bebida espirituosa. Según él, el coraje le faltó a último momento, y ese pequeño instante nos regaló muchos más años del gran hombre de nuestras letras (89)”. Marcos Montes, “Borges, Adrogué, y un recuerdo”, *Proa Borges: Cien años edición especial*, Julio / Agosto, 1999. Tercera época, número 42. 87-91.

[36] The story is set the day after Borges’ birthday, August 24, 1899: the younger Borges states “ayer cumplí sesenta y un años” (377). In 1983 when he wrote “Veinticinco de Agosto, 1983”, he was 84 like the elder Borges of the story. Borges, “Veinticinco de Agosto, 1983”, *Obras Completas* 377-380.

similar topics discussed in "El otro". Each believes himself to be dreaming the other and the elder attempts to convince the other that "somos dos y somos el mismo" (377). Although nearing death, the eighty-four year old complains "sigo soñando con el doble. El fatigado tema que me dieron los espejos y Stevenson". Both are aware they are facing their doubles and they are doing so in the face of death, one is in the process of dying and one is about to commit suicide: the younger claims "[s]entí que esa sonrisa reflejaba, de algún modo, la mía" (378); the other "[m]is palabras, que ahora son el presente, serán apenas la memoria de un sueño" (379). The two Borges do not touch physically for fear they will converge. Of the actual conversation they have, the elder assures the younger that he will have no memory: "Cuando lo vuelvas a soñar, serás el que soy y tú serás mi sueño": however, when he writes it down years ahead, he will think he is creating a tale of the fantastic, not recording a lived experience (380).

Jaramillo Levi's "Otra vez lo mismo" (ASE) recalls both Borges's stories. Its title indicates cycles, repetition compulsion, and timelessness. In this instance the two characters, a young and an elderly man, are seated on a park bench rather than in a square. Like Borges's "El otro", the young man is described as barely twenty; and the elderly man is a septuagenarian.[37] This story does not have the characters dreaming but the young man does belong to another world; he is a ghost who returns and, "gesticulando como un energúmeno, dio rienda suelta a toda la amargura y frustración que lo había asfixiado durante parte considerable de su vida" (25). An angry tirade follows and then he begins to take leave before the old man has the opportunity to respond:

> mejor regreso, allá no hay situaciones que cambiar por intolerables, todo es amporfo y tranquilo, la abstracción pura y sin consecuencias. Y paulatinamente se fue transparentando ante los ojos incrédulos que no habían dejado de mirarlo, hasta desaparecer por completo.

His self becomes decentred until he disappears: "como si poco a poco entrara a otra dimensión" (27). The youth is portrayed as egotistical: "Sus meditaciones anteriores lo habían tenido tan ensimismado minutos antes, que no habían percibido la presencia de este anciano parlanchín que ahora lo miraba…" and as being unable to tolerate others' views (25). "Otra vez lo mismo" contrasts the aspirations of a radical young man with the conformism of an elderly complacent

[37] Jaramillo Levi, "Otra vez lo mismo", *Ahora que soy él,* (San José: Editorial Costa Rica, 1985) 23-27. 23.

man; the conflict between active versus passive man is the story's theme. What is remarkable is the fantastic and ephemeral presentation of the youth who is a ghost (133). The character's out of body experience is similar to that in "La fuente". There are various stages, realities of existence, of physical life, resurrection, ghosts and memory in Jaramillo Levi's fiction (134).[38] These stories are a confluence of memory and experience, and memory is one of the predominant themes. "La fuente", "Ahora que soy él", and "La sombra" all deal with transmutations within multiplied personality.

Dolls and Dummies: Felisberto Hernández

Uruguayan Felisberto Hernández was an influential modern writer from whom Jaramillo Levi drew.[39] His best known work "Las hortensias" exploits many modern images associated with doubling, but it is not his only work to do so.[40] These images, --life-sized animated dolls, panes of glass, mirrors and masks-- are all included in Hernández's literature, as are black cats, stabbings, obsessions, and the contemplation of shoes. Jaramillo Levi's frequent use of mannequins, mirrors, and shop windows as properties utilised in the literary portrayal of not only the modern but the postmodern double. Mannequins or shop dummies are modern in that their origins as human imitations spring from the doll paradigm, and they appear as life-sized versions in the stories of both authors;[41] they may be said to embody the postmodern culture in their representation of mass-produced identicalness, the doubled or multiplied, and in their existence as a promoter of consumerism.

Ángel Flores remarks that as a writer Hernández operates using a technique similar to the subconscious mechanism of the oneiric where events occur irrespective of the boundaries of space, time, and reason.[42] Indeed, in "Las hortensias" there are parallels with protagonist Horacio's reality, and the dream world as one taints the other: "Al

[38] Samuel Zimmerman, "La fluidez del ser en 'Ahora que Soy El' de Enrique Jaramillo Levi", *Alba de América: Revista Literaria*. Vol 9,131-140.

[39] Uruguayan Felisberto Hernández (1902-1964) was a self taught pianist and composer who made a career out of playing in movie houses and touring Brazil and Argentina. From 1942 he gave up touring and dedicated himself to writing stories and novels.

[40] Felisberto Hernández, "Las hortensias", *Obras Completas de Felisberto Hernández* (Montevideo: Arca, 1967) 9-59. This story is translated as "The Daisy Dolls" by Luis Harss in *The Oxford Book of Latin American Short Stories*. Ed. Roberto Gonzalez Echeverria (New York: OUP, 1997) 165-200.

[41] "The life-sized dolls of necromancy represent the third process of enchantment by which the magic double is produced." Tymms 23.

[42] Flores 591.

despertar, el hombre de la casa negra recordó el sueño, reconoció en la marcha de la sangre lo que ese mismo día había oído decir" (10). Insanity is another condition that is later figured into the story.

Horacio collects gigantic dolls and encloses them in glass boxes in his house. There they remain waiting to be placed into imaginative and surprise tableaux also set in glass rooms, by a crew of writers, artists and musicians whom he employs for this special task. He explains to his invited guests why they are viewing the dolls through the glass: "El hecho de ver las muñecas en las vitrinas es muy importante por el vidrio; eso les da cierta cualidad de recuerdo" (27). This particular effect would therefore allow the dolls to be thought of as more real or realistic. His voyeurism allows him to think of the glass case as a display cabinet where the intimacy of the other (the doll) is exhibited to everyone. References to large glass boxes and panes of glass are scattered throughout the narrative.

The protagonist is a neurotic who creates a doll in his wife's likeness so that in the event of her sudden death, he would not be alone. However, an ambiguous and perverse relationship based on obsession with the life-sized doll, named Hortensia, develops between the threesome. For Horacio, the doll presents a source of confusion as he becomes unable to distinguish between his wife and Hortensia: "Maria podía ser, como antes, una mujer sin muñeca; pero ahora él no podia admitir la idea de María sin Hortensia […] tenía algo de locura" (21). On occasion the doll becomes animated:

> [d]espués miró fijamente la muñeca y le pareció tener, como otras veces, la sensación de que ella se movía […] pero en un instante en que él sacó los ojos de la cara para mirarle las manos, ella bajó la cabeza de una manera bastante pronunciada; él, a su vez, volvió a levantar rápidamente los ojos hacia la cara de ella; pero la muñeca ya había reconquistado su fijeza […] Apenas había separado los labios de la frente vio que la muñeca se movía (14-15).

As his madness advances, he attributes human qualities and gestures to the dolls: "Horacio miró la cara de la muñeca y le volvió a parecer antipática; ella tenía una expresión de altivez fría y parecía vengarse de todo lo que él había pensado de su piel" (17). In a concept harking back to primitive beliefs concerning the double, he believes that the dolls, despite being inanimate, have been taken over by souls:

> Si hay espíritus que frecuentan las casas vacías ¿por qué no pueden frecuentar los cuerpos de

> las muñecas? […] ¿Acaso no ha habido moribundos que han entregado el alma, con sus propias manos, a un objeto querido? […] Después pensó en Hortensia y se preguntó: ¿De quien será el espíritu que vive en el cuerpo de ella? (23, 24).[43]

Horacio's fixation becomes more intense as fancies himself as the doll's lover and fears, in a reversal of the usual, that he is turning into a mannequin noting changes in his skin: "[e]ntonces se dio cuenta de que ahora, la piel de sus manos tenía también color de cera" (37).

While the doll and its derivatives, puppets, effigies and robots, have their roots as doubles in the primitive and modern traditions, Jaramillo Levi has employed the image and manipulated it in an original way yet not completely removed from its origins. In a postmodern variation on the doll version of the double, store dummies or mannequins are used, as are their comparative descriptions with literary characters. The idea of the *autómata* is used to portray women in "Nereida", processes in "Escritura automática" (LTG), and both in "El sueño de Mara" (LTG).[44] In the former, the reference to the robotic removes the raison d'etre, the will of the character, to de-animate it in effect. In Nereida's case, the purpose is to forget a previous lover. In the latter, the writing or sexual process is made to seem unmotivated or superficial – concepts at the stories' foundation. In "Como si nada", the description of wife as mannequin emphasises her death as a result of suicide: "Seré el cuerpo que continúa durmiendo, buscando la evasión en el sueño. El maniquí de su mujer. Pero ya habré dejado de serlo" (86), and in "Escribiendo a máquina" the image has a negative impact as her husband observes, "aquel rostro de maniquí severamente maquillado; éste asumía una vez más evidentes rasgos de un pasado vedette" (179).[45]

However, it is Jaramillo Levi's treatment of mannequins as characters in their own right that produces the meta-modern bent. The human wax imitations are vivified from the perspective of the protagonist in two stories from *Duplicaciones*, "Primera reunión" and "Maniquíes". Whether in reality they actually are animated is incidental as it the characters' voice which dictates the narrative. "Primera reunión" clearly has a department store mannequin as the protagonist's object of desire although it is never named as such, while in

[43] See 1.1 Dolls and Dummies: Felisberto Hernández, 131.

[44] See Appendix C Maniquí.

[45] Jaramillo Levi, "Como si nada" 82-86; "Escribiendo a máquina" 179-182.

"Maniquíes", a pair of mannequins ostensibly presents a performance for the observing storyteller.

In the fable-like "Primera reunión", the protagonist experiences the whole gamut of emotions from loneliness to torment to madness.[46] He bemoans a lack of friends, which is almost as crippling, as lacking a shadow or reflection: "la soledad comenzó a afectar su vida. […] en ningún lugar había dejado amistades. Y este fracaso se tornó en obsesivo tormento para su alma refinada". In a narcissistic solution he vows to "librarse por completo de toda la cultura que lo separaba de sus semejantes y estorbaba la posibilidad de sentirse verdaderamente acompañado alguna vez" (90). He attempts to achieve this by seeking a psychic oblivion:

> Se sabía absorto, desconectado de lo que pasaba a su alrededor, pero era como si aquella turbación se realizara en otro hombre lejanamente asociado a su persona. Él aún se consideraba lúcido, ya que si no fuese así, no podría tener conciencia del sopor. No demoraría en olvidar.

In a literal or figurative feat of fantastic teleportation, the protagonist is then situated in an evidently urban location boasting "amplias avenidas de anuncios lumínicos", a vague "muchos siglos más tarde". He is oblivious to this fact, and yet, as he walks:

> con una vaga sonrisa, saludó al hombre que lo saludaba tocándolo casi. Siguió saludando interminablemente al otro, agradecido, con la remota intuición de una amistad lograda al fin. No comprendía por qué aquella mano continuaba en alto, moviéndose incansable, pero él no bajaría la suya primero.

He is unaware, having traversed centuries, that what he is viewing on the other side of the glass is a mechanically moving mannequin. The barrier between them is no match for his compelling desire for company which results in madness in the final scene:

> La noche cayó sobre la vidriera del almacén y sólo entonces creyó prudente abandonar el saludo. Su nuevo amigo estaría esperándolo al otro lado para que fuera más íntima aquella primera reunión. El gesto inicial lo hizo con la

[46] Jaramillo Levi, "Primera reunión" 90-91.

> cabeza, y en seguida se estrelló de cuerpo entero contra el cristal (91).

Only in the final paragraphs of "Primera reunión" is the store glass window mentioned revealing that the object he sees in it is a mannequin and not his reflection.

The narrator of "Maniquíes" looks through a window into a room full of old clothes and cardboard boxes. Suddenly, after the hypnotic dance-like movement of the curtains, the clothes begin to move:

> Los trajes que cuelgan de percheros se hinchan como se ya los hubiesen desprendido de sus suportes y comenzaron a deslizarse lentamente, por voluntad propia, hacia la puerta. En los anaqueles tiemblan de vez en cuando las medias y pañuelos que han quedado afuera, sin ordenar (125).[47]

In this second paragraph, the narrator adopts an omniscient almost telepathic tone as he notices two mannequins facing each other who, he claims, want to rid themselves of their clothes and their inertia:

> Si pudieran aprovechar el impulso aún lejano de la brisa, si ésta se convirtiese de pronto en viento y los empujara erguidos hasta encontrarse en el centro de la estancia, disfrutarían el mágico contacto de su piel desprovista de adornos, libre, predispuesta al amor, porque entonces serían un él y una ella deseándose en la soledad de un sitio oscuro.

The storyteller revels in his voyeurism and "Maniquíes" then moves from the present to the conditional tense:

> Irían abandonando esa posición vertical que los ha ceñido siempre, acomodándose a las variaciones sucesivas del instinto recién descubierto, ignorando mi presencia tras el cristal. Yo los vería alargarse en el suelo, retorcerse entre las cajas con una suavidad propia del plástico que se convierte en carne esponjosa, acoplarse sin titubeos (125).

[47] Jaramillo Levi, "Maniquíes" 125-126.

This narrative change from indicative to subjunctive mood casts doubt on whether the fantastic events are actually occurring or whether they are being played out in his mind as wish fulfilment. The end of this paragraph clarifies that what has been described, has just taken place: "como ahora, porque la brisa adivinó mis deseos y se hizo viento que ha duplicado cada uno de mis anhelos". The final paragraph merges the first and third person inferring the observer's integration with the events just occurred.

Not only do the mannequins appear animated but of course they are usually found behind glass like Horacio's dolls in their display cabinets. Glass, however, appears in various forms apart from shop windows; it recurs as a picture frame or window pane (vidrio, escaparates, cristales, vidrieras, vitrinas), and doubles as an invisible wall in Jaramillo Levi's stories. This device serves several purposes; it may physically or metaphorically remove the character from reality, may distance fantasy from reality, or may separate double lives as it does in Cortázar's "Axolotl" and "La isla a mediodía", and in Hernández's "Las hortensias".[48] A shop window separates one (the observer) from the other (the performer) in "Maniquíes": "Miró hacia adentro, a través del cristal, y a ratos todo parece azulado. […] No sospecharían que hay un testigo. […] ignorando mi presencia tras el cristal" (125). Perhaps the fact that he is looking through glass, (a través del cristal, tras el cristal) renders the mannequins as real as Horacio explained to his guests in "Las hortensias".

In "Primera reunión", the department store's glass façade represents a barrier beyond which there is an expectation of something better and that prospect comes in the form of human intimacy:

> La noche cayó sobre la vidriera del almacén y sólo entonces creyó prudente abandonar el saludo. Su nuevo amigo estaría esperándolo al otro lado para que fuera más íntima aquella primera reunión. El gesto inicial lo hizo con la cabeza, y en seguida se estrelló de cuerpo entero contra el cristal (91).[49]

[48] The distancing of fantasy from reality through the use of a window is particularly evident in Cortazar's "La isla a mediodia": "No llevaba demasiado la cuenta de los días […] todo un poco borroso, amablemente fácil y cordial y como reemplazando otra cosa, llenando las horas antes o después del vuelo, y en el vuelo todo era también borroso y fácil y estúpido hasta la hora de ir a inclinarse sobre la ventanilla de la cola, sentir el frío cristal como un límite del acuario". 122.

[49] See Appendix C Vidrio, Cristall.

In Jaramillo Levi's "Inercia", the window removes the sequestered protagonist from the world around him, "Pegó la cara al cristal. El vaho se formó igual todos lo [sic] días" (117);[50] and in "Adornos" (CB), decorations and ornaments are personified to the extent that they are imprisoned behind the window: "La brisa sopla calle arriba llenando de vibraciones imperceptibles los escaparates colmados de adornos que se estremecen al ser atrapados en un vacío tras los cristales". In the last paragraph of "Un nuevo recinto" (CB), the omniscient narrador emphasises the newborn baby's alientation by using the glass divider of the maternity ward as a barrier, "[i]nnumerables seres lo observaban a través del cristal" (107). The window also acts as a palimpsest retaining the remnants of the passers by: "la gente se pasea en grupos proyectando imágenes sobre vidrieras que guardan sus figuras la fracción de segundo en que se petrifica el movimiento de sus cuerpos". The glass frontage between the ornaments found inside and the curious shoppers outside in "Adornos" is described as "la separación impuesta por el cristal" (54).[51]

Jaramillo Levi's "El retrato" (CC) and "Cuando miro mi (su) fotografía" both present photographs displayed in a frame as the centre of each story. The glass of the frame distances the viewer from the photographic image which, in each case, is that of a deceased loved one. The murdered lover's image in the photograph of "El retrato" becomes his double and, in the eyes of his imprisoned lover, replaces him: "Ella, tan hermosa como siempre, mira mi retrato. Lo palpa a través del vidrio, termina sacándolo para besar mi sonriente imagen. […] Devuelve la foto al marco, coloca el vidrio y pone mi retrato en la cómoda" (35-36).[52] "Cuando miro mi (su) fotografía" has the glass of the picture frame providing a protective barrier from dust and allergies: "Quise proteger su rostro del polvo que entra por las tardes y le compré un marquito dorado, con todo y vidrio", and allergies; "el cristal que la protege del polvo (ojalá pudiera proteger también este rostro mío, no del tiempo -ya eso no tiene remedio- sino de las alergias y estornudos que mamá no siente tras el vidrio.[53] Ultimately the glass has become their substitute.

Brazil and Budapest: Chico Buarque

Chico Buarque's Budapeste is a novel which combines professional writing, double lives, and the bi-cultural experience, through the course of its alternating chapters set in Budapest and Rio

[50] Jaramillo Levi, "Inercia" 117-121.

[51] Jaramillo Levi, "Adornos" *Cuentos de bolsillo* 54-56.

[52] Jaramillo Levi, "El retrato" *Caracol y otros cuentos* 35-36.

[53] Jaramillo Levi, "Cuando miro mi (su) fotografía" 41-42.

de Janeiro.[54] José Costa is a ghost writer who creates a bestselling false autobiography. During an unplanned stopover in Budapest, he becomes smitten with the Hungarian language so much so that he temporarily abandons Brazil and his family and returns. José embarks upon a love affair with his language teacher Kriska who brings him closer to Hungary, Budapest, and the possibility of a new life which José believes will only begin when he forgets his native Portuguese. After mastering Hungarian, José Costa creates a second name, identity as a poet, and then proceeds to fluctuate between the two women, poetry and prose. Costa continues writing biographies and poetry for other authors to assume.

Superficially, the doubling in *Budapeste* takes several forms: Costa is bi-lingual and has dual residency. His name is doubled in that it is hungarianised and inverted, Kósta Zsoze. His editor moulds apprentice writers in his style duplicating him in a sense. Costa's sister-in-law is an identical twin, and the interior text of Budapeste appears on the outside cover of the novel.[55] When Costa returns to Rio after a lengthy sojourn in Budapest he concludes: "tive a sensação de haver desembarcado em país de língua desconhecida, o que para mim era sempre uma sensação boa, era como se a vida fosse partir do zero" (120).[56]

The final chapter of Buarque's narrative "escrito aquele livro", takes place in Budapest to which Costa has just returned for a press conference for a book launch. It begins with a physical description of the book that Costa fails to recognise as his own work: "eu não entendia a cor daquela capa, o título Budpeŝt, [sic] eu não entendia o nome Zsoze Kósta ali impresso, eu não tinha escrito aquele livro. Eu não sabia o que estava acontecendo, aquela gente á minha volta, eu não tinha nada que ver com aquilo" (131).[57] Nevertheless, Costa begins reading aloud the first sentence of the first page; "Devia ser proibido debochar de quem se aventura...". It becomes evident that this book he is reading aloud is the very book the reader has been reading up until

[54] "*Budapeste* é a historia de um escritor dividido entre duas cidades, duas mulheres, dois livros e duas linguas [...]." '*Budapeste* is the story of a writer divided between two cities, two women, two books, and two languages […].' Chico Buarque, *Budapeste* (Lisboa: Dom Quixote, 2003). Blurb/dust jacket. All Portuguese to English translations have been undertaken by the author of the thesis.

[55] *Duplicaciones* (4ed) features a painting on its cover: *Alter-Ego* by Luis Cruz-Azaceta.

[56] "I felt as though I had disembarked in a country that didn't speak my language, which for me was always a good feeling, it was as if life was starting from scratch".

[57] "I didn't get the colour of the cover, the title *Budpeŝt*, I didn't understand the name Zsoze Kósta printed on it, I hadn't written that book. I didn't know what was happening, why there were people all around me, I had nothing to do with any of this".

now as this very line is the opening of Chico Buarque's *Budapeste*. He hesitates and rationalises:

> era como ler um texto que eu tivesse mesmo escrito, porém com as palavras deslocadas. Era como ler uma vida paralela à minha, e ao falar na primeira pessoa, por um personagem paralelo à mim, eu gaguejava. Mas depois que aprendi a tomar distancia do eu do livro, minha leitura fluiu. Por ser preciso o relato e límpido o estilo, eu já não hesitava em narrar paso a paso a existência tortuosa daquele eu.[58]

Costa's realisation sets in, "agora eu lia o livro ao mesmo tempo que o livro acontecia" (135).[59] This theme of life imitating art or vice versa is one which lends itself to a particular genre of writing. In metafiction, defined roles are usually blurred: traditional expectations of the roles of reader, writer, narrator, and structure are stripped away. The consequences of this may include fiction devoid of punctuation; multiple or dual perspectives and narrators, who may themselves be doubled; several grammatical parts of speech inserted into one sentence; the work may be self-referential as it is in Costa's case in *Budapeste*.[60]

In Jaramillo Levi's "Libro sin tapas" the narrator is told the book is full of "se trata de una novela extraña, escenas ambiguas que permiten gran cantidad de interpretaciones" (52). A recurring book without publication date and place nor author's name travels from the first lot of debris to the narrator who has just sold it to an old man. After the latter's shop burns down while he reads it, the book is found intact and returned to the narrator who, in the last section of the story, becomes the reader who is not only reading the Jaramillo Levi's story "Libro sin tapas", but also the singed mystery book in "Libro sin tapas". The content of the fictional manuscript becomes a part of Jaramillo Levi's story which is being read by a fusion of the book's subject and the external reader. By the end of the Jaramillo Levi's "Libro sin tapas", the external reader has had the dual role of active internal participant foisted upon them as Cortázar's protagonist has had in "Continuidad de

[58] "It was like reading something I had written myself, even though the words were out of place; like reading about a life parallel to my own, and by speaking in the first person through a parallel character, I stammered. Later, when I learnt to distance myself from the subject of the book, my reading became more fluid. As the story was clear and well written, I no longer hesitated in narrating step by step the tortuous existence of that 'I'".

[59] "now I was reading the book at the same time its events were happening".

[60] This is discussed further in 3.2 Double Whammy: Mixed Doubles 181.

los parques".[61] This is evident in the last section where the narrative is a fusion of the second and third person:

> lee cómo el fuego rodea por todas partes al que lee la frase de la que resulta imposible salir ya, pues las llamas devoran el grito que probablemente tú tengas que proferir cuando sientas achicharrarse mis carnes que sabes tuyas y que, a pesar de que ya nadie lee porque todos los tiempos se han fundido, lo más seguro es que sean de otro aunque en nosotros persista el dolor (54).

The structure of the story is cyclical and continuous: "En 'Libro sin tapas' la palabra es el dínamo generador de reconocimiento de la unidad del mundo, ya que los hombres y sus actos son sombras que repiten incesantemente la marcha del universo".[62] There are plural time zones and spaces, although the contents are described as "estas confesiones sin tiempo":

> todo lo que aquí ocurre ya ha sucedido, continúa ocurriendo e, inevitablemente, volverá a vivirse en cada experiencia que la lectura propicie. Cada página es una leve variación del mismo fenómeno, igual que tú, de alguna manera, siempre fuiste la alternativa de otra persona. No deja de ser normal este tardío descubrimiento de la multiplicidad de vidas que tu existencia encierra ni el conocimiento que ahora adquieres de la simultaneidad de los tiempos que se viven sin saberlo (53).

"Libro sin tapas" dramatises the end of the *lector pasivo*. These ideas are a duplication of the theories expressed by Cortázar in his distinction of the *lector hembra* or *lector pasivo* and the *lector macho* or

[61] Felisberto Hernández named a collection of stories *Libro sin tapas* (1929). Jaramillo Levi "Libro sin tapas", *Duplicaciones*, 52-54

[62] Ricardo Segura J. "El poder de la palabra artística: Aproximación a la obra cuentística de Enrique Jaramillo Levi", *Puertas y ventanas (Acercamientos a la obra literaria de Enrique Jaramillo Levi)* prólogo de Carmen Naranjo. (San José: Editorial Universitaria Centroamericana, 1990) 19-29. 23.

lector activo. Death of the passive reader in the story proposes a new posturing towards literature on the part of the reader.[63]

Thus, in Buarque's *Budapeste* and Jaramillo Levi's "Libro sin tapas", and Cortázar's "Continuidad de los parques" for that matter, several tiers of doubling are constructed. The texts themselves have been doubled --those which the external reader and literary character read simultaneously, as have the participants who are at once enmeshed within the story and absorbing it from without.

In conclusion, Jaramillo Levi's biggest single influence, Julio Cortázar, used changelings and deadringers to express the truly divided self in "Axolotl", and the connection with the identical other in "Lejana". He used various grammatical techniques including a mix of subject pronouns, and diverse parts of speech in the same sentence. From identification with the Other, to a psychological, then physical transformation, these are all mirrored in Jaramillo Levi's "Las palomas" and "Rostro", among others. Jaramillo Levi's experimentation with spatial and temporal planes fuses the real and the fictional and makes use of the *mise-en-abîme* device as evident in "El lector" and "Ofertorio", and present in Cortázar's "La isla a mediodía", "Continuidad de los parques", and "La noche boca arriba". Other Latin American authors too, who represent the modern and post modern, make use of similar images, situations and styles as Jaramillo Levi does. Enrique Anderson Imbert's "El fantasma" and Jaramillo Levi's, "Suicidio", employ a narrator as merely an observing character whose voice in death fails him. Jorge Luis Borges's double trilogy of revisionist texts, "Borges y yo", "El otro" and "Veinticinco de Agosto, 1983", and Jaramillo Levi's "Otra vez lo mismo" centre around the same character but at opposing ends of their life.

Felisberto Hernández was another major influence who cannot be ignored. His imagery of glass, dolls and mannequins reeks of the modern and is evident in Jaramillo Levi's stories albeit in a more postmodern way in "Primera reunión" and "Maniquíes". The Brazilian contribution, while presumably not having exerted an influence upon the work of Jaramillo Levi, does emphasis the theme of the creation of a secret second self, and its impingement into the metafictional. Chico Buarque's *Budapeste* introduced the parallel existence and life imitating fiction with comparisons being made with Jaramillo Levi's interactive "Libro sin tapas".

[63] Ivelisse Santiago-Stommes, "Mimesis y teoría literaria: la duplicación como estrategia narrativa en tres cuentos de *Duplicaciones* de Enrique Jaramillo Levi", *Confabulación creativa*, 115-123.

THE MODERN, THE POSTMODERN AND THE NEW

3.1 Shoes and Mirrors: Images of Doubling

Más que zapatos, parecían ser parte de mi propio cuerpo, una especie de envoltura protectora que daba a mi paso firmeza y seguridad. Su piel era en realidad una piel mía, saludable y resistente. Sólo que daban ya muestras de fatiga. Las suelas sobretodo: unos amplios y profundos adelgazamientos me hicieron ver que los zapatos se iban haciendo extraños a mi persona, que se acababan […] Quise, con espíritu ambicioso, prolongar la vida de mis zapatos.

Juan José Arreola

From folklore to fairytales, axioms and adages, narrative to nursery rhymes, symbols and images appear often in an identical or similar context throughout world literature. Two images falling into that category are those of shoes and mirrors which are both historically linked to the representation of personal identity and selfhood and as such are used regularly in the literature of the double.

Shoes and mirrors are employed in the traditional sense signifying possession and truth respectively. Two iconic tales highlighting this symbolism are Charles Perrault's "Cinderella", and the Brothers Grimms' "Snow White and the Seven Dwarves". In relation to the shoe, the beautiful Cinderella is owner of a glass slipper as opposed to her ugly, evil stepsisters who want to own it.[1] In Grimm's tale of Snow White, the animated looking-glass is ever-truthful acting as a means of magic and tool of vanity when asked the question which sets in motion events comprising the famous fairytale.[2] These inanimate material objects are also used in the postmodern sense as images of fleeting, transient identity in the case of the mirror and as commercial status symbols in that of shoes.

Several studies have touched upon certain imagery in Enrique Jaramillo Levi's work and much has been made of *el espejo, la*

[1] Wickedness has been virtually synonymous with ugliness in the past and this is evidenced by many fables and tales. This applied to feet during the Middle Ages when flat or crippled feet were considered deformed and people with them were marginalised from society as they were seen as a bad omen.

[2] Jacob (1785–1863) and Wilhelm Karl Grimm (1786–1859), became universally famous as the authors of fairy tales. "She had a wonderful looking-glass, and when she stood in front of it and looked at herself in it, and said, looking-glass, looking-glass, on the wall, who in this land is the fairest of all". 03 Sept. 2008. <http://www.familymanagement.com/literacy/grimms/grimms42.html>.

mecedora and *la mirada* as predominant images.[3] Yet shoes as well as mirrors are manipulated in a way which combines classic symbolism with a postmodern twist by adhering to the traditional symbolic meaning of the images while creating them within a postmodern context.

The symbol of the shoe appears in a substantial amount of Jaramillo Levi's stories which may be short like "Mar afuera" or "Los zapatos"; long like "Otra vez lo mismo" and "La sombra"; or longer and in which references to footwear may be fleeting such as in "Historia de espejos" which has one, or copious as they are in "El vecino" which boasts eighteen. These particular stories are discussed ahead in "Vecinos, Vigilantes, y Vigilancia".[4]

The Shoe: Putting Your Foot in It

Footwear and its accompanying symbolism have a universal significance. Characterised most often by the shoe, the foot and its covering appear regularly in Holy Scriptures, popular customs, folk stories, fairy tales, and nursery rhymes.[5] The shoe has also cemented its place in superstition acting as an omen of good and bad luck, and on occasion like the double, as a "ghastly harbinger of death".[6] In another attribute related to the double device the donning and doffing of shoes in fiction has often managed to alter a character's disposition and social status, and psychologically, it has also been a subliminal indicator of psychosexuality.

The shoe is in the unique position of being one of two parts, of existing as half of a pair. Like the doppelganger, in order to perform its function one shoe must rely on the presence of the other since a lone shoe is useless and the double without its original subject ceases to exist. In effect, the shoe can be said to have its own double although not an exact duplicate but rather a mirror image as the opposing sides

[3] The critical studies include Ángela Romero Pérez, *La mirada oblicua,* Margarita Vásquez de Pérez*,* "*Duplicaciones* o el Vaivén de la Mecedora (Acercamiento a un libro de cuentos de Enrique Jaramillo Levi)", *Duplicaciones y Tocar fondo: Inventario crítico,* and Fátima Regina Nogueira; <http://enriquejaramillolevi.wordpress.com/2008/03/02/*Duplicaciones*-una-mirada-en-el-espejo-de-la-posmodernidad-2/>.

[4] Shoes have been classified as images of identity and can be found in Appendix C Zapatos (o su falta).

[5] A shoe or shoes are the protagonists in "The Wizard of Oz", "Cinderella", "Puss in Boots", "The Red Shoes", "The Elves and the Shoemaker", and "The Old Woman who lived in a Shoe".

[6] Freud, "The Uncanny" 387. "The special meaning of the term 'double', as the so-called 'spiritual double', is the 'wraith' or visible counterpart of the person, seen just before or just after, or at the moment of his death. This belief is derived directly from the theory of the soul." See "Doubles", *Encyclopaedia of Religion and Ethics*, n.d.

are reversed. This fact is exploited by many prophecies and adages which differentiate between sides by labelling them left and right. The rationale for this was that the left side was synonymous with evil and the evidence was overwhelming.[7] It was always the side at which the devil would place himself; the majority of the population was right-handed and thus the left side characterised weakness; the word that meant left in Latin became the word sinister in English; the left foot was known as the hostile foot as it was used to assault the enemy and to use it first when entering a person's home (to literally have a foot in the door), would provoke aggression and incite belligerent behaviour; having two left feet equalled clumsiness; the left foot encouraged people to venture into the devil's territory, and finally, by dressing the left foot first, one would surely be delivered to the devil for the day.[8] That shoes themselves had magical qualities which played a role in superstition and customs was testament to the suspicion with which they were met. In the minds of certain cultural groups, that which was invisible was of little importance while tangible objects were bestowed with something resembling a soul replete with its own qualities. Many cultures believed that the shoe transported the spirit of its owner or previous owners and therefore it was thought that worn shoes retained their spirit and character. This premise became the basis for many folk and fairy tales.

Big Shoes to Fill: Selfhood and Status

A gamut of conceptions is represented by the shoe including that of personal identity, the right of ownership, social status and psychosexual image. Its value as a global symbol is apparent by the metaphors and proverbs which use the foot, shoe or boot to reflect those concepts in common parlance and in a variety of languages universally.[9] Metaphors referring to the shoe may vary considerably which can perhaps be attributed to the differences between the law of the Old and New Testaments. In the former, the shoe held a more abstract and divine symbolism as a means of protection from the unholy and impure. In the latter however, shoes were connected with the

[7] This justification recalls Hoffmann's discovery of the 'night-side' of mind in that the dark side of human nature (the night, or left side), is equivalent to the left side. See reference to Hoffmann's night-side 20.

[8] R. Brasch, *There's a Reason for Everything* (Sydney: Collins, 1982) 31-32.

[9] "Andar calzado es tomar posesión de la tierra…recuerda un pasaje de la Biblia: antiguamente era costumbre en Israel, en caso de rescate o compra, que para ratificar todo negocio, una de las partes se sacara la sandalia y la entregara a la otra…poner el pie sobre un campo y arrojar sobre él la sandalia es tomar posesión de él…De la misma manera en tierra de Islam, el extranjero debe atravesar descalzo el umbral de su huésped, mostrando con este gesto que no tiene ningún pensamiento de reivindicación, ningún derecho de propiedad a hacer valer." Jean Chevalier and Alain Gheerbrandt, *Diccionario de los Símbolos* (Barcelona: Herder, 1986) 1084-5.

quotidian and the material. In this way, these associations became part of popular folklore in the form of portents and prophecies prophecies that later crept into the domain of the living as manifested superstitious behaviour. In the Old Testament feet were sometimes used as a synecdoche to represent the complete person which as is apparent in the caution: "Withdraw thy foot from thy neighbours' house, lest he be weary of thee, and so hate thee".[10] By extension the shoe, as the foot's covering, is considered to be representative of its wearer as in its owner's absence it serves as a substitute and thus the shoe becomes evidence of that person's identity. The state of personal independence and the notion of being one's own person and is also reflected in sayings such as "having a firm footing" and "stand on your own two feet".

Metaphorically putting oneself in another's shoes is arguably easier than sporting them literally as the thought of wearing someone else's shoes is anathema. More pragmatically, it is genuinely uncomfortable to do so as shoes are usually imprinted with the contours of the previous wearer's foot. In this way, the footprint is as unique as the fingerprint and shoes symbolise the right of ownership for as the shadow is to the human, the footprint is to the shoe; that is, an annexe of the original often endowed, like the portrait, shadow and reflection, with an anima of sorts. So by the same token, the belief was that harming the footprint injured the owner. Taken a dimensional step further, the footstep is an audible footprint. With the function of the foot being linked to the shoe, the notion of movement is also represented; having itchy feet indicates the desire to travel for example.[11] Chevalier and Gheerbrandt suggest that the image of shoes may double as a funerary symbol and could signify the undertaking of a journey especially, but not exclusively to the world of the dead.[12]

Aside from identity and ownership, "[t]he shoe appears to be a particularly expressive item in the identification of roles and statuses".[13] Throughout centuries the style, colour, height of heel and sole, even the materials used in the making of the shoe or boot have all been used to identify the social rank of the wearer. As the shoe became indicative of power and wealth, metaphorical phrases exploiting shoe-related vocabulary did so too. A 'well-heeled' person was at one end of the

[10] Proverbs 25:17

[11] Others include "walk a mile in my shoes", "put your best foot forward", "starting off of the right foot", "stepping out", "not putting a foot wrong", "being out of step", "stepping in the right direction", "watching your step", "dragging your heels" and "cooling your heels".

[12] Chevalier and Gheerbrandt 1084.

[13] Marilyn, J. Horn, *The Second Skin*, (Boston: Houghton Mifflin, 1968) cited in William, A. Rossi, *The Sex Life of the Foot and Shoe* (London: Routledge, 1977) 70.

financial spectrum while somebody 'down at heel' was his or her economic opposite. In the first instance the shoe is affiliated with wealth and status but in the second its wearer is without financial means or recognisable status.[14] For the less fortunate, footwear was often inherited from family as the cost of purchasing new shoes was prohibitive. Children then literally followed in their father's footsteps.

Shoe wearing was a privilege extended to few and bare footedness remained in the domain of prisoners, penitents, the impoverished and the humble. Contrastingly, the absence of the symbol itself is in its own right, a notion with which to contend. The naked foot has largely been the consequence of deprivation and poverty. Members of lowest social order went unshod and it was highly significant when they bared their feet. According to the Holy Scriptures, walking barefoot supposed a lack of social status, the manifestation of humility, or a reference to the Divine which usually consisted of an acknowledgment of God's presence at a given time and place which made the locale holy and therefore required recognition of that fact. In many biblical citations this was revealed as the dispensing with footwear.[15]

Footloose and Fancy Free: Sexual Identity

According to William A. Rossi's *The Sex Life of the Foot and Shoe*, there are four motives to sport any kind of footwear: modesty, protection, status, and sexual attraction, with the latter outweighing the others. These motives are all reflected through various means when they are used as a literary accessory in the fiction of the double. Establishment of a sexual identity is the sole purpose for the different styling of footwear between sexes. Shoes are worn to consciously or subconsciously transmit sexual messages; there is no functional reason for the distinct characteristics in colour, height, and fabric of women's and men's shoes (99). From the psychoanalytic symbolism of the foot and shoe as male and female genitals respectively, to the state of being unshod as synonymous with the emasculated or castrated, shoe types are considered emblematic of psychosexual categories. Rossi

[14] Kaite Berkeley, "The Shoe", *Pornography and Difference* (Bloomington: Indiana UP, 1995) 100.

[15] When mourning, David does so barefooted: "And David went up by the ascent of mount Olivet, and went as he went up, and had his head covered, and he went barefoot.' 2 Sam 15:30. Going barefoot in respect for holy ground is well referenced with barefoot worship considered the will of God. Moses was reminded of this by the burning bush: 'And he said, Draw not nigh hither; put off thy shoes from off thy feet, for the place where on thou standest is holy ground." Exodus 3:5. Cameron Kippen, "The History of Shoes: Feet in the Bible", Curtin University of Technology, Perth WA. <http://www.podiatry.curtin.edu.au/bible.html>.

summarises: “In short, your psychosexual personality and general personal image is mirrored in the shoes you wear”.[16]

Rossi classifies several types and designs of shoe. Men's shoes can be dominant, submissive or neutral. Dominant shoes are thick soled, heavy and sturdy. Submissive shoes are narrow, lightweight with thin soles and tapering toes. The neutral or neuter shoe is neither masculine nor feminine looking, wide nor narrow, thick nor thin soled. This type is a passive style for the psychosexually passive person (97). The masculine shoe exists in three colours: black, brown, and white, and are worn in the main by people who conform in all aspects of life. Their wearer emanates an insecure masculinity. The peacock shoe is flamboyant and is worn by less sexually aggressive, more brazen, ostentatious and “insecure men who have a driving need for personal identity” (110). Non-conformists may wear brogue patterns or two-tone uppers indicating a psychosexual masquerade with the masculine costume smothering the peacock inside. Typically un-American, and “instantly understood and appreciated by European, South American, and Asian men”, is the sensuous shoe. Often bearing tassels and chains, the gold chain which appeared on the moccasin or chain that appeared on the moccasin or loafer had obvious sadomasochistic associations and would be worn by domineering types (102). This shoe became available in spectator-style (two colours). All of these aspects - brogue patterns, shoes with buckles, pointy shoes as phallic symbols, tassel ornaments which are often beaded and feature on the vamp of men’s shoes, are depicted in shoe styles typified in Brazilian writer Patrícia Melo’s novel, *O Matador*, the analysis of which follows.

Finally, there is the machismo shoe; the boot which, as a fashion, usually followed war and represented coping with threat. It epitomised bold masculinity, authority and strength; the most chauvinistic, aggressive, and sadistic of all the shoe styles. The boot “suggests a kind of psychological malevolence […] sometimes worn by psychosexually passive men who wish to transmit a different image” (116). The image of boots features in Darío’s “Betún y sangre” and in *O Matador* in this sense. Apart from the footwear design itself, the sort of leather or suede from which it was made also went in and out of fashion. Patent leather was developed in the thirties as a waterproof material for shoes and which created a ‘wet look’ due to its highly glossy effect. Its popularity was based on psychosexual motive and a subconscious association called ‘undinism’, a term created by Havelock Ellis which applied to a condition or image of wetness that arouses sexual excitement (208). As will be seen, patent leather is fundamental

[16] The *poulaine* or pointy toe shoe was a phallic symbol which was matched by tufts of feathers or fur on a shoe symbolising the female genitalia. Rossi 222-223.

to the idea of lustre and reflection, elements which link both shoes and mirrors.

