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TRAUMA AND RESISTANCE IN THE SHORT STORY CORPUS
OF ANA MARÍA MATUTE 1953-1962

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DEPARTMENT OF MODERN LANGUAGES, LITERATURES, AND
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This Doctoral Dissertation is dedicated to my parents Frank and Mary Livesey who
always encouraged me to strive for more and reach higher.
They would have been so proud.

Thanks also go out to the rest of my lovely, supportive family in England.

I also dedicate this achievement to my daughter, Chandra who,
with her family, is my reason for being.

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ABSTRACT

From 1953 to 1962 Ana María Matute Ausejo (b. 1926) published ten short story collections of and two additional stories.

The project focuses on three central tenets: first, the physical and psychological trauma created in the wake of the Spanish Civil War (1936-39) and General Francisco Franco's treatment of Spain as an internal colony; second, the plight of the socio-political sphere of Spanish life during the decades after the Civil War, particularly as it relates to the Republican *vencidos*, women and children; and third, resistance to power, to repression, to patriarchy, and to alterity in Matute's short story corpus. Due to the political climate in mid-twentieth century Spain, Matute could only couch her dissent to the Régime in a subversive manner by disguising her critiques covertly within short stories of ambiguous narrative content. Had she been more overt in her criticism she would have risked censorship, punishment, and possible imprisonment.

Conceiving post-War Spain as an internally colonized country has been explored before, but not through a reading of Matute's short stories. Analyzing this selection of short stories in this light offers the reader a new perspective on Matute studies because this corpus exposes a critique of the social, emotional, and physical traumas that existed in Spain in the mid-twentieth century. By evidencing her covert resistance to the Régime which caused the various traumas we visit a facet of Matute studies that has been relatively unexplored until this point.

Chapter I

Trauma and Resistance in the Short Story Corpus of Ana María

Matute Ausejo: 1953 – 1962

“Colonialism denies human rights to human beings
whom it has subdued by violence,
and keeps them by force in a state of misery
and ignorance that Marx
would rightly call a subhuman condition.”

Jean Paul Sartre

Introduction

This study looks at thirteen narratives from six separate collections of short stories that Ana María Matute wrote between 1953 and 1962. Matute uses language and evocative imagery to voice her resistance to the repression of post-War Spain. She does this by focusing on the trials and tribulations of the so-called lesser beings, the “sub-humans” mentioned in Sartre’s citation above, who, for the purposes of this project refer to the Republican Others, and the double Others who are women and children. Sartre’s words also serve to illustrate the notion of Spain as an internally colonized space. From a humanistic perspective Colonialism deprives the colonized of their basic human rights of freedom and self determination even as its violent imposition of social and economic modes alienates the individual from the rest of society. Through the selected narratives, I examine how the restrictions that post-

War patriarchal society imposed on women and children caused them to suffer a marginalized, traumatic existence. The narratives represent a form of situational evidence of a series of oppressed Others, victims and survivors of the Franco Régime. I argue that the Republican survivors of the Spanish Civil War – *los vencidos* – suffered physical, emotional, and spiritual trauma due to the marginalization, and victimization inflicted upon them during the post-War years, and I posit Matute’s short story corpus during the 1953-1962 period as a discourse of resistance. María Carmen Riddel in her article “Ana María Matute,” (1993), states that the greater part of Matute’s corpus “reflect[s] alienation and loneliness, and manifests her opposition to social injustice.” (309)

Ana María Matute has been a writer of interest to Hispanic scholars for more than six decades. Matute’s novels and short stories have been the subject of only two book-length studies that are now dated: Margaret Jones (*The Literary World of Ana María Matute*, 1970) and Janet Pérez (*Ana María Matute*, 1971). More recently, Matute’s work has figured in dissertations by Guadalupe Maria Cabedo (“La madre ausente en la novela femenina de la posguerra española,” 2004), Anita Lee Coffey (“Six Archetypes in Selected Novels of Ana María Matute,” 2002), Ling Wu (“Aspectos de la ‘novela’ de la posguerra española 1950-1960: Miguel Delibes, Carmen Laforet, Ana Maria Matute y Elena Quiroga,” 1998), and Donna Janine McGiboney (“Language, Sexuality, and Subjectivity in Selected Works by Ana María Matute, Carmen Laforet and Mercé Rodoreda,” 1994). These dissertations deal with Matute’s novels as do the majority of the articles written about Matute’s