When the Shoe's on the Other's foot: Shoes in Literature of the Double

How then does the image of the shoe relate to the device of the double? As seen, shoes have many variants like boots and slippers, and as a symbol of personal identity shoes represent the individual in his or her absence although sometimes one shoe may suffice in conveying this same message of personal identity.[17]

Figuratively, 'to be in another's shoes' is to adopt the particular individual characteristics of that person or to duplicate their situation and circumstance; in essence to assume their persona. This identity change occurs for the duration of the wearing of the shoes so in effect, the accessory of the shoe allows one person to become another. Yet another aspect of the double in literature is the use of the shoe device as a substitute or surrogate about replacing someone which is evident in the phrase "to fill someone's shoes" is that person's surrogate or scapegoat. Putting "the shoe on the other foot" often designates either opting for the alternative course of action in a situation, assuming a contrary point of view or another's position on a subject. This is often employed when the double depicts the polar opposite of the original.

The empty shoe is representative of an association with the person, (if not the person itself) epitomised in the story "Cinderella", as creating an impression of that person.[18] More interestingly, the style of shoe and even its fabric may also be indicative of the subject's personality type or even sexual identity.

Jaramillo Levi's one paragraph long "La sombra" (ASE) reflects the distressed mental processes of a victim of political torture. The narrator is forced to the floor and kicked: He is aware he is being "asediado por el [sic] veinte y cinco sombras con zapatos".[19] As the only reference to his assailants, the shoes are perhaps the only feature he

[17] In the case of retifism (shoe fetishism) however, one shoe only may suffice in conveying this same notion of personal identity: the fetishist requires the shoe alone to be satisfied and not the actual wearer as the wearer rarely is considered an entity apart from the shoe itself. Kippen.

[18] Many of today's adages reflect this idea: getting off on the wrong foot (giving the wrong impression), putting your best foot forward or (being on your best behaviour).

[19] Jaramillo Levi, "La sombra", *Ahora que soy él,* 80.

can remember which gives them a real identity; twenty-five shadows would not appear as threatening.[20]

In Jaramillo Levi's "El vecino" (LTG) and Patricia Melo's *O Matador*, there is evidence that the character's alter-ego is manifested or projected by the wearing of particular shoes, a concept which features in many rhymes, classic stories of the double, fairy and folktales.[21]

Vecinos, Vigilantes y Vigilancia

The storyteller of *O Matador*, Máiquel, leads a double life as a paid vigilante and paragon of community-mindedness. The latter role he plays with such conviction that he ultimately receives the "Citizen of the Year" award for services to his neighbourhood.[22] A remarkable aspect of this novel is the way in which the image of shoes is continually understated throughout the narrative yet the shoes themselves and their connotation become a parallel subplot. Shoes mentioned differ widely in colour and are variously described as broken, new, shiny and Italian. The state of Máiquel's footwear is indicative of his double life, his character and status and the significance of the image is reliant upon the narrative's context. Initially, the description of Máiquel's wretched shoes is emblematic of his current life and its accompanying

[20] "La sombra" recalls Luisa Valenzuela's "Los mejor calzados", an ironic political story inspired by the deaths caused by the Alianca Anticomunista de Argentina through torture. The shoes are a synedoche representing the deceased and, in fact, become a substitute for them as "[l]os zapatos son lo único que pueden enterrar, los pobres, porque claro, jamás le permitirán llevarse el cuerpo". They are unable to bury the corpses. Luisa Valenzuela, "Los mejor calzados", *Aquí pasan cosas raras* (Buenos Aires: Flor, 975) 19-20. See reference to *Astral Projection* footnote 49, 244.

[21] Elements of doubling may range from the notion of shoes taking possession of the wearer in Hans Christian Andersen's "The Red Shoes": "Karen couldn't resist taking a few dancing steps, and once she began her feet kept on dancing. It was as if the shoes controlled her. She danced round the corner of the church-she simply could not help it. […] Only when she took her shoes off did her legs quiet down." See A translation of Hans Christian Andersen's "De røde Skoe" by Jean Hersholt <http://www.andersen.sdu.dk/vaerk/hersholt/TheRedShoes_e.html>. Double identities emerge in "Cinderella" and "Puss in Boots" and footwear's ability to transport their wearer is the basis for L. Frank Baum's The Wonderful Wizard of Oz, "Seven League Boots", the Brothers Grimm's "The Shoes that were danced into Holes" and "The Elves and the Shoemaker." The multiplying of shoes takes place in the latter which shows the elves' output of completed shoes is doubled and then multiplied. Once the elves are shod and dressed (that is, gained identity) they disappear from the cobbler's life never to be seen again. In the nursery rhyme "The Old Woman Who Lived in a Shoe", the symbolism of the shoe is linked to fertility: "Even the shoe, because of its association with the foot, has had legendary connection to fertility". Rossi 65.

[22] Patricia Melo, *O Matador* edição portuguesa (Porto: Campo das letras, 1995). It is from this scene in the novel that the motion picture gets its title, *O homem do ano* (Man of the Year).

failures: referring to a wealthy couple he notes, “pessoas como essa mulher me deixam com vergonha dos meus sapatos, o namorado dela tinha um sapato tão bonito, com correntinha dourada, e eu com aquele sapato azul-marinho todo fodido” (29).[23] On occasion he remarks on the shoes worn by his well-heeled hosts and their effect on his self-esteem:

> Meus sapatos eram feios para caralho [...] o do dr. Carvalho tinha um penduricalho de couro, o do dr. Silvio era de amarrar, as solas de grossas borracha, a esposa usava sapatilhas de pelica, todos engraxados, brilhando, e o meu sapatos parecia que tinha dormido dentro da privada, parecia un barco, afundei (67).[24]

It later becomes apparent this experience has made a critical impression. Once he is successful, a similar scene is recounted in which the décor of Maiquél’s own house is described: “fomos tomar café na sala de jantar, a mesa com tampa de vidrio igual à do dr. Carvalho [...] dava para ver os nossos pés, os meus sapatos brilhavam, Érica usava um chinelinho branco com um tufo de plumas....” (144).[25]

Footwear reflects his aspirations as he ascends society’s status ladder. Black boots are seen as an appropriate choice of footwear for an upwardly mobile statesman. His self-confidence increases as the makeover progresses and his alternate self emerges: “Eu estava mudando, as armas mudam tudo. Antigamente, quando saía por aí, só olhava para os meus própios pés. Não via a rua, as pessoas, o sol, as bancas de jornais, os anúncios, eu só via meus sapatos fodidos” (104).[26]

Shoes also characterise the way Máiquel wishes to be perceived in the future. He yearns to be seen as an authoritarian figure

[23] “People like that woman make me feel ashamed of my shoes, her boyfriend wore such great shoes with a little gold chain, and there I was wearing a completely wrecked blue pair”. All Portuguese translations into English are those of the author of the thesis.

[24] “My shoes were bloody ugly [...] Dr. Carvalho’s had a leather tassel and Dr. Silvio’s were lace up ones with thick rubber soles, the wife wore leather mules, everyone’s were polished and shining, and mine looked like I’d slept in a toilet, I felt like I was in a boat that was sinking”.

[25] “we had coffee in the living room, the table had a glass top just like Dr. Carvalho’s so we could see our feet, my shoes shined, Érica was wearing white slippers with a tuft of fur”.

[26] “I was changing, guns change everything. Before when I’d go out, I’d only ever look at my own feet. I never saw the street, any people, the sun, the newspaper stands, the adverts; all I ever saw were my ruined shoes”

who provokes fear and respect in the community and footwear in particular facilitates this image:

> só de olhar para o sapato deses caras eu sei quem é filho da puta. Os filhos da puta gostam de mocassins, gostam de penduricalhos, gostam de correntinhas douradas no peito do pé, os sapatos deles têm cor de vinho, se você vir um cara com o sapato dessa cor, saia correndo porque na primeira oportunidade ele vai te foder (97).[27]

As Máiquel's nature changes his lack of empathy becomes evident:

> meus sapatos italianos na calçada, em direcção à entrada do Clube Recreativo, toc, toc, toc, um mendigo deitado no chão, meus sapatos, ele só viu meus sapatos, levantar a cabeça era alguna coisa impossível para aquel pobre-diabo, meus sapatos italianos novíssimos, reluzentes, o rosto no asfalto" (182).[28]

The embarrassment Maiquél feels at the outset of *O Matador* is not confined to his own footwear: "Ele [Marcão] estava usando uma sandália Havaiana toda arrebentada, fiquei com dó Marcão" (152).[29] His friend's pair of old shoes is a symbolic reminder of Máiquel's former lifestyle and general comportment which stirs up both shame associated with his previous lack of standing and nostalgia. In one instance his old shoes function as a haven, as a return to the familiar, to an old identity, to oneself: "Toma estes sapatos, eu disse, joguei os sapatos na cara dela, eu quero os meus sapatos velhos [...] cadê os

[27] "Just by looking at these guys' shoes I know who the assholes are. Assholes love moccasins, they love tassels and they love gold chains on their shoes which are usually burgundy coloured, if you see a guy wearing shoes this colour, get out of there fast because at the first opportunity he'll do you over".

[28] "my Italian shoes on the pavement, going toward the Sports Club, clip clop, clip, clop, a beggar lying on the ground, my shoes, he only saw my shoes, the poor devil couldn't even lift his head, my brand new, shiny Italian shoes, his face on the cement". The notion that rank, occupation and wealth were encoded into clothing originates from the decorations, patterns and talismans with which prehistoric people protected themselves. These designs are visible today in brogue shoes and moccasins bearing tassels, beads and chains.

[29] "Marcão was wearing worn out thongs, I felt sorry for him".

meus sapatos? Eu joguei fora, ela disse. Você jogou fora os meus sapatos? [...] Saí de lá descalço" (91).[30]

O Matador highlights Máiquel's commercial success, his betrayal and the consequences which include cocaine and alcohol abuse. After his surrender to authorities which leads to his incarceration, his second life is further represented as a dream state into which he seeks sanctuary and which is contrasted with his waking state. At times there is a fusion of the two. Máiquel's dreaming technique consists of willing himself to dream of a person by compulsively repeating their name. He claims it has evolved to such an extent that what he experiences with closed eyes are not dreams as he believed, but his own thoughts being incorporated. He would become so deeply introspective that it was as if he were dreaming. Plainly his double life is itself doubled; it exists in both the dream and the real world; in prison and awake.[31] Máiquel realises "[e]u não era mais o mesmo cara. Mudei. Eles me mudaram", and there remains confusion between what is reality and what is not.[32] As dreams and nightmares foreshadow his impending death by various methods, Máiquel gets a tattoo as protection and on the instructions of a local *pai-do-santo*.[33] After entertaining thoughts of suicide, he hears a voice telling him to surrender to the authorities which is an auditory hallucination coming from inside his head. He fails to realise that these voices originate within him; his perception is that they originate from the outside.[34] Consequently his sense of subjectivity becomes fractured in that he does not distinguish between what happens within him and without. He

[30] "'Take these shoes', I said, I threw them in her face, 'I want my old shoes, where are my old ones?' 'I threw them out', she said [...] 'you threw out my shoes!' I left barefoot".

[31] "Minha técnica de sonhos tinha evoluído tanto, na verdade não eram sonhos, era a minha mente, eu fechava os olhos e entrava ali [...] tão fundo que era como se eu estivesse sonhando. De modo que eu passei a ter uma vida dupla. Uma com Érica, quando eu dormia. E outra, quando eu acordava na prisão." (201).

[32] "I was no longer the same guy. I'd changed. They'd changed me" (211).

[33] "Eu andava com um pressentimento ruim, alguma coisa iria acontecer. Resolvi procurar um *pai-de-santo*. Ele mandou tatuar uma estrela de sete pontas no meu pau" (171) "I had a terrible feeling that something was about to happen. I decided to look for a pai-de-santo. He sent me to get a seven-pointed star tattooed onto my dick". A *pai-de-santo* (literally, 'father of the saint') is the male head of a cult house in which Candomblé (a popular Afro-Brazilian religious cult) is practised. The *pai-de-santo* persuades spirits to descend into the bodies of worshippers who communicate with and make offerings to them.

[34] Hearing oneself speak is different from hearing another speak because the perception of one's own speech comes via bone conduction and spatial location of sound in relation to the perceiver. So, hallucinatory voices sound more like hearing another talk than hearing oneself. Lynn G. Stephens and George Graham, *When Self-Consciousness Breaks: Alien Voices and Inserted Thoughts* (Cambridge (Massachusetts): MIT, 2000) 39.

suffers a loss of ego boundaries and internal-external confusion, misidentifying internal things in the external environment.

Jaramillo Levi's "El vecino" (LTG) offers the reader a refreshingly novel twist on the theme of the double.[35] An old man relates events by alternating the past proceedings which constitute the actual story, with his present assessment of those events all with the help of hindsight. Jaramillo Levi depicts a character suffering a fragmented personality and dubious concept of selfhood by using the shoe to evoke one of the least exploited character devices in Latin American literature. A pair of black patent leather shoes is the image upon which "El vecino" is created, and the reader is immediately confronted by the shoes and the odd behaviour of their wearer. The shoes' significance is such that in the nine pages of "El vecino" there are eighteen direct references to shoes. Two pairs feature in the narrative and Sebastián Santana - the eponymous neighbour of the story who is always shod and never barefooted wears them both.[36] The description of the footwear extends to its colour and material and the pair Sebastián wears on all but one occasion is the black pair while the second, which he sports once, is described as "un inconcebible café claro".[37] The only physical part of the shoe mentioned is the toe which doubles as a reflecting surface as the shine is so pure that it substitutes a mirror. It is in this lustrous reflection that Sebastián obsessively contemplates his own image indulging his sense of narcissism, modesty or humility. Long after Sebastián's disappearance, these patent shoes are kept shiny and polished by the old man who expects that Sebastián will wear them again one day.

In accordance with Rossi's taxonomy of the shoe's functions, the manipulation of shoe image in "El vecino" includes their representation as a haven, a symbol of safety. This is illustrated by the fantastic conclusion when the narrator (and story's author) hides the written account of the events being read by the external reader inside the black shoes after he suspects Sebastián has disappeared into

[35] "El vecino" first appeared in *Senderos Retorcidos: Cuentos Selectos* 1968 -1998 primera ed. (Querétaro: Ediciones Vieira, 2001) and has since been published as part of Enrique Jaramillo Levi's most recent collection, *Luminoso tiempo gris* (Madrid: Páginas de Espuma, 2002). All references to the text will be taken from this version. It also appears as "El lunar rojo" in *En un abrir y cerrar de ojos* (Costa Rica: Alfaguara, 2002) 61-71.

[36] From its meagre description and following Rossi's classification, the style of shoe featured in the story is labelled masculine meaning heavy in weight and exclusively black, brown, or white. In the mind of the wearer, these features reflect maleness and enable him to emanate an insecure masculinity. Rossi 112. Basically this category of footwear is worn by men like "El vecino"'s Sebastián who tend to be conformists in personality, habits, attitudes and behaviour.

[37] Jaramillo Levi, "El vecino", *Luminoso tiempo gris* (Madrid: Páginas de Espuma, 2002) 91.

them. This point is remarkable as Jaramillo Levi's own words reinforce the purpose of the shoe as a shelter. He states that “El vecino” was a wholly spontaneous invention but that the only aspect of which he was certain before he began writing was the conclusion. Even though he maintains the shoes were not meant to be interpreted as a particular symbol, the footwear in the story is clearly not used in its conventional capacity.[38] This observation is supported by the fact that the vocabulary and specific parts of speech used with reference to the footwear is not language related to its primary function. There are no verbs of movement used in relation to the shoes yet there are many parts of speech which refer to vision, sight and their brilliance as if they were referring to a mirror.[39]

Whether Sebastián penetrates the black pair with his stare to avoid reality, or averts his eyes to reveal another facet of his personality, or even whether he sports the other pair to expose a contrasting identity altogether, a pattern reveals itself in terms of which shoes he is wearing and when. When Sebastián wears the brown pair, the narrator asserts:

> en ningún momento se miró los zapatos, otros por cierto, de un inconcebible café claro que en él se veían exóticos. En realidad era otra persona. El asunto de su usual armonía interior ya no parecía pertinente. Como si nunca hubiera existido (91).

Totally out of character and in a social context, Sebastián is extremely loquacious and demonstrates qualities not previously manifested. In contrast his former harmonious temperament is as if it had never existed. The shoe image is clearly utilised as a means to summon Sebastián’s alternative self, in this case his exact physical double. Sebastián's alter ego emerges when his gaze is diverted from his black shoes or when he is wearing his brown shoes, “tan ajenos a

[38] For Jaramillo Levi’s comments on shoes, see Appendix A2 questions 2 and 3.

[39] For the most part, verbs referring to shoes in this story relate to vision and sight: mirarse, buscara, fijar la vista, dejar de mirarse, verse. Other parts of speech relating to vision include: mirada, la vista fija, su mirada. Other verbs used with shoes include: vienen a ser, dormía, se acostaba, se los quitaba, guardo, he esmerado en conservar, calzártelos. It is worth noting the principal function of the shoe is to cover the foot which is an instrument of movement, transport.

su antigua personalidad" (92).[40] On the few occasions in the story when Sebastián has been challenged by questions and had his glance drawn away from his black patent shoes, his comportment has radically departed from his usual catatonic-like exterior. There are several possible interpretations of doubling if one assumes Sebastián's manifest personality relies on his choice of footwear. Nevertheless, two personalities do exist here although what remains to be resolved is which is the original personality and which is the simulacrum. Based merely on consistency one may conclude Sebastián's real self is the personality which quietly contemplates the toes of his black shoes and his double -the one of the loquacious and extroverted disposition- wears the brown shoes. However, if the narrator is merely imagining the black-shoe wearing alter-ego, then the Sebastián who dons the brown-shoes is the alleged paedophile and the genuine one. If the original Sebastián wears the brown shoes and the black shoe wearing Sebastian is his double then Sebastián's effort in concentrating the repression and redirection of his real personality into his shoes would carry some validity.

The narrator's explanation for his vision of the double is that he desperately wants to view Sebastián differently unlike the disappointing neighbour with whom he has been presented. He may unwittingly will the materialisation of the double as he looks for an alternative Sebastián. The old man desires this so intensely that he even visualises Sebastián's intention: "A lo mejor lo que vi irse fue apenas la intención que Sebastián Santana tenía de hacerlo. Sólo la intención; aunque tan real…" (90). It is possible that the narrator is indulging in the fulfilment of a desire and is projecting onto an innocent neighbour a guilt-ridden longing to find his abandoned son. It is also feasible that the storyteller's sanity is questionable and there is no neighbour-son at all.[41] Not unlike Herman Melville's "Bartleby the Scrivener", Sebastián's character becomes subdued and introspective to the extent that he eventually ceases to exist:

> Ahí estaban en el piso sus cosas, tal como yo las había visto esa mañana. Y la cama sin arreglar, su silueta apenas sugerida por ciertos pliegues de la sábana. Y en una esquina,

[40] The removal of Mario Benedetti's protagonist Armando's shoes in his short story "El otro yo", conjures up his double and the classical music provokes his maudlin reaction: "Una tarde Armando llegó cansado del trabajo, se quitó los zapatos, movió lentamente los dedos de los pies y encendió la radio. En la radio estaba Mozart, pero el muchacho durmió", the reader is then told, "[c]uando despertó el Otro Yo lloraba con desconsuelo", Benedetti 264.

[41] See footnote 62, 53. A possible reading of Dostoevsky's *The Double* may also be that the entire story is a product of Golyadkin's paranoid delusion as a result of his personality disorder.

> discretamente colocados lado a lado, dos pares de zapatos: los negros y los cafés. Pero ni rastro de Sebastián Santana. Como si se lo hubiera tragado la tierra (92).[42]

In a variation of the conventional theme of the double which Jaramillo Levi exploits uniquely and to maximum effect, Sebastián appears to metamorphose into part of his shoes or disappears wholly inside them. The fact that two pairs of shoes remain empty in the final paragraph of "El vecino" signifies that Sebastián is wearing neither and has therefore been rendered null and void, without identity. The final image of dust is representative of death, the absence of identity. The old man's final note reads: "Si llegas a leer este relato, hijo, es porque ya soy polvo" (93).

The conclusion to both "El vecino" and *O Matador* bear similarities in that the characters disclose their suspicion of Sebastian's disappearance in the first, and Maiquel's yearning to vanish into a hole in the second. Compare the last lines of "El vecino";

> Acaso algún día, tal como sospecho que entraste, encuentras la manera de salir de tu oscuro escondite de charol y puedas calzártelos nuevamente, la mirada en alto, asumiendo tu verdadera identidad y tu modesta herencia. […] Podrás entonces salir a la luz… (93)

With those of *O Matador*: "Eu não queria saber de nada do que estava acontecendo, queria deixar tudo para trás, ir em frente até encontrar um buraco e me meter nele, no buraco, me esconder, no buraco, até o frío acabar, até chegar a hora de sair" (222).[43]

Aside from sharing the same colour shoes as Sebastián ("sus mocasines de cuero café"), José Donoso's protagonist Mauricio of "Gaspard de la nuit", also uses a comparable simile to Jaramillo Levi's to express putting a definitive identity to the sensation he feels of being stalked. Mauricio comments it would be like: "abriendo un agujero hasta

[42] Even when Bartleby is absent, there are traces of him: "The cushioned seat of a rickety old sofa in one corner bore the faint impress of a lean reclining form" (120). Melville's Bartleby remains so apathetic and passive that he eventually dies incarcerated and accepting of his fate without having attempted to save himself. Herman Melville, "Bartelby the Scrivener" *World's Best Short Stories* (Pleasantville,

> Horacio se había empezado a hamacar en los pies, miraba los zapatos de sus amigos y al fin se decidió a decirles: -Eso es muy difícil…pero lo intentaré. Mientras busco la manera de expresarme, les rogaría que no me hicieran ninguna pregunta más… (27).[48]

In José Saramago's *O Homen Duplicado*, the actor "Tertuliano Máximo Afonso está de olhos baixos, parece absorto na contemplação das suas chinelas de quarto e da pálida fímbria de pele que assoma onde terminam as perneiras das calças do pijama".[49]

Jaramillo Levi's very compact story "Los zapatos" has as its central theme the prodigal protagonist putting on and taking off shoes on a beach.[50] Although fewer than three hundred words it is rich with images of shoes, sand, tents, skeleton, all symbols of identity and are emblematic of the protagonist's confused and fragmented notion of selfhood.[51] The structure of "Los zapatos" can be divided with the second half being diametrically opposed to the first in terms of imagery and symbolism. The turning point is exactly halfway at line twelve when "un par de zapatos" is mentioned for the first time. If however, the text is approached from a three-dimensional point of view its circular structure becomes apparent with the first paragraph continuously following the last without any alteration or disturbance to the action or the interpretation.

When the protagonist arrives at his destination of "la tienda de campaña", it no longer exists but in its place are shoes belonging to him.[52] He picks them up at once realising he is barefoot. Literally stripped of everything: "continúa de pie, desorientado, con los zapatos puestos", although the inclusion of "desorientado" leaves his direction in a state of ambiguity. Z may well be headed for "la tienda de campaña" of paragraph one which has taken the place of that in paragraph six, and so the process is eternally repeated. Validation for the existence of

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[48] Hernández, "Las hortensias" 27.

[49] "Tertuliano Máximo Afonso is looking downwards, he appears absorbed in the contemplation of his slippers that peep out where his pyjama pants end" (103). José Saramago, *O homen duplicado* (Lisboa: Caminho, 2002)

[50] Jaramillo Levi, *Duplicaciones* (Barcelona: Casiopea, 2001) 81. In Jaramillo Levi's "Mar afuera", the protagonist also wakes up face down on the beach fully dressed and with "los zapatos puestos". "Mar afuera", *Cuentos de bolsillo*, 34.

[51] Symbolic meanings for the image of shoes suggested by Chevalier and Gheerbrandt include: that of ownership; a journey or traveller not only to the other world but also in all directions; identification of the shoe with a person 1084 – 5. See Appendix C Images of Identity.

[52] Henceforth the protagonist will be referred to as Z for the purposes of analysis.

these cycles is lent support by the wearing of the shoes in the text. Z is shod throughout paragraphs one to three yet when he discovers the pair he recognises to be his in paragraph four, he is surprised that he is barefoot. His ability to feel the sand confirms his being: "Existe entonces, pero está solo". This confirmation could be the existential security for which he has been searching.[53]

Later in the story he is again wearing the shoes and as Z recommences travelling in paragraph two. Z's senses seem impaired which is reflected in the language: "ya no sienten los pies, se da cuenta de que está descalzo, sólo ahora siente, la sensación, no recuerda haberse despojado". One could confidently conclude that his feet are devoid of sensitivity because he is shod and can no longer feel the sand upon which he is walking; therefore his existence is brought into doubt.[54] The effect of this non-linear structure of "Los zapatos" is to create a type of metaphysical malaise, an existential futility that Z will endlessly experience. It is this theme which, along with that of identity, forms the thematic foundation of "Los zapatos".

O Matador, "El vecino", and now another of Jaramillo Levi stories "Los zapatos", apart from using shoes extensively, exploit the form of the star and the image of polvo.[55] "El vecino"'s Sebastián Santana, shares his surname with Máiquel's best friend in *O Matador*.[56] In "El vecino", the narrator discovers that Sebastián bears a large star-shaped birthmark on his chest: "¡Te reconocí por ese enorme lunar rojo en el pecho! Asimétrico, cruzado de estrías moradas, estas proyectaban sus puntas formando ángulos inusitados que contrastaban con pequeños segmentos circulares".[57] As an irremovable blemish, it may be considered a tattoo of sorts like that of the seven pointed star

[53] The symbolic meaning of sand lies in 'la multitud de sus granos', which can represent the womb or a similar type of mould. The pleasure that we experience in walking or throwing ourselves onto the sand represents an unconscious desire to return to the womb and this was perceived by psychoanalysts as indicative of a search for rest, security or regeneration. Chevalier and Gheerbrandt 137.

[54] The significance of being barefooted was that feet represented the inner state and deliberately going without shoes demonstrated self-exile or a spiritual poverty. Kippen.

[55] Estrella: "Estrechamente ligado al cielo del que depende, la estrella evoca también los misterios del sueño y de la noche; por brillar con brillo propio, el hombre debe situarse en los grandes ritmos cósmicos y armonizarse con ellos". Chevalier and Gheerbrandt, 488; "Numerousness and fate or influence", Ferber 201-2.

Polvo: "Símbolo de la fuerza creadora y de la ceniza. Por lo contrario, el polvo es a veces signo de la muerte. "Sacudir el polvo de las sandalias es una fórmula que simboliza el abandono total del pasado, una ruptura completa, una negación de todo lo que representaba este polvo: patria, familia, amistad, etc." Chevalier and Gheerbrandt 847.

[56] Jaramillo Levi, "El vecino" *Luminoso tiempo gris*, 85-93.

[57] See Appendix A2 question 1.

shape inked onto Máiquel's penis.[58] Shoes and stars are neatly combined in Jaramillo Levi's "Los zapatos" when Z, "encuentra un par de zapatos. Los levanta. Les [sic] da vuelta. Un polvillo blanco cae sobre la arena oscura y forma una estrella quebrada a sus pies". Positing that the star doubles as "un símbolo del espíritu" and the "polvillo" corresponds to the "[d]isolución del mineral, es decir, estado de máxima destrucción, aún perceptible, de la forma más baja de la realidad" then it is not unreasonable to assume that the symbolically disjointed spirit is a consequence of the physical decomposition of the previous owner of the shoes.[59] The broken star accounts for the spiritless, skeletal character left at the denouement of "Los zapatos".[60] The shape is formed in front of Z, "a sus pies", no mean feat given that he will prove to be the previous owner of the shoes in question. As opposed to the previous section of the text, the first mention is made of any suggestion of weight. In paragraph five, Z realises that his hands are still experiencing the weight of the shoes that he was holding a moment ago: "Le ha quedado en las manos la sensación del peso que tuvieron hace un instante los zapatos, los que ahora tiene puestos." Yet, the protagonist appears to be unaware of how he comes to be wearing them.

As comparisons were drawn with "El vecino" and *O Matador*, so they are with the conclusions of "Los zapatos" and Leopoldo Lugones's fantastic story, "El hombre muerto", whose principal character craves to be considered a dead man.[61] In a similar denouement to "Los zapatos", the final paragraph of Lugones's story reads: "las partes visibles cabeza y pies trocáronse bruscamente en esqueleto. […] Allá entre los harapos, reposaban sin el más mínimo rastro de humanidad, sin la más mínima partícula de carne, huesos viejísimos a los cuales adhería un pellejo reseco" (186). Compare this with that of "Los zapatos": "Pero la luna que arranca un brillo pálido a su piel tendida sobre la arena, junto a la ropa, no esparce luz sobre el esqueleto que continúa de pie, desorientado, con los zapatos puestos".[62] Both texts feature a skeleton,

[58] "La estrella de siete brazos participa del simbolismo del número siete; uniendo el cuadrado y el triángulo, ella figura la lira cósmica, la música de las esferas, la armonía del mundo, el arcos iris con los siete colores, la siete zonas planetarias, etc." Chevalier and Gheerbrandt 484.

[59] Cirlot, *Diccionario de Símbolos* 199, 370. In *The Psychoanalytic Study of the Double in Literature,* Robert Rogers states that the psychoanalytic term decomposition signifies dual or multiple fragmentation of personality (14).

[60] "Symbol of spirit which almost always alludes to multiplicity", Cirlot, *A Dictionary of Symbols* 2nd ed. Translated from the Spanish by Jack Sage, forward by Herbert Read (London: Routledge, 1962) 309. Jaramillo Levi, "Los zapatos", 81.

[61] Leopoldo Lugones, "El hombre muerto", *Cuentos fantásticos* (Madrid: Castalia, 1987) 184-186.

[62] Jaramillo Levi, "Los zapatos" 81.

clothing or a covering, a death, a shed skin, and both events occur at night.

The transition from night to day provides the time-frame for Roberto Araya's "Persecución". The short story is steeped in the language of fatigue which brings to it an air of being suspended between dreams and wakefulness. It is like "Los zapatos" in that it is a *microcuento*, has two diametrically opposing halves, and it is an infinitely cyclical story again using shoes as a metaphor for selfhood in the form of a double.[63] It begins with an observation by the storyteller: "Entre el semisueño del alba lo vi levantarse sigilosamente, calzarse mis zapatos, ponerse mi traje, tomar mi maletín, abrir la puerta sin hacer ruido y salir a la calle". He begins to pursue what turns out to be his other and bemoans the theft of his shoes above everything else, "¡Eh, espere, se lleva mis zapatos!" A near confrontation occurs right in the middle story: "Cuando él volvía un tanto la cabeza me parecía recononcerlo, aunque lo más frecuente era encontrarlo totalmente entraño", but results in the traditional uncanny dichotomy of foreign and familiar. This is as close as he gets to his double. The next morning while the narration remains ostensibly the same, the focus has shifted to he who was being observed in the first instance and later pursued: "Entre la semioscuridad de esa hora pude verlo allí en mi habitación, todavía durmiendo el semisueño del alba. Me levanté sigilosamente, me puse los zapatos, el traje, tomé el maletín, abrí la puerta sin hacer ruido y salí a la calle rápidamente". Thus the story ends as it began but with the narrator adopting the other's perspective as the principal character is divided: "-¡Eh, espere, se lleva mis cosas! -gritó alguién poco después a mis espaldas" (55). Each half is told from the Other's perspective; in the first, the narrator recounts his experience of autoscopy, his actions, and refers to his implied double in the third person while in the last, the narrator assumes the position of the double and passively relates the experience of being watched and pursued by the supposed stranger.

Jaramillo Levi's repertoire of references to the image of shoes is vast and is used to embody and often summon a character's other self, to highlight an alteration in temperament, and to indicate a certain role played, or to encapsulate the essence of the person. These concepts have been presented in the narratives which most showcase shoes, "El vecino" and "Los zapatos", and have been compared with Brazilian novel *O Matador*, José Donoso's "Gaspard de la nuit", Chilean *microcuento* "Persecución". Of note is that while the representation of the image remains unchanged, Jaramillo Levi manipulates the contents, characters and conditions to re-present it in a creative context.

[63] Roberto Araya G., "Persecución", *Cien microcuentos chilenos*, ed. Juan Antonio Epple (Santiago: Cuarto propio, 2002) 55.

Face to Face - The Reflected Double

Tienes cara de muerto
Me dijo alguien alguna vez.
Desde entonces procuro
Esquivar todo encuentro
Con inoportunos espejos
Aguas tranquilas
Y superficies lisas que puedan conocerme.

Enrique Jaramillo Levi

The mirror has appeared in literature since the beginning of time and represents a multitude of meanings from multiplicity of the soul to self-contemplation.[1] Its symbolism depends not only on what causes the reflection but also on what is seen in the mirror and the reaction it creates.[2] The mirror itself presents nothing new; it actually re-presents something already in existence and its sole function is to furnish a flawless and accurate image. This begs the question why do fictional characters exhibit so much confusion concerning mirror images and the double? Perhaps because the mirror can easily delude the beholder if they are unaware that they are viewing a mirror and also fail to comprehend the reflected image is distinct from the object reflected. The reader's confusion is aggravated by the use of the reflection or mirror image as a second character. A mirror also returns the image of whatever it is confronted with but it is simply an image - not a recreation of the original. The reflection's lack of fixed identity as compared with the object mirrored is expressed clearly in the fact that the real mirror can only convey three-dimensional objects two-dimensionally. Bearing this in mind it is factually incorrect to suggest mirrors reflect things the wrong way round as there is no reversal from side to side, that is, on the two-dimensional plane at least. The apparent reversal from left to right occurs only in the third dimension. Thus, the mirror image is only a simulacrum of an object forced deceptively to represent three dimensions by two.[3] Literature has made use of this difference in order to convey the notion of deceptive appearances in the literature of the double and therein lays the premise.[4]

The mirror appears as a prolific image in Jaramillo Levi's fiction and is categorised by the function it performs with respect to the double.

[1] Cirlot, *Dictionary of Symbols* 211.

[2] "The symbolism of mirrors depends not only on what things cause the reflection but also on what one sees in them". Ferber 124.

[3] M. H Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (New York: Norton, 1958) 34.

[4] Grabes 109.

The employment of the mirror as a major leitmotif is its principal role although it also appears as a minor theme, an incidental image, and is substituted by alternative reflective surfaces in many other stories.[5]

Upon Reflection: Mirror Images

The mirror has no image of its own and in order to serve as a mirror, it must possess a reflecting surface. This dependence on the reflection of the material object was typically seen as a fault. Just like the double, the reflection has a symbiotic relationship with the original. The mirror's inability to select what it reflects, its passivity and the evanescence of the mirror image is a metaphor for the transience of life as the reflection only lasts as long as the object remains in front of it and the human observer is looking at it. Historically, the mirror epitomises the ephemeral and fleeting. This very attribute of its transience makes the mirror an image used in postmodern writing also. The mirror image caused by the reflection shows two things; both the mirror itself and the thing with which the mirror is confronted: the image or copy of the original. If the images presented to the reflecting surface were fixed it would cease to be a mirror as it could no longer reflect the new original. Since the reflection does not affect the original, it can be mirrored consecutively and simultaneously as often as one likes depending on how many mirrors are available. As the mirror image relies on reflection, there can also be a mirror image of a mirror image, an infinite series of reflections of the reflection of a single original.[6] This possibility of multiplied images has implications for the mirror as a palimpsest and for a postmodern interpretation of the reflected double.

As it is only through reflections that one's face is seen, the mirror is a vital instrument used to inspect, adjust, correct, or cosmetically disguise one's appearance. This function was a sign of vanity or contemplation of the self and they soon became instruments of narcissism. However, it is also an unreliable ally as, "the mirror also suggests that we are necessarily in a passive state, since we can never really see ourselves; we can only be seen".[7] Without a mirror the self as a whole unit is invisible; with one, people simultaneously see themselves and how others perceive them. They are in theory seeing opposing views at once yet reflection and original are somewhat synchronised.

Herbert Grabes distinguishes four basic classifications of what is shown in the mirror. It may reflect things as they are, the present, as it does in Jaramillo Levi's "Testigo"; as a magic mirror it might

[5] Several of which are found in 2.3 Dolls and Dummies: Felisberto Hernández 131.

[6] Grabes 111-113.

[7] Massey 80.

prognosticate the way things will be, making physically and temporally distant phenomena visible to the beholder as is the case in Anderson Imbert's novel *Fuga*; it may possibly illustrate the way things should or should not be ("Suicidio"); and in its role as an instrument of the fantastic, it is able to show that which exists purely within the mirror or the writer's imagination – the desired or longed for ("La sombra").[8] The ramifications for the double here are patent: the subject may witness what they desire.[9]

Looking-Glass Literature and the Loss of Likeness

Looking-glass literature is littered with the loss or lack of one's reflection which was inspired by the fantastic genre whose literary model is Stoker's Count Dracula.[10] E.T.A Hoffmann's "A New Year's Eve Adventure", Guy de Maupassant's "Le horla", and Enrique Jaramillo Levi's "Los anteojos" are all cases in point.[11] "A New Year's Eve Adventure" demonstrates the narration of two or more stories which at first seem different but upon closer inspection prove to be the same story told on different levels. These tiers usually correspond to daily and fantasy life which are so intermingled that the boundaries are undefined.[12] Hoffmann takes intertextuality to new heights as he incorporates Adelbert von Chamisso's fictional character of Peter Schlemihl into his own "The Story of the Lost Reflection", which recounts the woes of Erasmus Spikher who is seduced into surrendering his reflection to his beloved in the name of newfound love. After learning his love, Guiletta, is not what she seems and then realising that he is unable to retrieve his mirror image, Spikher teams up with Schlemihl who in von Chamisso's story sells his soul to the Devil. However unlike Spikher he remains owner of his reflection.[13] The purpose of their partnership is to exist symbiotically in the interests of

[8] Grabes 39.

[9] Grabes 126.

[10] Romero Pérez also makes this point when analysing "Los anteojos". See *La mirada oblicua*, 124.

[11] "Die Abenteuer der Silvester-Nacht" ("A New Years Eve Adventure"), of which "The Story of the Lost Reflection" is a part, was published in 1816 in Hoffmann's first collection of short stories, *Phantasiestücke in Callots Manier* (*Fantasy Pieces in the Callots Manner*). This story also constitutes the second act of the opera *Les Contes d'Hoffmann* by Jacques Offenbach.

[12] "Introduction" *Best Tales of Hoffmann*, xxii.

[13] *Peter Schlemihls wundersame Geschichte* (1814) (*Peter Schlemihl: The Shadowless Man*).

being reaccepted into their community by acting as one with both shadow and reflection.[14]

Hoffmann's character undergoes experiences shared by other protagonists in literature of the double. Spikher is a dislocated protagonist removed from his native Germany. Upon encountering Giuletta for the first time he experiences an uncanniness which once again takes the form of an oppressive heaviness over the upper body: "As she came close to him, a strange force seized him and crushed his breast so that he couldn't even breathe".[15] He is immediately loath to distance himself from her. It is then the mirror is mentioned:

> 'If only I could remain yours forever and ever,' said Erasmus. They were standing directly in front of the beautiful wide mirror, which was set in the wall, and on the side of it tapers were burning brightly. More firmly, more closely, Giuletta pressed Erasmus to her, while she murmured softly in his ear, 'Leave me your reflection, my beloved; it will be mine and remain with me forever'.

Erasmus is horrified: "How can you keep my reflection? It is part of me. It springs out to meet me from every clear body of water or polished surface", though not horrified enough to resist the temptation.[16] After turning over his mirror image and then being caught without one, he is socially ostracised:

> ''Struth. He's not there. He doesn't reflect.' 'What? No reflection? He's not in the mirror?' everyone cried in confusion. 'He's a mauvais sujet, a homo nefas. Kick him out the door!' Raging and filled with shame, Erasmus fled to his room, but he had hardly gotten there when he was informed by the police that he must either appear with full complete, impeccably accurate reflection before the magistrate within one hour or leave the town.

[14] "He struck upon a certain Peter Schlemihl, who had sold his shadow; they planned to travel together, so that Erasmus Spikher could provide the necessary shadow and Peter Schlemihl could reflect properly in a mirror. But nothing came of it." 128.

[15] Hoffmann, "The Lost Reflection" 117. E.T.A. Hoffmann, "A New Year's Eve Adventure" 11 Oct. 2006. <http://www.horrormasters.com/Text/a0340.pdf>.

[16] Hoffmann, "The Lost Reflection" 121.

His reactive catoptrophobia in this instance may well be a pathological expression of ego phobia as his lost reflection is identifiable with his alter-ego, dreams and passions.[17]

In Maupassant's "Le horla", the narrator's realisation of the absence of his reflection in the mirror is pivotal to the confirmation of the central character's madness.[18] While devising a written plan to capture the invisible irritant, the narrator feels *le horla* the reading over his shoulder and brush against his ear. He looks to the mirror and fails to see his own reflection: "Eh bien?... on y voyait comme en plein jour, et je ne me vis pas dans ma glace! Elle était vide, claire, profonde, pleine de lumière! Mon image n'était pas dedans…et j'étais en face, moi!" (94).[19] He believes *le horla* has stolen or assumed his identity in the form of his reflection. *Le horla* has absorbed it:

> Je voyais le grand verre limpide du haut en bas. Et je regardais cela avec des yeux affolés; et je n'osais plus avancer, je n'osais plus faire un mouvement, sentant bien pourtant qu'il était là, mais qu'il m'échapperait encore, lui dont le corps imperceptible avait dévoré mon reflet.[20]

Then the mirror begins to reveal his reflection once more:

> Comme j'eus peur! Puis voilà que tout à coup je commençai a m'apercevoir dans une brume, au fonde du miroir, dans une brume comme a travers une nappe d'eau; et il me semblait que cette eau glissait de gauche à droit, lentement, rendant plus précise mon image, de seconde en seconde. C'était la fin d'une éclipse. Ce qui me cachait ne paraissait point posséder de contours nettement arrêtés, mais une sorte de transparence opaque, s'éclaircissant peu à peu. Je pus enfin me distinguer complètement, ainsi

[17] Fear of mirrors is also termed eisoptrophobia, a word derived from the Greek "eis" (into) and "optikos" (vision, image, sight).

[18] See 1.2 Folie à deux: "Le horla" 51.

[19] "Well?...It was as bright as day, but I could not see myself in the mirror! It was empty and bright, and full of light to the very depths. My reflection was nowhere to be seen, yet I was standing right in front of it!" (340-341).

[20] "I could see the whole limpid piece of glass from top to bottom. I stared at it with panic-stricken eyes, unable to take a single step, to make the slightest movement, knowing that he was there, that his invisible body had swallowed up my reflection" (341).

> que je le fais chaque jour en me regardant (94-95).[21]

In this case the reflection is returned but its disappearance may also allow for a substitution image to be shown, or the reflection itself may transform as in Jaramillo Levi's "El olor".

What is the significance of the loss of the reflected image in psychiatric terms? Doubt about reflections as doubles and the actuality of mirror images may reign in literature because the surrounding confusion and loss of rationale portrayed by the characters is firmly rooted in the quotidian and based on valid psychiatric definitions.[22] When a subject believes the person they see in the mirror is not in fact himself or herself but someone who bears an uncanny similarity, they are suffering a delusion of mirrored-self misidentification.[23] Mirror agnosia or a loss of understanding of how mirrors work is often attributed to madness. In these instances the subject believes that events witnessed in the mirror are happening in a separate location from the location where the events are occurring in the mirror. So when the subject sees himself, it is someone who looks like him but is in a different location from him.[24] Thus, metamorphoses or transformations are often products of psychiatric disorders or mirror agnosia where looking glass literature is concerned. If the mirror transforms without one's active participation or the subject is unable to avoid possible transformation, or if the emphasis is on the beholder's personal reaction to the reflected image, or a primarily emotional transformation, then the influence of the magical power of the mirror is at work.[25]

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[21] "How frightened I was! Then, all of a sudden, I began to see myself in a mist at the back of the mirror, as if I were looking through a sheet of water; and it seemed to me that this water was slowly gliding from left to right, so that my reflection was becoming clearer every moment. It was like the last stage of an eclipse. What was hiding me did not seem to have clearly defined outlines, but a sort of opaque transparency, growing gradually lighter. Finally I was able to see myself completely, as I do every day when I look in the mirror" (341). Compare this quote with Jaramillo Levi's "Testigo": "Las sombras se fueron haciendo luz en mis costados y poco a poco se fue clareando mi centro" (131).

[22] "The difficulty in taking these utterances as expressions of beliefs can be seen to flow from the fairly widely accepted idea that the attribution to people of beliefs is governed by a constraint of rationality or reasonableness." Martin Davies and Max Coltheart, "Introduction: Pathologies of Belief", *Mind and Language* 15 (2000) 2.

[23] Davies and Coltheart 32. For more information see the case study example of mirrored-self misidentification in. "Towards an understanding of Delusions of Misidentification: Four Case Studies", Nora Been, Diana Caine, Max Coltheart, Julie Hendy and Corrine Roberts. *Mind and Language* 15 (2000) 82-84.

[24] Davies and Coltheart 32.

[25] Grabes 132.

It is a magic pair of glasses which provokes a fabulous and fatal transformation in Jaramillo Levi's "Los anteojos". A linear story beginning in media res, "Los anteojos"'s last paragraph is displaced to a later time period and has a smack of horror about it. The rationale for the identity distortion is blamed on errors of perception when los anteojos are worn. The epitomised symbol of personal identity, the protagonist's face, undergoes a transformation into that of an owl.[26] The owl reappears in "El búho que dejó de latir" and ostensibly has its origins in Jaramillo Levi's childhood:[27] "En lugar de mi cara, vi la enorme fealdad parda de un búho con cara de susto". There is no owl behind him however, which "pudiese estar proyectando su imagen" and Raúl relieves that he is not the owl and the owl is not Raúl.[28] When the glasses are removed, Raúl confides "Yo era yo nuevamente, el mismo de siempre". Raúl feels that the transformation is only superficial, that the magic glasses created the distortion: "Sólo mi cuerpo continuaba siendo el mismo, como si lo otro se tratara simplemente de una máscara que no lo afectara" (99).

The mirror's principle purpose is as an instrument of verification which also becomes a postmodern palimpsest of sorts having the owl's reflection appear superimposed over his own first in the mirror: "Pero de algún modo logró ese maldito búho, que su reflejo apareciera superpuesto sobre el mío primero en el espejo y después en el plano real" (98). As in "El olor", following the face's substitution the reflection disappears altogether:

> Pero cuando alcé la vista hacia el espejo, sólo vi en él la cama al fondo, con el cuerpo recostado de mi amigo. Me paré de un salto y pegué mi rostro al cristal. No me reflejaba. Grité. Pepe llegó junto a mí. Me preguntó qué me pasaba. "No estoy!", exclamé señalando hacia el espejo. […] Volví a mirar. No veía nada. Es decir, veía todo lo que había en el cuarto, incluyendo a Pepe de pie junto al vacío donde

[26] Chevalier and Gheerbrandt's symbolism of the owl reads: "Por no afrontar la luz del día, el búho es símbolo de tristeza, de obscuridad, de retirada solitaria y melancólica. En Egipto expresa el frío, la noche y la muerte", 204. Ferber adds that its cry is important as it is nocturnal, omen-filled and prophetic of death. The owl is a bird of wisdom that can only see at night. 146-7. "Por el otro lado, la exaltacíon del búho como símbolo de interiorizacíon y reflexíon ya había sido hecha por Darío." Luis Sáinz de Medrano, *Historia de la Literatura Hispanoamericana desde el Modernismo* (Madrid: Taurus, c1989) 25.

[27] See Romero Pérez's *La mirada oblicua*, page 123, footnote 176.

[28] Jaramillo Levi, "Los anteojos" 98.

> debería estar parado yo. Pero mi figura definitivamente no se reflejaba (99).[29]

Raúl sees everything else reflected but his own image image, which is cause for alarm and is justified as the idea of soul, reflection or image being absent is traditionally indicative of a fractured or morally uneven personality. When Pepe removes the glasses Raúl wants them back as without them he has no reflection even though with them his reflection is a transformed image. Raúl does not want to be left alone "para no sentir esa horrible falta de realidad". The mirror reflects everything but his own image, although Pepe sees Raúl's image, Raúl does not; it is selective. When the glasses are on, he sees his reflection. Although Pepe sees Raúl as normal and who still plays the role of the narrator, for Raúl his identity, defined by what he does see or does not see in the mirror, is lost. The metamorphosis signifies the end of his identity as a human yet he also rejects what he has become, an owl.[30] His rejection of identities, an unwitting self-destructive decision, results in a sense of ambiguity in the final paragraph which ironically links them both: "Uno puede desangrarse asido de una rama […] O puede hacerlo estirado sobre el lecho, sin identidad ni recuerdos" (100). There is a comparison with suicide here.

Death of the Double

In the literature of the double the murder of the reflection often equals the suicide of the self. Often the role of the alter-ego, which is symbolised by the mirror image, is to propound beliefs and corresponding actions contrary to those of the original subject. This is the premise for Poe's "William Wilson", and R. L. Stevenson's "Markheim". However, despite that, in these cases the double embodies the positive aspects of personality, their demise is still brought about by the classic murder-suicide option. "William Wilson" contains all the elements of the paradigmatic double story and uses the mirror to effect an illusory ending in the form of his double's murder. After Wilson's cry, "You shall not dog me unto death!" he plunges his sword "with brute ferocity, repeatedly through and through his bosom" (640-641). After the act:

> A large mirror -so at first it seemed to me in my confusion-- now stood where none had been perceptible before; and as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood,

[29] See and compare Maupassant's quote in 3.1, footnote 19 166.

[30] Mosier, "Caja de resonancias" 5.

> advanced to meet me with a feeble and tottering gait. Thus it appeared, I say, but was not. It was my antagonist -- it was Wilson […] In me didst thou exist -- and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself. (641).[31]

In Amado Nervo's "El del espejo", the protagonist Gabriel's alter ego is given a visual substance by the image he views in the mirror, which becomes a projected double:

> Gabriel había caído […] en la manía de verse en el cristal cuando dialogaba consigo mismo. […] Pero a Gabriel no le bastaba hablar solo, sino que lo hacía frente al espejo. Parecíale que, de otra manera, el diálogo no era completo. Necesitaba un interlocutor, y ese interlocutor era la imagen que el espejo devolvía; […] hasta le parecía a éste que hablaba la imagen.[32]

The reflection becomes a companion, an interlocutor and ultimately a necessity, to the point where the mirror image seemingly responds to Gabriel. The mirror in this story also shares the concept of that as a portal to another secret second and, therefore double world: Gabriel assumes the image sleeps behind the glass and due to this belief could be said to display a form of mirror agnosia possibly leading to a disorder of misidentification. Unlike other double stories, the nighttime in "El del espejo" stifles the emergence of the double. Gabriel feels a profound loneliness at night when the light is switched off as the mirror image disappears when it is dark:

> Tuvo, pues, al cabo de poco tiempo, dos "yoes", no internos, sino externos, sustantivos, individualizados: el suyo propio, y el de la imagen que le devolvía el espejo. Cada uno de esos yoes mostraba su índole, su carácter, personalismos. […] Necesitaba departir con su otro yo, con su doble, con el caballero aquél del espejo... (106).

[31] Italics are the author's.

[32] Amado Nervo, "El del espejo", *Antología del cuento modernista hispanoamericano.* Eds. Julio E. Miyares, Walter Rela (Buenos Aires: Plus Ultra, 1987) 105.

The other *yo* is considered a separate entity, so much so that ironically, the anger, facial expressions and gestures of the mirror image enrage Gabriel. He is aware that the two selves are interior driven: "A lo que parece, el otro le reprochaba interiormente a Gabriel ciertas palabras nada corteses que había dirigido a un individuo antipático" (107). Gabriel then shoots the image in the head. It is here that the mirror adopts the role of magical mirror and provides a traditional ending. The servants find Gabriel's corpse at the base of the looking glass with a bullet wound to the head: "El espejo había sido estrellado por el proyectil, y Gabriel yacía exánime a los pies del cristal, con un balazo en la frente" (108). The tale's finale is reminiscent of the demise of Dorian Gray, especially when one considers the portrait, like the shadow and reflection, is a derivative of the mirror.[33] In *The Picture of Dorian Gray* it also falls to the servants to discover the protagonist's cadaver: "When they entered, they found hanging upon the wall a splendid portrait of their master as they had last seen him, in all the wonder of his exquisite youth and beauty. Lying on the floor was a dead man, in evening dress, with a knife in his heart".[34]

Jaramillo Levi's "Suicidio" features a narrating protagonist and a female character, Andrea. The theme of vengeance through suicide and the subsequent regret are dealt with through the employment of the mirror reflecting the actual proceedings of the narrative.[35] The doubling represented in "Suicidio" takes the form of an active mirror image double; ostensibly it is the protagonist's reflection which enacts the events and provides the mirrored manifestation of his own death. Following Grabes' categorisation, the mirror in this instance is prognosticating. The narrator-protagonist, on the verge of discharging a gun pointed at his head while facing the mirror, determines he is unable to go through with the plan as he hears someone at his door. He lowers the weapon but the reader is told of a "detonación [that] lo hizo saltar" and he remarks "demasiado lejos, en un mundo derrotado por la inercia, estaba la mano cerrada sobre el arma".[36] The implication here is that he is now a mere observer of his own existence and the events

[33] As well as spectacle, crystals and stones, shadows, images, and reflections are also derivatives of mirror images. Grabes 11.

[34] Oscar Wilde, *The Picture of Dorian Gray, The Complete Illustrated Stories, Plays and Poems of Oscar Wilde* (London: Chancellor, 1986) 152.

[35] This is emphasised by the addition of ¡Por ella! to the final line of the story in the fourth edition of *Duplicaciones* and the substitution of "Empecemos otra vez, aún podemos" for "Todavía estamos a tiempo" in Jaramillo Levi´s version of the same story in *Cuentos de Bolsillo 1973-2001: Antología de minicuentos* (Panamá: Fundación Cultural Signos, 2001) 82-83. There is a sense of irony in the last line: "Lo sentía por ella! Por ella!" compared to the tone of the first paragraph: "Ella podía llegar en cualquier momento y entonces no hallaría el valor" 36.

[36] Jaramillo Levi, "Suicidio", *Duplicaciones* 35.

events that are to unfold around him. As he looks into the mirror, he witnesses his own body fall to the ground; “desorbitados los ojos, destrozada la cabeza” and all prospective proceedings are played out in the arena of the mirror. The reader experiences the materialization of the wish fulfilment-desiring aspect of the narrator’s conscious; what would have happened: “lo otro es sólo un sombrío anuncio de lo que pudo haber sucedido si no llegas a tiempo”. As the others force themselves into the apartment, he tries to tell them that “lo del espejo era un fenómeno óptico, una alucinación colectiva”, vocabulary which highlights the unreality of his situation (35-36)

As Andrea embraces his bleeding body (which from the narrator’s perspective was where the mirror had been) he becomes aware he is unable to identify his surroundings, and that what he does recognise is situated within the mirror. His point of view is narrated from a position external to the mirror and although he still feels the sensation of the gun in his hand it must logically be near the body; that is, within the reflected arena.

Patricia Mosier claims it is the narrator’s desire to avoid death which is so strong that it creates a double who continues living. She supports this by stating that the protagonist’s visual perspective does not disappear once he is shot dead. The double, who remains intact, struggles to make himself heard and this creates the double. In trying to reassure them that he is alive and well, the words he wants to articulate remain as being wanting to be said: "continuó queriendo gritarles que él tampoco comprendía, que en realidad no importaba” (36).[37] The protagonist effects his suicide and witnesses its enactment in the mirror which is evocative of a scene in Nervo’s “El del espejo”. Fear of ageing and the lengths gone to in order to prevent the passage of time have created a popular premise throughout literature. Otto Rank details the proposition of the fear of death and the death wish in *The Double: A Psychoanalytic Study*.[38]

Portals and Palimpsests

The idea of a mysterious portal to a secret world is the foundation for Panamanian Víctor Rodriguez Sagel’s “Señor de todos los espejos”. Like Nervo’s story, attention is drawn to the fact that the mirror is a passive recipient to what is presented in front of it. *El señor*, the largest mirror of the house, is supernatural as it continually absorbs images and at the point where the reader takes part, has become a glass palimpsest: “En mi casa hay un espejo enorme, señor de todos los espejos, que en vez de reflejar, absorbe las imágenes. […] basta

[37] Mosier 6.

[38] See 1.1 fear of death 17.

empujarla y entrar y encontrarme otra vez con la repetición de los mundos tantas veces conocidos".[39]

"Señor de todos los espejos" creates a fantastically oneiric ambience whose style includes minimal punctuation (reducing the story to twenty sentences or four paragraphs), and recalls circular events so that the overall sentiment is one of a revisiting of repetitious regular events. As in Hawthorne's short story, distinctions are made between the failings of the mirror image and the original and the reader is reminded that the former lacks the ability to speak. Similarly, in Rodriguez Sagal's tale, there is also momentary confusion about which is the real self:

> En el día el espejo permanece mudo en la sala. […] Yo llego entonces hasta el espejo y me veo repetido del otro lado […] caminaré en sentido contrario mi imagen se irá hasta el otro lado y de seguro que encontrará a Celia que no podrá distinguir si soy yo o mi imagen y mi imagen no la saludará pues no tiene facultad del sonido.

Within the mirror there is a repertoire of characters which not only doubles but multiplies and metamorphoses. These characters often display extreme and opposing characteristics:

> sólo aceptará lo que le ofrecen y que debe ser el de la guerra que tanto he rechazado yo porque soy terriblemente cobarde, mi imagen también lo es pero tiene que soportar el fragor de los combates y el rastrillar del miedo pero no tiene más remedio. Sin embargo, otras veces se transforma y es guerrero poderoso y mata y triunfa, pero la mayoría de veces es acosado y huye y se oculta y se siente acorralado y sollozante como una criatura olvidada en las cavernas o bajo las aguas, […] En la noche el espejo vuelve a ser la puerta laminada que me espera. (55)

Gabriel García Márquez's story "Diálogo del espejo" relates an interior dialogue which takes place during the protagonist's daily ablutions. The image in the mirror cast back to the protagonist reveals "un rostro somnoliento, desgreñado y sin afeitar". An active and animate role is played by the mirror: "le echó una mirada aburrida

[39] Víctor Rodriguez Sagel, "Señor de todos los espejos", *Maga*, 51-52, 2003. 53.

desde el espejo". His reflected image discloses the likeness of his brother: "Un ligero sobresalto le subió, con un hilillo frío, al descubrir en aquella imagen a su propio hermano muerto cuando acababa de levantarse" (47).[40] A constant distinction is made between the left and right sides which serves to reinforce the difference between the central character, his reflection, and their combined presence:

> Allí, en frente a él, estaba el rostro, con pulso, con latidos de su propia presencia, transfigurando en un gesto, que era simultáneamente, una seriedad sonriente y burlona, asomada al otro cristal húmedo que había dejado la condensación del vapor. Sonrió. (Sonrió) Mostró -a sí mismo- la lengua. (Mostró -al de la realidad- la lengua) El del espejo la tenía pastosa, amarilla: 'Andas mal de estomago', diagnosticó (gesto sin palabras) con una mueca. Volvió a sonreír. (Volvió a sonreír.) Pero ahora él pudo observar que había algo de estúpido, de artificial y de falso en esa sonrisa que se le devolvía. Se alisó el cabello. (Se alisó el cabello) con la mano derecha (izquierda), para, inmediatamente, volver la mirada avergonzado (y desaparecer). Extrañaba su propia conducta de pararse frente al espejo a hacer gestos como un cretino (47-48).

This examination of the doubling of gestures and actions continues:

> ambos alzaron la vista y se encontraron en los ojos-su hermano gemelo, con la brocha espumeante, había empezado a cubrirse el mentón de fresa blancurazul, dejando correr la mano izquierda -él lo imitó con la derecha- con suavidad y precisión, hasta cubrir la zona abrupta […] levantó el brazo derecho (izquierdo) hasta la altura de la oreja derecha (izquierda), haciendo de paso la observación de que nada debía resultar tan difícil como afeitarse en la forma en que lo estaba haciendo la imagen del espejo (49).

[40] Gabriel García Márquez, "Diálogo del espejo", *Todos los cuentos* (1947-1972), Tercera edición (Barcelona: Plaza, 1976) 45-51.

Putting the final touches to his left cheek with his right hand, he notices blood on the unfamiliar face in the mirror:

> Buscó, en su rostro, el sitio correspondiente; pero su dedo quedó limpio y no denunció el tacto solución alguna de continuidad. Se sobresaltó. No había heridas en su piel, pero allá, en el espejo, el otro estaba sangrando ligeramente. Y en su interior volvió a ser verdad el fastidio de que se repitieran las inquietudes de la noche anterior. De que ahora, frente al espejo, fuera a tener otra vez la sensación, la conciencia del desdoblamiento (50).

There is no blood to be found upon his person which perhaps is a temporal anomaly. In any case, it is the mirror which brings to light the possibility of the alternative self; without it there would be no story.

Jaramillo Levi's "Cuando miro su (mi) fotografía" is also replete with parenthesised doublings as the title suggests. At first glance this appears to be a story of a mother-daughter relationship.[41] It would seem the child, who herself is now an old woman, is admiring a photograph of her deceased mother in her youth and comparing her mother's physical appearance then with her own when she was in her prime. She echoes her mother: "su libro favorito (mi libro favorito), hoy le hubieran dicho (nos lo hubieran dicho), su piel (mi piel de antes)". There are clues to the structure of the story and the nature of the characters:

> Enciendo la chimenea en las tardes de lluvia (siempre nos hizo daño la humedad) y sus facciones (no ya las mías) cobran una vida tan forzosa, que a veces pienso que su felicidad al tomarse aquella fotografía que luego iba a dar a Ramón (pero nos quedamos esperándolo, a veces creo que aún lo espero), romperá el cristal que la protege del polvo (ojalá pudiera proteger también este rostro mío, no del tiempo-ya eso no tiene remedio-sino de las alergias y estornudos que mamá no siente tras el vidrio (41-42).

The idea that the photograph of the mother and the daughter will fuse together "como esas superposiciones realmente ingeniosas

[41] Alternatively, the photograph could be seen as an inanimate double with the narrator and the image being the same person but several decades on. Children have often been considered doubles of their parents.

que hacen hoy en día en las películas" is imagined in a paragraph which mixes possessive pronouns: "Volvería a sentirse atractiva con sus cabellos negrísimos cayendo sobre mis senos (que ya no tendrían por qué avergonzarse de estar fláccidos, de casi no estar), cubriéndolos. Y la tristeza de mis ojos se alumbraría con el brillo entusiasta de los suyos".

Throughout the narrative there is a connection between the past and present: "pero sus ojos y la finura de las manos (de las mías en aquel tiempo) siguen impresionando a las visitas" (41).[42] The irony in this sentence is apparent as that which constitutes the past (de las mías en aquel tiempo) is really coming from the actual present day narrator, the daughter, and that which constitutes the present is the description of the features of someone, her mother, who no longer exists. This constant fusion of the two female characters simultaneously evokes doubling, separateness and unity.

Vanity, Fear, and Loathing

The traditional fear of the double is reflected in his fear of mirrors which reappears in many of the included stories and about which Borges wrote in poems and short stories.[43] In fact, intertextual references are made to Borges' phobia in Jaramillo Levi's "Historia de espejos" (CC), a story that combines narcissism and catoptrophobia on the part of its main character Ricardo.

Like Hoffmann's tale, "Historia de espejos" reflects the different levels of narration: Aníbal retrospectively tells a story of a conversation between he and his friend Rodrigo; the actual dialogue between the two characters during which Rodrigo introduces the theme of mirrors; and Rodrigo's subsequent retelling of his experience of seeing himself reflected in the mirrors at the home of his then childhood friend turned wife, Juanita, and the consequence of that experience.[44]

Rodrigo's hatred of mirrors is made clear from the outset of the story so much so that Aníbal comments: "¡Ya sé! Te estás apoyando en Borges. Recuerdo vagamente que abominaba de los espejos porque, al igual que la cópula, permiten al ser humano reproducirse".[45] Rodrigo

[42] Jaramillo Levi, "Cuando miro su (mi) fotografía", *Duplicaciones.*

[43] "Yo conocí de chico ese horror de una duplicación o multiplicación espectral de la realidad, pero ante los grandes espejos"; Borges, "Los espejos velados", *Obras completas* 15-16; "Yo, que sentí el horror de los espejos / No sólo ante el cristal impenetrable / Donde acaba y empieza, inhabitable / Un imposible espacio de reflejos", "Los espejos", OC3 61-63.

[44] Dina Carmela De Luca, "*Caracol y otros cuentos*: Exposición artística de la función del escritor", *La confabulación creativa* 165-175. 172.

[45] Jaramillo Levi, "Historia de espejos" (CC) 43.

then begins his explanation by way of a story from his youth. He is invited to Juanita's house and notices that the foyer is lined with:

> tantos espejos, de todas clases y tamaños […] "en ese pasillo uno podía verse reflejado desde diversos ángulos, tanto de cerca como de lejos, sin distorsión alguna, reproducción aterradoramente fiel de nuestro exacto ser exterior, y entender cómo íbamos a ser percibidos para siempre […] toda la casa era así, pletórica de espejos, siempre al acecho, mirándonos mirarnos. Era imposible escapar a su asedio, fingir que no estaban, mirar a otra parte" (47).

He refers to "aquellos enigmáticos instrumentos de vigilancia" and to his neighbourhood "como necio espejo de sí mismo, nos devolvía las imágenes de todo lo que éramos y […] lo que jamás hubiéramos querido llegar a ser" (48, 46).[46]

Rodrigo confesses:

> A tal grado, empecé a detestarlos después [los espejos], a rechazarlos, que los fui quitando de mi entorno, y hoy sólo existen en la memoria. En mi propia casa, por supuesto, no hay ninguno. Y procuro no ir a sitios en los que pudieran ser una molesta presencia. ¿Y sabes por qué los llegué a odiar tanto? Porque la imagen que me devolvían coincidió con una frase que, maldita sea la hora, me dijo un mendigo con el que tropecé en la calle a la salida de la fiesta […] "!Tiene cara de muerto!" (48).[47]

In this story within a story, the surprise ending of "Historia de espejos" has Ricardo as his own double with a surgically altered face

[46] This metaphorical use of the mirror has a long standing tradition and is used by Jaramillo Levi in "Recordando desde el tedio" in which memories are compared to opaque mirrors: "Los recuerdos de ciertas gentes son como espejos opacos, las imágenes que acuden a la superficie no hacen más que enturbiar el conjunto" (96); and in "Mar afuera" (CB) referring to the sea as an "espejo opaco en ciertas áreas (34).

[47] "Historia de espejos", *Caracol y otros cuentos*, (México: Alfaguara, 1998). This is the exact line which appears in Jaramillo Levi's poem "Profecía Latente"; see the epigraph on 162.

and has him married to Juanita who has no idea of his true identity. He has reinvented himself and refers to his previous existence and former self as if he were dead. Seeing one's reflection has both positive and negative results which has a direct effect on one's self identity. The image of the eye as a mirror is alluded to: "como si sus ojos fueran un espejo reflejándome" (49). It then becomes understandable how one is perceived by others: the mirrors gave Rodrigo the sensation that his reflected image is the one by which other people will judge him and that it is with that impression they will remain for ever:

> [e]sos espejos nos daban la impresión, incómoda y perseverante, de que al igual que nuestras apariencias se plasmaban en sus láminas por vez primera, también los otros nos percibían como si nunca antes nos hubieran visto, y que, antes de que abriéramos la boca, con esa impresión, buena o mala, se quedaban para siempre (47).

Externally seeing one's self infinitely multiplied by these mirrors had a diminishing effect on personal identity: "perdida por completo mi identidad" (48).

In Jaramillo Levi's "El esposo", the husband despises mirrors and actively avoids them just as Borges' characters and Rodrigo of "Historia de espejos" did. After assaulting his ex-wife's new husband who, it is revealed, is Rodrigo's double, his mirror image, he insists: "Desde entonces, no pudiendo soportar el acecho de su rostro cada vez que me veo reflejado, destrozo cuanto espejo se me atraviesa en el camino. Aunque debo confesar que no por eso me odio menos".[48] This penultimate sentence fuses the third possessive pronoun with the first which logically leads the reader to conclude that the face the narrator punched was identical to his own. Further evidence of this point is that every time he comes across a mirror he destroys it. Either Sandra has married his exact double or the two men are the same person indicating a case of wish fulfilment and projected mirror image as Downey suggests.[49]

Like Hoffmann's Spikher of "The Lost Reflection" who "under the pretext of having a phobia against mirrors, [he] insisted on having

[48] Jaramillo Levi, "El esposo" 37. See also 1.2, 68.

[49] The most common forms of visualisation of self were reproductions of mirror image and the first form of self-projection was that of visual projection, or the seeing of one's self in the midst of a visualised scene as actor or spectator. Usually the self is seen as a vague figure of the proper sex with little that is specific in the way of facial or other detail. Downey 1912. See Autoscopy, footnote 53, page 108.

them covered",[50] in Hernandez's "Las hortensias", Horacio's catoptrophobia entails all mirrors in his house to be covered by curtains also: "corrieron las cortinas de los espejos --estaban tapados para evitarle a Horacio la mala impresión de mirarse en ellos", to prevent him catching a glimpse of his reflection which seems to have an adverse effect on him: "El hecho de habérsele presentado tantos espejos en un solo día era un síntoma sospechoso. […] las imágenes se confundían, él no sabía donde dirigirse..." (35, 38-9).

R. L. Stevenson's lead character in "Markheim" recoils when shown a mirror as a potential gift for purchase in an antique shop which he rejects out of hand as he is confronted with his own image: "Why, look here – look in it – look at yourself! Do you like to see it? No! nor I – nor any man." For Markheim the mirror symbolises a "damned reminder of years, and sins and follies – this hand-conscience!"[51] Like Oscar Wilde's most infamous personage he is unable to look at himself in the mirror without facing his sins. In the shop's surrounding mirrors, "he saw his face repeated and repeated, as it were an army of spies", and when he seeks refuge in the drawing room he discovers "several great pier-glasses, in which he beheld himself at various angles, like an actor on a stage" (122, 126). Stalked by his own reflections, his paranoia gets the better of him and he eventually opts for suicide as an out.

This physical loathing of seeing one's reflection in a mirror is also matched in Melo's novel *O Matador*.[52] While his footwear highlights his social ascension, the catalyst of events that facilitate Máiquel's second life begins in the first line where he declares "Tudo começou quando eu perdi uma aposta" (11).[53] The price paid for this lost wager over a football match is a radical change of hair colour after which he is so impressed by his reflected image that it becomes a defining moment:

> Sempre me achei um homem feio [...] sempre evitei espelhos. Naquele dia foi diferente. Fiquei admirando a imagem daquele ser humano que não era eu, um loiro, um desconhecido, um estranho [...] Foi a primeira vez, em vinte e dois anos, que olhei no espelho e não tive vontade de quebrá-lo com um murro...saí feliz,

[50] Hoffmann, "The Lost Reflection", 121.

[51] Stevenson, "Markheim", *Jekyll and Hyde* 120.

[52] Patricia Melo, *O Matador*, (Porto: Campo das letras) 1995.

[53] "It all started when I lost a bet".

> pensando que passei a maior parte da minha vida querendo ser outro cara (12-13).[54]

Máiquel's experience takes on a spiritual significance and believing a fresh identity has been planned for him he reinvents an image appropriate for his overhauled second persona and assumes its character.

The eternal image of the mirror and its reflecting byproducts fulfil several functions throughout the world literature of the double in both modern and postmodern contexts. While linked primarily to the notions and theories of selfhood and identity, the mirror has offered many symbolic interpretations. The looking-glass has provided a portal to a surreptitious another life, a glass ledger upon which imprints remain, a plane to the truth about oneself, a channel to the imagination, and a magical means of transformation. It is often used to create a second character, a double and the resulting confusing constitutes the premise of much of the mirror literature. As a forum for the expression of phobia, hatred, and narcissism, the mirror has a whole range of psychiatric disorders dedicated to it, mirror agnosia, and its misidentification.

[54] "I'd always considered myself ugly [...] and always avoided mirrors. That day was different. I couldn't stop admiring the reflection of that person who wasn't me, blonde, unfamiliar, a stranger…It was the first time in twenty two years that I'd looked in a mirror and not wanted to smash it with my fist [...] I left there happy, thinking I'd spent the better part of my life wanting to be someone else".

3.2 Double Whammy: Mixed Doubles

And everywhere there is connexion, everywhere there is illustration: no single event, no single literature, is adequately comprehended except in its relation to other events, to other literatures.

Matthew Arnold

The coexistence of modern and postmodern elements in Enrique Jaramillo Levi's fiction proves to be one of its most original aspects yet appears to be overlooked in much of the criticism to date, which generally focuses on the postmodern. By that fact alone the Panamanian's body of work is equated with originality and innovation. However, there is the blatant use of classic images, symbols, themes, and concepts, which have been exploited globally for centuries, particularly in those arts dealing with the double. Fundamentally, these conceptions remain the same although their treatment and context may be different as the traditional presentation of text, perspective, and structure falls away. Jaramillo Levi's fictional characters simultaneously exhibit features of the dual elements of modernism and postmodernism which are found in descriptions of metamorphoses and in the doubling of their literary personalities.

Jaramillo Levi's various protagonists, incidental characters, objects and scenarios are replicated and repeated across his decades of writing stories, and throughout the writer's editions and divisions. This extreme intertextuality maybe a legacy of Honoré de Balzac or perhaps Balzac's reappearance of characters was the modern equivalent of intertextuality. Nevertheless, various versions or duplications of Jaramillo Levi's stories exist as they are often re-edited prior to each publication; in this sense Jaramillo Levi is a revisionist. These texts then are the same story yet are different. Jaramillo Levi also plays with metafictional structures by dedicating various stories to the theme of creating fiction.

There are general ideas which recur throughout Jaramillo Levi's stories. These appear as words, phrases, images, concepts, themes, redundant language, and reference markers. Exact words and phrases are frequently repeated to express transformation and physical alteration, mental states, infinity, foreshadowing, general descriptions and scenarios; reiterated imagery ranges from animals to tangible objects and abstract concepts; continuous and classic concepts like inevitability, substitution, repetition-compulsion, conjuring and summoning of double, telepathy, presence and absence, pain and pleasure, automatic writing, fusion of lights, blurring of features, sensory hypersensitivity; obsessive themes of ageing, returning after a long absence, personality decentring and disintegration, artistic sublimation, reliving of a dream, identity confusion and errors or misidentification or

perception, and the use of standard redundant language as an aside, a literary device.[1]

The cause of many personality disorders was believed to stem from a dislocated identity, the symptoms of which include errors of perception and misidentification. A variety of contributions have been made to this field of psychiatry. Several have direct relevance to identity with reference to the double and the divisions in the psyche.

Given that the concept of personality and its potential disorders are fundamental to the formation of one's identity and the double, selfhood and character are examined from the modern and postmodern perspective in order to diagnose Jaramillo Levi's characters. Aspects of several strategies of selfhood postulated by Heinz Kohut, R. D. Laing, D.W. Winnicott, Jacques Lacan, Anthony Elliot and Zygmunt Bauman are considered. From the fear of depersonalisation and detachment offered by Kohut, to Lacan's notion of identity being structured through its reliance upon the 'other', their relevance to literary characters and their doubles is discussed.

The Case for Modernism and Postmodernism

The case for modernism is supported by the fact that it has always been a literary theory concerning universality and relating to the individual: therefore a theme like the double which has as its centre point a subject's body and psyche would lend itself to the employment of modern devices. These often include alienated characters, marginalised artists or the self-exiled protagonist, disrupting the linear flow of narrative, and overturning conventional expectations concerning unity, coherence of plot and character.

Unlike modernism, postmodernism is rooted in architecture from where the term, at least in the English-speaking world, arises.[2] Critics have described postmodernism as being punctuated by absences and defined by what it is not. Anthony Elliott writes of the "dissolution of the subject's inner experience and received social meanings".[3] Walter Truett Anderson posits that postmodernism implies the retiring of the modern and that the postmodern constantly looks back at what has just ceased to be - by what it is no longer.[4] This in

[1] See Appendix C xv for a comprehensive listing of recurring items in Jaramillo Levi's fiction.

[2] Thomas Docherty claims the origin of term is uncertain although he asserts Federico de Onís used the word *postmodernismo* in his *Antología de la poesía española e hispanoamericana* (1882-1932) published in Madrid in 1934. Thomas Docherty, ed. *Postmodernism: A Reade*r (Hertforshire: Harvester Wheatsheaf, 1993) 147.

[3] Elliott, *Subject to Ourselves* (Cambridge: Polity, 1996) 20.

[4] Walter Truett Anderson, "Introduction: What's Going on Here?" *The Fontana Postmodernism Reader,* Abridged ed. (Hammersmith: Fontana, 1996) 3.

itself is doubling of sorts as the word 'postmodern' is ensconced in the present by the use of the prefix, yet simultaneously looks back and forward. Linda Hutcheon also suggests that the postmodern "is a resolutely contradictory phenomenon as defining the word has simultaneously negative and positive dimensions".[5]

When applied to literature, the postmodern entails a rejection of narrative structure and schizoid culture, heralds the end of Eurocentrism, and promotes a penchant for "hyper-reality" where distinctions between reality and fantasy are no longer valid. Postmodern artistic devices include irony, metafictionality, intertextuality, and a multiplicity of perspectives. These texts are perpetually borrowing and alluding, so similarities in other texts will always be found and, consequently, intertextual terms like parody, plagiarism, pastiche, and palimpsest figure prominently in discussions of postmodernism.

John Barth summarises the function of postmodernist fiction as merely emphasising "the 'performing' self-consciousness and self-reflexiveness of modernism". He states: "postmodern writers write a fiction that is more and more about itself and its processes, less and less about objective reality and life in the world".[6] In "The Literature of Exhaustion", he claims art and its forms are "subject to used-upness, […] that artistic conventions are liable to be retired, subverted, transcended, transformed, or even deployed against themselves to generate new and lively work". Barth was referring to the exhaustion of the aesthetic of high modernism and not the idea that there was "nothing left for contemporary writers but to parody, and travesty our great predecessors in our exhausted medium - exactly what some critics deplore as postmodernism". It is precisely for this reason that the comparisons are made with modern writers. Further to this, he says: "I agree with Borges that literature can never be exhausted, if only because no single literary text can ever be exhausted – its meaning residing as it does in its transactions with individual readers over time, space and language" (71). By the literature of exhaustion he meant "the literature of exhausted possibility", the "used-upness of certain forms or exhaustion of certain possibilities".[7]

The argument for both modernism and postmodernism is a more convincing one. Being described as postmodern does not exclude it from being anything else and so the significance of what it is not becomes manifest. The primary difference between modernism and postmodernism is the formers' belief that the Artist-Author was God and the latters' belief that the artist-author is dead and the reader is an

[5] Linda Hutcheon, *The Politics of Postmodernism* (London: Routledge, 1989) 1.

[6] John Barth, "The Literature of Replenishment: Postmodernist Fiction", *The Atlantic Monthly*, 245 (January, 1980) 68.

[7] Barth, "The Literature of Exhaustion", *The Atlantic Monthly*, 220 (August, 1967) 29.

active participant. The term postmodern is more often applied specifically in relation to literary modernism, usually for that which comes after modernism. Astradur Eysteinsson contends that by the inclusion of the name of the original concept, postmodernism highlights its intertextual dependence on its predecessor since it inherently resorts to that concept embedded in the term modernism. Subsequently, postmodernism at once evokes modernism: "By using the concept of postmodernism, we immediately invoke that of modernism, and the use of the former almost always carries with it a preconditioned 'reading' of the latter".[8]

What is evident in several studies of postmodernism is that modernism is touted as conservative and that terms brought to bear on modernism such as fragmentation, disruption, and disintegration of form to characterise postmodernism, are ironically now being recycled to illustrate the reaction against it.[9] Hutcheon proposes there are two schools of thought here: that postmodernism is seen as either a break from modernism, or as an extension and intensification of it thereby promoting a relationship of continuity.[10] What remains is that postmodernism is firmly engrained in modernism and although it questions aspects of the latter, postmodernism does not exist in a vacuum -having originated from nothing. Charles Jencks writes: "Post-Modernism [sic] is fundamentally the eclectic mixture of any tradition with that of the immediate past: it is both the continuation of Modernism and its transcendence".[11]

While Jaramillo Levi himself refuses to be drawn into the sphere of literary criticism, he does seem to be aware of the academic arguments surrounding the classification of his literary product:

> Encasillar los géneros es algo difícil, sobre todo en un mundo "postmoderno" donde las fronteras tienden a borrarse entre los géneros y cada vez mas hay una literatura híbrida en que se mezclan de tal manera los tipos de escritura que a veces no es fácil encasillarlas, ni fácil, no conveniente.[12]

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[8] Astradur Eysteinsson, *The Concept of Modernism* (Ithaca: Cornell UP, 1990) 104.

[9] Barth, "The Literature of Exhaustion" 128.

[10] Hutcheon*, A Poetics of Postmodernism: History, Theory, Fiction* (Cambridge: Routledge, 1988) 49-51.

[11] Charles Jencks, "What is Post-Modernism?" *The Fontana Postmodernism Reader,* 26-30. 27.

[12] Waters Hood, "En torno al cuento: entrevista con Enrique Jaramillo Levi", <http://www.ucm.es/info/especulo/numero9/jaramill.html> 13/2/2002. 21 March, 1998.

Yet while refusing to categorise his own work as modern or postmodern, he leans more toward a definition of his output as a hybrid of the two.[13]

Fictional Déjà-vu: Unity and Repetition in Enrique Jaramillo Levi's Work

While admitting he rarely has a plan for his fiction at the outset, Jaramillo Levi claims his stories write themselves through an almost free association of ideas, images, and combinations of words perhaps accounting for the appearance of phrases and words throughout.[14] Concepts, leit motifs, and structural techniques recur too despite his intentions: "Trato de que no haya dos cuentos míos escritos de la misma manera; pueden repetirse las obsesiones, pero formalmente hablando ninguno está hecho con la misma técnica".[15] Jaramillo Levi states these reappearing items create an inherent unity throughout his work and uses *Caracol y otros cuentos* as an example:

> Cada cuento […] tiene una técnica narrativa deferente. Pienso que hay una actitud que se siente y que corre como un cordón umbilical por todo el libro, pero la manera de presentar los cuentos, las técnicas, los procedimientos, los recursos literarios, son bien variados. Estoy experimentando con las maneras de contar. Hay múltiples narradores, múltiples puntos de vista, la persona gramatical cambia, los tiempos verbales. Esa experimentación me permite enfocar la realidad desde ángulos inéditos.[16]

In his prologue to the third edition of *Duplicaciones*, "Dentro del espejo: *Duplicaciones* y los nuevos acechos del cuento", critic Fernando Burgos writes:

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[13] See 2.2, footnote 37.