work which have appeared on a regular basis since the 1940s when Matute first emerged on the literary scene. Articles on Matute's work continue to appear, some as recently as 2008: Scott MacDonald Frame ("Through the Eyes of a Child: Representations of Violence and Conflict in the Juvenilia of Ana María Matute"), María Sergia Steen ("Función visual del objeto en cuentos de Ana María Matute," 2007), Marie-Linda Ortega ("Inscripciones de las 'dos Españas' en *Primera memoria* de Ana María Matute: La unidad de nunca jamás," 2007), Guadalupe M. Cabedo ("La madre ausente: inconformismo social en algunas novelas de la posguerra civil escritas por tres autoras españolas: Carmen Laforet, Carmen Martín Gaité y Ana María Matute," 2005) and Réka Vastaq ("El espacio en los cuentos de Ana María Matute," 2003). These studies focus on the novels and certain elements in a number of short stories. They do not, however, shed much light upon the short stories written by Matute between 1953 and 1962, which is the decade under consideration in this project.

Scott MacDonald Frame, in his 2008 study of Matute's juvenile writing, points to the fact that until a few years ago critics dismissed an author's early writings as being amateurish or the experimental work of a nascent talent. He points out, however, that recently critics have begun to re-evaluate adult writers' juvenilia in the light of its being "an alternative to, rather than a preparation for, the adult work," (Frame, 219; McMaster 2001, 287). Frame's article "Through the Eyes of a Child: Representations of Violence and Conflict in the Juvenilia of Ana María Matute" (2008) examines Matute's earliest writings, especially *La Revista de Shybil*,

which although enlightening is not relevant to this project as it deals with Matute's writing before 1953, when she was a child.

María Sergia Steen, in "Función visual del objeto en cuentos de Ana María Matute" (2007), examines the purpose of certain objects in the lives of the characters in a number of short stories from *Los niños tontos* (1956), *Historias de la Artámila* (1961), and *El tiempo* (1957). Referring to «La frontera del pan» (*El tiempo*, 1957), one short story that is analyzed in this project, she isolates two objects, the *pan* and the *figura del ángel*, as the two preeminent metaphors in the story: the pan represents the reality of life, and the basic necessities necessary to survive; and the finger of the *ángelito*, pointing to the infinity of the sky, represents the passage of time, the infinite symbol of stagnant situations in the lives of those characters who are unable to move forward.

My project deals with the short story corpus of Ana María Matute written between 1953 and 1962. Yet, the content of Guadalupe M. Cabedo's article «La madre ausente. Inconformismo social en algunas novelas de la posguerra civil escritas por tres autoras españolas: Carmen Laforet, Carmen Martín Gaité y Ana María Matute» (2005), which refers to characters in Matute's novel *Primera Memoria* (1960), is also relevant to the present project. Her article focuses on the absent or dead mother figures in the novels. In the short story corpus examined in this project the absent mother plays a clear role in the under-developed psyches of the characters and to the denouements of the plot lines.

The greater part of the short story studies of Matute's fiction have focused on Matute's use of child protagonists and the fairy tale genre and children; youth and rites of passage; youth as a mirror of the violence of Spanish society; and innocence, evidence of trauma, and guilt. Other critical lenses used to understand the larger body of Matute's work include space, the visual, silence and the gothic. No monographic critical works have considered the short story genre as separate from the longer narrative and no critical articles have focused on more than just a few of Matute's short stories at a time, whereas my study refers to a larger selection of short prose written during a ten year period, which is innovative.