[14] "No tenía la intención de que la mayoría de los cuentos fueran fantásticos o neo-fantásticos…La inmensa mayoría de mis cuentos, desde 1968 hasta la fecha, no tienen argumento previo, un plan, una estrategia. Se van armando a partir de combinaciones de palabras que sugieren determinadas secuencias, las cuales surgen por simple asociación de ideas, o bien desde imágenes, sensaciones o estados de ánimo que necesito plasmar en palabras." Romero Pérez, "Un escritor de largo aliento: Entrevista a Enrique Jaramillo Levi", *Quimera*, 246-247, (Julio-Agosto, 2004) 99-107. 100.

[15] Silvia Isabel Gámez, "Escapa Jaramillo Levi a la condición de paria", *Nacer para escribir y otros desafíos,* ed. Enrique Jaramillo Levi (Panamá: Géminis, 2000) 228-229.

[16] Raúl A. Bernal, "Enrique Jaramillo Levi: Un profeta en su tierra", *Nacer para escribir* 236.

> *Duplicaciones* es una obra clave […] En ella se exploran los ambientes, cambios, enfrentamientos y terrores generados por la entrada en el logos posmoderno. Los cuentos recogidos en esta colección nos internan en el espacio de los reflejos porque allí se trasciende la corporeidad del ego y se duplica lo individual, pluralizándose así las direcciones de una visión sociocultural. […] Dentro del espejo se borran los temores de acosamiento al individuo como sujeto único e indivisible.[17]

Burgos situates Jaramillo Levi's fiction in the "logos posmoderno", a statement which provided the foundation for much of the subsequent criticism and analyses.[18] He goes on to pen:

> Cuentos que se generan una luz sobre el abismo de terrores, el vértigo de las obsesiones, la imposición de los recuerdos, la alineación de las soledades, la presencia oscura de las vigilancias, el presentimiento de ocupar una atmósfera enrarecida y pesadillesca (98).

By their very nature these obsessions and memories, premonitions, pursuit and stalking, are all firmly based upon modern themes and grounded in a compulsive repetition which impinges upon each of the stories in the collection and connects them to each other. This ensures that the texts comprising *Duplicaciones* are held together and can be read as "un gran solo texto de extraordinaria fluidez y resonancia narrativas", as Burgos famously referred to the work, (98-99).

Haven't we met? Reappearing Characters

The creation of reappearing fictional characters was conceived in 1834 by Balzac who thought that apart from making his characters

[17] Burgos, "Dentro del espejo: *Duplicaciones* y los nuevos acechos del cuento", *La confabulación creativa* 97-102. 97.

[18] There is a noticeable lack of reference to any modernist influence, European or not, in the Latin American scholarship and analyses of Jaramillo Levi's literature relating to the double. This seems incongruous as the double hails from and found its niche in European literature, in turn providing the model upon which a great deal of its contemporary literature is based. Neither does there appear to be a precedent in criticism of modernism in Panama where much criticism is in response to the existing, namely postmodern analyses. Jaramillo Levi's answer to the question regarding the popularity of the theme of the double in Latin America is telling. See Appendix A1 question 22.

more three dimensional, this inventive device would establish a pool of people from which he could draw. A character would reappear in the fore or background of different fictions so the reader could gradually form a full picture. Balzac's use of this technique places him among the originators of the modern novel. Prior to Balzac no one had thought of applying this procedure to an entire fictional output. He constructed a world that had its own internal coherence and increased the number of characters by retouching later editions of his earlier novels.[19] This concept came to Balzac due to the way he thought about his writing - as a corpus and not as independent units. He employed an array of techniques to increase his recurring characters by reintroducing a previous character from the past into the present, or he would re-edit an old work, change the text, or add a name which had originally been absent.[20] After their addition, Balzac's characters' names may have been totally different, slightly varied, may have been implied only or may even have been merged. Unusual animals remained the same animal regardless of name, and this also referred to unusual places too (10, 11). In Balzac's work the insertion of a name changed an anonymous person into a reappearing one and he also altered names of characters who were privileged to conversations and other information so that references to these could be attributed to other characters in the work (21, 40).

In *Theory of Literature*, René Wellek and Austin Warren declare that characterisation and narrative plotting may be original, copied from real people or situations or perfectly plagiarised from another text. Even the most original writers draw protagonists and literary devices from the traditional literary stockpile. Thus, character creation is supposed to combine inherited literary types, people observed and the self.[21] The coupling of name and form produces the first step of identity, and Wellek and Warren maintain that "the simplest form of characterisation is naming. Each 'appellation' is a kind of vivifying, animizing, individuating". Flat or static characters show a single, obvious, or dominant trait whereas round and dynamic characters require space and emphasis and are more linked to the novel (219). If then, as a legacy of postmodernism, many literary creations in the literature of the double and Jaramillo Levi's fiction are nameless, it may follow that the first step of the identity process is lacking and therefore a character's

[19] The first edition of *Le Père Goriot* had twenty-three recurring characters; when later editions appeared, there were forty-eight. He used events and characters from other stories increasingly as points of comparison as if they were historical fact. La Comédie Humaine ultimately is made up of ninety-five novels with something over two thousand characters created in less than twenty years. Cynthia Grenier, "Balzac's Grand Canvas: Writers and Writing", *The Reappearing Characters in Balzac's Comédie Humaine*, ed. Arthur Graves Canfield (Chapel Hill: U of North Carolina P, 1961).

[20] Graves Canfield 8.

[21] Wellek and Warren 89.

identity will always remain a problem, and this happens to be the foundation for the premise of the double device.

Jaramillo Levi's writing features copious categories of recurring characters which appear across sections within works and over various publications. Archetypes include the; Unstable Female Narrator, Lesbian, Young Female Lover, College Professor, Writer, Disabled or Invalid Male, Recurring Male character, Old Man, Dead, Dying or Disappearing characters, animals, and other non-classified reappearing characters.[22] Like Balzac's model, these modern characters are not obliged to retain their original names, nationalities or even professions in order to reappear.

Jaramillo Levi confirms there are two types of characters in his work. Firstly, there are those which recur within *Duplicaciones* in particular with variations in name and the situations they experience. Jaramillo Levi claims this has been conscious characterisation on his part as his intention was to give *Duplicaciones* a cohesive unity. Secondly, there are characters which appear in previous and latter works but to a lesser degree. They are more likenesses rather than recurrences or repetitions of the same character. Obsessive and recurrent characters in this case are replaced by anecdotes and autobiographical detail although this is not was not deliberate characterisation.[23] Metafictional writers usually address the paradox concerning the identity of fictional characters which both exists and does not exist; he or she is a non-entity who is somebody and therefore plays a double role. The paradox is that the condition of fictional characters and narrators is one of absence: being and not being; they do not exist, yet the reader knows who they are.

The character of the Unstable Female Storyteller oscillates between neuroticism and psychoticism. Usually anonymous, she recurs as various versions of the same character in his stories. This obsessive and often unreliable narrator appears in "Ciclos de acecho", "Piensan que no tuve un buen motivo", "Las palomas", and "Recordando desde el tedio". She plays a paranoid neurotic in "Paseo al lago" and "Vergüenza"; a narcissistic personality in "Rostro", "La imagen misma"

[22] The character classifications and specific stories in which they appear can be found in Appendix C Recurring Characters.

[23] See Appendix A1 questions 11 and 12.

(FM), and "Te amo, Silvia", which is also linked to lesbianism.[24] In this latter story, the narration takes the form of an unseen voice from the shadows. There are two characters Edith, and her object of observation and obsession, Silvia. "La imagen misma" (FM) has its narrative perspective coming from an unnamed introspective character whose narcissism has her seduced by her own image beyond the surface of the mirror. The lesbian tendencies of this character are shared by other female narrators who may all be the one woman or mere facets of the same character.

The female lover is or quite often was a student of the College Professor character and in most cases she is significantly younger than her father-figure partner. Their taboo sexual relationship is a prevalent characterisation in Jaramillo Levi's stories which has its roots in autobiography.[25] This is the strongest, most prolific relationship woven throughout (although not exclusive to) *Duplicaciones*. In this collection alone, the relationship is attributed to extramarital affairs or an absence abroad, and common denominators are often pregnancy, abortion, abandonment, or lesbianism.

A similar female character appears in "Llanto presentido", "Nereida", "El incidente", "La figura", "La alumna", "Bautismo ausente", and "Es él". In "Llanto presentido", the narrator addresses a female "tú" and mentions their age difference: "separaba tu vida joven de la mía".[26] The woman presented in "Llanto presentido" has lost or could not conceive a child: "Te amo queriéndole dar vida al hijo que no pudo formarse en tus entrañas, […] y un niño llora en algún sitio que no es ya tu vientre" (23); as has the character in "Nereida": "como alguna vez un niño sin facciones, expulsado sin piedad de tus entrañas".[27] Nereida is also the name of the writer's young lover in "Llanto presentido", and is the same character in "Nereida" whose is directly referred to, albeit as part of the narrator Jaime's memory in "El incidente": "Nunca te vi bailar el tamborito, Nereida […] sí, las nubes, Nereida".[28] Jaime of "El

[24] Freud connected homosexuality and narcissism which is defined as extreme self-love during the early stages of psychosexual development at which time the individual is extremely preoccupied with his/her self and concerns. The sexual instinct is directed toward the self instead of an external object, which is the origin of homosexuality as the individual is clearly seeking out himself as a sexual object. The homosexual's own ideal has not developed beyond the narcissistic stage for him to be capable of giving love to another person. Lucy Freeman, *Freud Rediscovered* (New York: Arbor House, 1980) 180. See Freud's paper: "Certain Neurotic Mechanisms in Jealousy, Paranoia and Homosexuality", *Standard Edition* Vol 18.

[25] The relationship is only deemed taboo due to the nature of the teacher-student roles, not because of any age difference.

[26] Jaramillo Levi, "Llanto presentido" 23.

[27] Jaramillo Levi, "Nereida" 139.

[28] Jaramillo Levi, "El incidente" 47.

incidente" reminisces as he lies dying and from here he experiences the Nereida fantasy. The unborn child features too: "y un niño llora en algún sitio que no es ya tu vientre" (47). This intratextual element of fictional characters referring to other characters within the same group of texts pertains particularly to *Duplicaciones* and its assessment as "un gran solo texto".[29] It weaves people and circumstance so subtly, whether conscious or not, that with each reading a new layer is uncovered making his work highly original. Even the descriptions of the way in which waves collide with the rocks are similar in "Nereida": "[e]l destino te ha devuelto a los rincones secretos de Fuerte Amador, ahí donde el aire puro y el mar que se estrella contra las rocas" (137); and in "El incidente" "No se distinguía el color de la arena la noche que paseamos en Fuerte Amador. […] Antes sólo oíamos las olas estrellándose allá fuera, lejos, lejos" (47).

Sandra and Sonia are two women, wife and 'patient' respectively, involved with the same man in "Es él" (RT). Sandra is married to Jaime, the doctor who is "treating" Sonia but the married couple has an ulterior motive for involving themselves with the unstable Sonia.[30] Sandra also appears as the ex-wife of one of the husbands in "El esposo", in which, incidentally, she is the only character mentioned by name.

Paula Rodriguez is "La alumna", the object of her teacher Alejandro's desire. Paula is also later mentioned in "Bautismo ausente" as the defunct narrator wonders whether she will receive his corpse at the airport: "No me atrevía a suponer que Paula pudiera ir a recibirme".[31] The age difference between the college professor and lover always becomes an issue and contributes to the behaviour of one or both of the characters in the stories.[32] In "La tarde del encuentro" there are two teachers, Professors Valverde and Carrillo and discrepancies about the length of Valverde's trip abroad resulting in doubt about the reality of his absence; "El esposo" is similar in this sense to "La tarde del encuentro" which in turn resonates with "El incidente". Set in Mexico City, the Panamanian protagonist is mistaken

[29] Whilst the term intertextuality would normally be used to refer to allusions to other texts, a related kind of allusion is what might be called 'intratextuality' - involving internal relations within the text.

[30] "Es él" also appears in the category of Disabled Male Narrator in Appendix C.

[31] Jaramillo Levi, "Bautismo ausente" 147.

[32] The age difference however is not confined to students and teachers. Two stories from *Luminoso tiempo gris*, "Domingo de lluvia" (LTG) ("mi marido, hombre mayor" [44]), and "Nada más" (era casi una nina cuando llegó a su vida, con él se hizo mujer [66]) share similar references.

for an American. In "La tarde del encuentro" the principal character says "Y esa tarde, poco después de llegar a Panamá" (44).[33]

"Síntesis corregida y aumentada" presents alternate narration from the perspectives of the two academics Raymundo Quintana and Sergio. There are two other characters Roxana, who also appears in "El rastro" (LTG), and Salvador the Chihuahua.[34] Raymundo of "Síntesis corregida y aumentada" may well be the same teacher of "La tarde del encuentro" as in both stories invisible forces are present overwhelming the character: in the first "como algo ajeno de mi control" (57), and in the second: "la inercia [que] se había apoderado de mí" (45). The protagonist also recounts the same events ocurring one year before in "Síntesis corregida y aumentada": "igual que hace un año" (58); and in "Bautismo ausente", "Como solía hacerlo cada año, al volver para Navidad" (147).

Although pedagogy is not cited in "El esposo" the first line reads: "Regresaba al fin, tras larga ausencia" (37). Like so many of the men comprising this category the narrator is recounting an event from memory particularly after an absence. Quite often the return after a significant absence highlights the temporal changes from one period to another or from one paragraph to another as in the cases of: "La tarde del encuentro" (después del año de ausencia), "Síntesis corregida y aumentada" (igual que hace un año), "¿Cuándo?" (Comenzarían a rendir frutos los años de estudio en el extranjero", "Bautismo ausente" (como solía hacerlo cada año, al volver para Navidad). "Llanto presentido" (hace tanto tiempo que no te veo). The temporal difference however, is not necessarily quantified as evidenced in: "El esposo" (tras larga ausencia), "El muerto" (Regresó a su país), and "Nereida" (que está muy lejos).

The character's return after absence may sometimes be in the form of a revenant, ghost, or corpse. In "Es él" (SR), the female character attributes strange happenings to her dead wheelchair bound husband exclaiming intermittently "!Es él!", "!Fue él!", and "Es él que nos acecha…él!". Ultimately she is vindicated by the last line: "Un vago chirrido se desprendía de la silla de ruedas vacía que lentamente se alejaba por el corredor oscuro, dejando a su paso una débil estela luminosa" (93). "La figura" depicts a ghost or apparition of a deceased loved one as a reflection, and in "¿Cuándo?" a ghostly presence makes itself known to the protagonist.

The husband character in "Paseo al lago" (M) Humberto Cuellar, is a teacher whose relationship with his students, according to his wife, causes the breakdown of their marriage: "Supongo que el

[33] These three stories were written in Mexico.

[34] A dog features in "Moho" (CB).

contacto diario con las alumnas habrá influido en su distanciamiento". His profession is further brought to the forefront when he states: "Yo trabajo con el cerebro […] No tengo por qué perder el tiempo lavando platos ni yendo de compras contigo. Para eso estás tú, ¿no?" (101). In "La alumna" (I) Alejandro is the teacher of his pregnant student lover Paula Rodríguez. In "¿Cuándo?" there are several references: "la misma monotonía del deber imponiendo cursos, codiciando diplomas", "informes rostros de estudiantes" (63). In "Nereida", the former student is now working in an office but she is remembering her schooldays and her affair with her teacher. She states that during some of this time her lover is absent: "él ni siquiera está en el país" (136), as he is again in "La tarde del encuentro": "Anayansi no volvió a escribir en los cinco meses que permanecí fuera. […] Me dio mucho gusto que me hubiese reconocido después del año de ausencia […] nos ausentamos con el fin de realizar estudios de postgrado en el exterior" (44). Nereida also worries that another woman may be enjoying his affections "en quién sabe qué lugar de ese remoto país" (137). The corpse narrator of "Bautismo ausente" refers to the return trip to Panama, and to authenticating academic documents, deeds that evoke the constant character of a teacher or academic abroad or at least outside of Panama.

One of the most common and autobiographical characters is that of the professional or amateur writer who, with the exception of "El lector" in which the artist is a woman, usually falls into other classes of character as lover, academic or older man. The familiar link of the creation of literature is one of Jaramillo Levi's most powerful and experimental. It often manipulates the absorption of material from the exterior to the interior of the artist which is then rechannelled to the exterior in the form of writing (sublimation). In virtually all of these 'writing' stories, the author of the work produced is confused and dazzled by his surroundings to the point where he becomes immersed in his art and the boundaries of reality and fantasy are no longer delineated. These stories include among others, "Síntesis corregida y aumentada", "Escribiendo a máquina", "El lector", "El reto" (LTG) in which the writer-protagonist attempts to live that which he has created.[35]

Connected to the issue of age is that of recurring psychological or physical disability which appears in several stories. In "Domingo de lluvia" the young wife admits her husband is a, "hombre mayor y poco propenso ya a las urgencies de la carne […] Cosas de la edad", she supposes (44). Aside from the impairments of ageing, which the narrator suffers in "El vecino", the disabled or invalid male narrator is as common as the unstable female narrator is. If not confined to a wheelchair, the character is bed-ridden. "La figura", "El olor", "Luminoso

[35] This particular characterisation and theme of creation of literature is examined further in 3.3 Fused Fiction and Reality, 253.

tiempo gris", "Es él", and "Intercambiables" (CB) all share this protagonist. In "La figura" (A) a nameless narrator recounts the story of an obsessed older man Enrique plagued by guilt, loneliness and jealousy for his dead younger lover Alma. His age and relationship provokes an assault and he is called "viejo sátiro" by Alma's peers (19). Being wheelchair-bound also automatically distances him from all else. Enrique and Alma may reappear in "El olor" (A) in which there are two narrative perspectives; the text changes from third person narration to first and then back to first when the Enrique character is dead. Again, the protagonist is bedridden and struggles with obsession and betrayal in love which lead him to conduct acts of vengeance. Reality is contaminated by the oneiric as his nightmare becomes real. The fantasy aspect is that the protagonist creates his own space and does not have to physically move to kill his wife or cat. The olfactory sense connects them both with the "olor a violetas" of Alma's hair, a strong image mentioned three times, in direct comparison with the eponymous "olor" which becomes "la peste" and then suffocates him. An Enrique also appears in "Mañana, donde siempre" (FM) along with Ligia.[36]

In "Luminoso tiempo gris" (LTG) the protagonists form an unhappily married couple, Romualdo, confined to a wheelchair after a horse riding accident, and his wife Karina fifteen years his junior who identifies with Maria Julia, a soap opera character through whom she lives vicariously. The telenovela is described as: "el inicio de su salvación, de ingreso a un mundo menos solitario y aburrido" (118-119). She commits suicide in the same way Tania does in "Como si nada"; by ingesting sleeping pills.

"Es él" (RT) presents characters who include Sonia, her dead husband "el viejo" confined to a wheelchair due to a mining accident, and Jaime, a married doctor who may be the Jaime of "El incidente", and whose wife, Sandra, appears in "El esposo". The reader is told Sonia is another "joven esposa" who became her husband's carer. Jaime killed him and this may explain the unprovoked attack in "El incidente".

The Recurring Male Character has variations on the name Miguel and this character is mentioned in "El búho que dejó de latir" as Miguelito, and tío Miguel; in "Vergüenza" as Miguel the Panamanian husband and as Miguel, the protagonist who is suspended between time and who denies his identity in "¿Cuando?" In "Historia de espejos" (CC) Rodrigo Fuentes Salazar suffers a mirror phobia, avoiding mirrors

[36] "Mañana, donde siempre" was previously published entitled "Espera" in 1978, and was rewritten and published under the present name five years later. The name Ligia is almost identical to Edgar Allan Poe's "Ligiea", the name of the storyteller's deceased wife. In the story a corpse is transformed into the double of the long defunct Ligeia who has obsessed the narrator.

just as the nameless husband does in "El esposo", and a Rodrigo is also a character in "El sueño de Mara" (LTG).

A recurring old man is common "El vecino" introduces the eighty-three year old narrator about whom there are doubts regarding his sanity: "tenia intactas todas mis facultades, mi mente aun genera cosas inusitadas, bajo el influjo de las melodías". "Otra vez lo mismo", has an old man conversing with a younger one much in the style of Borges's "Borges y Yo". In "Inercia", the narrative's perspective is from that of an ageing male who observes the world, reminisces and revisits his childhood. Time is constantly mentioned: "pero era un remoto pasado, tenía siempre conciencia de que el tiempo pasaba, que el tiempo tenía horas que se dividían y subdividían hasta el cansancio, siglos atrás, infinidad de aviones, etéreo, milenios atrás". A loss of identity: "temió perderse, se perdía" is behind the story. In "El parque" (CB), the nameless male character is referred to as "el anciano", "el viejo", as the "hombre que parece su abuelo pero que en realidad […] resultó ser su padre", "no como el viejo viejísimo hombre encogido que es su padre aunque parezca su abuelo" (52, 53).

Dead and dying characters make for a frequent narrative perspective for Jaramillo Levi.[37] "El muerto"'s commentary is from a corpse's perspective, perhaps the same cadaverous character from "Bautismo ausente" or "El incidente". "Bautismo ausente" also features extraneous characters, Paula (who appears in "La alumna"), and Ramírez (who may reappear as Ramiro in "Underwood", or as Ramón in "Cuando miro su (mi) fotografía"). The narration in "El retrato" (CC) comes from an unnamed dead husband, victim of a shooting; in "El muerto" (FM) it comes from an anonymous male character, then an omniscient commentator who pronounces the protagonist dead. The method of death (suicide in both cases), is identical in "La fuente" (ASE) and "Suicidio", thereby connecting the two lead characters. Compare the two descriptions: In "La fuente", "estaba ya sobre la escena horrible, penetraba su esencia más allá del sonido del arma disparándose y la explosión de mi cráneo…" (10); in "Suicidio", "Llevó el arma a la sien derecha. […] Frente a él, su figura delgada caída en ese momento al suelo, desorbitados los ojos, destrozada la cabeza" (35). This is also the case in "Ahora que soy él" and "El incidente", and there may be a connection between the character who appears in these and "La fuente". In "Ahora que soy él", the dead man Juan was punched in the face and stabbed in the stomach in Mexico for no apparent reason. In "El incidente", the dying man suffers a stab wound to the chest on the avenida Álvaro Óbregon in Mexico; and in "La herida" (LTG) the character Luis tells himself, "no dejarás que ese fea herida en tu pecho te silencié para siempre.

[37] See 2.2 Dead, Dying and Disappearing Characters.

Siblings, Objects and Offspring

Another group of miscellaneous recurring characters includes siblings, objects, and offspring.[38] While the brother, sister or child reappearing in these stories may not in fact be the same one; it is the familial relationship which is recurrent. However, references to twins and siblings may also be euphemisms for doubles in certain cases. In Jaramillo Levi's "Síntesis corregida y aumentada", there is a doubling of actions (camino, como en efecto lo estamos haciendo), objects (en una sala idéntica a ésta, el paraguas que era como éste, sí, hasta creo que es el mismo), and characters. Raymundo believes student Roxana is the very woman, if not her twin, with whom he engaged in a ménage-à-trois one year before: "hicimos el amor entre tres, y que alguien que, en todo caso, sería tu gemela, estuvo deliciosamente incansable" (58).

"El incidente" has two friends strolling in Mexico City who then see a crowd converging on the street around two other men, one a stabbing victim and the other leaning over him. A bystander suggests "[e]se que está con él es el hermano", and later this same character is referred to as "el supuesto hermano de la víctima". This may be evidence of one being the double of the other as perhaps there is a physical likeness. The accompanying man, however, is referred to by the dying one as "mi amigo"; has he been mistaken for his brother? (46-47).

In "La foto" (ASE), Néstor, while masturbating and spying through the roof, takes photos of his (unnamed) brother while the latter is having sex with then girlfriend Talina. After his brother and Talina separate, Néstor assumes his sibling's role with Talina; becoming his substitute.

Children have often been viewed as doubles of their parents.[39] The desired or unborn child of Jaramillo Levi's stories is a twist on this theme and appears frequently. This fact also links other relationships in the stories some of which include: "Llanto presentido", "El incidente", and "Nereida".[40] A living child is a fundamental character in "Se llama Lucia", "El vecino", and "Caracol" (CC), but features in many other stories.

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[38] Vladimir Nabokov's "Scenes from the Life of a Double Monster" tells the story of the upbringing and childhood of conjoined twins, and is a good example of the notion of siblings or twins as doubles in contemporary literature. For a complete listing of all references in Jaramillo Levi's work, see Appendix C Replicated Objects.

[39] "A belief which may be regarded as universal is that children are re-incarnations of the souls of their parents or of ancestors." Crawley 857.

[40] The intertextual character link between these three stories in particular is pointed out by Margarita Vásquez de Pérez, *Duplicaciones y Tocar Fondo: Inventario crítico* 15.

A further example of a unifying element in Jaramillo Levi's work is the comprehensive repetition of certain objects. The stories “Suicidio” and “Testigo” both share a mirror which is not just a recurring image but doubles as a narrating character in the latter case. The commercial brand of “Underwood” typewriter is a story’s title, and the typewriter itself reappears in “El vecino”. Glasses and owls, and various bodyparts make appearances in “Los anteojos” and “El búho que dejo de latir”, and there are many more replicated objects throughout all of Jaramillo Levi's work.[41]

This last work “El búho que dejó de latir” displays a multiplicity of characters and incorporates other stories from *Duplicaciones* as the world of anaesthesia and childhood memories fuse. The names of characters mentioned are Miguelito (the narrator), Lic Valdez (his father), Jaime perhaps from “El incidente”, tío Miguel, and Pepe from “Los anteojos”. It is ironic that this story was not included in the first edition of *Duplicaciones* but was in subsequent ones as it provides a good psychoanalytic mélange of some of the characters throughout the collection, and presumably from the protagonist’s experience.

Where or When: Setting the Scene

Spatial and temporal anomalies are prevalent in literature of the double. In Jaramillo Levi’s writing there are no descriptions of castles, woods, and crumbling houses as there were in the Gothic period. In the context of his work, there are no such urban descriptions as they are not central or significant. In fact, places are seldom mentioned. As fragments of narrative a scene often does not need to be set. Instead, descriptions concern the introspection of the protagonist and their unfolding psychic activity which may often lead to the use of metafictional and *mise-en-abîme* devices as alternatives. Yet, his stories were written in a multitude of places, cities and countries and although he generally records the date and place he wrote each story at the end of the text, the places, dates, or times which would usually locate the reader are for the most part not mentioned in his stories. This chronological vagueness facilitates an argument for the recurrence of characters throughout his body of work. It also contributes to their universality. However, there are general locations that reappear like cities, states, and countries: Fuerte Amador, a Panamanian coastal city is referred to in “El incidente” and “Nereida”, stories whose characters may also be linked; the North American city and state of Iowa is the setting for: “La fiesta del sótano” [Iowa city], and “La gringuita de la moto”, and Costa Rica is mentioned in “El buho que dejo de latir”. Specific places like restaurants, streets, and hotels also appear: México city’s Avenida Álvaro Obregón is the location in “El incidente”; and restaurant Los Violines, the Hotel Ponce de Leon, and various locations

[41] See Appendix C Replicated Objects.

in Miami, Florida rate a mention in "Piensan que no tuve un buen motivo". Many tales set in the contemporary era have as its setting a park -the urban version of the wood or forest which is a classic setting for fantasy literature.[42] There are other commonly used settings but which generally remain non-specified or undefined such as the beach and sea; a basement or cellar; or a hospital.[43]

Themes and plots based around the concept of time are found in Jaramillo Levi's fiction and this is often reflected in the language and literary symbols used. There is a subtle recurring imagery that is specific to temporality as it masquerades in many guises: that of timelessness, simultaneity, the interminable, and the innumerable. Symbolically, the passage of time can be measured by particular countable images which include *manchas* and *estrellas*.[44] By contrast, images that represent that which is uncountable or infinite include *arena* and *polvo*.[45]

Double-talk: Recurring Words and Phrases

Jaramillo Levi explains the recurrent use of certain vocabulary throughout his work:

> Creo que cada uno de mis cuentos, si bien preciso en su uso del lenguaje, se las ingenia para permitir la ambigüedad, las múltiples lecturas, incluso la imposibilidad de entender de manera taxativa ciertas situaciones cifradas. Sin embargo, es indudable que hay temas, actitudes, obsesiones y hasta imágenes y palabras que se vuelven recurrentes a veces en algunos cuentos.[46]

In many stories dealing with transmutation in the literature of the double there seems to be a process through which the character experiences several phases of distemper. The author himself states: "En muchos de mis cuentos hay alguien que mira, que espía, que

[42] See 1.2, footnote 73, page 55. This is exemplified by the works of Théophile Gautier ("Le chevalier double"), Rubén Darío ("Betún y sangre"), Edgar Allan Poe ("A Tale of the Ragged Mountains"), and E.T.A Hoffmann ("The Doubles").

[43] References to stories set in hospitals are documented in 2.2 Hospitals and hallucinogenics 102. For a breakdown of locations in Jaramillo Levi's work, see Appendix C Where and When.

[44] *Manchas* represent the passage of time, ideas of the transitory and death, and refer to the abnormal, discolouration and imperfection. Cirlot, *Dictionary of Symbols*.

[45] For a definition of *arena* see footnote 53; for *polvo* see footnote 55. See also Timelessness.

[46] See Appendix A1 question 11.

acecha, que escruta, que vigila. O al revés, que es mirado o acechado".[47] Evidently this is reflected, particularly in *Duplicaciones*, by the use of the word *acecho* and its derivatives. There is always a division, an internal conflict waging inside the character. Before any type of doubling, metamorphosis, personality fragmentation, or breakdown takes place the characters often undergo what at first appear to be paranoid feelings of being pursued or stalked. His characters then may experience increasing dread and fear. They believe they are losing control over their own actions, thoughts and general functioning to an invisible force (algo ajeno de mi control), a spontaneous impulse (ráfagas incontrolables), or a persistent imperceptible presence (la presencia que no me deja vivir). There are references to these three entities throughout his fiction.[48]

The protagonists somehow know that something is about to descend upon them but they are powerless in the face of it. They are often stunned into inaction and experience premonitions, presentiments, and possess the capacity to foresee. Consequently there is an inalterable and insidious sentiment of inevitability. Following this, there comes a point where the protagonist, or character experiencing the identity crisis, questions his or her sanity or sensory capabilities and undergoes a loss of reason.[49]

There is language common to transformations and alterations. Characters are duplicating and metamorphosing. The language concerning metamorphosis and transformation is quite marked in Jaramillo Levi's fiction. Particularly in the case of a projected or mirror image double, the second self is usually inadvertently called upon or conjured up by the character in question.[50]

Before the character undergoes their metamorphosis, they experience an extreme sharpening even an exaggerated sensitivity of the senses.[51] Mostly but not always in the instances of objectification the character loses the human edge by literally solidifying or endureciendo, and on occasion experiencing a *tremor* or *mareo* or dizziness. The noun rigidez is used to describe the result of this phenomenon. The majority of these stories feature the verbs *convertirse* or *integrarse* and their derivatives which make clear a metamorphosis is occurring. There are also references to other language linked to the idea of a stage or process: *etapas, cambios,*

[47] Romero Pérez, "Un escritor de largo aliento" 103.

[48] For a complete list of instances in the text see Appendix C Recurring Words and Phrases.

[49] See Appendix C xvi.

[50] See Appendix C Llamando el doble.

[51] See Appendix C Amplificación

transformaciones, mutaciones, and materializarse.[52] The transformation itself however, may involve the principal character's partial or total disappearance, or that of the object doubled (object in the grammatical and not the material sense). There is a recurrence of vocabulary expressing transparency, the shadowy, the indeterminate, the undefined, and the fleeting, for example, *esfumarse, transparencia, rostro amorfo, envuelta en niebla, una visión borrosa*.[53]

In the case of partial or complete disappearance, personalities may become decentred and subsequently disintegrate totally. Before the character's transformation is complete there may be some type of substitution of image, characters, idea, or reflection. The substitution itself may replace the material doubling. Once this transformation is complete, the *nueva apariencia* of the character or object is often mentioned.[54]

Encore: Same Circumstance, Similar Scenario

Although Jaramillo Levi's stories have emphasised recurring types of protagonists, it is not the character who provokes the creative impetus for the majority of his fiction. As Jaramillo Levi states, the initial idea or origins of his stories begin not with a subject but with a setting or situation; he remarks that he rarely begins writing a story with a defined character in mind.[55] Clearly this writing routine facilitates the incidence of similar scenarios and circumstances reappearing and several have already been studied as those particular situations are not only inextricably to each other but are owned by certain characters who have their origin in Jaramillo Levi's biography. They include a male academic/writer who after a (usually job-related) protracted absence abroad, is/was having/had a sexual relationship with a notably younger woman/student.

One of the most powerful replicated circumstances is the rape or violent sexual assault. This scene takes place on the beach in "Piensan que no tuve un buen motivo" (me hiciste tuya por la fuerza sobre la playa), and in "Recordando desde el tedio" (Desperté sobra la arena […] Te odié al tenerte dentro […] el placer que te daba contra mi voluntad), but occurs in a clearing in "Vergüenza" (Sólo quince años y ya el más alto se me viene encima. Gritó al ver este otro cuerpo, velludo, mostrándome se desnudez). In "Ofertorio", a sexual act is performed on the sand (Viéndolos acopular") but whether it is

[52] See Appendix C Rigidez, Convertirse.

[53] See Appendix C Tremor, Transformación, Desintegrarse.

[54] See 3.3 substitution 247.

[55] See Appendix A1 question 9.

consensual or not is questionable as it is part of a sacrifice. One three occasions this ends in murder of the perpetrator and in two stories this is done by the same means: “Recordando desde el tedio” (dejé caer con toda el alma aquella roca sobre tu frente asoleada); “Vergüenza” (hasta el instante en que golpea al hombre con la piedra, le pegaba una y otra vez, con rabia, sin parar, hasta que me cansé y lo vi sangrando en el suelo).

In another incidence of homicide where the victim is usually stabbed, there is a vivid description of blood seeping through clothes; “El incidente” (la sangre brotaba lenta de un pecho apuñalado, empapando la camisa), “Piensan que no tuve un buen motivo” (sangre empapaba ya la camisa blanca), “Toda la sangre” (manchándole la camisa). This is connected to another narrative image of bloody puddles appearing in “El búho que dejo de latir” (de la nada surgen chorros de espesa sangre, en un charco rojo que se extiende, formando charcos), “El incidente” (dejó un charco viscoso sobre la acera), “El lector” (La sangre es en seguida un gran charco que se extiende por todas partes), “Piensan que no tuve buen motivo” (cerca del charco rojo que se extendía), and “Toda la sangre” (chorreando rojo).

Condoms and their accidental disclosure occur in “Evasiones de la muerte” (Y a la vez que me salió el condón que guardaba en la billetera y fue a dar sobre los papeles que examinaba), and “Bautismo ausente” (la vez que accidentalmente se me salió de la cartera la cajetilla de condones que en seguida fue a dar sobre el escritorio). This inadvertent displaying of condoms embarrasses the young male character. Their discovery is made by the female protagonist in “Como si nada” (había visto cómo caía de uno de los bolsillos una cajita roja). A packet also appears in three stories: “Como si nada” (caía de uno de los bolsillos una cajita roja), “Bautismo ausente” (la cajetilla de condones), and “El baúl” (extrae de su chamarra un paquetito rojo). In two of those stories the packet or box is red and if it were not for the reference in “El baúl” they may be linked.[56]

Jaramillo Levi confesses that these scenarios, with the exception of the rape scene, derive from his own experience and correspond to his fictional characters and circumstances. He cites his twelve years in Mexico as his protracted stay abroad before returning to Panama; the near exposure of condoms slipping from his wallet, several sexual encounters with students during his time as teacher; and often a significant age difference between he and his partners.[57]

[56] For a full listing see Appendix C Encore: Replicated Situations.

[57] See Appendix A1 question 7.

Double Vision: Iterated Images; Obstinate Objects

Symbolism and imagery in literature may not be meaningful in isolation but when interpreted in relation to each other, the context, and to the history of reader and writer, it is possible to see the intra and inter-dependent links. When dealing with a genre, this becomes more apparent. Jaramillo Levi's collections of texts may be compared within that thematic field using the incidences of images and objects, identical or not, and which are spread throughout the author's literary corpus. Jaramillo Levi himself says that as even his precise use of language can lead to ambiguity and multiple interpretations, so too, "es indudable que hay temas, actitudes, obsesiones y hasta imágenes y palabras que se vuelven recurrentes a veces en algunos cuentos".[58]

The descriptions of various physical images that are replicated or multiplied not just in *Duplicaciones* often correspond to the ubiquitous similar scenarios. Depictions of a dead of dying character often use "rostro amoratado, ojos saliendo de las órbitas, manos crispadas"; "la cabeza destrozada" isapplied to the victims of suicide; characters under extreme duress adopt the "posición fetal".[59] "[Mueven] las aletas de la nariz" is a description pertaining to the subject's olfactory sense or state of being which is repeated in several stories to portray a high level of concentration preceding a significant action.[60]

Images and symbols usually retain their original and often traditional meaning or become actualised and are given a new context.[61] This is the case of the cuchillo, globo and la mecedora. Traditionally associated with vengeance, death and sacrifice, and an obvious phallic symbol, the knife is a ubiquitous weapon in Jaramillo Levi's work; in fact any implement capable of stabbing or puncturing like a knife is used to do so. References vary from bisturí and puñal to daga and acero.[62] The balloon is an image of perfection, felicity, and wholeness and is significant as it is an object resulting from a

[58] See Appendix A1 question 11.

[59] Often when a person has suffered extreme physical or psychological trauma (including massive stress), they assume the foetal position in which the back is curved forward, the legs are brought up tightly against the abdomen, the head is bowed as close to the abdomen as possible, and the arms are wrapped around the head to prevent further trauma.

[60] See Appendix C Double Vision: Replicated Physical Images.

[61] See Appendix C Replicated Objects.

[62] "El simbolismo general de los instrumentos cortantes que se aplica plenamente aqui es el principio activo (macho) modificando la materia pasiva (hembra) […] va frecuentemente asociado a la idea de ejecución judicial, de muerte, de venganza, de sacrificios. El cuchillo es el instrumento esencial de los sacrificios". Chevalier y Gheerbrant 385.

transmutation appearing in "El globo".[63] The odd image of the rocking-chair recurs in several stories of Jaramillo Levi, the significance of which Margarita Vásquez de Pérez has emphasised.[64]

Perhaps as an important feature of the Panamanian climate, there are constant references to rain and its onomatopoeic language. Rain may be considered a metonym for suffering or bad luck and as fertilising, cleansing force.[65] It provides the motivation for the coincidental events in "Síntesis corregida y aumentada", as well as puddles of water (los charcos que pavimentan tu nuevo recorrido), which are also described in "Nereida" (los charcos están por todas partes), and waves. Even the way in which waves hit the rocks on the beach are repeated images: "El incidente" (las olas estrellándose allá fuera), "Nereida" (mar que se estrella contra las rocas). In these two stories this description contributes to a sensation of *déjà vu* felt on the part of the character.

Certain images and objects pertain especially to the area of personal identity. They include mirrors and reflecting surfaces; masks, facial contortions, and expressions all of which can change one's physical appearance and therefore perceived identity; photographs, pictures, and portraiture which all provide memories of one's own experience; the eyes and face -the most obvious way of determining someone's identity; shadows, reflections and shoes; and dreams and nightmares, the most subjective products of one's unconscious.[66]

Body parts in fiction can provide a more comprehensive understanding of the whole, unified being and may represent a particular character if an individual. They often play the role of synecdoche in the narrative. In this way corporeal fragments have represented the double in past literature dealing with this theme.[67] Among others, "El búho que dejó de latir" features a cast of body parts as characters. The appearance of moving or dismembered body parts creates an eerie ambient conducive to the manifestation of a double

[63] Cirlot, *Diccionario de Símbolos* 118.

[64] "Me pareció simbólica, pues debajo del tema y las historias hay una mano que hace oscilar mundos oníricos y terrenales, exteriores e interiores, infinitos y temporales y mucho más. Es como si fuera una mecedora que "va y viene entre los conflictos y los bajos instintos humanos y las inexplicables respuestas de lo sobrenatural" (27). Vásquez de Pérez, "Tocar fondo, último libro de Jaramillo Levi", *Inventario crítico* 27-37.

[65] Ferber 164.

[66] See Appendix C Images of Identity.

[67] Poe's "Bérénice", Gautier's "Le pied momie", Maupassant's "Le main", and Hoffmann's "The Sandman" are examples of particular body parts acting as a separate entity. In Gogol's "The Nose", the body part becomes a fully fledged separate human being. Massey 59.

which might be truncated so it appears as a body part and then as a separate entity.[68]

Recurring Concepts and Themes

The fusion or confusion of lights, features, sounds, and images correspond with the blurring of boundaries between the real and the oneiric, or at the very least, indicate the individual's psychic confusion. Often, the character undergoes a physical and visual clouding of objects due to the merging of various light sources. In this state of psychic uncertainty, facial features become blurred in similar ways and images and sounds are confounded. Time planes converge and the subject's other selves become blended.

Like many oppositions in the literature of the double, light, lights, and their absence play an important part in Jaramillo Levi's fiction. These oppositions of night-day, dark-light, presence-absence, pain-pleasure are inherent to the original meaning of the double as paradigm of the good versus evil dichotomy. Throughout this field of literature there is a dichotomy or juxtaposition between something lacking, missing or absent which affects the character's perception and consequent behaviour. As has been seen previously, characters often question the veracity of their own existence or that of others. This is also applicable to objects or to a presence of some description ("Una y otra vez" (CB) "su mirada era una ausencia permanente" [59]); "Esa presencia" (CB) ("esa presencia a mis espaldas" [105]); or when someone or something is said to be physically, mentally, or metaphorically absent, as is the case in "El bulto" (FM) ("de ese ser cuya ausencia no impedía la ambigua sensación de su obstinado querer estar presente todavía" [67]). In this category, the narrative used is regularly paradoxical: "¿Cuándo?" ("la ausencia súbita de imágenes intensifica" [64]); "Rostro" ("su ausencia es más fuerte" [26]), "Ofertorio" ("aquello que aún le faltaba por crear lo estuviese debilitando" [61]). In another set of common binary oppositions the subject's pain is juxtaposed with pleasure: "La fiesta del sótano" (lacerando mi piel, sintiendo un grato dolor en la carne rota, doliéndome y deleitándome hasta la parálisis), and "Oscilaciones" (dolor hasta que este se convierte en fruición desmedida).[69]

The presence or materialisation of the other, whether subject or object double, often takes the form of a visual or auditory hallucination. The perceived double may be dead or alive: "Suicidio" (era un fenómeno óptico, una alucinación colectiva); it may be heard: "Es él" (SR) (Pero un ligero sonido indefinible parecía irse desvaneciendo, sigue viendo y oyendo cosas); may be visualised: "La figura" ("una

[68] See 1.1, footnote 16, page 17.

[69] See Appendix C Ausencia, Pain.

alucinación, la aparición"); may be provoked by different planes of consciousness, "Agua de mar" (despertar de la pesadilla, esa ilusión); or by the effects of drugs or alcohol.

The notion of repetition-compulsion or performing an act continuously might suggest either the loss of, or an attempt to retain or regain control of a situation or sensation.[70] This compulsive, repetitive, behaviour often serves to highlight the character's neuroses and gives the narrative a cyclical structure. It can arise under the guise of: repeated encounters as it does in "Rostro" ("Cada encuentro con la mujer, sentada en igual forma junto a la acera, es un repetirse de todo lo ocurrido la primera vez" [25]), "*Duplicaciones*" ("No es la primera vez que aquel hombre pasa frente a ella" [38]); regular routines by the subject or the object are enacted either physically ("Te amo, Silvia" (iniciaba la serie de movimientos rutinarios [151]), or psychologically ("Llanto presentido" (desempeñas la misma rutina en mi mente todos los días [22]); relived experiences whether through dreams as in "Underwood" ("guiado quizá por la forma que había tomado tantas veces aquel sueño" [88]); or through hypnosis as in "Vergüenza" which details the replication of a stabbing incident: ("que el pasado se haya repetido" [185]); spatial or temporal distortion feature in among many others, "Síntesis corregida y aumentada", in which time and the creation of literature is seen as the replication of an imagined event and then as a fulfilled act: "una sensación constante de estar viviendo nuevamente los hechos y de no poder ser un simple evocador de algo que sucedió hace años porque de repente todo está pasando otra vez" [55]); or through madness as the actualisation of fictional events, or the fictionalisation of actual events occurs; repeated experiences and scenarios.[71]

Many of Jaramillo Levi's stories are grounded in obsession which can manifest in various forms. The desirer becomes obsessed with the object of desire as in "Ciclos de acecho"; a man is betrayed in love and loses his love object in "El esposo". Obsession also breeds the idea of exacting vengeance, or the idea of vengeance itself becomes the *idée fixe*.[72]

One of the most common sensations experienced in literature of the double is that of asphyxiation or drowning and it finds it place in Jaramillo Levi's work.[73] Perhaps due to connection between Panama, beach and sea, drowning as a form of asphyxiation is found throughout his fiction either as a suicide: ("Oleada" (ACO) "Le golpea la primera oleada. Un confuso movimiento envolvente, y arena y sal ofenden su

[70] See 1.1, Duplication, Division and Deathly Repetition 23.

[71] See Appendix C Repetition compulsion.

[72] See Appendix C Obsession.

[73] See 3.2 Strategies of Identity 214.

rostro" [74]); or as a near drowning: "Recordando desde el tedio" ("mis pulmones llenos de agua estaban a punto de estallar" [96]). Asphyxiation by strangulation is a cause of death in "El olor" and "La intención", and suffocation either in the physical sense ("Germinación"), or the metaphorical ("Otra vez lo mismo").

The olfactory plays a significant role in Jaramillo Levi's descriptions. Generally, references are to the feminine, corresponding to flowers or perfume: the "olor a violetas" is mentioned on every page of "La figura"; to the masculine, in that they mention "un olor a tabaco"; or they evoke a reminiscence of Panama by mentioning rain and water: "olor a lluvia y tierra mojada". Miscellaneous references also exist: "el olor a frituras y asados, a sal, a guardado, a incienso y fragancias de pino".[74]

The fusion of lights, features and sounds, the juxtaposition of binary oppositions, hallucinations, repetition-compulsion, obsession, vengeance, asphyxiation, and smell are concepts that have featured in all of the literature of the double presented in this study, be it modern or postmodern. These concepts all have in common the fact that they repeatedly appear in the same context throughout Jaramillo Levi's body of fiction making them conscious and consistent images.

Jaramillo Levi's Revisionist Texts

According to literary theorist Harold Bloom, the anxiety of influence describes the author's experience of the uncanny upon recognising the influence of his predecessors in his own work. The resulting shock may prevent him from writing anything at all or may only allow him to reproduce his predecessors' texts.[75] It has at its root the fear that there remains no proper work for the poet to perform.[76] This psychological dilemma is flaunted by postmodernist writers "creating new literary forms from ashes of traditional narrative structures and movements. A method of achieving this is through intertextual revision or doubling of text whereby an author creates a mirror text that reflects

[74] See Appendix C Olor.

[75] David Macy, *The Penguin Dictionary of Critical Theory* (London: Penguin, 2001) 18.

[76] Harold Bloom "rewrites literary history in terms of the Oedipus complex". The poet lives anxiously in the shadow of a "greater" poet who preceded them. Any particular poem can be read as an attempt to escape this "anxiety of influence" by its systematic remoulding of a previous poem. The poet writes in a way which revises, displaces and recasts the precursor poem; in this sense all poems can be read as rewritings of other poems. The meaning of a poem is another poem. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 1983) 183

and revises the original, revisionist works".[77] This is an act that Jaramillo Levi continually performs.

Linda Hutcheon proposes this intertextual revision be labelled parody, as the process involves "replaying, inverting, and 'trans-contextualising' previous works of art".[78] More succinctly she defines parody as "repetition with difference" and categorises it as "one of the major forms of modern self-reflexivity; it is a form of inter-art discourse" (101, 2). Parody is a means of dealing with previous texts of the past. Contemporary writers realise that change entails continuity and proffer parody as a paradigm for the process of transfer and reorganisation of that past (4). The resultant texts are part of a great intertextual tapestry.

Narrative and textual doubling are often deemed characteristics of postmodern writing. Doubling of narrative would constitute the repetition of story or plot metaphorically but not necessarily in semantics on the actual page. Doubling of the text would literally mean duplicating at least part of the printed text itself in the style of Jacques Derrida. These writing techniques are found in the examples of literature of the double already presented and indeed in the work of Jaramillo Levi. As examples of narrative doubling James Hogg's *The Confessions of an Unjustified Sinner* is comprised of a double version of the same story "The Editor's Narrative" and the Protagonist's version, and Stevenson's *Jekyll and Hyde* is actually a ninety-page presentation of multiple perspectives; those of Lanyon, Utterson and Jekyll himself. Lídia Jorge's *A Costa dos Murmúrios* is told twice: the two hundred-page novel incorporates a thirty-page story entitled "Os Gafanhotos" ("The Locusts") which appears first in the book.[79] Maupassant's "Le horla" comprises two divisions which relate the same story; first the shorter version and second, a protracted reworked account. The narrative is duplicated but parts of the text itself are also doubled within the same work and there are also differences between Maupassant's *conte* version and second *nouvelle* version of "Le horla".[80]

There is irony in Jaramillo Levi's title *Duplicaciones* as it refers to the book itself, a division of that book, and a story within it. *Luminoso*

[77] The example John Pennington offers is the story of Valerie Martin's *Mary Reilly* as a revisionist text of Stevenson's *Jekyll and Hyde*. "Textual Doubling and Divided Selves: The Strange Case of Dr. Jekyll and Mary Reilly" 204-205. "The Doppelganger in Contemporary Literature, Film, and Art". Double Issue. *Journal of the Fantastic in the Arts*. Vol 6: 2, 3. (1994). eds. Michael J. Larsen and Gordon E. Slethaug.

[78] Hutcheon, *A Theory of Parody: The Teachings of Twentieth Century Art Forms,* (New York: Routledge, 1985) 11.

[79] It reduces the time span of the novel's events to a particular day and evening and tells in that time the same events the novel re-examines from an alternative perspective. Lídia Jorge, *The Murmuring Coast,* Trans. Natália Costa and Ronald W. Sousa. (Minneapolis: U of Minnesota P, 1995) 92.

[80] See 1.2 Fantastic Psychoanalysis, footnote 61.

tiempo gris falls into the same category, being both the collection and a story within it. Other instances include Cortázar's *Las armas secretas*, Maupassant's "Le horla", and Chico Buarque's *Budapeste* in which the interior text appears on the cover of the novel.[81] In this sense, these works exhibit a degree of Genette's paratextuality in that their relationship between the main text and all other aspects of the book is symbiotic. In the above examples the covers, titles and headings are duplicated as the main text is itself replicated in a protracted version in "Le horla", and *A Costa de Murmúrios*.[82]

Jaramillo Levi's stories are written in various different locales and span some forty years but to the careful reader there is a striking continuity in all of his work. Constant revisions of short stories have not helped in trying to maintain a consistence and uniformity in criticism. This is compounded by the fact there are various editions of books which do not include titles contained in other editions and the same story may have appeared in many different anthologies published in different years with alternative character names and the desultory addition of words and phrases. Textual doubling and multiplying exists in his body of fiction as Jaramillo Levi re-edits each story before it is reprinted; consequently there are different versions of many of his published works which evidently has ramifications for interpretation and criticism as additions, deletions of words, phrases, punctuation, and in some cases paragraphs, may alter the story's meaning therefore affecting what is written and what Jaramillo Levi himself says about them.

As nothing is duplicated exactly, each literary text has individual characteristics as well as common attributes it shares with other literature. However, although academic criticism attempts to characterise the author's individuality and writing, it may only be done in general terms as all evaluation is based on theory. So assessment itself is paradoxically entwined in a double bind.[83] On one hand Jaramillo Levi says "[c]asi siempre sé exactamente cuando termina, o dónde debe

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[81] "*Duplicaciones*", "Las armas secretas," "El fabricante de mascaras", "Tocar fondo", "Renuncia al tiempo", and Anderson Imbert's "El grimorio".

[82] Genette's subcategories of transtextuality include: intertextuality as quotation, plagiarism, allusion; paratextuality as relation between a text and its "paratext" (titles, headings, prefaces, epigraphs, dedications, acknowledgement, footnotes, illustrations, dustjackets, all of which surround the main body of text; architextuality which designates the text as part of a genre either by the text itself or contextualising by the reader; and metatextuality which provides an explicit or implicit critical commentary of one text on another. Gérard Gennette, *Palimpsests: literature in the second degree* trans. Channa Newman and Claude Doubinsky. (Lincoln and London: U of Nebraska Protagonist, 1997) 1-5.

[83] René Wellek and Austin Warren, *Theory of Literature* (Harmondsworth: Penguin, 1966) 19.

terminar, de tal forma que no se le puede añadir una palabra más".[84] On the other, he has said the alteration, addition or deletion of words and phrases is a normal process as he tries to improve his texts for future editions. He gives examples of instances where he would make changes to repeated words in the same paragraph, unnecessary reiterated concepts, assonance and consonance.[85] Generally, there are changes between editions of the same work and many stories in *Duplicaciones* contain alterations especially between the first and fourth editions.[86] The first comprises forty stories within seven divisions and also features epigraphs and dedications for many of the stories. The fourth comprises forty-five stories within eight divisions, the last of which is "Nuevas *Duplicaciones*"; in the third it is entitled "Otras *Duplicaciones*". The choice of adjectives is noticeable here as their meanings are distinct; one implies replication or duplication, the other denotes 'other'.

In "La intención" (D1) the protagonist is given a name Graciela, instead of la otra, although Graciela is not substituted the second time it is mentioned (dup4). In the first edition, the story ends: "la evidencia de que ya no soy dueño del secreto será tan fuerte como el odio que se desprende de mi compañera" (26). A decisive last line has been added in the fourth edition; "el odio que se desprende inmenso de mi companera, llega hasta mi cuella, lo rodea, aprieta…" (29). In "Suicidio" (dup4) the final line, "¡Por ella!" is an addition (36). "Ofertorio" is dated as being written in 1970 in the first edition and in 1971 in the fourth. In "Evasiones de la muerte", the adverb furiosoamente is deleted from the first edition. In "Vergüenza" (dup4) the name of Miguel's wife has been changed to Jane, consistent with her American nationality from Gisela (VD).

There are changes to the same texts between the publication of *Luminoso tiempo gris* and *En un abrir y cerrar de ojos* which range from considerable (completely different titles for previously published stories, additions and deletions of words, phrases and paragraphs), to minor (alterations in punctuation). The instances in which there are only

[84] Romero Pérez, "Un escritor de largo aliento" 100.

[85] See Appendix A1 question 16.

[86] Considering the theme of the double spans centuries, in Jaramillo Levi's case it seemed more appropriate to compare the editions published in 1973 and 2001 (the first and last) rather than the those published in 1982 and 1990 (the second and third editions). All references to *Duplicaciones* will be to the fourth edition (D4), unless otherwise cited in which case the edition will be indicated in brackets (D1), (D2), (D3). If relevant, the section to which a story belongs will also be indicated in brackets by the initial of that section's title: a-Acechos, Mexico 1971; d-Duplicaciones, México, Panamá, 1970, 1971; s-Simultaneidades, México 1971, 1972; e-Enajenaciones, México, 1971; m-Metamorfosis, Iowa 1970, México 1971; i-Incidencias, México, 1971; r-Re-incidencias, México 1971, 1972; nd-Nuevas Duplicaciones, Panamá, Iowa, México 1968, 1970, 1971.

changes of title include “La anciana en su amplísimo portal” (LTG) which becomes “Vestidita toda de azul” (ACO); “El parque” (LTG) which becomes “El día está tan lejos” (ACO); and “Evaluación” (LTG) which is renamed “El mejor provecho” (ACO). “El vecino” (LTG) is re-titled “El lunar rojo” (ACO) in a version which deletes exclamation marks, words, and sentences, and changes words to numbers. Very clearly there is a shift in emphasis away from the subject of the story, the neighbour, to his birthmark, which centres the story firmly on the narrator. “El reto” (LTG) is given the title “El secuestro de Carmen” (ACO) in which the non-italic blocks of print are converted to italics and vice versa, paragraphs and lines are deleted and added, adjectives and nouns are inverted, and word order is changed. Aesthetic modifications to the typeface make a difference in the story as italic type generally denotes a dream, a memory or a written document in the text and therefore modification of italicised text would change the context of the discourse and ultimately the interpretation. Thus, even though they appear as almost identical stories, it may be argued that “El reto” is not the same story as “El secuestro de Carmen” but that one is a mere version of the other. There are minor changes in punctuation only between “Breve historia de un relato breve sin historia” (LTG) and “El relato” (ACO) in that exclamation marks are used in the former instead of brackets in the latter. In “El retrato” (CB) colons and capital letters are deleted from the version which appears in *Caracol y otros cuentos*. There are other additions and deletions: “Como un gran jaula” (CB) is renamed “Ultraje” (LTG) in which the word así is deleted. Nouns and articles are deleted in “El olor” (CB) compared to “El olor” which appears in (dup4). “Suicidio” (CB) deletes phrases and words, adds phrases and punctuation from the fourth edition of *Duplicaciones*. “El globo” (CB) also includes a change of words and punctuation from the “El globo” appearing in *Por favor sea breve: Antología de relatos hiperbreves*.[87]

Revisions have also been made to stories from *Cuentos de bolsillo* which appear one year later in *En un abrir y cerrar de ojos*. In “Dueña y señora” (CB), the child goes from being “un niño maldito” (35), to “un niño perverso” (ACO) (111). In “Adornos” (CB) descriptions vary, compare: “los escaparates colmados de adornos” (54), and “cuando arriba sin remedio un nuevo despertar” (56), with (ACO) “los escaparates repletos de adornos (101), and “cuando los invade sin remedio un nuevo despertar” (103). Compare the differences in “Intercambiables” (CB): “mientras rotunda cae la noche; la tenue luz” (36); (ACO) “mientras inexorable cae la noche; la tenue claridad” (105).

The first edition of *Duplicaciones* was published with three separate dedications on the title page and an epigraph by Pascal. The collection of stories is accompanied by fourteen dedications and five

[87] *Por favor sea breve: Antología de relatos hiperbreves*. ed. Clara Obligado (Madrid: Páginas de Espuma, 2001) unpaginated.

epigraphs. The fourth has one dedication on the title page, and the epigraph by Pascal opens the division entitled “Acechos”. There are the same five epigraphs but no dedications at all.

Textual Relations

Julia Kristeva’s term “intertextuality”[88] refers to texts in terms of two axes: one connecting the author and reader of a text; the other which connects the text to other texts. Uniting these two axes are shared conventions, rules or contexts: every text and reading depends on prior contexts. Kristeva declared that “every text is from the outset under the jurisdiction of other discourses which impose a universe on it”.[89] She argued that rather than confining our attention to the structure of a text we should study how the structure came into being. This involved siting it “within the totality of previous or synchronic texts” of which it was a transformation. The notion of influence is just one mode of intertextuality. There are variations on this theme and like the term “metafiction”, the definitions may be new but these postmodern terms are not. In the case of Platonic imitation, “the poet always copies an earlier act of creation, which is itself already a copy”.[90] Mikhail Bakhtin succinctly posits “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another”.[91] One of John Frow’s theses proposes; “texts are not structures of presence but traces and tracings of otherness. They are shaped by the repetition and the transformation of other textual structures”.[92] Michael Riffaterre defines an intertext as “one or more texts which the reader must know in order to understand a work of literature in terms of its overall significance (as opposed to the discrete meanings of its successive words, phrases, and sentences”.[93]

Judith Still and Michael Worton state that intertextuality insists that a text “cannot exist as a hermetic or self sufficient whole, and so does not function as a closed system”. They offer two reasons for this: firstly, writers are readers of texts before they are creators of them and therefore their work or text is infused with multiple references, citations

[88] See <http://www.aber.ac.uk/media/Documents/S4B/sem09.html>

[89] Julia Kristeva, “Word, Dialogue, Novel”, *Desire in Language: A Semiotic Approach to Literature and Art* Translated by Thomas Gora, Alice Jardine, and Leon S. Roudiez. ed. Leon S. Roudiez (New York: Columbia UP, 1980) 64-91. 69.

[90] Judith Still and Michael Worton, introduction, *Intertextuality: Theories and practice* eds., Michael Worton, Judith Still (Manchester: Manchester UP, 1990) 3. See also Plato’s *The Republic X* pp 317-21.

[91] Kristeva, “Word, Dialogue, Novel” 66.

[92] John Frow, “Intertextuality and ontology”, in Still and Worton, 45.

[93] Michael Riffaterre, “Compulsory reader response: the intertextual drive” in Still and Worton, 56.

and influences. This repetition of texts may range from conscious elaboration of others' works or snatches of conversation typical of the historical or political context. Secondly, texts are available only through a reading process and what is produced during this process is due to the cross fertilisation of all the readers' previously read texts. An allusion to a work unknown to the reader will go unnoticed; it "will have a dormant existence in that reading". On the other hand, the readers' experience of something new may bring a fresh interpretation to the work.[94] The point here is that all writers are first readers and are all subject to influence and that all texts are necessarily criss-crossed by other texts (30). Intertextuality, however, refers to far more than the influences of writers on each other. Its fundamental concept reminds the reader that each text exists in relation to others; that no text is so original and unique-in-itself; rather it is a tissue of inevitable, and to an extent unwitting, references to and quotations from other texts. Like postmodernism, it is simpler to say what intertextuality is not: it should not be a reference to literary relations of conscious influence; nor should it be used to refer to the intentional allusion to, overt or covert, citation or quotation of previous texts in literary texts.

A text may be considered intertextual when its meaning is not contained within itself but exists between texts. Thus a text's meaning exists in its relation to other texts which make up the multiple discourses of culture. Kristeva and Barthes place a great deal of emphasis on the between-ness of the text; that the meaning exists between rather than inside texts. When they are read intertextually the reader will go outside of them in search for meaning since the inside of a text considered intertextually comes from that which exists on the outside. Intertextuality is not to be confused with influence, allusion and other intentional ways in which one writer refers to or quotes from another. Influence signifies that the meaning of literary works stems from the author's intention. Intertextuality involves the recognition that meaning lies between texts.[95]

Beyond Fiction

Patricia Waugh defines metafiction as a term given to fictional writing which:

> systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of

[94] Still and Worton, introduction, 1-2.

[95] Whilst the term intertextuality would normally be used to refer to allusions to other texts, a related kind of allusion is what might be called 'intratextuality' - involving internal relations within the text.

> construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text.[96]

According to Waugh, it is the narrator's entry into the text which is a defining feature of "surfiction" and the "self-begetting novel", an alternative term for self-conscious writing which is "a fiction that self-consciously reflects upon its own structure as language; all offer different perspectives on the same process" (14). S. Kellman describes self-begetting fiction as an account in the first person of the character's development "up to the point where that character is able to compose the novel we have just finished reading".[97] This is epitomised in the examples of Jaramillo Levi's "El lector", "Libro sin tapas", and Chico Buarque's *Budapeste* which is included later in the study.

It is interesting to note that surfiction is often cited as an example of postmodernist fiction but clearly it focuses on the narrator rather than the text itself; Hutcheon sees it as an example of "late modernist extremism", however with the emphasis being "on the development of the narrator, on the modernist concern of consciousness rather than the post-modernist one of fictionality".[98] While Waugh's definition of metafiction is seminal, Astradur Eysteinsson questions her limiting the term to the fictional if it is the very relationship between reality and fiction that is being problematised in such writing.[99] If the term metafiction is new but the practice is older than the novel itself as Waugh suggests, then how can it be claimed as a postmodern fictional style?[100] Furthermore, in relation to the Panamanian's writing how can his critics draw exclusively on contemporary, postmodern authors, and why then, is there no comparative study with Jaramillo Levi?

Metafiction covers a range of fictions whose different terms reflect a shift in emphasis. Unlike surfiction and self-begetting novels, metafictional works reject the traditional figure of the author. They state the concept of author is produced through previous and existing literary and social texts. What is generally taken to be reality is constructed in a

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[96] Patricia Waugh, *Metafiction: The Theory and Practice of Self-Conscious Fiction* (London: Methuen, 1984) 2.

[97] Kellman qtd in Waugh. (S. Kellman, "The Fiction of Self-Begetting", *MLN*, 91 (December) 1976, 1245).

[98] Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (Cambridge: Routledge, 1988) 52.

[99] Eysteinsson 110.

[100] Waugh 5.

similar fashion, and so reality is fictional and can be understood through an appropriate reading process (16).

Modernism draws attention to the aesthetic construction of text; it does not flaunt it own artifice as does metafictional writing, and only occasionally displays features typical of postmodernism: the visibly inventing narrator; ostentatious and typographic experiment ("Nerieda", "El buho que dejo de latir", "El bulto" (FM)), explicit dramatization of the reader ("El lector", "Escribiendo a máquina", "Underwood"), Chinese box structures ("Libro sin tapas"), total breakdown of temporal and spatial organisation of narrative ("Ofertorio"), infinite regress; dehumanisation of character ("Paseo del lago"), parodic doubles, obtrusive proper names; self reflexive images (mirrors, acrostics, mazes); critical discussions of the story within a story; continuous undermining of specific fictional conventions; use of popular genres; and explicit parody of previous texts, whether literary or non literary. In all of these what is foregrounded is the writing of the text as the most fundamentally problematic aspect of that text. Although metafiction is just one form of postmodernism, nearly all experimental writing displays some metafictional strategies. Any text that draws the reader's attention to its process of construction by frustrating the reader's conventional expectations of meaning and closure problematises the ways in which the narration artificially constructs apparently real and imaginary worlds as natural (21-22).

Whereas the loss of order for the modernist led to the belief in its recovery at a deeper level of the mind, and so cementing the influence of psychoanalysis, for metafictional writers the most fundamental assumption is that composing a novel is no different from constructing one's own reality. Writing itself rather than consciousness becomes the main object of attention (24). "Modernist texts begin by plunging in media res and end with the sense that nothing is finished, that life flows on. Metafictional novels often begin with an explicit discussion of the arbitrary nature of beginnings, of boundaries" (29).

In fiction an object's description brings that object into existence as the fictional world is a wholly verbal construct. In reality however, it is the object that determines its description. The use of names in traditional fiction is usually part of the aim to disguise the fact that there is no difference between the name and the thing named; to disguise this purely verbal existence. Metafiction on the other hand, aims to focus attention on the problem of reference. Here, proper names are often flaunted in their seeming arbitrariness or absurdity, omitted altogether or placed in an overtly metaphorical or adjectival relationship with the thing they name (94). Names are used to display the control of the writer and relationships of language. In metafiction, such names remind us that in all fiction, names can describe as they refer, that what is referred to, has been created anyway through a naming process.

Federman suggests propositions for the future of fiction. Firstly, that the traditional way of reading fiction must be challenged and the writer must do it. The concept of syntax must be transformed.[101] This is apparent is stories such as “Libro sin tapas”, “El lector” and “La imagen misma” where in the first two make active participants of the reader and the third is unpunctuated. Secondly, that the shape of fiction; linear and orderly narration are no longer possible as life is never experienced in a single straight line. Fiction will be in a perpetual state of redoubling on itself: Imitating, repeating, parodying, and retracting what it says. Fiction will become a metaphor for its own narrative process and will establish itself as it writes itself (10-11). Thirdly, Federman asserts that if the material of fiction is invention, then writing fiction will be a process of inventing the material of fiction. Finally, Federman cites Borges and Cortázar as examples of the writing just defined (14). The latter has a heavy influence on Jaramillo Levi’s work by the Panamanian’s own admission. Like postmodernism, Federman writes “fiction is as much what is said as not said, since what is said is not necessarily true, and since what is said can always be said in another way”. As a result fiction characters will no longer have fixed identities with a stable set of social and psychological attributes with names and professions. New characters will be changeable and dynamic, illusory and nameless and there will habl i lg

he has lost, and starts to search for".[103] One's identity, however, is not all about how one views oneself. Just as a person's identity as a teacher means nothing without a student; so the double cannot exist without the original. Consistent with Lacan's "Mirror Stage" theory, identity is defined by another, even if that other is an unwanted identity imposed upon the individual.[104] The supposition of another's identity is rarely made in isolation without assessing the relationships with those around them; thus, what becomes significant is how both parties are perceived by each other and by others, or at least how they feel they are perceived.

What is it then that makes certain individuals or literary characters for that fact, doubtful about their sense of identity and others, self-assured? In *The Divided Self: an Existential Study in Sanity and Madness*, Laing refers to the "ontologically secure" person who has "a sense of his presence in the world as a real, alive, whole, and, in a temporal sense, [is] a continuous person".[105] Once this stage is reached, the daily machinations of life do not pose a perpetual threat to one's own existence as they would if this position were not met. It is then that psychoses develop and the individual becomes tormented by striving to feel real and retain their identity to prevent them losing themselves like various characters in Jaramillo Levi's fiction. What would usually be a common circumstance encountered in everyday life may become for these subjects or characters a menace to the preservation of their very being; ordinary interactions with others threaten to overwhelm. As a result, Laing remarks on three forms of anxiety which may be experienced by the ontologically insecure personality. The first is that of engulfment during which the subject feels threatened with the loss of identity and for which the principal defence mechanism is withdrawal or isolation: "Thus, instead of the polarities of separateness and relatedness based on individual autonomy, there is an antithesis between complete loss of being by absorption into the other person (engulfment), and complete aloneness (isolation)" (44). Symbolically engulfment by the other is an escape from oneself and is often expressed in imagery depicting the sensation of being buried, drowned, being captured and dragged into quicksand (or being asphyxiated). Fire may be a repeated image with sufferers reporting they feel as if they are being burnt up (45). Jaramillo Levi's work exploits all of these physical

[103] R.D. Laing, *Self and Others*, 2nd ed. (Harmondsworth: Penguin, 1969) 86. Indeed, the words search and identity regularly appear in the same phrase.

[104] A discussion of Lacan's "Mirror Stage" follows.

[105] Laing, *The Divided Self: An Existential Study in Sanity and Madness* (Harmondsworth, Middlesex: Penguin, 1973) 39.

and psychological circumstances thoughout his various collection of stories.[106]

If engulfment then in literary terms means being destroyed by fire, water or a lack of oxygen, the second form of anxiety is one in which reality is the persecutor. D. W. Winnicott's "impingement of reality" is a method of implosion which has the reality juggernaut obliterating the individual who complains of "not feeling real" and of "never saying what they mean but rather just mouthing worlds of others". Their sense of self is experienced as fragmented or lacking as it is disconnected from society and its experiences while personal meanings are non-existent.[107] Clearly this has ramifications in postmodern society.

Laing's third manifested anxiety is that of petrification or depersonalisation; the subject's fear of being reified bereft of subjectivity or will, and becoming a negation of one's personal autonomy.[108] This character views themself as divided into mind and body yet identifies closer with the mind. Unembodied --detached from the body-- their physical being feels like an object rather than the core of their existence (65-66).[109] Alienation may also be that which the individual experiences when part of one's self is deemed as alien to the self thus provoking a sense of unreality. There is an all-pervasive sense of not belonging, of being outside looking in as described in autoscopia. Laing argues that "instead of being the core of his true self, the body is felt as the core of a false self, which a detached, disembodied, 'inner', 'true' self looks on at with tenderness, amusement, or hatred as the case may be" (69). In literature, this true self or manifestation of pure supressed emotion, when projected is frequently depicted as a mocking, malevolent and persecutory double. Dissociation, linked to Multiple Personality Disorder, is a method of instant numbing as the victim leaves the body, and projection is one of the most primitive defence mechanisms and the foundation for the creation of the double as its manifestations include psychotic delusions and hallucinations. Whether the existence of the double is fake, hallucinatory, oneiric, or real, aware of it or not, the subject is still participating in the real world and everything is reduced to what is real. Accordingly, the responses to

[106] For a comprehensive listing of examples in Jaramillo Levi's work, see Appendix C Suffocation.

[107] Elliott, *Subject to Ourselves* (Cambridge: Polity, 1996) 23.

[108] Laing, *The Divided Self* 46.

[109] These feelings are consistent with the sensations felt by those who suffer from body dysmorphia or body dysmorphic disorder; the belief that part(s) of one's body do(es) not belong to oneself.

and interactions with the individual will consequently be real ones.[110] With the various strategies of identity contibuting to the double's incarnation or at the very least its potential outlined, the distinctions between modern and postmodern selfhood should be scrutinised.

Modern and Postmodern Selves

Postmodern ideas of identity seem to breach every aspect of Laing's definition. Modern identity is elaborated to become postmodern yet one does not necessarily exclude the other. Anthony Elliot and Zygmunt Bauman view modernity and post modernity as products of the present era and see the creation and existence of modern and postmodern selves as simultaneous ways of cohabiting. Bauman does not believe postmodernism should be considered beyond modernity as contemporary culture avoids fixed identities and employs both simultaneously. Thus, these strategies should not be seen as alternatives; as postmodernism eclipsing the modern, but as an amalgamation and displacement of modern and postmodern states of mind.[111]

Modernity involved challenging previous assumptions, traditions and customs, and a search for foundations. Postmodernity has done the same although its emphasis has been on plurality and multiplicity. Bauman argues that society is capable of accommodating both: the modern creating of order, boundaries, and the postmodern tolerance for plurality, difference and uncertainty.[112] Postmodernism suggests the continuance of ambiguity and discontinuity and holds that society and culture cannot be ordered and controlled (7). Rather than the modernist view of the artist or character being decentred, postmodernism perceives society as decentered with historical images framed from different points of view. This notion seems to be a variation on the theme of Freud's mystic writing pad in which Freud suggests remaining impressions (of original images), in psychoanalytical terms, can be likened to fantasies which are located at the level of the repressed unconscious. Like the unconscious fantasy, these impressions are fragmented, multiple, and discontinuous; they come to influence and at times distort succeeding scripts (palimpsest), and they remain legible in suitable lights.[113]

The modern concepts of anxiety and alienation become inappropriate in the postmodern world as the latter is displaced by the

[110] Jean Baudrillard, "The Evil Demons of Images and the Precession of Simulacra", *Postmodernism: A Reader* ed. Thomas Docherty (Hertforshire: Harvester Wheatsheaf, 1993) 194-199. 197-198.

[111] Elliott, *Concepts of the Self* 150.

[112] Elliott, *Subject to Ourselves* 21.

[113] See "A Note upon the Mystic Writing Pad", *Standard Edition*, Vol. 19, 227-234.

subject's fragmentation and there is no longer a coherent self to be alienated. Individuals are now schizophrenic in the sense that each individual is many subjects; there is no real stable identity, only a series of different roles to which the individual unconsciously aspires. The death of the subject is the end of the autonomous ego and the stress of decentring the formerly centered self. "To speak of the self in terms of fragments, flux and an endless process of self-creation is to adopt a […] postmodern slant on identity".[114] There are three conditions prominent in literature which define the contours of postmodern selfhood. The first deems the contemporary self to be fragmented, multiple, and shattered as the consistency of identity disintegrates. The second state acknowledges an increasing narcissistic preoccupation with appearance and image which becomes self absorbed and cut off. In the third, fantasy becomes centralised and dreams, hallucinations, and madness take on an added importance at the expense of rationality (136). These three are all found in literature of the double, and Jaramillo Levi's stories.

Jacques Lacan's discussion of the postmodern condition refers to the "Mirror Stage".[115] In terms of the psychology and development of a perception of identity, Jacques Lacan is to reflection what Freud is to narcissism and although the former severed himself professionally from the latter, they remain inexorably connected as Lacan's Stade du Miroir, goes some length to describe the visual version of Freud's notion of narcissism. The establishment of the conception of self through the subject's visual identification with their mirror image is Lacan's contribution to the study of selfhood in "The Mirror Stage as Formative of the Function of the I". This examination of the mirror's impact on the emerging sense of selfhood has patent ramifications for the analysis of literature of the double especially as the mirror is a recurring modern and postmodern image through which the device is represented.

Freud showed how one may become alien to oneself through the rupturing and fragmentation which accompanies repression. The effect of this continual splitting provoked by the unconscious and the fact that identity becomes divided between the conscious ego and unconscious desire is, according to Lacan, the discovery of Freudian psychoanalysis.[116] It is from Freud's theory of narcissism that Lacan focuses on the mirror image in identity construction. The infant's

[114] Elliott, *Concepts of the Self* 131.

[115] Jacques Lacan, "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience", *Literary Theory: An Anthology*. eds. Julie Rivkin and Michael Ryan (Oxford: Blackwell, 1998) 178-205.

[116] The notion that a person may know something without being aware of it is, according to Lacan, the revolutionary and original contribution of Freud to western thought. Martha Noel Evans, "Introduction to Jacques Lacan's Lecture: The Neurotic's Individual Myth". *The Psychoanalytic Quarterly* 48.3 (1979): 389.

imaginary identification with its reflection initially generates a narcissistic sense of self-unity, however this is contrary to what the child experiences and the cause lies in the mirror's properties of distortion and deception. The recognition is imaginary because the reflected image is in direct opposition to the child's real experience. The initial encounter with the reflection is at once positive and negative: the image presented in the mirror is of a completely cohesive and coordinated character, a misleading two-dimensional reflection far removed from that which the subject feels. The creation of this misrecognised sense of identity, a false sense of self, is a split that stays with the individual forever, is carried throughout adulthood and becomes the basis for all subsequent experiences of interpersonal relationships.[117] This constructed self is an idealised projection and this premise has implications for the emergence of doubles as the manifestation itself produces a self-destructive streak common in most protagonists in literature of the double.[118]

Lacan's mirror stage theory is influential as it provides an account of how something outside the self, the mirror, is able to define the contours of the self which does not exist. During this developmental stage the child recognises itself as self when it sees itself as other --as a reflected object in the mirror-- as if it were someone else and consequently comes into being as an alienated object.[119] Paradoxically this unifying moment occurs as a rupture: the subject is required to separate their image from the object as to assume it as their own, the mirror image needs to be viewed as distinct from the individual. Identity is therefore alienating because what gives a sense of wholeness of identity is in fact the split into two. For Lacan, there is no unity without this division as subject identity is constituted on the basis of this split.[120] Unlike Freud, Lacan's self is constituted from without and all perceptions of it are structured according to an external image; thus the sense of self is merely a reflection of itself. So if the self does not exist, neither does the mirror image double. There is no depth or interior to Lacan's conceptualisation of the mirror as it is a flat surface reflecting two dimensions and has its origins in otherness; the self is therefore a delusion.

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[117] Elliott, *Concepts of the Self* 53-55.

[118] "The perception of oneself out there as a unified whole in contrast with the internal sense of oneself as a fragmented and disordered agglomeration, results in the simultaneous formation and alienation of the self. This produces a dialectic of identity: a jubilant recognition of oneself and the aggressive wish to destroy that self since its apparent wholeness evokes a threatening sense of inner fragmentation and deficiency." Evans, "Introduction to Jacques Lacan's Lecture": 393-394.

[119] Elliott, *Social Theory and Psychoanalysis in Transition: Self and Society from Freud to Kristeva* (Oxford: Blackwell, 1992) 127-128.

[120] Juliana de Nooy, "Reconfiguring the Gemini: Surviving Sameness in Twin Stories" *AULLA* 36.

If fragmentation, mourning and loss are at the heart of the psyche, a sense of emptiness will always mark the self. To compensate for this, the subject creates narcissistic illusions of perfection and wholeness.[121] Disintegration, contradiction and dislocation are characteristics of postmodernity that are mirrored internally at the level of the self. Lacan claims the self is based on something that is not even real. The concept of self-identity is fictitious and the narcissistic illusions concerning selfhood can be traced back to early life. The "Mirror Stage" can be interpreted as a literal or metaphorical idea in which an image of perfection is reflected in the mirror; self-unity seems to present itself but in fact is not achieved as the individual was previously uncoordinated (34-35). It is through this misrecognition or misperception that the child gains a self-identity which is false.

The Freudian point of view sees selfhood as a "direct outcrop of unconscious itself". The Lacanian view asserts "this potential for self-integration is deconstructed as an imaginary concealment of the absence and lack which haunts personal identity". There is no individual subject.[122] Others, like Gilles Deleuze and Felix Guattari, question Lacan's emphasis on loss and believe today's schizophrenic experience is culpable and that schizophrenia, as well as psychosis should be celebrated, considered creative, and liberating.[123]

In folklore and pre-modern society, identity was fixed and stable. In modernity, it becomes subject to change and its boundaries expand, yet it remains limited as it is interpreted largely through social roles and norms. So how is one presented to others and to ourself? Is the concept of identity different in postmodern society? Postmodernism posits the self as fragmenting or disappearing because of the supposed postmodern society, and that subjective (modern) identity is a myth (143). In postmodernism, the self disintegrates, shatters, and disconnects; the decentered postmodern self has no coherence or anxiety like the modern self. Postmodern theorists claim the self has imploded into masses and that the fragmented, disjointed, and discontinuous mode of existence is a fundamental characteristic of postmodernism culture (144). Identity therefore does not disappear; it is subject to new possibilities and forms, and multiple and unstable identities. In comparison, the modern identity appears more stable. On one hand, this increases the freedom to play with identity and to change dramatically while for others leads to a disjointed, fragmented life, in any case, identity continues to be the problem it was in modernity:

[121] Elliott, *Concepts of the Self* 137.

[122] Elliott, *Psychoanalytic Theory* 156.

[123] Elliott, *Concepts of the Self* 138.

> it is equally arbitrary and open to debate as to whether one posits that we are in a situation of late modernity or new postmodernism. Either could be argued. The features that I have ascribed to postmodern identity could be read as an intensification of features already present in modernity, or as a new configuration with the new emphases that one could describe as 'postmodern'.[124]

It is ironic and paradoxical that identity often conceptualised via the double as the relationship between identity and otherness, is based on attributes of singularity and difference. This dislocated identity was often to blame for personality disorders and in the literature of the double these included errors of perception and misidentification. Several strategies of identity were put forward from those of Kohut, Laing, and Lacan whose offering to postmodern identity is encapsulated in "The Mirror Stage as Formative of the Function of the I". Its significance lies in the crucial concept of the Other defining the self. These have far reaching ramifications for the creation of modern and postmodern selves which Elliot and Bauman believe are able to comfortably cohabitate. The upshot of this is that while the descriptions of modernity and postmodernity appear to contrast they are essentially interlinked.

[124] Douglas Kellner, "Popular culture and the construction of postmodern identities", *Modernity and Identity,* eds. Scott Lash and Jonathon Friedman (Oxford: Blackwell, 1992) 141-177. 174-175.