The majority of the stories within the collections examined in this project are what they appeared to be when Matute wrote them and when the censors approved them for publication; that is, they are innocuous tales of childhood memories. However, some, a smaller group, reveal undertones of social criticism, hidden by what Janet Pérez calls "red herrings" or "false overtures," that is, narratives with subversive content slipped in among the innocent reflections (Pérez, 1991: 103). These stories contain discourses that obscure their critique of society since they are written in a convoluted manner, so that the reader needs to read between the lines to decipher the meaning. The reason for disguising any social or political criticism is obvious since the censors would have been keen to expunge any negative references to the War, to the Franco dictatorship, to evidence of hardship, suffering, and trauma.

This study focuses on various collections including six stories from *El tiempo* (1957), one story from *El saltamontes verde y el aprendiz* (1960), two stories from *A*

la mitad del camino (1961), *Libro de juegos para los niños de los otros* (1961) in its entirety, two tales from *El arrepentido y otras narraciones* (1961), and one story from *Caballito loco y Carnavalito* (1962). Various stories from the selection above also re-appear in subsequent collections suggesting their importance to the author and these will be noted during the analysis of each. The time frame covered in this project is the decade between 1953 and 1962 chosen as a starting-point because Matute wrote and published the first of the six stories from *El tiempo* (1957) separately as «La pequeña vida» in 1953. However, the short story corpus I examine and the individual stories I selected for analysis were all written between 1957 and 1962, a six-year period during which Matute was most prolific in her writing, publishing ten collections of short stories and two full-length novels.

My project seeks to fill a gap in Matute criticism in that I analyze a series of thirteen stories from six of the fifteen collections of shorter narratives written during the ten-year period. Scholars focusing on the literature of the Franco period have noted the *tremendista* orientation that foregrounds solitude and loneliness, social injustice, prejudice, indifference to poverty, and exploitation of the poor (Gies 635). My reading of Matute's shorter works written during this timeframe adopts recent critical perspectives that have proved fruitful for understanding cultural production in societies that bear the weight of totalitarian regimes of power: namely, internal colonial theory, trauma theory, and to a lesser degree, feminist theory.

In this project, I posit Matute's short story corpus from 1953 to 1962 within the notion of an internally colonized post-Civil War Spain. One does not tend to

think of Spain as falling into the category of colonized countries, due to the long history Spain maintained as a colonizing force, during which it invaded, conquered, and exploited colonial territories. Yet, on July seventeenth 1936, insurgent rebels led by General Francisco Franco staged what can be categorized as an invasion followed by the usurpation of a democratically-elected government.

The Social, Economic, and Political Context

“For the duration of the Franco régime,
Spain was governed by both the victors of
the conflict and their attitudes.”

Stanley Black

During the first decades of the twentieth century most of Europe enjoyed the innovations of the modern age; yet Spain, when considered at all, was perceived as a backward nation. Europe was recovering and rebuilding after World War I (1914-18), yet an air of instability remained. The Russian Revolution and the death of the Romanovs in 1917 created restlessness in the minds of the working-classes, and the oligarchy and the élites also felt wary. At the same time a new atmosphere of change and revolution was sweeping across Europe. The desire and need to restructure the status quo across social barriers extended to the Iberian Peninsula, where Spaniards governed by the dictatorship of Miguel Primo de Rivera felt the call. By 1931, change reached Spain and with it came a new wave of political thought and action beginning with municipal elections held throughout the country.

The Second Republic was established in Spain on April 14, 1931, and violence erupted immediately. The fervent hopes that change from monarchy and dictatorship to Republic and democracy would allow Spain to reassess social, economic, and political structures, and improve the lives of the proletariat were not fulfilled. Nevertheless, the Second Republic instituted a new Constitution that offered hitherto unseen freedoms, as they related to the working-classes and women. Spain was in need of reform, and through policies established by the Second Republic (1931-36), Spaniards enjoyed a series of social changes that balanced conditions for all social classes. These changes were particularly favorable for women who, for the first time, were able to access divorce, the vote, and work. The Second Republic planned to reduce the numbers of army personnel, particularly at the officer level, but the most important reform of the Republic came in the plan to remove the teaching monopoly enjoyed by religious orders and to establish twenty thousand new public schools staffed by secular teachers. This became a priority as public education was poor and not generally available to the lower classes. At the beginning of the twentieth-century, Spain had a 70% illiteracy rate and any improvement was positive progress. After a promising beginning, it became clear that friction existed between the different factions of the Republican government. Liberal Republicans wanted a democracy similar to the one in France; whereas revolutionary factions leaned toward communist ideology with Russia as the model. The patriarchs of the Catholic Church and the Army hierarchy resisted the proposed changes, finding them too radical. Ultimately, the privileged classes manifested