3.3 Reinventing the Double: The Avatar in Panama

Nunca me he propuesto ser original, simplemente trato de ser diferente, y por supuesto fiel a mi mismo, a mi visión del mundo, a mis obsesiones, a mis propósitos, sueños o terrores.

Enrique Jaramillo Levi

The many concepts discussed in the first and second parts which represent Europe and North America, have their postmodern equivalent which are exploited and combined to produce the *cuentistica jaramilloleviana*. From the physical duplication of the text, specific recurring language, novel transformations and alterations, disintegration and disappearance as traditional death, the contamination of one plane with another, dual character roles as double lives.

"Reinventing the Double" draws attention to those persistent elements of the modern and postmodern literature of the double which Jaramillo Levi manipulates to mould his own model. Specifically, they include the physical replication and multiplying of text within the text; shape-shifting and metamorphoses of fictional characters; the double's death and disintegration; recurring metafictional devices, and the fusion of dreams, fiction, and reality as a means of literary duplication. This combination of old and borrowed, classic and recent devices have been tweaked, polished and crafted to create Jaramillo Levi's new hybrid double, the Panamanian Avatar.

The Old, the Borrowed and the New

By proposing that the "older" literature represents the classically modern double whose characteristics are detailed in sections 1.1 to 2.2, in accordance with these the reader will find that those elements appear in Jaramillo Levi's literature as photographs, shadows, and reflections as doubles; bestial, transformed and metamorphosing doubles; the archetypal mirror image; inanimate, abstract or undiscernible doubles; projected subject and object doubles; the employment of children, twins and siblings as potential doubles; and the idea of a character reincarnated, possessed, or living a double, dual or divided life. Consistent with this classical manifestation of the double is its appearance in various material forms described by Todd & Dewhurst.[1] They include the double's appearance as part of the body ("La figura"); as a solid replica ("El esposo"); as semi-transparent ("La intención"); as exchanging ideas and thoughts telepathically ("La fiesta del sótano"); and as a physical identical double recognisable in "La tarde del encuentro" and "El esposo". The alter ego also appears as a projected mirror image consistent with Downey's rationalisation of the double as

[1] See 1.1, Beside Oneself: Impaired Reality, footnote 69 33.

the most common form of visualisation: subjects usually see themselves in the middle of a visualised scene as actors or spectators often due to an unfulfilled desire. This is true of the protagonists in both "La tarde del encuentro" and "El esposo".[2] As with the traditional literature of the double, psychoanalytic and psychological factors such as wish fulfilment and inadvertent summoning of the double, madness, loss of reason and psychic collapse, paranoia, jealousy, and vengeance, are explored as motivating causes for the emergence and presence of doubles and doubling in the Jaramillo Levi's work.[3] Structurally, within this first classic category, Jaramillo Levi creates plot-driven stories which demand memory, intelligence, and lateral thinking from the reader. There is frequently a traditional linear narration of events, comprising a preliminary incident, conflict and crisis, reappearing characters and concepts, and a resolution of sorts. This narrative sequence forms the foundation for "Es él" and "El vecino". The subdivision "Incidencias" in particular, comprises such anectodal tales.[4]

By interpreting the "borrowed" as those elements from the more recent double discussed between 2.3 and 3.2, the presence of the postmodern concepts for which Jaramillo Levi has become renowned, can be recognised throughout his fiction. Technically, the author reveals non-linear narratives; he employs devices such as foreshadowing, adumbration, the use of flashbacks through memory, dream, daydream, ("El búho que dejó de latir", "Mientras dormía"), and through the retrospective reconstruction of events by characters ("Síntesis corregida y aumentada"). As opposed to the linear, non-linear stories often begin *in media res*, beginning with climactic ending, and prefiguring at the end of a story what is likely to come ("Los anteojos"). The retelling of the same text so that it is reshaped and presented with a new perspective is common to postmodern literature and this revision of existing texts is a process that Jaramillo Levi undertakes before each publication.[5] This class of story provides brief flashes of information or a keyhole view of a situation from which the reader must put together a plot. There are various motives which can be attributed to both the older and more recent fiction, in terms of the double's development. Characters splinter and fragment, or in fact, they disintegrate or dissipate. The perspective of the narrator may be doubled with that of the reader, and there may be dual or multiple view points. Doubling appears more often in structure and technique as there is often a spatial and temporal doubling as far as text concerned, a fusion of fiction and reality. Metafictional devices such as self-referential fiction and themes; the story within a story; narration through the reading of journals and books;

[2] See 1.1 Beside Oneself: Impaired Reality, footnote 70 34.

[3] See Appendix A1 question 2.

[4] "El espectáculo" falls into this category and is imbued with the feel of a fable.

[5] See 3.2 Jaramillo Levi's Revisionist Texts 205.

the *mise-en-abîme* effect; and parallel stories doubling and multiplication of texts all appear.

Considering that the “new” is the author’s Panamanian Double, his hybrid version combines the fusion of metamorphosis and transformation into inanimate objects which then provides the narration from their perspective. There are also double or ambiguous endings or beginnings to certain stories which is done subtly so that readers must work harder to entertain multiple interpretations of the fiction (“Testigo”, “La alumna”). There is metafictional experimentation in that the delineation of the roles of reader, writer, and narrator are blurred or fused; intertextual and intratextual devices are also employed. There are multiple or dual perspectives from narrators who may themselves be doubled or multiplied (“Fiesta del sótano”, “Sintesis corregida y aumentada”, “El incidente”). Grammatically, several parts of speech may often be inserted or combined into one sentence (“Agua de mar”, “El muerto”, “Ciclos de acecho”), enhancing the ambiguity or mystery. There may often be little or no punctuation (“La imagen misma”, “El lector”). Jaramillo Levi's techniques come about in distinct ways and are never again exactly replicated.

Twice-Told Tales: Doubling and Multiplication of Texts

When asked how the structure of *Duplicaciones* came about, Jaramillo Levi remarks that the titles for the eight divisions of "Metamorfosis", "Acechos", "Simultaneidades", and "Enajenaciones" were perfect in terms of summarising the thematic content of the stories. Of “Duplicaciones”, he states:

> como el título mismo del libro, es aplicable a prácticamente todos los cuentos, de una manera u otra, a un nivel u otro; sin embargo, le puse ese nombre a la sección porque quería reforzar el título, que ya tenía el libro, aludiendo a un cuento del mismo nombre. […] tanto "incidencias" como "re-incidencias" me parecieron nombres más bien alusivos a la idea de que en esos cuentos agrupados ahí destacaba más la anécdota o historia narrada, que cualquier otro elemento; historia que volvían a tener protagonismo propio en "re-incidencias", como otra forma de duplicación de recursos. Las "nuevas *duplicaciones*", en cambio, no hacen más que aludir a nuevas formas de duplicidad, ahora añadida a las anteriores. Pero en realidad más que *nuevas duplicaciones* son *viejas duplicaciones*, porque varios de esos cuentos, como el caso específico

> de *El búho que dejó de latir*, son muy anteriores a la escritura…[6]

Duplicaciones represents one anthology containing eight divisions. As mentioned in section 1.1, to date, there are four complete editions of *Duplicaciones*,[7] but its stories continue to reappear in various incarnations in publication after publication.[8] As narrative avatars, the stories render themselves not only as alternative versions of the original, but also as a new original, both two and one simultaneously. In this sense, Jaramillo Levi's stories are infinitely re-told as they recur on a big scale. Not only are there intratextual links throughout *Duplicaciones* reaffirming Fernando Burgos' definitive description of it as "un gran solo texto", despite being a collection of independent narratives, but there are also intertextual recurrences through out Jaramillo Levi's literature making his complete corpus "un gran solo cuerpo".[9]

In order to emphasis the doubling aspect of a story, there may often be a physical (textual) or structural (narrative) doubling of the text. In the former, a part of the actual text may appear more than once in the story like a refrain which is used as a way of linking two pieces of text. This seems to occur in stories dealing with metafictional themes like "Ofertorio" in which a paragraph of text (which is actual written text), is repeated and this links two time-zones:

> Inclinaron todas la cabeza y en seguida prosiguieron la ceremonia, a su primitiva manera, el tiempo que aún faltaba para que la gran nube, acechante como un dragón, hablase con sus roncos estertores y vomitase fuego y desolación como tantas veces antes, como en el principio (62).

The first time this line appears it is as italicised written text set in the present day. It signifies the halfway point in "Ofertorio" where the protagonist leaves one dimension and enters the next. The second time this line is read, it is in normal font as a description of events set at a non-defined point in time.[10] Thus, the typeface itself be divided into bold, italic, or sometimes a capitalised font which may differentiate between

[6] See Appendix A1 question 17.

[7] See 1.1 footnote 2, 2.

[8] See Appendix B footnote 4.

[9] Fernando Burgos, "Dentro del espejo", *La confabulación creativa* 98.

[10] Several critics have interpreted "Ofertorio" as set in the future after a nuclear blast. For one example see Romero Pérez, *La mirada oblicua* 153.

dual planes and alternating perspectives (“El búho que dejó de latir”, “El bulto” [FM]); characters’ dialogue (“La gringuita de la moto”), or communication methods evident in stories dealing with literary creation in which the writing appears in italics (“Nereida”, “Piensan que no tuve un buen motivo”, “Underwood”, “El reto” (LTG), “El relato” [CC]).

The narrative’s structure may also be contrasted in different sections of the story by use of language and vocabulary, imagery, symbolism, and tone. The structure of “Los zapatos” is mirrored insofar as the first eleven lines are diametrically opposed to the last eleven lines. The two halves are reflections of each other with the first evoking imagery of silence, darkness, infinity, doubt of existence and orientation and the second mentioning warmth, asphyxia, and sensations of weight, noise, light and disorientation. This contrast is also evident in “Recordando desde el tedio” in which the pleasant memories of youth are replaced by tragedy suffered in adulthood.

In Jaramillo Levi’s writing doubles and doubling take many forms. Firstly, there is the question of style and technique which covers characterisation, vocabulary and structure of the stories. Thematic discursive language describes actions, people, and settings. Words are carefully chosen, semantic games, rhymes and sequences are consciously avoided (see note). There are stories adhering to both the traditional linear model, and to alternative structures which may begin *in media res* or present a cyclical period. There are also works that make use of a double beginning or a double ending often facilitating several interpretations of events.

Secondly, there are themes inherent in the works which rely on the techniques above and affect the way in which they are delivered to the reader. Many devices found in classic literature of the double are used, like the unconscious creation or projection of the double; the existence of the intangible presence as a double; and the physical or mental alteration of characters from one being to another. Themes and concepts are frequently those rooted in the modern like double or second lives, the divided self, stalking and possession, premonitions and hallucinations, or the postmodern which exploits spatial and temporal doubling, the merging of fantasy and the real, and metafictional techniques. Jaramillo Levi's characters are notable and are often doubled, multiplied, complement each other, may be anonymous, recurring, psychically divided, or unstable. Jaramillo Levi creates stories narrated from unusual perspectives; those of animals as mentioned in 2.2 (“El baúl”), “Testigo” from the perspective of a mirror, or “El nuevo recinto”, from that of a foetus in utero to newborn.

Literary Double-talk

The language of doubling and multiplication may be grouped into different parts of speech and into language pertaining to the "I-other" relationship.[11] Verbs that imply doubling and duplication are many and miscellaneous nouns, including *ecos*, *réplicas*, and *copias* are abundant. In the narrative, when conveying the characters' reaction of fear or loathing concerning the confrontation of the double, the literary sense of sameness in relation to mirror image doubles becomes evident and the descriptive language reflects this. Conditional tenses are utilised to convey what might have happened or to indicate that what appears to be happening is not actually ocurring.[12] The present tense demands a sense of immediacy and the imperfect represents remembering.

Jaramillo Levi's chosen vocabulary and language can make an impact from the opening line or the closing paragraph of a text, and certainly set the tone of the story. A double beginning may present two or more time zones simultaneously, may incorporate two aspects of grammar, may include two subjects or objects, opposing concepts, or present an indistinct scenario.[13] The ambiguity exists in the opening lines of "La gringuita de la moto" ("No la ha vuelto a ver" [127]) and "El esposo" ("Regresaba al fin, tras larga ausencia" [37]) in a similar way. In the first, there is a reference to a female person or object belonging to both a time in the past and to the narrator who is relating the story in the present. In "El esposo", the opening is ambiguous in terms of subject: "Regresaba al fin, tras larga ausencia. Nada parecía haber cambiado en la ciudad" (37). Grammatically it is unknown who returned after the time away. If, as interpreted by Leland H. Chambers, it were Sandra -the protagonist's object of desire- who had just returned, it would then be incongruous for the narrating protagonist to declare that nothing in the city seemed to have changed.[14] Chambers' premise might have been that Sandra had recently married ("su nueva felicidad") and had returned from her honeymoon. Assuming this, there is then no explanation as to why the narrator is unaware that she had married in the first instance; there is, however, if it were the narrator who had just returned, and had not seen Sandra for a lengthy period of time. He may, in fact, be the College Professor abroad character found in many stories in *Duplicaciones*.

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[11] See Appendix C Vocabulary of Multiplication and Doubling.

[12] This was apparent in "Maniquíes". See 2.3 135.

[13] "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness…" Charles Dickens, *A Tale of Two Cities*, book 1. 1

[14] Leland H. Chambers, in his translation, writes: "She returned at last, after a lengthy absence. Nothing seemed to have changed in the city". Jaramillo Levi, "The husband", trans. Leland H. Chambers *Duplications and Other Stories* (Pittsburgh, Pennsylvania, Latin American Literary Press Review, 1994) (30).

"Cuando miro su (mi) fotografía", "Ahora que soy él" and "Testigo" are three stories which share simultaneous opposing objects in the titles of the first two and the opening line of the latter. "Cuando miro su (mi) fotografía" combines past and present by contrasting the possessive adjectives of both living and deceased before the object. "Ahora que soy él" replicates this by juxtaposing two subject pronouns while employing one (él) as an object.

"Me mira y sé que no es a mí a quien está mirando" is the truthfully ambiguous start to "Testigo", as this double beginning describes its protagonist looking at two things simultaneously -her reflection and the personified mirror who is the narrator (130). In "Testigo", although narrator and reflection are different entities, they also play dual roles of witness and executioner: "Al sentir que sus ojos me taladran buscándose, quisiera no ser testigo, no ser verdugo, no ser yo." This is also unclear as this description could be referring to subject or object. This ambiguous doubling is also the case with endings or closing lines as in "La alumna" when Paula declares to her class in the presence of Alejandro (her teacher and current lover), that she has a boyfriend who is studying elsewhere to whom she is pregnant and engaged to be married:

> respiró aliviado, agradecido. Paula era muy hábil fabricando historias, siempre lo había sido. Pero de pronto lo aguijoneó la duda. En realidad ya no podría estar seguro nunca (124),

While Alejandro is initially relieved that she has chosen not to disclose the truth, her confession is ambiguous and unclear by his reckoning and as such creates a double interpretation. Doubt and guilt cause Alejandro and the reader to wonder whether Paula's admission has credence.

Anderson Imbert states that one of the features of the fantastic short story was the surprise ending, and in Poe's case, it was an often climactic finale.[15] Jaramillo Levi's ambiguous endings do offer the unexpected, though it is rarely climatic and although the conclusions are not definitive and perhaps this is what makes them universally novel. The story's various interpretations depend on what the *lector cómplice* brings to it as well as their reading and personal history.

The psychic or verbal willing of the emergence of doubles has been a usual and often deliberate conceptual device in this genre of

[15] See 2.2 95.

literature.[16] The second self is often inadvertently conjured up by the original character and this has traditionally produced a projected or mirror image double. It takes a more subtle form in Jaramillo Levi's work as it not necessarily always the actual double that is summoned but may often be the circumstances facilitating its appearance or presence. In "La fuente" for instance, the dead protagonist's wife invokes and ensures his safe passage back to her and their child: "me llamabas desde tu aislamiento. Lo hacías con los ojos, con el alterado ritmo de las aletas de la nariz, con el silente palpitar de unos labios antes tensos, ahora amoratados en su espera" (10). The repetition of events or timely coincidences may also coax a version of the double to emerge ("Síntesis corregida y aumentada"), as might the surfacing and amalgamation of anachronistic but simultaneous timezones ("Ofertorio").

Doubles and doubling are evoked in a variety of ways including through the unconscious desire to fulfil a wish (in the case of "El esposo" to simultaneously be and not be with Sandra); through obsessive thought and the onus of guilt (the apparent abandonment of a child in "El vecino" results in the creation of a curious neighbour); through memory and the creation and re-creation of a sequence of events (via hypnotism in "Vergüenza"); sensory clues (gazing into the reflection of lustrous shoes in "El vecino"); and telepathy which is found throughout Jaramillo Levi's fiction and is linked to the notion of presentiment ("Las palomas" in which the protagonist believes herself to be communicating on a telepathic level with the birds "les digo a mis amigos con el pensamiento" [111]). Apart from the tactile, experimental and the olfactory, psychoanalytic symbols are used, orally, aurally, or visually.[17] The glass into which the narrator of "Bautismo ausente" looks when he foresees his own death is an example.

One of the most potent sensory triggers related to memory and summoning is that of smell, used prolifically by Cortázar, and which happens to be one of Jaramillo Levi's most used images. This is highlighted in "La figura": "El olor a violetas se intensificó en seguida y Enrique no pudo resistir la tentación de tratar de palpar aquella figura que no dejaba que sus ojos se detuvieran en ella" (20) and "¿Cuándo?" (VD), which combines both the olfactory and the tactile: "[u]na mano se ha posado de pronto sobre el hombro a la vez que se siente un tenue perfume conocido" (65). The palpable gesture evokes a fierce olfactory

[16] An obvious example is that of the verbal enunciation of Dorian Gray's wish to remain forever young is the catalyst for his portrait assuming the ageing process: "If it were only the other way! If it were I who was to be always young, and the picture was to grow old! For that – for that -- I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!" Wilde, *Dorian Gray* 47.

[17] Like the ladder which is inadvertently hung overboard in Joseph Conrad's *The Secret Sharer*, inviting the stranger (the protagonist Legget's double) aboard.

memory trigger, which coincidentally has a history of contributing to the conjuring of the double.[18] What this says about Jaramillo Levi's characterisation is that it is remarkably developed, which is unusual for the length of the stories presented in *Duplicaciones*. His protagonists are well-rounded and three dimensional enough to be affected by such sensitive and personal gestures and experiences.

Metamorphosis and Mutation: A Change for the Better?

The intextricable connection between psychology and alteration guarantees that metamorphoses manifest in a myriad of ways. The fundamental concepts upon which psychoanalysis is based are those of repression and the unconscious. Repression is linked to various previously mentioned defence mechanisms that the individual employs to attempt to maintain psychological stability.[19] One of those mechanisms is the redirection toward one's self of an otherwise outward aggressive impulse.[20] The resulting guilt following this aggression against the object of hatred, in this case the self, is avoided or at least counteracted by creating double or multiple selves.[21] Doubling is therefore a sub-category of metamorphosis. Individuals experience themselves as dissociated into distinct personalities with different degrees of memory of what occurs when other personality states emerge. This is known as asymmetrical amnesia (127). Frequently people in dissociative states "lose themselves" and this notion figures in descriptions of metamorphosing characters. Clearly, dissociation is associated with the issue of self. Metamorphosis and transformation also provoke questions about selfhood, identity and what

18 This appears in both the works of Cortázar and Poe. In Cortázar's "Lejana": "Se doblegará si realmente soy yo, se sumará a mi zona iluminada, más bella y cierta, con sólo ir a su lado y apoyarle una mano en el hombro" (436); In Poe's "Ligeia", the narrator is addicted to opium and wishes to resurrect and revivify his first wife. He was never aware of her entering his study, "as she placed her marble hand upon my shoulder" (654). In "House of Usher" the protagonist undergoes physical changes, a "strange alteration": "But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person" (244). See Appendix C Mano sobre el hombro.

19 See 1.1 footnote 15, 17.

20 "Often the unconscious mind tries to deny its unconscious through the mechanism of 'projection', attributing its own unconscious content (a murderous impulse, for example) to a real person in the world outside; at times it even creates an external hallucination in the image of this content". Keppler 5.

21 Jerome L. Singer, ed. *Repression and Dissociation: Implications for Personality Theory, Psychopathology, and Health* (Chicago: U of Chicago P, 1990) 82.

it is to be a person.[22] The fantasy of transformation deals with the dissolution of mental properties into the physical.

Irving Massey classifies metamorphosis under various headings and suggests that aspects of the concept derive from distinct disciplines. Aside from the notions of mental disturbance, trauma, unconscious, which derive from the field of psychology, the scientific stems from biology and philosophy and contributes the idea of identity theory; anthropology offers folklore, possession, shape-shifting, vampirism and lycanthropy to metamorphosis; and religion creates the doctrine of metempsychosis.[23] The forms of metamorphosis are more often than not forms of the physical world; organic, inorganic, or man-made. Most commonly in literature they appear as alterations from man to animal, plant, insect, mineral; and partial changes or amalgamations of several forms. Material form may be altered but mental capacity may remain intact as in Cortázar's "Axolotl", and Jaramillo Levi's "Los anteojos", "Las palomas, and "Paseo al lago".[24] Metamorphosis may enable a body part to become a separate entity (as the facial features do in "El búho que dejó de latir"); people become their own antitheses or doubles or turn into parts of themselves (La tarde del encuentro"). The individual might be invaded and overwhelmed by something intangible ("Oscilaciones"); may be turned wholly into objects or half petrified ("Evasiones de la muerte"). In Jaramillo Levi's fiction, characters may become embodied in an artefact or picture ("El retrato", "Cuando miro su [mi] fotografía"), transformed into a device ("El ladrón"), machine, or puppet ("Maniquíes"), or the body becomes a receptacle for abstract concepts such as nature ("Recordando desde el tedio", "El bulto"). The purpose of literary metamorphosis is varied: from transmigration to escape, it provides an escape from a former identity to the conception of a new one. Stories of metamorphosis have their characters alter to avoid oppression, fear and guilt, marginalisation, loneliness and pain, and to an extent, confirm the refusal of the individual to grow, psychologically and developmentally.

Jaramillo Levi dedicates divisions of *Duplicaciones* to metamorphoses and doubling -in "Metamorfosis" (Iowa 1970, México 1971), and "Duplicaciones" (México, Panamá, 1970, 1971), respectively. However, the fiction of transformation is not exclusive to *Duplicaciones*. Lycanthropy may include fleeting or permanent

[22] "Todas las transformaciones tienen algo de profundamente misterioso y de vergonzoso a la vez, puesto que lo equívoco y ambiguo se produce en el momento en que algo se modifica lo bastante para ser ya «otra cosa», pero aún siendo lo que era. Por ello, las metamorfosis tienen que ocultarse, de ahí la máscara." Cirlot, *Diccionario de Símbolos* 299.

[23] Massey 15.

[24] Harold Skulsky, *Metamorphosis: The Mind in Exile* (Cambridge: Harvard UP, 1981) 2.

transformations into cats, owls, and doves. An aspect of Jaramillo Levi's variation on the metamorphic tradition is the transmutation into objects other than animals or people, and the corresponding narration from that perspective. These other transformations can be classified into plants, the abstract, and the concrete.

In their essay "Mar de máscaras: La cuentística jaramilloleviana en una resignificación desde Las Pampas", Graciela Frachia de Cocco and Rubén Manuel Román observe:

> La lectura de cualquiera de los cuentos incluidos bajo el título de "Metamorfosis" nos remite a muchas de las leyendas guaraníes pervivientes en nuestra región, y advertimos que esta etnia, con los nombres de caribe, tupí, abá o guaraní, estaba presente a la llegada de los europeos.[25]

Indeed, it is interesting to note that related to this is a pre-Columbian belief still in existence, that of *nahualismo*. This contends that an inner relationship exists between a person and their *nahual(s)* an Nahuatl word used to describe a person's alter ego of vegetable, animal, human or godlike nature which accompanies the individual from birth to death.[26] Incidentally, like *susto*, nahualism also lends its name to a psychiatric disorder reflecting these beliefs.

In each of the stories found in "Metamorfosis", a mutating process is similarly described. Nevertheless, Jaramillo Levi's transmutations avoid conforming to the previous standard literary stereotypes. While, there are always exceptions, in general, the transformed new entities are not the traditional opposing or complementary double; they do not meet the good-evil paradigm. The doubling is often a result of the confusion of postmodern societal pressure and modern longed-for desire which is then externally manifested. Some aspects of Jaramillo Levi's metamorphosing characters can be traced back to the origin of the double. Botany is linked historically, especially through the mandrake.[27] It is no

[25] Graciela Frachia de Cocco, Rubén Manuel Román, "Mar de máscaras: La cuentística jaramilloleviana en una resignificación desde Las Pampas", *Confabulacion creativa* 72-86. 82.

[26] *Nahualism* comes from the Nahuatl word *nahualli* "sorcerer" + -ism. *Wiktionary*. 2. Mar. 2008. 27 Sept, 2008. <http://en.wiktionary.org/wiki/nahualism>.

[27] Ralph Tymms refers to the mandrake as "perhaps man's most grotesque double". The mandrake has traditionally been the object of superstition, largely because of the supposed resemblance of its forked root to the human figure. It was thought to have magical powers that allowed the plant to walk and to scream when uprooted. Used in many charms against injury and disease, the whole plant has a fetid odour. Tymms 23.

coincidence then that metamorphosing people and plants feature in Jaramillo Levi's "Germinación" (M), "En el jardín" (ACO) and "Dueña y señora" (CB).

The transmutation in "Germinación" is from boy to plant as the result of an experiment. The first line of the story sees the protagonist awakening just prior to his own metamorphosis.[28] It begins with his reference to a foreboding smell he experienced in a dream which has infiltrated the state of wakefulness: "aquel extraño olor que venía presintiendo desde el sueño". The image of smell is then repeated throughout the narrative. He then has an epiphany and there is a sense of inevitability as "Al comprender al fin cuál habría de ser el resultado de su gran dedicación a la botánica, cerró los ojos al absurdo". The metamorphosis describes the plant overwhelming almost consuming the boy contrary to his desire: "Deseó poder perderse nuevamente en el seguro mundo del sueño, donde lo inverosímil nada tenía que ver con la realidad. Pero no pasó de ser más que vago deseo" (104).

The loss of the boy's human identity replaced by that of the plant is depicted imaginatively. The language of transformation describes, "[u]na leñosa rigidez se le ha ido extendiendo por todo el cuerpo. Siente la savia hacérsele pesada en la sangre y cómo ésta comienza a endurecerse milimétricamente. Sin querer se maravilla del grado de hipersensibilidad que lo llena" (104). The image of the "semillas" which seemingly have brought about this mutation is carried from the first half of "Germinación" ("Quién hubiera pensado que podían coexistir en aquellas semillas características carnívoras y procesos osmóticos"), to the second ("Que entierre sus semillas en montoncitos de tierra húmeda" [105]), and forms a connection between both. The seeds' carnivorous characteristics foreshadow the next series of events. When his sibling enters the room sometime later, she is confronted by a strange odour and an ever-increasing thicket spreading over the bed. There is a glimmer of recognition from her brother: "Le pareció percibir un ligero tremor de hojas. […] El verde pareció intensificarse e hirió sus ojos" (105). The sister depicts her sibling as insensitive yet ironically when she steps on the leaves of the personified plant there is "un grito desgarrado". The significance of the plant as carnivorous is apparent in the final line:

> vio ahora, sin poder articular su terror, cómo de los fragmentos que aún estaban bajo su pie manaba pastosamente un rojo verdoso que fue trepándosele por los pies, enroscándosele a las rodillas, cercándole la cintura, besándole los

[28] Gregor in Kafka's *The Metamorphosis* woke up already transformed. See 2.3 footnote 4.

> senos, acechándole la boca abierta por donde no escaparía el segundo grito (106).

The sister's demise has been interpreted by Patricia Mosier in "Caja de resonancias", as "una especie de incesto simbólico" (143), and as incest itself by Ricardo Segura who suggests the boy-plant rapes his sister.[29] Sexual references aside, it can be reasonably assumed that his sister is to be smothered and suffocated by her sibling.

Another story of botanic consumption, "En el jardín" (ACO), opens with a double beginning which sets up the expectation of a fantastic element, "Todo es posible, hasta lo imposible" (57). A child deliberately uproots and swallows a flower from his garden, its owner tells the reader. Fantastically, the flower is regurgitated in tact, and it immediately grows into an enormous iridescent flower whose bright yellow tongue-like pistil envelops the offending child. In retaliation, the plant swallows him whole, and he is never to be seen again: "Convertida ahora en planta grandísima que sobresale en mi jardín, esa flor conserva no obstante su autonomía" (58). This event appears to be the start of a lucrative business which grows and grows like the number of missing children; "Cada tanto tiempo la historia, con variantes menores, se repite […] Sobre todo cuando algún niño travieso deja atrás la excursión en que venía y se siente tentado a transgredir la tensa paz de mis dominios"; and his strange plants: "Mis plantas, sobre todo los papos, se multiplican, se agigantan, están tan felices" (58-59). This regenerated carnivorous flower hints at the sinister, as does the tale "Dueña y señora" which tells of the instantaneous transformation of a plucked rose into a new one. The energy and beauty the flower summons from its roots for this rebirth drains the other flowers of theirs: "Pétalo a pétalo renace, hasta recuperar no sólo el esplandor de su antigua belleza sino también esa otra que simultáneamente dejan de tener todas las demás rosas" (35).[30] These stories subtly explore the parasitic factor of doubling, a symbiotic element linked to vampirism, from the realm of the Gothic.

The alteration from woman to abstract object of dusk or night is depicted in "Recordando desde el tedio", in which one half of the text contrasts with the other. The first half transforms itself from the positive recollections of a memorable childhood visit to the zoo, to the re-enactment of a nightmarish experience of a woman's near drowning and sexual assault that results in her murder of the attacker in the

[29] Ricardo Segura, "El poder de la palabra artística: Aproximación a la obra cuentistica de Enrique Jaramillo Levi", *Puertas y ventanas* (San José: Editorial Universitaria Centroamericana, 1990) 21.

[30] These botanic variations also occur in several of Ana María Shua's stories featured in *Botánica del caos.* See "Un curso muy útil", *Botánica del caos* (Buenos Aires: Sudamericana, 2000) 17.

second. The juxtaposition of positive versus negative and the childhood versus adult experience highlights the extreme polarisation of her emotions and personality. One aspect of zoo visit is also mirrored in the sexual assault, "en tu sonrisa la de los monos tras los barrotes, el placer que te daba contra mi voluntad, aunque esta vez no era solamente espectadora" (97) which serves to connect the story's halves in a frequently used technique by Jaramillo Levi. The latter experiences -"las desagradables"- sully all the rest but recur nonetheless: "siempre están llegando como oleadas crueles que borran en un instante lo que deseo retener e instalan con saña lo que quisiera olvidar" (96). This introduces the near drowning experience provoked by an assault: "Te mordí el brazo y arrancándome de tu lado me metí al agua corriendo. Estaba tibia, invitaba con insólito encanto a que penetrara en su misterio y me aunara a él", so much so that, "sentía que era el mar el que nadaba apresuradamente hacia mí" (96). After her subsequent rape and murder of the rapist, the section stops and changes direction: "Inmersa en el tedio de estas mañanas sin fin en que la claridad me hiere la vista, aprieto los ojos y la oscuridad se me llena de manchas luminosas".[31] She articulates her wish: "Ojalá me penetrara un poco de esta luz y pudiera adquirir el don de la transparencia" (97). Her character becomes physically and psychically split as she becomes incorporated into the last rays of the setting sun: "Miro por la ventana y me salgo fuera del cuerpo, desplazándome indefinidamente" (97).

The protagonist's persona merges with the dusk and then night: "Ya me he integrado al crepúsculo y ahora me convierto en noche apacible que penetra por la ventana desde donde absorta, me dejo envolver por la tenue oscuridad de mí misma" (97). Like the human-axolotl, she is conscious of her transformation and her human perspective remains as it does in "Paseo del lago". She believes she escapes her memories through physical transmutation. Images of light and darkness are made more significant as the metamorphosis of the female subject is into the dark of night.

With the exception of these previous conversions into aspects of nature, the majority of Jaramillo Levi's mutating characters metamorphose into tangible objects. The protagonist of "Paseo al lago", climaxes in physical death, disappearance, and corporeal transformation. It details the story of an unhappy couple who are invited

[31] This image resonates with Maupassant's homage to night "La nuit": "J'aime la nuit avec passion", "Il y faisait si clair que cela m'attrista et je ressortis le Coeur un peu assombri par ce choc de lumière brutale". Maupassant, "La nuit", *Guy de Maupassant: Contes et Nouvelles* (Paris: Albin Michel, 1964) 1138-1143. "Night", "There was so much light in there that I was depressed, and I came out again with my heart saddened by the clash of brutal light" *The World's Best Mystery Stories* (Melbourne: United P, 1935) 230

on a day trip with their happily married friends John and Magda.[32] The nameless wife believes to know what her husband is thinking: she 'mindreads' and her behaviour and decisions are motivated by her conclusions.[33] The significance of this outing to her is apparent: "el paseo al lago determinaría nuestro futuro", and, after some time, she considers herself, "no […] más que un estorbo" which indicates that the doubling process has mentally begun (101, 102).

The protagonist alters her physical molecular structure. Finally her isolation and the disintegration of her personality is laid out. Noise, the outlines of figures, everything external to her disappears and her perspective then vanishes: "los gritos y las risas se fueron desvaneciendo. Del grupo sólo quedaban borrosas siluetas". Common language is again prevalent: *endurecerse, endurecimiento, me fui endureciendo*. (103). She decides: "[t]enía que desvivir por él, el tiempo que había perdido a mi lado, el que yo había perdido al lado suyo; devolver cada una de esas horas a su comienzo" (103).[34]

The transformation is relative: "Cada vez que Humberto saltaba para atrapar la pelota, yo me sentía más y más como una cosa, como la mesa apoyaba los codos" (102). Ironically she becomes reified, structurally joining the table at which she is seated; she has literally turned herself into a support for her husband: "Los demás se sentaron a mi alrededor, sin hablar casi, mirándome sin verme" (103). The wife's self-attributed feelings of worthlessness have been caused by, and provoked in a way, the breakdown of her marriage, and her sacrifice for her husband. The doubling is due to an imbalance in the relationship especially on the part of the wife.

> Tal vez si me hubiese mirado una sola vez mientras jugaba, no con ternura sino por saber simplemente si aún conservaba mi condición de persona, las cosas hubieran sido diferentes esa tarde junto al lago […] Yo no quise que al

[32] In another example of Jaramillo Levi intertextuality, the couple of "Paseo al lago", John and Magda reappear hispanicised as Juan and Magda in "Ahora que soy él" (ASE).

[33] This concept of "mindreading" which allows a person to presume another's opinion or attitude on something and consequently altering one's behaviour is a symptom of clinical depression.

[34] This idea of the unliving of time occurs also in one of Enrique Anderson Imbert's many short stories. The reversal of time is a feature of Anderson Imbert's "El espejo y el reloj", one of his many *casos* exploiting the mirror and the theme of the double: "Antonio fue a mirarse en la luna turbia del espejo, pero tuvo que desviar la vista hacia la imagen reflejada del reloj". Without warning the timepiece begins "a dar las horas al revés. Todo el tiempo viejo, acumulado, chorreaba del reloj." Anderson Imbert, "El espejo y el reloj", *Cuentos en miniatura: antología* (Carácas: Equinoccio, 1976) 52-53.

> terminar el juego él pensara que las cosas eran en realidad de otra manera" (103).

Her purpose is to escape her identification as part of a couple where appearances are not as they seem to the outside world. The rupture from this matrimonial partnership leads to the freedom of singledom or in this case the absence of any identity at all.[35] This pattern of thought and behaviour is consistent with Cotard's syndrome, a delusion of misidentification.[36] After the metamorphosis is complete, references are made to time: "El tiempo no ha pasado. Vuelve a comenzar. Sé feliz", and indication perhaps that "Paseo al lago" has ended on a positive note for the depersonalized woman (103).

"El ladrón" and "Evasiones de la muerte" (CB) are similar in their transformations in that the mutation described is one of many endless and continuous metamorphoses. "El ladrón" (CB) comprises one sentence which recounts a career criminal fantastically losing his hand, the complicit body part, in the theft of a music box.[37] Its loss is the catalyst for his dehumanisation. His metamorphosis is as a result of the projection of the guilt he feels at his petty thievery. He retains his ability to think and rationalise however this only makes him realise that the sum of his sins is exposed for everyone to witness: "atrayéndose la atención de multiples ojos y oídos que sin el menor asombro llenan las aceras viéndole-oyéndolo corer frénetico […] mientras con sus presencias lo acusan" (15-16). The central character is described as a changeling who defies description. This transmutation is a fluid and ongoing one like that of "Evasiones de la muerte" which will whimsically continue to merge into any available object.

"Evasiones de la muerte" is a series of fragmented experiences during which the passage of time and boredom come into play: "A veces, por pasar el tiempo, trato de hurgar en ese pasado, […] el tiempo no es más que un fantasma que nos empuja imperceptiblemente hacia el retorno a cero en un lento conteo que no

[35] One of the potential catalysts for this dissociation is the ultimately unbearable and evermore oppressing presence of conflicting social and personal demands or standards, a double bind situation over which the individual, yet again, wields no power.

[36] Cotard's syndrome: "there is a chronic delusional state of negation in which the patient, usually a female in the involutional period, expresses massive nihilistic delusions in which nothing exists, not even herself. Everything has disappeared – her family, friends, home, and the entire world of which she was previously aware is now nonexistent. Time also ceases. Even though the patient feels she does not exist at all and has no body or feelings, she can nonetheless think and talk." Kaplan, Freedman, and Sadock 995.

[37] In different publications, the titles of these stories change from object to person: "La caja de resonancias" is also known as "El ladrón", and "El lunar" is known as "El vecino".

podemos detener" (107, 108). The inanimate other, in this instance, is a light post into which he becomes incorporated. His reification ("el haberme integrado a un poste de luz"), results in a loss of libido and personality disassociation. The narrator has no memory of childhood and suggests that it was lived for him by another:

> Pero tengo la impresión, y no es nada agradable, de que alguien fue niño para mí, quizá sin saberlo, en alguna parte del planeta, o fuera de él, quien sabe. A lo mejor es verdad que somos vividos desde otras dimensiones (108).

This undercurrent of uncertainty and the frightening idea that something is not quite right, that there exists some underlying nefarious and repressed truth, is particular to those suffering dissociative disorders. The inability to take an active part in one's own life without believing it is being manipulated from another dimension, suffering memory lapses, or episodes of lost time are symptomatic of these dissociative patterns of thought and behaviour.[38]

As in "Evasiones de la muerte", the events in "El globo" (CB) are also initiated by tedium. The purchase of a black balloon is for no particular reason and becomes an extension of the principal character moving independently of the string he holds. The protagonist's metamorphosis is an understated one:

> En cierto momento olvidé figuras, voces y olores a mi alrededor y me dediqué a observar el desplazamiento continuo que frente a mi marcha realizaba el globo. Poco después, éste se convirtió en un elemento tan importante que yo dejé de tener conciencia plena de mi ser (40).

When he regains his senses, he feels gravity disappearing:

> que no era más que un grano sin contornos en aquel deambular de gentes por todas partes, ignorado aliento sin dirección. Tuve la impresión de no estar sujeto a la gravedad, porque me estaba desmaterializando. Sobre todo al mirar hacia abajo y no verme por sitio alguno entre la

[38] These manifestations are common to patients of fugue, amnesia and multiple personality disorder. David Spiegel, "Hypnosis, Dissociation, and Trauma: Hidden and Overt Observers", 121-142. 136.

> confusa masa de colores desplazándose en espirales lentas" (40).

The character's inner perspective is assumed by the reader and then it becomes clear that the point of view is from that of the balloon the protagonist is carrying.

While Jaramillo Levi's "Maniquiés" and "Primera reunión" animate department store mannequins under certain circumstances,[39] "Adornos" (CB), vivifies shopstore decorations: "[a] medida que se desalojan calles y aceras, disminuye la rigidez que las apariencias imprimieron a los adornos, y se inicia el sutil proceso de la decosificación" (55). The objects, in this case, are temporarily personified and endowed with a thinking capacity: "no saben si alguna vez tendrán dueño" (55). This inverted transformation, an alternative to alteration, is one of Jaramillo Levi's most creative which draws upon fundamental tenets of doubling and metamorphosis. His two divisions dealing with these thematic concepts in *Duplicaciones* utilise division and duplication, merging into abstract and traditional other selves, and adopt ideas from the disciplines of psychology, anthropology and history.

Death, Demise, Disintegration and Disappearance

As observed earlier, the characters' dénouement in Jaramillo Levi stories have often followed the classic modern model. General suicide and murder stories exploit drug overdoses, stabbings, shootings, and strangulation: "Luminoso tiempo gris" (LTG), "La herida" (LTG), "Suicidio", "La intención", and "El olor", are good examples. Jaramillo Levi's work adds to the modern tradition of suicide-murder, strange death and suffocation, disappearances, and disintegration. His characters are shown being fused with each other, or with an object; they are shown being absorbed by, or absorbing someone or something or, by merging internally as modern doubles. This is a process of physical and psychic annihilation and rebirth which involves searching and integrating one's self with others in the belief that their pain and alienation will be less. it is also the physical exterior of Jaramillo Levi's characters that is also shown to dissolve or alter in his fiction. This is what makes him original in this field of fantastic literature dealing with the double -because there is no legacy of the double. Fragmentation acts as the equivalient of postmodern death. In Jaramillo Levi, the protagonist himself vanishes whereas in other classic double stories, maybe their lifestyle, its trappings, or identity disappear as John's do in du Maurier's *The Scapegoat*.[40] The Panamanian version of the

[39] See 2.3 Dolls and Dummies: Felisberto Hernández, 131.

[40] See 1.2 *The Scapegoat*, 65.

suffocation *modus operandi* may be drowning, or near drowning and often this is only inferred leaving the reader to draw their own conclusion; alternatively, perhaps the fiction is meant to be ambiguous: “El bulto”, “Mar afuera” (CB), “Oleada” (ACO), and “Agua de mar” all leave the character and reader in limbo.

In a more usual method than the curious traditional death, if such a thing exists, the demise of his characters can end in disintegration, dissociation or complete disappearance. Characters seem to physically become transparent and then dissolve into another undefined realm. The descriptions of this process are generally similar, and it is the characters themselves who disappear, not their lifestyles or particular behaviour. If they do not altogether vanish, they may disintegrate and often a trace of them would remain. In all of these scenarios, the end of the story is ambiguous as *habeus corpus* comes into play. These variations in the protagonists’ demise may be viewed as the postmodern version of dying; however they are blended with the modern as they are provoked by modern themes of estrangement and alienation.

There is also a series of strange deaths in Jaramillo Levi's fiction. Consumption and suffocation of characters, both siblings and various offspring, occur in “Germinación” and in “En el jardín”. Also, the story “Oscilaciones” moves from a theme of self consumption to the self consumed, “[p]rimero se muerde los dedos de una mano y se los traga uno a uno. Luego devora la otra mano, siguen los brazos, pies” (87).Two stories, “Mientras dormía” and “Libro sin tapas” mysteriously end in fire, and in “El espectáculo”, the male protagonist dies of mysterious causes presumably because, “cayó en un profundo letargo” (115).

In some stories, the self is clearly a schizoid one, and the protagonists’ prognoses are far from promising. Their division directly adds to their perceived psychological demise although it is unknown exactly how and when their lives will end. Two examples of this division and downfall are employed in Jaramillo Levi “Underwood”, and “El bulto”.

A typewriter’s brand name provides the title for one of Jaramillo Levi's most cleverly created stories. Ostensibly, “Underwood” is about two characters, protagonist Ramiro and his former wife, although the narrative only exposes the reader to the first. Ramiro receives a letter from his ex-wife which initially he is unable to read as the writing looks “como si el llanto las hubiese escurrido. Pero no lloraba. Hacía mucho tiempo que no se daba esa satisfacción.” These first lines may reveal a clue to the origin of the letter he has just received as the crying is ambiguous and may refer to the reader or to the writer of the letter. The note is typewritten on: “la “*Underwood*” portátil que él mismo le había

comprado después de la boda". The note reads: "TE AMO AÚN. LLEGO EL VIERNES". An air of timelessness pervades the atmosphere from the opening line: "La carta había demorado en llegar", to "[a]l buscar la hora en su reloj, notó sorprendido que ya era viernes". She is due to arrive but her travel plans are vague, perhaps deliberately so. Eventually, "la llegada del sábado se encargaría de probar otra vez lo que él siempre sospechó: Mentirosa, la más cruel de las farsantes" (89). He seems to have been duped again. The penultimate paragraph exposes the repetitive and compulsive behaviour about which Ramiro does not appear aware nor has he been able to control. The revelatory twist is that he is the writer and dispatcher of the letters, and evidently has been for some time given the typewriter's worn ribbon.[41] It is also clear this endless cycle will continue: "Caminó hasta la pequeña *Underwood*, insertó una hoja, tecleó a prisa. Las letras salían débiles, destintadas. Cambió la cinta. Escribío:

Querido Ramiro:

Tienes que perdonarme. Perdí el avión el viernes. Iré la semana, sin falta. Ya te avisaré. Te amo. Debes creerme….[42]

By continuing to write these letters he is replicating that which he has yearned for, has imagined and dreamt about for so long. "Underwood" is about Ramiro's breakdown after the end of his relationship, his denial of this loss, and his reliving of it conveyed to him in a dream: "Sin darse cuenta manejó hasta allí, guiado quizá por la forma que había tomado tantas veces aquel sueño" (88). Ramiro is a divided character; he plays the roles of both partners and thus can control the scripts of his drama. His thoughts are obsessive as are his complusive actions which seem to include telephone calls: "Aunque llegaran mil cartas pidiéndole perdón o volviera a escuchar su voz suplicante por teléfono" (89). While there is no finality to this story, the last two words that Ramiro types as her apology, "debes creerme…" seem to indicate the continuation of this cycle, and descent into his interior world.

Another fractured self is found in "El bulto" (FM), which has as its premise a unique concept. "El bulto" explores a self divided spatially and mentally. There are alternating paragraphs which are typographically different and correspond to distinct perspectives from the first person in italic font to the third person in bold type. The text reflects two aspects of the one person: one represents the desiring (id) aspect of the protagonist, and the other, the rational (ego) perspective.

[41] An interesting point to note that the reader was also unaware Jekyll and Hyde were the same person until later in the novella; nor that in *Dracula*, the Count was a vampire.

[42] Italics appear in the text of "Underwood" 88-89.

At first glance this story could be a story of yet another suicide: set on a beach in the middle of the night, an undressed anonymous man swims leisurely out to sea; he stops suddenly thinking he might have left something (identifying?) in his pile of clothes. However, he notices that "el bulto, visto de perfil, retenía una forma humana, en posición fetal". He feels that he is witness to another presence, the real person, in the pile of his clothes: "[e]ra como si yo, el que miraba desde la tibieza tranquilizante del mar […] fuera solamente la posibilidad de una existencia o un sentimiento que desde su sitio vago en el limbo espiara al verdadero ser vivo tirado sobre la arena" (66).

The bold type of the next paragraph describes the animation of the clothes: "Poco a poco se les fue manifestando un sentimiento de novedosa solidaridad". The pile of clothes is referred to separately as units and then, as a whole: "no sabían cuándo se sintieron unidos […] poco antes sólo habían sido, individualmente, la camisa, el pantalón, la camiseta y los calzoncillos de ese ser cuya ausencia no impedía la ambigua sensación de su obstinado querer estar presente todavía".[43] What he witnesses is blamed upon deceptive senses and time standing still. "Continué nadando hacia afuera, hacia la noche inmensa, temiendo que el bulto, por hacerle el juego a mis anteriores fantasías, se animara y decidiera regresar a la ciudad obligándome a permanecer inmerso en la masa uniforme que formaban noche y mar" (67). He wants to remember how he arrived in this situation but he is unable. Although "la figura comprende que es la mitad rebelde de otra parte que desconoce, el deseo insurrecto", which is coming from the man immersed in the sea, the original of the now two. Yet he states: "Sé que el bulto se ha marchado, que de algún modo me lleva consigo. […] Intento regresar. Mis brazos y mis piernas se mueven. Yo me agito inútilmente. Permanezco" (68). The character of "El bulto" remains floundering in the sea, presumably to either drown or to mutate by merging with the intangible horizon not unlike the woman in "Recordando desde el tedio".

Sometimes stories may result in the complete disappearance of the main character, leaving no trace except perhaps only a memory. In "El fabricante de máscaras" (FM), the male protagonist who makes masks and disguises feels no recourse but to end his existence by disappearing. Little known to him he has been followed for many years, the shadows of his pursuers kept him company, provided a calming comfort for this lonely man, "[p]ero cada vez que el anciano veía la sombra alargándose a su lado […] se fuera encontrando más seguro, más acompañado, menos solo". This is contrary to how he feels on seeing "su reflejo duplicándole en algún anónimo espejo" (15) where he feels neutralized, restrained "en medio de la terrible angustia de ser sin remedio una misma soledad inapelable".

[43] Clothes also become animated in "Maniquíes".

This same feeling of the uncanny is experienced when seeing himself reflected in the mirror: "al tomar por un momento otra identidad, cualquiera, tras ceñirse frente al espejo alguna de las innumerables máscaras" (15). The burden and paradox of bearing many identities, yet being identity-less over the years meant that his own face meant nothing to him and so he was grateful for the anonymity of the shadows accompanying him. But one day he realised they were no longer there:

> Y entonces, petrificado por el miedo, temblando como si la fiebre de una enfermedad remotamente oriental le clavara los filosos dientes, se fue doblando sobre sí mismo, achicándose, disminuyendo la dimensión vital de su ser. Hasta que desapareció por completo (16).

This ending of total disappearance featured in "El fabricante de máscaras", is also mirrored in "Otra vez lo mismo", in which, as a younger character he also disintegrates: "Y paulatinamente se fue transparentando ante los ojos incrédulos que no habían dejado de mirarlo, hasta desaparecer por completo" (27).[44]

A character may partly disintegrate but not vanish altogether as a remnant may be left. This is the case in "La anciana en su amplísimo portal" (LTG) in which an old woman, "vestidita toda de azul […] invisiblemente anclada a la mecedora", disintegrates into a white powder (13, 14).[45] As the story progresses, *la anciana* is referred to as "un inverosímil espectro de su antigua fragilidad. Se había vuelto más pequeña, casi transparente" (14). When eventually she does stand in an attempt to communicate her body crumbles and she literally becomes pulverised:

> Por entre un reguero de polvo muy blanco que emergía del piso, vimos saltar de sus extremidades superpuestas ahora sobre un bultito de pellejos, no los huesos viejos que debieron sosternerlas todos esos años, sino cuatro pequeñas plumas azules, hermosas (15).

The four feathers of this final paragraph escape from what remains of the old woman, her outer shell. The inconclusive last line of "Los zapatos" is not as joyful but repeats the image of '*pellejos'* as the

[44] For more about "Otra vez lo mismo", see 2.3 A Double Trilogy: Jorge Luis Borges, 127.

[45] "Vestidita toda de azul" is the name given to "La anciana en su amplísimo portal" in *En un abrir y cerrar de ojos*.

protagonist sheds his skin but his skeleton continues his journey; "su piel tendida sobre la arena, junto a la ropa, no esparce luz sobre el esqueleto que continúa de pie" (81).[46]

"El vecino" (SR) falls somehere in the middle as Sebastián does indeed seem to vanish from the face of the earth although suspicion leads one to believe that he has escaped into his shoes which represent him and therefore are synonymous with his persona: "Acaso algún día, tal como sospecho que entraste, encuentres manera de salir de tu oscuro escondite de charol" (93).

Conversly, in some stories the subject's physical aspect remains while their psyche undergoes a dissociative reaction. The reader is firmly ensconced *in media res* of a man's defense mechanism against pain in "La sombra" (ASE).[47] With the first paragraph depicting an imagined renaissance of sorts, he then apparently emerges of what seems to be a dream: "una sombra habitada que continúa la acción del sueño". He believes to be performing a routine but then again, he may not be: "despierto entonces, o creo despertar contento […] me levanto o creo levantarme [...] voy vistiéndome, o creo vestirme…" (79).

Not surprisingly, it is the mirror which plays a role as a verifier of one's existence, as proof of identity, also as an objective witness: "el espejo mismo reflejando fríamente todos los objetos" (81), which allows the story's transition into the present during which the violence occurs and it becomes apparent that this dissociation is the response to a session of torture:[48]

> frente al espejo me miro largo rato y sólo dejo de hacerlo cuando tengo la impresión de que me contemplaban; surge la confusión, otra vez el miedo que he estado reprimiendo, los planos de la realidad se desubican; tras un mareo el vértigo me golpea de impoviso (79-80).

As a strategic part of his psychological defense, the man in the form of an autoscopic astral projection again leaves his body;[49]

> me hace querer volar nuevamente […] lo que percibo es una infinita sucesión de techos y

[46] See also 3.1 Shoes and Mirrors, footnote 61, 160.

[47] For more on "La sombra", "La fiesta del sótano" and "La fuente", see 1.2, 64.

[48] The mirror as a confirmer of one's existence is a recurring role that the mirror plays in many of Jaramillo Levi's texts. See 3.1, 164.

[49] "Ancient Chinese prints show the emergence of such a body, when a victim is being subjected to torture". Sylvan Muldoon and Hereward Carrington, *The Phenomena of Astral Projection* (London: Rider & Company, 1969) 26.

> azoteas por todas partes; instalado en la cúspide de un insólito rascacielos, asediado por el veinte y cinco sombras con zapatos, estoy al borde del abismo; sé que el momento del colapso no demora (80).[50]

He is still clearly aware of his own physical boundaries and the reasons behind his limitation of the self. The sounds of reality are gradually incorporated into this unreal state, this dream scenario: "la presencia de un aliento entrecortado; alguien sufre o duerme; o sufre mientras duerme, porque hay angustia, dolor incluso, en esta queja que me llega" (81). The protagonist creates two "planos de realidad desplazados", on both sides of the mirror: the present which revolves around the torture on one side, and his memory and refuge on the other. He must mentally move from one body to the other in order to unite them: "salgo del sitio abstracto que me guarda y me desplazo hacia el cuerpo que continúa mirándose en el espejo" (81). After he does so, the planes merge again contaminating the boundaries of each other. Reality beckons and: "me permite recordar por un brevísimo instante cómo he tenido que hundirme en la demencia". He has had either to resort to madness or to feign it. The disintegration takes place on a psychic and physical level in:

> mi cuerpo, minado por golpes y descargas eléctricas, es un panal asediado por la muerte; ¡Sésamo, ábrete!, grito en el último interrogatorio, ¡ábrete y trágame de una vez y para siempre porque no resisto ya este calvario! (82)

"La sombra" ends with the victim succumbing to his assailants' torture; he is "convertido ya en una sola sombra, agonizante (82). He has desintegrated into non-existence.

"La fiesta del sótano" is the classic story of a literal schizophrenic disassociation, and one of the author's favourites.[51] In it, the principal character divides, and then multiplies, disintegrating into many selves and fragmenting into multiple replicas:

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[50] This idea of being on the edge of an abyss is prevalent in Sá Carneiro's "Eu Próprio O Outro": "Sinto a minha personalidade abismar-me" (170). Compare "El muerto": "estoy perdido de mi mismo (97)"; and "La sombra": "estoy al borde del abismo (97)" with Sá-Carneiro's "Eu Próprio O Outro": "Sinto a minha personalidade abismar-me" (170) / "I feel I am losing my personality (143)". Jull Costa, "Myself the Other." See 1.2 Myself, the Other, 61.

[51] See Sancho Más. Romero Pérez reports that Jaramillo Levi remembers a place exactly like this setting in "La fiesta del sótano". *Mirada oblicua* 106.

> Comprendí de golpe que el resto de los hombres que habían estando bailando al llegar yo, se hallaban congregados en el cuerpo del que ahora lanzaba miradas de odio a las multiples formas de mi ser (34).

At the same time his own image becomes annexed to the other men present at the dance, eventually overwhelming and substituting them. He feels the music and lights divide him and the idea of transubstantiation is alluded to: "Yo estaba presente en cada nueva parteque se desprendía de mi ser principal" (33).[52] The individual multiplies and confronts his many replicas, his avatars, and this division is provoked by his desire to find social acceptance or a sensual encounter. In the last paragraphs, the subject's perspective changes from *I* to *we* eventhough the *we* speaks in first person perhaps indicating that *we* are always many. However, it is the original yo who is ultimately ejected by his others from the venue. This is Jaramillo Levi's only story of the sort in which the doubles are multiplied.

As seen in Part One, characters are fused or merged with their other. This fusion technique was explored in "La tarde del encuentro" and "Rostro", stories which were contrasted with du Maurier's *The Scapegoat*, and Cortázar's "Lejana" respectively.[53] It is also the foundation for the characters in "La fuente", a story which explores the unification of two selves; a dead and a resurrected self, within the context of a classic merging of time and space.

The man's double has all the signs of an almost identical resurrected double, and his second self is variously described as: "mi doble", and "una presencia tan real como la mía resurrecta" (11). His double has his voice, but not his gunshot wound: "lo oímos pronunciar tu nombre con mi voz […] la cabeza idéntica a la mía sin huella alguna de violencia" (12), and: "me vi un poco envejecido en la figura del otro, en él derrotado para siempre" (13). There are two realities confonting each other: "Una realidad frente a otra, ambas hechas de la misma sustancia metafísica" (12). The husband is fused momentarily with the wife in the fountain of "La fuente" perhaps symbolic of a rebirth given the language and symbolism. However, the memory of the suicide scene infiltrates the present and the couple is forced to part. His dead self appears and attempts to annex the new husband but the former is upstaged by the latter and two parts of the one individual, the healthy, strong husband and the sick, weak one who committed suicide, are reunited.

[52] See 2.1 The North American Double, footnote 28.

[53] See 1.2 Fantastic Psychoanalysis, 69 and 2.3 Dobles and Duplos, 119.

The narrator realises that he must coexist with the other *yo* of the past and that to affirm his identity the union of the two is necessary. He knows it cannot be an equal union as he will dominate the other "pero yo salté de pronto a su encuentro, fui yo quien entró a su figura y le impuse mi vocación de permanencia" (13). So there is a re-integration of the metaphysical transmutation of personality: "Fuimos uno nuevamente, el que ahora soy y cuenta esta historia de amor". He is resurrected to live again, spiritually or physically, it is not clear: "Hoy vivimos interiormente" (13).

In maybe a more postmodern twist to dissociation, characters may be conspicuous by their total absence in several of Jaramillo Levi's stories. Paradoxically their absence is sometimes felt as a presence, a type of undiscernible double. Their nonappearance may be as dominant as the otherwise physical and psychic disintegration, demise or disappearance of the characterisation in other stories. In each of "Ahora que soy él" (ASE), "El espectáculo", "La figura", "Nereida", and "Cuando miro su (mi) fotografía", there exists a character who is central to the tale, and becomes the reason for the manifestation of the double but is absent. This may be due to the story being told as a flashback or memory through a dream, under hypnosis, as a hallucination, or as a symptom of a mental illness, and that person is in fact, dead, imagined, a projection of someone or something else. In the first two stories mentioned above, a male character has died and this fact alone serves as a catalyst for the resulting actions, featuring a love triangle and hope of substitution. In a few of these narratives, the character is deceased but is usually a love object thematic and central to the plot although not actually recounting the story or playing a major role.

Tricky Texts: Multiplicity and Metafiction

While even *Jekyll and Hyde* (1886), and *Confessions of an Unjustified Sinner* (1824), utilise multiple perspectives to narrate various versions of the story, spatial and temporal doubling seems to have remained the domain of the postmodern. So have other literary techniques such as manipulation of *mise-en-abîme*, the confounding of consciousness, dream within a dream, story within a story, and the doubling or multiplying of character roles where the narratives' subjects may also play dual roles as their own objects, readers assume the status of writers and vice versa, and fictional creations come alive and become a part of the real world. These constitute some of the metafictional aspects in the fiction of Jaramillo Levi.

Throughout postmodern fiction, altered states of consciousness such as dreams, daydreams, hypnotic states and even wakefulness, have provided the foundation for the fictional premise of a story which is then penetrated by another of these planes. A good illustration of this is Cortázar's "Todos los fuegos el fuego" which alternates between two

time periods and locations, begins with one and ends with the other.[54] The first reality is set in a Roman arena where two gladiators are fighting to the death. The second is a story of infidelity revealed through a telephone conversation that takes place in modern day Europe or Latin America. In the first, after the gladiatorial massacre, burning oil from the lamps causes a great conflagration and smoke blurs everything. The second of Cortázar's scenarios has the two lovers falling asleep while smoking. One of the cigarettes causes a tissue to smolder which then falls onto the carpet next to a pile of clothes. They die together after being suffocated by the black smoke. As far removed as these situations are temporally and geographically, they depict a similar dénouement, one that is also shared with Jaramillo Levi's characters in two of his stories belonging to the "Simultaneidades" division.

"Libro sin tapas" and "Mientras dormía" both use fire as a lethal weapon and simultaneously distort spatial and temporal boundaries. In "Libro sin tapas", a succession of readers of a magical book is found mysteriously burnt alive. The book is initially found in the charred debris of a fire and the scenario also resonates with Anderson Imbert's well known story "El grimorio", another one of those stories whose title also doubles as the name of the entire collection in which it appears.[55] In "Libro sin tapas", the external non-fictional reader of Jaramillo Levi's story "Libro sin tapas", and the fictional reader of the coverless book in "Libro sin tapas" instantaneously become the protagonists of the fictional story during the process of reading.

In "Mientras dormía", Carlos awakes from a nightmare about a fire. After considering the dream, and with no reason to believe it the will return, he lights a cigarette and thinks about a past sexual encounter with his girlfriend in a gymnasium. It is at this point that the dimensions of memory (the latter scenario), and of sleep (the present), become integrated in a classic case of dream incorporation:[56] "se va quedando dormido sobre el banco, [of the gymnasium] sobre la cama

[54] See Cortázar's other stories in 2.3 Second Nature: Julio Cortázar, 114.

[55] In this tale, the protagonist Rabinovich is attracted to a particular book he discovers in a second hand bookshop whose text is composed of Latin letters but contains no spaces or punctuation. The book reads in the language of the lector who by becoming distracted and by losing concentration must recommence reading from the beginning. In his quest to read ceaselessly, Rabinovich "[s]intió que el libro lo estaba devorando" (155). The reader comes to play two roles: "que con los ojos lo escribía y lo leía al mismo tiempo; que él era, al final de cuentas, el protagonista" (157). Rabinovich believes he is the magic book's author: "Cuanto más te esfuerces en leerme más comprenderás la Historia, la mía y también la tuya." The book itself appears to support this affirmation as its contents are so complex that its repeated reading opens new horizons and interpretations. Anderson Imbert, "El grimorio", *Cuentos selectos* (Buenos Aires: Corregidor, 1999) 129-157.

[56] See 2.3, footnote 20, 124.

ahora, con el cigarillo encendido" (67). Carlos has fallen back to sleep while reminiscing, and coincidentally, the fire of his earlier dream, in the guise of "un enorme pájaro", takes place due to his unextinguished smoldering cigarette. His fate, unbeknown to him, is presumed to be that of Cortázar's characters.

"Mar afuera" (CB) also uses dreams to a devasting end much in the same way as "Agua de mar".[57] A man has no recollection of how he came to wake up "bocabajo", fully dressed and wearing his shoes on a beach in "Mar afuera": "Había occurido casi sin darse cuenta". The story is full of contradictions or oppositions; "Amaneció vacía y él tirado sobre la arena / Aunque no recordaba nada, tenía conciencia de no haber bebido / Espejo opaco en ciertas áreas, radiante en buena parte". An alcoholic blackout is discounted by his not having drunk anything. He strips himself of his clothes and enters the water swimming out to sea, "[s]u cuerpo absorbía con deleite el líquido contacto frío", and becoming tired, he realises the beach has disappeared: "¿Hacía dónde nadar?" He is stranded:

> De golpe recuerda entonces. Reconoce el sueño. La pesadilla lo tiene atrapado, real ahora. La creciente confusión y el pánico son una misma oleada interna. Helada corriente que lo paraliza (34).

The ambigious ending is a typical device used to finish these types of story, and it is here that Jaramillo Levi's role stops and the reader's must begin - to decide the character's future.

Aside from the contamination of the oneiric, the fantastic, and the real by each other, there also exists the uncanny interruption of the dream state of another person, or another person's dream. This intermingling of telepathy and dreams is exemplified in "Te amo, Silvia" and "Piensan que no tuve un buen motivo".

"Te amo, Silvia" is a magical fantastic story which explores voyeurism, imagination, obsession, and lesbianism. Every evening Edith observes her neighbour and object of desire, Silvia, undress. Armed with imagination and these mental visualizations, Edith pleasures herself and begins to dream, "[u]no tras otro. Como por encargo." There is also dream communication on the part of the two characters, as Silvia has other ideas: "Pero una noche su vecina logró darse cuenta de que la estaban soñando en situaciones muy contrarias a su gusto. Los ojos quisieron salírsele como dardos buscando el cerebro que la ponía a complarcerse en relaciones no autorizadas" (151). Edith confronts Silvia, confesses her love for her, and admits she

[57] See "Agua de mar" which is examined in 2.1 Death's Twin Brother: O. Henry, 83.

has been dreaming about her. Silvia responds with a confession of her own:

> De noche no podía dormir, aún no puedo. Siento que una fuerza oculta me mueve y me maneja a su gusto mientras duermo. Hace meses que no logro soñar. Una vez, cuando nos cruzamos cerca de mi casa, sentí una rara sensación oprimiéndome el pecho. La verdad es que me dio un poco de miedo hablar contigo. […] Comprendí que, por no conocerme, rechazabas mis sueños, y he procurado no soñarte más (152, 153).

Another reading is that the first woman mentioned in the foreground is the double of the second, or of the one she is observing. The double is watching the original this is vindicated by the penultimate paragraph: "¿Qué ves en mis ojos? No veo nada nada, exclamó la joven, nerviosa, y en seguida añadió: Mejor dicho, me veo a mí misma" (153).

In "Piensan que no tuve un buen motivo", a dream described by Carmen takes over an entire scene and this scenario features a dream within a dream. She confesses to David: "Una vez te soñé con tal intensidad que tú mismo te sentiste aterrado, te diste cuenta que estabas siendo soñado por mí. Consciente de ser el personaje único en un mundo vacío reducido al capricho de otra dimensión fuera de tu control" (156). David feels he has lost control because someone else is dreaming about him: "Fue entonces que tus ojos me buscaron desesperados por todos los rincones del cuarto en que se había convertido el vacío inmenso del sueño" (156).

In fiction and in reality, hypnosis is a state conducive to the expression of latent behaviour which is often repressed and is, in some way, undesirable. Hypnotic suggestion may also be manipulated without the subject's knowledge as when the individual exits this state of consciousness, he or she has no recollection of it. "Vergüenza" represents a three-tiered story exploring the incorporation of modern hypnosis, personal memory, and shame or guilt which produces one action responding to two events. Three temporalities are in play; the present in which most of the story is told; the immediate past which relays a series of events through hypnosis; and the pluperfect, in which even earlier memories are revealed also through the hypnotic state. This sense of different narrative layers renders it comparable to

Jaramillo Levi's "Historia de espejos" (CC), and Hoffmann's "A New Year's Eve Adventure".[58]

In the extended double beginning of "Vergüenza", the series of events in the first half occurs in the present tense, for the reader, that is. However, for the narrator Jane, the American wife of Miguel, the events she is recounting have happened in the past. It is not until the reader is told: "[o]ye un chasquido. […] Se ve nuevamente en el consultorio", that it is apparent she has been in a state of hypnosis guided by a doctor (185). Jane's recollection is of a traumatic taxi trip resulting in her supposed rape and subsequent murder of the offender, a familiar scenario in Jaramillo Levi's fiction. Suspense is built within the narrative as it is staggered so that not all is revealed until further into the story. Her memory of this event is punctuated by several other circumstances relating to other sexual incidents (having sex with her husband in the back of a car), and a previous sexual assault (by more than one man), when she was fifteen.

The male psychologist, previously unknown to her, eventually manipulates Jane and her behaviour to produce an outcome of which he takes advantage. After repeatedly telling her that what she fears is "que el pasado se haya repetido, tal vez con su consentimiento, tal vez no" (185), she begs to finalise the session. The doctor warns: "debo advertirle que revivir algo así tan pronto es capaz de producirle un fuerte sentido de culpa después, en caso de comprobarse sus sospechas", but she is adamant: "Hipnotíceme, doctor. Hágame recordar hasta el final. Necesito saber si en realidad me defendía, o si fue por vergüenza, más que nada, que lo maté" (188). The doctor proceeds:

> iba deslizando sugerencias, introduciendo convenientes matices en los hechos que de nuevo ocurrían. Al llegar a la escena en que el taxista pone las manos sobre sus hombros obligándola a voltearse, la mujer las siente presionándoselos con una fuerza que, inexplicablemente, no corresponde a las circunstancias (189).

The clicks arouse Jane from her mesmerised state to witness that her one action has had a combined effect in two temporal zones:

> Llegó a ver, horrorizada, cómo la mano del médico deja de moverse en el aire, desciende con torpeza sobre su cuerpo múltiples veces

[58] Hoffmann is discussed in 3.1 Looking-Glass Literature and the Loss of Likeness, 164.

> acuchillado por la tardía irrupción de la vergüenza. Jane suelta el bisturí, empuja hacia un lado el bulto que la cubre, mientras grita desenfrenadamente sin saber ya dónde se encuentra (189).

While the murder of the doctor seems clear, the motivating factors behind it are ambiguous. The reader must decide whether Jane has been taken advantage of by the doctor, or whether she did in fact recall her previous crime from the hypnotic state.

The narration from multiple perspectives is also prevalent in Jaramillo Levi's short stories, and this can confound the doubles and deoubling further. “El incidente” has a simultaneous doubling of perspectives in which the protagonists who witness a dying man and his friend are, in fact, those two characters, the dying man and his friend. To illustrate these perspectives, the story’s paragraphs alternate from present to past, the last of which describes the victim and reminiscing narrator, Jaime, dying. Duplication, repetition, and cycles abound in “El incidente” which begins at once *in media res*, and almost at its own end. In this story of doubles, there are points of view alternating from past to present and from the perspective of supposed witness of the event to that of the injured man at the centre of it. It starts with the predictions of the two men who, at the moment they approach a huddle of people, come across two other men leaning over “el bulto”. When one of the assisting men gets up to ask for an ambulance, they see a stabbing victim dying on the pavement.

From the beginning the protagonist is recalling events; he is addressing himself even though his interlocutor seems to be a second person, Jaime. The moribund victim of the last paragraph takes the story not only back to its beginning but also to various other stories within *Duplicaciones*. There are dual temporal spheres and parallel persectives to express the real and the remembered. As he plunges into an ante-mortem delirium, characters and memories from his real or imagined past emerge like the protagonist’s young lover in “Llanto presentido” and eponymous subject in “Nereida”, and the unborn child that, “llora en algún sitio que no es ya tu vientre” (47). The third paragraph holds a double clue and dual perspective that refers simultaneously to the subject (the person remembering), and to the object (the victim) of the fiction: “Hoy he recordado aquel incidente” (46). He is reminded of it by his unexpected view of the sky. “Todavía soy capaz de anhelar que mi amigo me confirme si aún estamos en la esquina de Obregón viendo alejarse una ambulancia” (47). Finally, the pair of perspectives becomes conjoined as the storyteller-spectator reveals himself to be the passerby-victim.[59] “El incidente” is notable as it

[59] Romero Pérez, *La mirada oblicua* 97.

is not often that a couple is replicated or doubled as it is here and the temporal spatial doubling adds yet another dimension.

Fused Fiction and Reality

Fernando Burgos posits the creation of literature is referred to as a double of the author: "Crearse es multiplicarse a partir de una unidad, pero también asaltar el principio inalterable de la misma".[60] Even Jaramillo himself has admitted:

> Tal vez, sin darme cuenta, esos cuentos hayan servido, en su momento de creación, de terapia profunda de conflictos personales, o al menos posibles (la verdad es que las tragedias que les pasan a mis personajes nunca me han pasado a mí, pero es como si los previera o fueran parte de mi inconsciente).[61]

In Jaramillo Levi's fiction it is the writer-character himself who undergoes the metafictional alteration or teleportation; it is he who is directly affected by the fusion of spatial or temporal planes unlike other examples of fantasy fiction where the fictional characters enjoy the intricacies of metafiction. A constant is that the merge happens while the writer is in the process of writing. This raises the familiar premise of the creation of literature as a major theme and is dealt with through the absorption of material from the exterior to the interior and then is rechannelled to the exterior in the form of writing (sublimation). The resulting fiction is the literary replication of the writer's imagination, events which he mentally produced. In the following stories the fiction then becomes a fulfilled act with the writer's protagonist playing dual roles as the writer himself.

In a distinctly modern way, the writer is more often than not depicted as being alone in life; he is either marginalised or in a self-impose exile. The writing that he performs is an introspective function which also doubles as a therapeutic activity which is, in fact, a psychoanalytic sublimation, and is found in all of the stories which follow. Another metafictional concept reappearing here is that of the surrealist idea of automatic writing exemplified in the title "Escritura automática" (LTG) which speaks for itself, and over which the characters have no control.[62] "Llanto presentido" depicts the creation of

[60] Burgos, "Dentro del Espejo" 99.

[61] See Appendix A1 question 2.

[62] This concept was introduced by French surrealist André Bréton. Of this concept Jaramillo Levi says: "Mira, va a parecer de una gran inmodestia lo que te voy a decir, pero el método que utilizo para escribir es el mismo de los surrealistas: la escritura automática. Un párrafo como el que has leído salió absolutamente de un tirón. Por supuesto no idéntico al resultado final porque después se pule mucho. Creo que cada

literature as a cathartic process, a type of doubling, “Me pongo a escribir […] y tratando de concentrarme en el sentido metáforico del párrafo que me propongo elaborar”. “Nereida” also seems to treat the production of literature as a form of therapy for the author, “pues su obra había sido concebida teniéndole a él mismo por destinatario” (140). “al afán que lo había impulsado a escribir”; (sé que te besan y le repites a tu memoria que todo ocurre por primera vez, y así era cada vez);

“Escribiendo a máquina” exploits the *mise-en-abîme* effect by opening with a writer who is in the process of finishing a story but for which he lacks a conclusion. The reader is told he is surrounded by ghostly presences, “un rumor de presencias agonizantes. No supo explicárselo” (179). Some invisible force enables him to write unassisted and “Las teclas parecieron en una danza gris de letras”. The writer is caught between two dimensions being described concurrently by the striking of midnight chimes – one in the present and the other as a memory: “En su cabeza se iban desgranando al compás de las más inmediatas del cuarto: pero aquellas otras, por ser más íntimas, repercuten con más realidad” (179). Both dimensions seem to have lost their boundaries. After the final echoes fade, everything becomes petrified as if time has stopped. It is unclear which dimension the writer is now in but his creative flows stops. In this story the writer may be out of his depth as through no will of his own, the creative urge starts and stops: he looks at what he has just produced: “Miró a su lado los papeles temiendo comprender lo que había salido en ráfagas incontrolables de su mente minutos antes”, then the impetus disappears, “La escena borrosa […] desapareció por completo, y de sus manos tensas cayó la voluntad de seguir escribiendo” (179).

Paragraphs three to eight comprise the fictional author’s narrative which is framed by *Leyó* and *Dejó de leer*. What he reads he has just written is a stilted conversation with his wife on New Year’s Eve as they are just about to go out to a dance for their last time as a married couple. After this their marriage, which has been one of appearances, will end: “Se levantó. De pronto se sentía muy cansado” this is a defining moment for the author as the reader is privy to the protagonist’s thoughts:

> Él quiso explicarle que parecería un poco extraño llegar al baile del brazo de una difunta. ¿Qué pensaría la gente? Podía hacer peligrar su posición. ¿Cómo justificar semejante

párrafo de un cuento debe ser como la miniatura de un orfebre, dejarlo en su mínima expresión, sin que deje de ser efectivo, funcional y bello. Sigo creyendo que la belleza debe ser una de las cualidades de un buen cuento.” Sancho Más. For further examples, see Appendix C Automatic writing.

> comportamiento? No. Ella tendría que quedarse…Dejó de leer (182).

Here, the written text in "Escribiéndo a máquina" is finished as this is where the writer stopped writing: "Ahí se le había cortado aquella idea" (182). A light switching on in the background induces the writer back into his trance-like state during which he continues his writing: "Al ir a pararse lo invadió inesperadamente la idea perdida […] no podía dejar escapar la idea esta vez" (182). He fears the wife will interrupt him and ruin his creativity. "Leyó presintiendo los pasos a sus espalda": He reads the automatically produced text. "Los dos disparos" – gun shots and fireworks – are heard indicating that the endings relevant to each dimension are also melded. His dead wife then appears in dressed as she was in the story.[63] The ghostly presences mentioned at the start could be linked to the inexplicably cold hands he feels at the end of the text which almost mirrors a gesture earlier in his story: "En sus hombros siente posarse ahora unas manos que le parecen inexplicablemente frías" (182). It seems that what he has written is what is happening.

One of the processes of metafiction is inherent in the title "Síntesis corregida y aumentada" where the narrative appears to be cyclical but is in fact linear as it is revealed none of the events have happened before. It also has dual viewpoints. The first section is narrated from Raymundo's perspective but in the form of a monologue eventhough he is addressing his friend Sergio (Te lo voy a contar; bueno te decía; claro, tienes razón, eso no te lo he contado aún).

Raymundo is perplexed: "una sensación constante de estar viviendo nuevamente los hechos y de no poder ser un simple evocador de algo que sucedió hace años porque de repente todo está pasando otra vez" (55). There is an explanation of sorts. According to Raymundo, the only variation of these to-be repeated elements are two exceptions – the presence of Sergio, and the fact that Roxana is pretending not to have experienced this before (¿De veras no me conoces, Roxana? ¿No has vivido esto antes?) He wants the night to run as smoothly as it did previously: "Yo quería que la noche transcurriera fiel al modelo evocado. No fue así" (58).

This story's demise relies heavily on coincidence which is exploited by Raymundo and displays the convergence of past, present, and future tenses. Rightly so, Sergio is sceptical thinking that Raymundo has planned what is going to happen. The wish fulfilment and compulsion to repeat is evident here: "comienzo a sospechar que

[63] The woman is referred to using another familiar image as having "rostro de maniquí severamente maquillado, rasgos de un pasado vedette". She may be the same woman appearing in "Testigo" described similarly "la piel ojerosa, se había maquillado, haciéndola rugosa" (130, 131).

los fragmentos que me contaste mientras esperábamos en la sala no eran más que anticipaciones de lo que te hubiera gustado que ahí sucediera (59). Raymundo admits to "una noche de alcohol y sexo desaforado, habiéndonos turnado varias veces con la chica". Then admits it is the draft of a story which he has been recounting (59):

> Desde entonces siempre he tenido el presentimiento la necesidad, sería más exacto de que volvería a encontrar a Roxana. ¿Sabes por qué deseaba revivir todo aquello (incluyendo el riesgo de un final semejante)? Porque lo que te he venido contando no es más que la síntesis de un relato que escribí hace años, y en ese sentido lo viví una y otra vez. Uno tiene fantasías, ¿sabes? Locuras que no basta con realizar en la imaginación. Quise encuazarlas aprovechando un azar que esta tarde parecía hecho a la medida, rellenando los puntos débiles (60).

His confession is a rationale; that there will always be the expectation of a double ending in which either of the two scenarios may occur. "Puliendo aquel relato y fundiéndole con lo que hoy nos pasó, a lo mejor sale algo interesante. Y tal vez llegue un momento, deliciosamente ambiguo" (60). The doubling can be applied to his originality as he is trying to overturn the natural order of events. Aspiring author Raymundo has transcribed his imagined reality into fiction which he attempts to enact making it then fodder for reality: his fiction is material for the fabricated real which in its turn becomes his fiction. In "Síntesis corregida y aumentada", Raymundo wants to experience that which he has attempted to create. He exploits modern components such as coincidence, sexual desire and repetition-compulsion.

A unique treatment of writing and doubling is found in "El reto" (LTG) which is actually two stories at once on the same level as the reader.[64] Initially it seems the narrator is about to share a secret with the reader which immediately puts the latter on side. "El reto" begins with a man making a confession some twenty one years later about a kidnapping he witnessed, which resulted in the subsequent disappearance and murder of a young woman. There is a build up to the enormity of the admission: "Traté de convencerme de que todo había sido un sueño […] Tal vez mi tardío testimonio pueda cambiar algo, aunque yo mismo sea otro, y débiles mis recuerdos" (95). The narrator claims to have recorded notes, physical descriptions, and conversations of what took place shortly after the incident but has

[64] "El reto" also appears as "El secuestro de Carmen", in *En un abrir y cerrar de ojos* 113-124

mislaid them. What he did not mention is that he witnessed an abduction, then followed the kidnappers and is a retired teacher turned taxi driver-writer. What he does admit to is that the identity of one of the kidnappers is that of the author. At first he, the taxi driver, says he watched the events through a cigarette burn in a curtain: "aquel anciano escritor innominado, en realidad su propio alter-ego […] Soy ese que yo mismo, desdoblado en el mirón que inventé, les describí hace poco como el más corpulento de los dos" (104). Halfway through the third section, there is a section in italics and the reader is informed of the name of the character Armando Fuentes Helgueros, who is writing what we have just read. In the last section, he confesses that his real name is Jacinto Barrientos and is one of the kidnappers. He is the alter-ego of Barrientos.

These character roles have all been doubled. Barrientos is Helgueros. Readers' and characters' roles are doubled and multiplied and perspectives shift in "El lector", as the fictional male player Vicente unwittingly assumes the role of fictional protagonist in Veronica's untitled book she is paying to have him read. The two characters of "Underwood", a married couple, double as both the protagonists of that story, and of a text the writer-husband is penning in "Underwood". While they are dominantly playing one role, Jaramillo Levi's characters in these stories have several layers of dimension and their motivations and impulses do not always belong to the manifest character.

Avatars and Alternates: Simultaneous and Subsequent Lives

Personality disorders, madness, reincarnation and stalking do not remain in the domain of Poe or Cortázar.[65] These concepts also flourish in Jaramillo Levi's fiction. Consistent with previous events in Jaramillo Levi's story "Es él", possession provides a possible explanation for the protagonist's violent behaviour.[66] The story's double is a ghost, or at the very least, the invisible presence of Sonia's murdered husband: "No existe una explicación natural. ¡Es él que nos acecha…él!" (85). When Jaime and his wife ultimately assume the house it is refurbished to the extent that it no longer resembles the original, it becomes its complementary double. Jaime is overpowered by the house's nefarious influences:

> Le hice el amor brutalmente, sin darme cuenta entonces, como lo sé hoy, de que el lugar me estaba imponiendo procedimientos de otro

[65] Poe's "Ligeia" and "A Tale of the Ragged Mountains", and Cortázar's "La flor amarilla", "Las armas secretas", and "Casa tomada" are some of their stories that deal with reincarnation, possession and pursuit.