enough discontent to exacerbate the breakdown of the Republic. The Second Republic, therefore, splintered into separate factions with moderates on one side and more radical members, including socialists, anarchists, and unionists on the other. The Second Republic was unable to fully carry out the social, economic, and political changes that Spain needed. With political parties unable to stabilize the country, no equitable consensus could be reached. Spain moved inexorably towards Civil War.

Between July sixteenth and July twentieth, 1936, the Army, the Riot Police, Carlist sympathizers, members of the *Falange Española* and of the *Juntas de Ofensiva Nacional Sindicalista*, right-wing groups, and even some moderate Republicans declared themselves in revolt against the democratically-elected Republican Government of Spain. General Franco (1892-1975), a committed monarchist who had honed his military skills in North Africa against the tribes of Morocco, believed like many of his fellow officers from the Army of Africa that they were writing “a glorious page in history” (Thomas 93) when they declared themselves against the Republican Government. Indeed, they saw the situation in Spain as being similar to the situation in North Africa, where a group of intransigent, political opponents (now Republicans and not Moroccan tribesmen) needed to be tamed. According to Hugh Thomas in *The Spanish Civil War* (1961), these officers saw the Republic as a country “. . . infested by rebellious tribes masquerading as political parties and demanding an iron, if fatherly hand” (93). Spain was ripe for invasion and conquest by the Army of Africa with Franco at the helm. The

imposition of a military coup allowed these rebels to seize the opportunity to purge the country of its undesirable element; that is, the coup sought to “banish all things non-Spanish (by which they understood separatism, socialism, freemasonry, communism and anarchism)” (Thomas 94). Persuading themselves that they were upholding their oath as army officers, Franco and other generals rebelled against the Republican Government in order to “maintain the independence of the country and defend it from enemies within and without” (Thomas 94-5). There were no enemies without, and the enemies within were other Spanish citizens; albeit, of a different political persuasion – Republicans.

The Second Republic came to an end on April first, 1939, which is the date historically used to specify the cessation of Civil War hostilities (Payne, 156). However, Stanley Black, in *Spain Since 1939* (2010), disagrees that the War ended on that date. For Black, who studied the post-War period, “the war [continued] through a violent campaign of repression. . . . [and] was not officially declared over and martial law lifted until April 7 of 1948” (Black 8; Payne 378). In the years between 1923 and 1939, Spain had morphed from monarchy to dictatorship, to Republic, to anarchy, and then to fascism again. Even before the supposed ceasefire of hostilities in 1939, all the progressive reforms of the Second Republic had been erased.

Whereas the Second Republic attempted to give women some autonomy in the form of legal rights to representation and the possibility to change their marital status through divorce, the fall of the Republic took women’s rights a step backward

and they were treated undemocratically. In a patriarchal society like Spain, even in the twentieth century, women had been seen as chattel, as property, and they passed from the ownership of their fathers to that of their husbands upon marriage. Women were unable to voice their dissent. Anny Brooksbank Jones, writing in *Women in Contemporary Spain* (1997), comments that “as late as 1973 women were legally required to leave paid employment on marrying and to seek their husband’s approval before accepting payment for work outside the home” (Jones 46). The reader can only compare the restrictions still placed upon women’s freedoms in 1973 with the situation women suffered in the 1940s, 1950s, and 1960s and reach the conclusion that their lives must have been dire. Stanley Black also notes that in the early Franco years women were subjugated by “a restored Civil Code of 1889 and Criminal Code of 1870 [which] made them [women] legally dependent on their husbands and legal treatment of marital misdemeanors remained flagrantly discriminatory until 1958” (*Spain Since 1939*, 2010, 31). Those “marital misdemeanors” allowed husbands to have unrestricted extra-marital relationships, whereas wives doing the same were subject to physical abuse and even risked being killed by their husbands. Authorities could justify their deaths as crimes of passion pardonable by law. Women had no rights over their material possessions either. Any property owned by them or given to them as a dowry upon marriage would automatically and immediately become the property of the husband. Even the children of the marriage belonged to the husband and, in the event that the parents should separate or divorce, the wife lost custody of her children automatically¹. Even before the end of the Civil War – by late March