[66] "Most fantasies are atavistic; they hearken back to an earlier historical era or an earlier personal era". Rabkin 95.

> tiempo aún reciente […] No sé si fue el alcohol que me hacía sentir pesada la cabeza, o si el justificado reproche que había en la frase pronunciada por ella, pero lo cierto es que en ese momento me cegaron unos deseos horribles de castigarla. Me puse a golpearla, una y otra vez, como un demente" (92-93).

This resonates with Cortázar's protagonist Pierre in "Las armas secretas".[67] The result of Jaime's assault is unknown, being either death or grievous bodily harm: "sentado sobre el vientre inmóvil […] me aterró el sinsentido del rostro hinchado que encontré frente a mí" (93).

In a clear case of reincarnation of perhaps one of the most archetypal modernist writers of the twentieth century, the title of "La sospecha de un ejectivo" (ASE) reflects the protagonist's uncanniness at meeting someone who he later surmises to be Marcel Proust's avatar. The character in question was indeed curious. Like Melville's Bartleby, there was something spectral and fragile about him although he had "un aspecto de *snob*", and like Sebastián of "El vecino", his provenance was uncertain although he had been seen in many places: "En las reuniones era capaz de permanecer en un segundo plano, observándolo todo tranquilamente. […] Nadie parecía saber por qué estaba siempre en las fiestas de la Compañía" (69-70). It became evident to everyone that

> se trataba de algún maniático o, en todo caso, de un artista con ínfulas de sofisticación extrema, que necesitaba ser testigo permanente de quién sabe qué detalles e incidencias para él interesantes o curiosas, susceptibles de ser observados de manera fundamental en sitios frecuentados por personas con intereses comunes (70).

After the narrator finally approaches the stranger, he discovers a French accent when makes a not so veiled reference to Proust's masterpiece of modernity, *À la recherche du temps perdu*: "mi tiempo, estimado amigo, fue otro, que me pasé la vida buscando. Ahora procuro conocer el de todos ustedes" (70). The protagonist has an uncanny feeling of déja-vu: "Tuve la certeza de que alguna cosa en él, tal vez su rostro, que aún parecía tener delante, me era conocido desde mucho antes de reparar en su presencia hacía un año" (71). Confirmed by his library research and by viewing a photograph of the

[67] Cortázar, "Las armas secretas", *Las armas secretas*, edición de Susana Jakfalvi (Madrid: Cátedra, 1978) 207-233. (222).

writer, he discovers his name is 'Marcial Proustalvez', his company's owner who has remained virtually unknown "porque siempre ha permanecido en el anonimato por razones que no me revelaron" (73).

As is evident almost all of these stories overlap and intersect many categories. Many character roles are also parts they play as secret double or parallel lives. There are secret stories within a story but this is done subtly in Jaramillo Levi's work not as in Stevenson's or Hoffmann's stories. In the following there is a doubling of roles played by the protagonists. The student-teacher relationship also doubles as one of an intimate love relationship. In "La tarde del encuentro", the narrator is a divided character playing two roles: that of abandoned lover and of a teacher in love with one of his students; in "La alumna" both principal characters play double roles of teacher, student, and lovers. Characters are addressed doubly as *tú* and *usted*, depending on the roles being played. There are intimations of a double life and secrets being kept: in "La alumna": "Mi amor, profesor" (122); in "La tarde del encuentro": "los que supieron […] y los amigos que nunca sospecharon" (43); and also in "Nereida", where double roles as teacher, student, and lovers are also played by both characters, "le entraban ganas de mandar al carajo las apariencias y lanzarse sobre él y comérselo a besos" (135).

In "Paseo al lago", the couple may be complementary opposites of each other husband-wife / male-female / dominant-submisson / intellectual-non-academic. Husband Humberto Cuéllar, teacher, may be the double of the anonymous wife who becomes reified, and the wife may be the domesticated complement of Humberto. There is also the double life of the outward appearance of the couple and the real relationship. Appearances are not as they seem to the outside world: "cualquiera que nos viera riendo y cantando camino al lago, pensaría que éramos la pareja más feliz del mundo" (102). The double roles taken on by the characters in the stories above usually infer a secret relationship or lifestyle, and the façade they project to others is crucial to their development.

Jaramillo Levi's stories have exploited daydreams, disappearing and disintegrating doubles and deadringers, stories within stories, and *mise-en-abîme*, fiction becoming reality, the real becoming fictional, madness and mental degeneration, storytellers telling stories within stories, doubles of doubles, magical metamorphoses and mutations, and the divided self and clandestine lives. They have been created through crafting experiences and events from the author's imagination, memory, and autobiography, and from working the best and most extraordinary elements out of the modern and postmodern.

Concluding Remarks: the Paradox in Panama

La verdad es que la razón profunda de mi gusto por el tema del doble en realidad no lo sé explicar. Excepto que sea una cuestión inherente a mi propia personalidad, a mi propio carácter. Acaso por ahí esté la respuesta.

Enrique Jaramillo Levi

The double has proven itself to be an enduring and relevant curio, the basic tenets of which developed through folklore, psychoanalysis and postmodern theory. The literature of the double is about the frailties of the self, the crises of identity, or the absence of identity altogether. In Jaramillo Levi's literature, identies are expressed and experimented with through various means which come from many disciplines and areas of literary theory. Mirrors and metamorphoses, simultaneity and atemporality, fantastic exchanges of identity, projected doubles and multiples, madness and misidentification, all of these symbols and concepts hark back to the classic and traditional, no matter how postmodern the structure or context is around which they are worked. The physical aspect of the double may alter but its essence remains. Still a threat to the self, yet no longer the paradigm of good versus evil, the universal story of the double now has a Panamanian chapter.

Enrique Jaramillo Levi is indeed the epitome of a paradox personality. His essence is embodied in his writing to the extent that it is impractical to extricate the man from his work: they are impossibly intertwined. As an artist, he is inventive and derivative, original yet familiar. His high profile as a writer over the years has ensured he remains the subject of many articles and sought after for numerous interviews. This has invariably led to more than a few verbal contradictions. As variations of those remarks which still exist, these contradictory statements are Jaramillo Levi's alternative responses to that which has been already written or uttered. They are duplications themselves; postmodern palimpsests almost.

Jaramillo Levi states specifically that he did not read any fiction featuring the double as a theme before he wrote *Duplicaciones*, nor did he read any theoretical books about this field of literature. He also claims not to have researched the genre either. The author himself believes that this is significant and that it contributes to the original flavour of his work. Later however, in one of Romero Pérez's interviews, he renounces the suggestion that he considers himself original at all, as evidenced in section 3.3's epigraph.[1]

[1] "Nunca me he propuesto ser original, simplemente trato de ser diferente, y por supuesto fiel a mí mismo, a mi visión del mundo, a mis obsesiones, a mis propósitos, sueños o terrores." Romero Pérez, "Un escritor de largo aliento" 106.

The fact that Jaramillo Levi had no previous knowledge of the theoretical or practical applications of the double must have impacted on his literary production in terms of innovation. That *Duplicaciones* is one of the few publications that assembles a collection of short stories of a similar obsessive theme, only underlines its significance. Consequently, as he had not investigated the double or its literature beforehand, he does not view doubling in his fiction as a conscious, contrived or as a manufactured literary device, but rather as a form of automatic writing: "Lo que he escrito al respecto en mis cuentos y poemas ha salido intuitivamente, por necesidad intelectual y anímica".[2] However, in retrospect, he seems to have had clear goals for what he wanted to demonstrate in terms of doubling in *Duplicaciones*:

> lo que quise hacer en ese libro es justamente demostrar que la duplicidad se da a todos los niveles, en múltiples formas, por muy variadas circunstancias: a veces mediante polaridades o contrarios, a veces entre la realidad y la fantasía, otras entre realidad y sueño, otras dentro y fuera de la ficción, también dentro de la propia mente escindida por la paranoia ("Ciclos de acecho"); otras veces oscilando entre la primera persona gramatical y la tercera como formas de narrar.[3]

Jaramillo Levi does not deny his differing positions. In explaining the disparity between Latin America's version of the double and Europe's, he concludes that Latin Americans are less intellectual in their general writing and more reactive and emotional in all aspects of life. The creation of the double requires an intellect which Latin America seems to find challenging.[4] While confessing to his contradictory stance on this occasion, he states that he may be suspended between the two axes of the intellectual and emotional, at once confident but insecure, needing solitude, yet striving for recognition as a writer.[5]

His comments on his writing style are also conflicting. Like Quiroga, Jaramillo Levi does not consider the reader when writing his stories, only himself.[6] He claims he has never used a pseudonym, but

[2] See Appendix A1 questions 18 and 24.

[3] See Appendix A1 question 21.

[4] See Appendix A1 question 22.

[5] See Appendix A1 question 24.

[6] This is in keeping with Quiroga's "Decálogo del perfecto cuentista": "X: No pienses en tus amigos al escribir, ni en la impresión que hará tu historia. Cuenta como si tu relato no tuviera interés más que para el pequeño ambiente de tus personajes, de los que pudiste haber sido uno. No de otro modo se obtiene la vida del cuento". See Appendix A1 question 15.

he has, and even mentions it.[7] According to Jaramillo Levi, the recurring elements in his work are both conscious and unconscious; the first represented by characters, and the second by biographical elements.[8] Contrary to Quiroga, Jaramillo Levi does not know how the story will unfold before he starts writing, yet the ending was the only part of "El vecino" of which he was certain.[9] These incidences of contradiction are a reflection of that which surfaces in his literary output which has at its core many conflicting adaptations of the double.

Jaramillo Levi's fiction dealing with the theme of doubles and doubling is an obvious *mélange* of modern and postmodern components manifested in his use of imagery, symbols, concepts and literary devices. The resultant product is an avatar of a double which is distinctly Panamanian. This was successfully shown by the comparison of his work with that of, not only Latin American authors but also European and North American writers thereby filling a noticeable void in literary criticism in Panama. To this end, the structure of the study was thematic in that the first part examined Europe, the second –the Americas, and the third was dedicated to Jaramillo Levi and his work.

The first part of the thesis investigated the origins, foundations, and derivatives of the device of the double which then provided an outline of the various forms the double might take in literature. It established a model of the "modern double" from which concepts and themes were extracted, compared and contrasted against the work of Jaramillo Levi. The influence of modernism from both continents was recognised and acknowledged in Jaramillo Levi's fiction rather than his work being confined to that literary criticism which states his work is postmodern which, therefore, makes it original.

Part Two examined doubles and doubling techniques found in relevant literature from the Americas, and approached them from a Latin American perspective including Brazil. The common themes and leitmotifs found in the European literature resurfaced in North American Literature. Latin America's initial impact on this genre was principally due to Rubén Darío and Horacio Quiroga. Quiroga, who aside from Julio Cortázar was one of Jaramillo Levi's major influences, reworked and promoted the short story.

The third part explored several universal images and symbols that recur in the literature of the double relevant to Jaramillo Levi's work and considered aspects of his revisionism from a modern and

[7] See Appendix A1 question 25; "Yo desde Austin, y luego desde Oregon, escribía con el seudónimo Jaque Mate". Birmingham-Pokorny, *Las realidades de Enrique Jaramillo Levi* 191.

[8] See Appendix A1 question 12.

[9] See Appendix A2 question 3.

postmodern point of view. These included characters, situations, language and vocabulary. Finally “The Avatar in Panama”, evaluated Jaramillo Levi's uniqueness in relation to the previous modern and postmodern concepts mentioned throughout the study.

Jaramillo Levi’s originality and innovation lies in his ability to perform two functions which are perhaps not necessarily done on a conscious level. Firstly, he is able to determine and select those popular and enduring elements of classic and more recent literature of the double which appeal to the reader and have proven integral within the genre. Secondly, he has the capacity to incorporate and weave them into a new style of story indelibly stamped with his Panamanian flair and marked by the formation of a hybrid concept of the double.

While at first glance there appeared to be little evident doubling, and few stereotypical doubles as they are classically known, a closer look at Jaramillo Levi’s fiction revealed that there were plenty, however, not in their usual guise: they were originally scripted, and subtly creative. The modern elements of doubles and doubling came from European literature of the Romantic period and they were represented by characterisations, motives for doubling, ways of evoking the double, recurring common themes, and were all set within the context of a traditional linear storyline of beginning, middle, and end.

The postmodern components were more textually and structurally based, and more experimental in themes. Jaramillo Levi juggles both, and also adds to this combination, Panamanian elements such as weather, locations, food and drink, and cultural aspects such as *lluvia, tamborito, ceviche, empolleradas,* and *cumbias*. He is adept at intermingling aspects of his private life, recurring personal situations, characters, and throughout his writing, exploits inter and intra texuality.

The doubles and doubling in Jaramillo Levi's literature creep into countless creative areas and criss-cross technical categories, constructing more flexible and less flawed versions of both. Projected subject and object doubles, mirror images, and doppelgangers, continue to appear but their function is altered and their context, a reworked postmodern one. The self, and other objects, not only divide but also multiply as doubles become reflections of themselves. They may complement each other; remain in anonymity, recur, psychically split, or crumble. The narration may issue from a surprising source that is perhaps delivered from one or several participating or non-participating characters. The standards of time and space are not what they seem: in fact, little is as it seems. His fictional characters no longer have only the traditional defining diseases of madness and substance abuse for their perceived reality disorders.

Structurally, the dimensions of the text itself became more significant; a text sometimes appeared to be a sketch, a fragment only,

from which Jaramillo Levi's reader must make deductions, or it may be incomplete. While often not dealing with a linear continuous narrative, language and vocabulary thus become clues to plotting and storyline which consequently calls for more careful consideration on the part of the text's recipient.

What also strikes the reader, aside from Jaramillo Levi's inventive means of depicting the double, is his ingenuity in seducing it, if not onto the pages of his fiction, into the imagination of his audience. This may be realised in a blatant way by evoking the alter-ego through the purposeful conjuring or summoning, through the strength of desire alone, timely coincidences (which are consistent with the nature of the uncanny), and sensory cues as was the case in the modern story of the double. It may also surface in a more contemporary fashion through recall and memory, sublimination in the form of artistic production, and the dissolution of distinguishing features between the various levels of consciousness.

Every thesis creates its own double: a volume of everything it leaves out. Jaramillo Levi's prolific production guarantees a challenge for the author of any study of substantial length who strives to keep his or her scholarship current. Since the commencement of this study, Jaramillo Levi has published at least two editions of poetry;[10] two compilations of *ensayos;*[11] and at least nine collections of short stories.[12] These latest publications will, no doubt, provide new material and many opportunities for future research projects. With some luck there will be many more *cuentos* to come.

[10] Jaramillo Levi, *Entrar saliendo* (Panamá: Fundación Cultural Signos, 2006); *Echar raíces*. (Panamá: Universal Books, 2003).

[11] Jaramillo Levi, *Gajes del oficio* (Panamá: U.T.P., 2007); *Manos a la obra y otras tenacidades y desmesuras* (Panamá: U.T.P., 2004).

[12] Jaramillo Levi, *Justicia poética* (San José: Costa Rica: Editorial de la Universidad Estatal a Distancia, 2008); *Secreto a voces* (San José, Costa Rica: Uruk Editores, 2008); *Cuentos enigmáticos* (Panamá: Editora Norma, 2007); *Gato encerrado* (Panamá: 9 Signos Grupo Editorial, 2006); *La agonía de la palabra* (Guatemala: Letra Negra Editores, 2006); *En un instante y otras eternidades* (Panamá: INAC, 2006); *Romper el molde: 29 cuentos eróticos* (San José, Costa Rica: Uruk Editores, 2005); *Para más señas* (Caracas, Venezuela: Alfadil Ediciones 2005); *Híbridos* (Querétaro, México Ediciones Papuras, 2004).

APPENDICES

Appendix A1: Double-Speak: Interview with Enrique Jaramillo Levi.[1]

On Influences

DM: 1 Has any of the work of the following authors made an impression on you as a writer: F. Scott Fitzgerald, Oscar Wilde, Edgar Allan Poe, Robert Louis Stevenson, E. T. A Hoffmann, Guy de Maupassant, Franz Kafka, Herman Melville, O. Henry, Vladimir Nabokov, Rubén Darío?

EJL: Como escritor sólo pueden haberme influenciado, de manera directa, Poe y Kafka. El sentido del misterio, la planificación muy cerebral, lo dramático y macabro de los cuentos de Poe sin duda están presentes, con mi propio estilo y temas diferentes, en algunos de mis cuentos. Y de Kafka se filtran el sentido del absurdo, del sinsentido de situaciones y normas que escapan a nuestro control.

DM: 2 You have said that fantasy and reality "en el fondo son inseparables. Esto se nota más con personas sensibles, con artistas". The subject of the artist and the creative writing experience has long been debated in the domain of psychoanalysis. Has psychoanalysis influenced you at all? Do you give any value to psychoanalytic theory as a valid interpreter of your literature?

EJL: Creo que el psicoanálisis encontrará ciertas sugerencias neuróticas y hasta psicóticas en mis cuentos, aunque algo sublimadas y bastante estilizadas literariamente hablando (si no fuera así, no serían obras literarias, sino casos clínicos descritos). Sin duda hay una fuerte carga psicológica en todo lo que escribo: de actitud, de visión de mundo, de tragedia muchas veces (sobre todo en los finales de muchos cuentos, en los que prevalece alguna forma de enajenación, de soledad, de tristeza existencial, y sobre todo de violencia, a menudo consecuencia de la culpa, o imposición fortuita del destino). Sin embargo, no estoy consciente de que el psicoanálisis me haya influido como consecuencia de lecturas o estudios específicos, por más que muchas de sus premisas estén inexorablemente presentes en lo que escribo.

[1] "Double-Speak: Interview with Enrique Jaramillo Levi" was conducted electronically on Saturday, 26 June 2004 for the purposes of this doctoral thesis.

Muchos años después de escritos los cuentos de libros como *El búho que dejó de latir, Renuncia al tiempo* y *Duplicaciones*, por ejemplo (que son todos de finales de los sesentas [sic] y principios de los setentas en su escritura), me doy cuenta de la fuerte dosis de conflictos dignos de estudio psicoanalítico presente en muchos de ellos, por lo que han dicho algunos críticos. Tal vez, sin darme cuenta, esos cuentos hayan servido, en su momento de creación, de terapia profunda de conflictos personales, o al menos posibles (la verdad es que las tragedias que les pasan a mis personajes nunca me han pasado a mí, pero es como si los previera o fueran parte de mi inconsciente).

DM: 3 Is there a particular book or film that stands out in your mind as influential to the way you write?

EJL: Cuando era joven leí mucho al panameño Rogelio Sinán (1902-1994), sobre todo como cuentista, y tuve una relación de amistad con él. Su actitud profesional frente a la literatura, y su ejemplo, fueron mi primer contacto real con este oficio en el que llevo ya 44 años (empecé a escribir a los 16, y en diciembre cumpliré 60). Cuando joven leí mucho a Hemingway, a William Sarayon como cuentista, al uruguayo Horacio Quiroga. En los setentas [sic] a Cortázar, a Borges, a García Márquez, a Carlos Fuentes, y al uruguayo Juan Carlos Onetti. Del único que sé que aprendí muchas técnicas es de Cortázar, porque las coincidencias en el tema de lo fantástico fueron sólo eso, coincidencias. Yo ya había escrito el libro *El búho que dejó de latir* en 1970 cuando descubrí a Cortázar.

En cuanto a la influencia de libros específicos sobre mi forma de escribir, tal vez la novela corta *El viejo y el mar*, de Hemingway; *El extranjero*, de Albert Camus (que nada tienen que ver con lo fantástico); y *La metamorfosis*, de Kafka, al igual que *Bestiario* y "Todos los fuegos el fuego", de Cortázar, hayan podido motivarme un poco, aunque yo ya estaba encaminado naturalmente por el camino de lo fantástico. Curiosamente, en los últimos 10 años casi todos los cuentos que he escrito andan por caminos más realistas, otros por la ruta de lo lírico o lo filosófico, y muchos por el sendero de la metaficción, aunque hay algunas excepciones.

EJL: No hay ninguna película que me haya influido, que yo sepa.

DM: 4 Do you have a favourite piece of writing by another author that would belong to the horror or fantasy genre?

EJL: No tengo ninguna obra en particular, dentro del género de lo fantástico o del horror, que pueda llamar piezas favoritas; si bien hubo una época en que estaba muy impresionado por los cuentos de horror de Poe, y más adelante por los de Quiroga y Cortázar, que no son necesariamente de horror.

DM: 5 Do you have a preference when it comes to reading short stories and novels? If so, which do you prefer and why?

EJL: Prefiero leer cuentos que novelas, tal vez porque es el género literario que prefiero escribir. Me gusta poder sentarme a leer algo breve que pueda terminar sin interrupciones; y así mismo me gusta poder escribir. Sin embargo últimamente leo más novelas, sobre todo las del Premio Nóbel portugués Saramago y las del español Antonio Muñoz Molina,

On Biography

DM: 6 In an interview which appeared in *Nacer para Escribir y Otros Desafíos* (251) we read "[m]ientras comía un queque de frutas porque sufre de hipoglucemia [sic] (índices de azúcar en la sangre inferiores a los normales) y un vaso de leche". Why do you think this was mentioned? In many stories which deal with the double, mind-altering substances play a part in the catalyst for hallucinations. In *Duplicaciones*, neither alcohol nor drugs are mentioned once. Is there a relation here?

EJL: Cuando escribí *Duplicaciones*, mi único vicio era escribir y demostrarle a los mexicanos que yo era un buen escritor. Más de 70 cuentos en un año, mientras tuve la Beca Centroamericana de Literatura que me concedió durante 1971 el Centro Mexicano de Escritores para ir a escribir a ese gran país (los escritores mexicanos Juan Rulfo y Salvador Elizondo eran los coordinadores del taller en el que participé una vez por semana mientras escribía ese libro), y muchos de los cuales no entraron a ese libro sino a otros posteriores, pues la primera edición, de 1973, sólo tenía 40 cuentos (después agregué a las otras tres ediciones otros 5 cuentos tomados de otros libros). Efectivamente, no hay drogas ni alcohol influyendo en mis sentidos, aunque pueda parecer lo contrario por la fuerte dosis de onirismo y enajenación que están presentes en esos cuentos. Y nunca han sido parte de mi vida.

Pasando el tiempo me he vuelto bastante hipocondríaco. Supongo que esto a veces se nota en algunos de mis cuentos,

no estoy seguro. Pero es que en realidad me pasan cosas que me tienen siempre en tensión por mi salud: hipoglicemia neuro-vegetativa, una arritmia crónica, últimamente cataratas en ambos ojos y manchas pre-cancerosas en mi piel demasiado blanca para el sol tropical de Panamá, la cual asoleé demasiado en mi juventud. Por suerte, son problemas que más o menos están controlados...

DM: 7 Could you comment on the following scenarios which are repeated in several stories:

-A character's return after a protracted absence abroad.

-The sexual relationship between female student and male teacher.

-The inadvertent displaying of condoms which embarrasses the young male character.

-The age difference in the characters' sexual relationship.

-A rape scene on the beach.

EJL: Los escenarios que dices se repiten en algunos cuentos, son ciertos: un personaje que regresa a su país después de una larga ausencia en el exterior (fue mi caso cuando permanecí 12 años en México y regresé a Panamá), la relación sexual entre profesor y alumna también ha ocurrido en mi vida de profesor algunas veces; el asunto de los condones que por error o torpeza se salen de la billeterea [sic] del personaje fue algo que casi me ocurrió en una ocasión; algunas veces he sido hasta 12 años mayor que alguna de mis parejas femeninas, como ocurre en varios cuentos, aunque la diferencia de edad a veces ha sido mayor en relaciones que sólo han sido imaginadas al llevarlas a mis obras; la escena de violación en la playa que aparentemente se repite en varios cuentos -no estaba consciente de que apareciera en más de un cuento- es totalmente imaginaria.

On Writing

DM: 8 What motivates you and what are your ideal writing conditions? Time, place, equipment, food, drink, music, cigarettes, routine, superstitious behaviour?

EJL: Cualquier cosa me puede motivar a escribir. De hecho, trato de disciplinarme a escribir aunque no esté motivado. Y entonces,

sobre todo últimamente, casi siempre que esta situación ocurre, voy entrando en temas metaficcionales o autorreferenciales. Es decir, me pongo a escribir sobre un escritor que no logra escribir, y que para salir del problema escribe sus reflexiones y problemas al respecto. Es el caso de un libro reciente, aún inédito, cuyo título provisional es "Minimetaficcionario" (los cuentos son breves: entre un párrafo y tres páginas).

Pero en términos generales, necesito absoluta soledad y silencio para escribir. No necesito música, aunque ésta no suele molestarme si es suave e instrumental, o clásica. Suelo escribir mejor de noche, a veces en la madrugada. No puedo dejar un cuento, un poema o un artículo o ensayo a medias, debo terminarlo. Aunque para ello deba amanecerme escribiéndolos.

Me estimulan gratamente el café y el chocolate para escribir, sin duda por su contenido de cafeína. Jamás fumo ni tomo. A menudo escribo a mano, aunque sigo haciéndolo también a máquina. Nunca he escrito la primera versión de un cuento, poema o ensayo en computadora.

DM: 9 When you begin a story do you start with a character, an event or a location?

EJL: Obviamente, hay diversas maneras de empezar un cuento. Generalmente empiezo por una situación, o situando el lugar, pocas veces con el personaje. A menos que me instale en la mente de éste, lo cual ocurre a veces. Experimento iniciando el cuento con lenguaje descriptivo, plenamente narrativo, expositivo o metafórico, según sea el caso. Últimamente también con diálogo o monólogo interior. Trato de variar mis maneras de contar la historia.

DM: 10 How would you describe your particular style of writing to someone who was unfamiliar with it?

EJL: Esta es una pregunta muy difícil, aunque inteligente como las anteriores. Francamente, no sabría describir mi estilo de escribir. Creo que eso es algo que deben decidir los críticos. Sería un gran aporte a la crítica literaria que tú misma lograras sistematizar tus observaciones y reflexiones al respecto, y lo pusieras coherentemente por escrito.

Sin embargo hay un libro que se publicó en noviembre de 2003, de Ángela Romero Pérez (hasta hace poco profesora en la Universidad de Salamanca, en España), en el que llama a mi estilo: oblicuo. El libro se llama: *La mirada oblicua: voces, siluetas y texturas en Duplicaciones de Enrique Jaramillo Levi* (Panamá: Universal Books, 1993). Este estilo, según ella, supone diversas formas de elipsis, de decir entre líneas, de sugerir más que señalar.

DM: 11 Maupassant's mentor Gustave Flaubert advised him that when he was writing it was crucial to search for the exact word which conveyed precisely what he wanted to say as it did indeed exist. You mention, in one of your interviews, that Juan Rulfo taught you the benefit of culling redundant language and appreciating the quality of semantic precision. How then do you explain the recurrent use of words throughout your body of work?

EJL: Creo que cada uno de mis cuentos, si bien preciso en su uso del lenguaje, se las ingenia para permitir la ambigüedad, las múltiples lecturas, incluso la imposibilidad de entender de manera taxativa ciertas situaciones cifradas. Sin embargo, es indudable que hay temas, actitudes, obsesiones y hasta imágenes y palabras que se vuelven recurrentes a veces en algunos cuentos.

DM: 12 I have found characters in your writing that seem to either recur or bear similarities to other characters. Do you see recurring characters in your work? If so, is this conscious characterisation on your part?

EJL: Se dan las dos situaciones: personajes que dentro del marco teórico de las duplicaciones que dan título a un libro obsesivo y denso, de diversas formas se repiten con variantes, reaparecen con distintos nombres y situaciones, una y otra vez escenifican su presencia. Esto es deliberado de mí parte. Sobre todo en *Duplicaciones*. Le da unidad al libro.

Pero también ocurre inconscientemente en libros posteriores, aunque mucho menos. Aquí se trata más bien de similitudes, no de recurrencias o repeticiones. Creo que, en general, en *Caracol y otros cuentos* (1998) y en *Luminoso tiempo gris* (2002), por ejemplo, lo anecdótico, e incluso la experiencia autobiográfica, reemplazan a los personajes obsesivos y recurrentes.

DM: 13 Have you ever kept a diary on a regular basis? What do you think of the notion of writing as catharsis and the diary as a means of living a double life?

EJL: Nunca he llevado un diario. Aunque a veces, cuando me siento anímicamente o incluso físicamente mal, he escrito sobre mi estado de ánimo y mis sensaciones y expectativas en ese mismo momento. En parte como una terapia inmediata, y también para guardar un registro de lo que me sucede. Algunas de estas notas aparecen diluidas o dosificadas en cuentos como "El inédito" y "El intruso", del libro *Caracol y otros cuentos*.

DM: 14 Would you label yourself modern or postmodern?

EJL: No me gustan las clasificaciones. Algunos críticos han hablado de la postmodernidad en mis cuentos, como es el caso del profesor y crítico chileno Fernando Burgos, de la Universidad de Memphis, en el estado norteamericano de Tennessy. Pero esas denominaciones me tiene [sic] sin cuidado realmente. Soy simplemente un escritor que se toma muy muy en serio el oficio.

DM: 15 When you create a fantastic scene for a character do you ever think that it might require the suspension of disbelief to such a degree that it won't make sense?

EJL: Trato de que mis escenas tengan una coherencia y un sentido propio dentro de las reglas del juego que el propio texto propone, sugiere o permite. No hay otra manera de que el elemento fantástico se introduzca, o simplemente haga su aparición. En realidad pocas veces pienso en el lector cuando escribo. Si lo hiciera, no podría escribir. Quedaría instantáneamente bloqueado. No sé si suene falso, pero la pura verdad es que en el momento mismo de la creación sólo escribo para mí.

On Duplicaciones

DM: 16 You admit to constantly re-editing your stories prior to each publication. Why make changes to a character's name or nationality as in the case of "Vergüenza", "Reincidencias" and "La intención"; or to the inclusion of words or phrases in the narrative itself as in "Evasiones de la muerte", "Suicidio" and "La intención"?

EJL: En el caso particular de "Verguenza", caí en la cuenta de que si el personaje femenino es una norteamericana, debía tener un nombre más a tono con su nacionalidad gringa. No recuerdo qué pasó en los otros casos de nombres cambiados.

En cuanto a palabras o frases cambiadas en otros cuentos, creo que es un proceso normal, de responsabilidad, tratar de mejorar el texto en futuras publicaciones. Obviamente, cada caso es algo diferente, especial, que ya hoy, tanto tiempo después, no recuerdo por qué lo hice. Pero créeme que si cambié palabras o frases había una muy buena razón. Por ejemplo: palabras repetidas en el mismo párrafo, conceptos repetidos innecesariamente, rimas involuntarias en la prosa, un sentido menos preciso del necesario, etc.

DM: 17 How did you arrive at the names for the seven (and later, eight) divisions in *Duplicaciones*?

EJL: Ya no lo recuerdo con precisión. Sé que "metamorfosis" parecía el nombre perfecto para señalar justamente que eso es lo que ocurría en todos esos cuentos ahí agrupados; igual ocurría con "acechos", "simultaneidades" y "enajenaciones". En verdad la sección "duplicaciones", como el título mismo del libro, es aplicable a prácticamente todos los cuentos, de una manera u otra, a un nivel u otro; sin embargo, le puse ese nombre a la sección porque quería reforzar el título, que ya tenía el libro, aludiendo a un cuento del mismo nombre. Creo recordar que en aquella época (1973, cuando salé en México la primera edición), tanto "incidencias" como "re-incidencias" me parecieron nombres más bien alusivos a la idea de que en esos cuentos agrupados ahí destacaba más la anécdota o historia narrada, que cualquier otro elemento; historia que volvían a tener protagonismo propio en "re-incidencias", como otra forma de duplicación de recursos. Las "nuevas duplicaciones", en cambio, no hacen más que aludir a nuevas formas de duplicidad, ahora añadida a las anteriores.

Pero en realidad más que *nuevas* duplicaciones son *viejas* duplicaciones, porque varios de esos cuentos, como el caso específico de *El búho que dejó de latir*, son muy anteriores a la escritura, durante 1971, de los 40 cuentos que formaron parte de la versión original de Duplicaciones (El libro *El búho que dejó de latir* fue escrito entre 1968 y 1970, y siendo inédito todavía fue la obra que me mereció la beca que me llevó a México por un año (pero me quedé 12 años). Ese libro, que paradójicamente se publicó en México un año después de *Duplicaciones*, fue premiado con la beca que me llevó a ese

país, precisamente por Juan Rulfo, Salvador Elizondo y Francisco Monterde (entonces Presidente de la Academia Mexicana de la lengua).

On Doubles

DM: 18 Did you ever read a story which featured the double as a literary device and think it might make a good theme for a piece of writing?

EJL: No, eso nunca ocurrió. Nunca lo pensé. Aunque parezca mentira, yo no había leído antes cuentos sobre el doble. En absoluto. Sabía que existían, claro. Lo que sí pensé entonces fue que nunca se habían publicado juntos tantos cuentos sobre un mismo tema obsesivo, pero con tantas variantes. En ese sentido creí ser original, y casi inagotable, pues como señalé antes, se quedaron fuera al menos otros 30 cuentos; claro que no todos eran sobre el tema del doble. Los demás luego formaron parte de los libros: *Renuncia al tiempo, Ahora que soy él* y *El fabricante de máscaras*, junto con otros posteriores.

DM: 19 What is your definition of the double as it relates to your work?

EJL: Mirados mis cuentos sobre el tema del doble retrospectivamente -dudo que vuelva a escribir sobre este tema, si bien en mis últimos libros publicados (*Luminoso tiempo gris* y *En un abrir y cerrar de ojos*), incluyendo los más recientes todavía inéditos, todavía hay rezados por ahí-, pienso ahora que son proyecciones, anticipos de situaciones que temo, maneras de exorcizar problemas. Esto en cuanto a una explicación psicológica. Pero en general, creo que el tema del doble es la necesidad y el temor, al mismo tiempo, de la soledad y de la compañía.

DM: 20 How do the concepts of metamorphosis and shape-shifting fit into this theme?

EJL: Tanto las metamorfosis físicas como las imaginarias, son también proyecciones de una posibilidad, de un deseo y al mismo tiempo de un temor; y por lo tanto tienen que ver con el tema del doble, como una variante que además tiene asidero en algunos de los grandes mitos.

DM: 21 The theme of the double is almost synonymous with Duplicaciones and yet for all intents and purposes the collection of stories appears only to include one real, that is, duplicate double ("La tarde del encuentro"). How do you explain this?

EJL: Eso no es del todo cierto. Hay otros cuentos en que se hace presente un doble físico: "Duplicaciones", que le da título al libro, es uno de ellos. También ocurre en "El esposo", "La tarde del encuentro" "Las palomas" y "Ofertorio", pero más sutilmente. Es cosa de leerlos con más cuidado.

Ahora bien, lo que quise hacer en ese libro es justamente demostrar que la duplicidad se da a todos los niveles, en múltiples formas, por muy variadas circunstancias: a veces mediante polaridades o contrarios, a veces entre la realidad y la fantasía, otras entre realidad y sueño, otras dentro y fuera e la ficción, también dentro de la propia mente escindida por la paranoia ("Ciclos de acecho"); otras veces oscilando entre la primera persona gramatical y la tercera como formas de narrar; y hay muchas más, muy sutiles, que es preciso rastrear con ojo atento...

DM: 22 Would you agree that the theme of the double has been less popular in Latin America than it was in Europe? Do you have an opinion as to why this might be?

EJL: Los latinoamericanos tienden a ser menos cerebrales, más emocionales en sus actitudes, acciones, pensamientos. En todo. La construcción del doble requiere mucho intelecto para hacerlo bien. A mi juicio, es exactamente eso: una construcción intelectual. Tal vez por eso la diferencia entre los europeos y los latinoamericanos en su forma de escribir, en general. Ahora bien, pareciera contradecirme, pues soy latinoamericano. La verdad es que la razón profunda de mi gusto por el tema del doble en realidad no lo sé explicar. Excepto que sea una cuestión inherente a mi propia personalidad, a mi propio carácter. Acaso por ahí esté la respuesta. Soy una persona poco sociable, me gusta la soledad. Prefiero encerrarme a leer un libro que ir a una fiesta. Desde mi adolescencia he sido así. No tengo mucho sentido del humor.

DM: 23 In an interview in 1971 you say you had to write for 2 years in English under the tutelage of North American poet Paul Engle in Iowa City. Did you ever publish what you wrote in English? Have you ever written in a language other than Spanish or English?

EJL: Nunca publiqué la novela que escribí en inglés como tesis de mi Maestría en Creación Literaria para graduarme de la Universidad de Iowa. Ni tampoco otros dos cuentos que escribí en inglés. Nunca he publicado nada en otra lengua, pues sólo sé español e inglés. Pienso y siento en español.

DM: 24 Paul Coates in *The Double and the Other*: "Stories that deal explicitly with the double seem in the main to be written by authors who are suspended between languages and cultures. Here the double is itself when it speaks another language." Would you say that the work you produce in Panama is different from the work you produce(d) in Mexico and the United States? Is the cultural environment around you an issue in terms of creating literature?

EJL: La verdad es que no conozco a Paul Coates, ni su libro *The Double and the Other*, pero me gustaría leerlo. Yo nunca he leído un libro que hable teóricamente sobre el tema del doble. Lo que he escrito al respecto en mis cuentos y poemas ha salido intuitivamente, por necesidad intelectual y anímica... Sin embargo, tal vez yo sí sea ese tipo de autor que está suspendido entre dos ejes contradictorios, más que entre dos culturas o dos lenguas. El eje intelectual y el emocional; mi necesidad de soledad y mi urgencia a ser reconocido como escritor y persona. Gran confianza en mi talento de escritor y a la vez inseguridad social... Por supuesto que el ambiente que lo rodea a uno suele influir en lo que uno es y en cómo uno se comporta. Y también en los temas que se abordan y en cómo se escribe. Pero no necesariamente, y sin duda no siempre. Creo que escribo casi igual en Panamá, en México y en los Estados Unidos.

Sin embargo hay matices. Por ejemplo, el cuento "¿Cuándo?", que está en *El búho que dejó de latir*, al igual que "Sueño compartido", los escribí en Iowa City, en pleno invierno, con 20 grados bajo cero. Tienen que ver con frío, nieve, aislamiento y muerte. No sé si hubieran podido ser escritos por mí, de esa manera en que se proponen, en el calor de Panamá. Creo que ni siquiera se me habrían ocurrido. Pero otros cuentos de ese libro sí fueron escritos en Panamá, y están fechados. Es

cuestión de analizarlos y comparar. Pero sin duda muchas veces no se nota la diferencia de lugar o época.

DM: 25 Have you ever used a pseudonym?

EJL: No, nunca he usado un seudónimo. Siempre me he sentido muy orgulloso de presentarme en público como escritor. Si volviera a nacer, me gustaría volver a ser escritor.

DM: 26 What do you think postmodernism has done for the double, if anything?

EJL: No tengo la menor idea de qué ha hecho el postmodernismo por el doble. No veo la relación, francamente. Pienso que eso del postmodernismo es una fabricación cómoda de filósofos, historiadores y críticos. Abarca demasiadas cosas, y no es algo que me interese realmente tratar de dilucidar.

Appendix A2: Dentro de los zapatos: Tres preguntas a Enrique Jaramillo Levi [1]

DM: 1 In "El vecino", what is the shape of the birthmark that you envisaged Sebastián Santana would sport on his chest when you wrote this description?

> Asimétrico, cruzado de estrías moradas, estas proyectaban sus puntas formando ángulos inusitados que contrastaban con pequeños segmentos circulares.

EJL: Sí, ese lunar es una especie de estrella, con ángulos que se intersectan de forma poco frecuente. Es, por supuesto, una invención del lenguaje. Pero como sabemos, en literatura las palabras crean su propia realidad.

DM: 2 Why did you use the symbol of shoes in particular in two of your stories? Is this symbol particularly important to you?

EJL: Los zapatos que aparecen en mis cuentos "Los zapatos" (del libro *Duplicaciones*) y "El vecino" (del libro *Luminoso tiempo gris*) no tienen la intención de ser interpretados como símbolos de nada, aunque indudablemente que así podría interpretarse. En el primer caso, podría decirse que es lo único real que queda en pie, literalmente, después de la muerte. Es el vínculo del esqueleto, ya desencarnado, con el mundo que antes fue su asidero, su contacto con la tierra. En el segundo caso, el cuento crea una comunión espiritual entre la mirada fija del personaje y la punta de unos zapatos muy particulares que él siempre usa, los cuales le son muy entrañables, parte ya de su cuerpo, inseparables de su vida cotidiana. Por supuesto, hay muchas deducciones que se pueden desprender de estas realidades que la ficción crea. Cada lector es libre de interpretarlas a su manera.

DM: 3 What prompted you to write "El vecino"?

EJL: Yo tengo una forma muy particular y extraña de escribir. Lo voy haciendo casi siempre sobre la marcha, trabajando a partir de frases que se me ocurren, de imágenes. Por asociación libre de ideas voy empatando una frase con otra, y ésta con otras, y en el camino se va

[1] This interview was conducted electronically on 16 June 2004, for the purposes of a paper presentation at the AILASA conference at The Flinders University of South Australia.

hilando la historia. Muy rara vez preparo la trama de antemano. "El vecino" fue un invento de principio a fin, pero sólo supe cómo terminaría -la posibilidad fantástica de que el personaje se refugie dentro de uno de sus propios zapatos- cuando ya estaba llegando al desenlace. Así me suele ocurrir. Nunca sé de cierto hacia dónde voy, hasta que llego.