1938 – the Republican government’s attempts to modernize women’s positions in Spain from social, political, and economic perspectives had been destroyed, their situation reverting to the conditions that had existed prior to 1931, according to E. Ramón Arango in *Spain: From Repression to Renewal* (1987).

By the early 1940s, Spain was reeling from the destruction of the War and had no recourse for aid. Franco’s axis partners, Germany and Italy, were locked in a battle against the Allies in the Second World War (1939-45). The reparation, recovery, rebuilding, and reconciliation that Spain needed urgently was firmly in Franco’s hands, yet the *Generalísimo* had no intention of forgiving or forgetting. Instead of looking for ways to unite the country, Franco set about repressing the Republican enemy with a vengeance. Spaniards lived in terror and silence knowing that it was safer to fly below the radar to avoid the network of spies who informed on people with the least provocation, and in particular it was propitious to avoid the death squads. The *vencidos* were not always able to elude capture, torture, incarceration, or death. The 1940s were known as «*los años de hambre*» in Spain due to the complete devastation of the infrastructure within the country and also because the Franco government appeared unable to provide sufficient quantities of food for the people, particularly for the *vencidos*. Neither was the Nationalist government able to curb black market practices, or control the *latifundistas* who hoarded provisions on their large estates.

¹ This happened to Matute, who was one of the first Spanish women to divorce her husband. She lost custody of her son for three years.

By 1946 Franco realized that his policy of self-sufficiency or autarchy established in 1939 was not working. His intention had been to use policies of self-sufficiency to isolate Spain from foreign corruption in his attempt to re-create what he saw as Spain's more glorious past – that of the fifteenth and sixteenth centuries when Spain ruled vast territories and led the world in riches, art, and literature. However, his attempt had failed, and Spain needed outside help. Toward the end of the 1940s hundreds of thousands of Spanish workers were forced to leave Spain in search of work in other European countries, and any lessening of financial burdens on families came from money sent home by these ex-patriot workers overseas and not from the government. This money, and money spent by foreign tourists, who had begun to invade Spanish beaches in the 1950s, saved Spain's ailing economy.

By the early 1950s, Spain had been admitted into the World Labor Organization (ILO), the International Labor Organization (ILO), and the United Nations Educational Scientific and Cultural Organization (UNESCO) – global organizations that effectively lifted the political restrictions that had been placed on Spain after the Nationalist uprising. The culmination of this re-integration of Spain into the western community, a position sealed in 1953 with the signing of the Pact of Madrid between Spain and the United States, allowed Spain to return to the world of international politics and leave post-Civil War ostracism behind. According to Stanley G. Payne, in *The Franco Regime 1936-1975* (1987), this re-entry into the global sphere allowed Franco to lead Spain into the greatest sustained economic development and general improvement in living standards in all Spanish history

(463). Franco would have liked to have taken the credit for the wide-spread improvements, known as *el desarrollo*, (the development, expansion and growth of industry and global interfacing), that was to steer Spain into long-needed and long-awaited progress during the final quarter century of his régime; but he could not as the entire western world was enjoying a similar up-surge.

The year 1952 was important for many reasons. It was the year when the standard of living for most Spaniards finally rose above that of 1936 (Payne, 391), and it was the year when the rationing of basic necessities ended, tourism expanded, and the importation of goods increased. Yet, in spite of these improvements, little expenditure was invested in agriculture or in the export of Spanish goods. Inflation continued to rise, and it was still necessary to import massive quantities of basic staples from abroad, sinking Spain deeper into debt. Life was getting easier, and although unemployment figures declined from 175,000 in 1950 to 95,000 in 1959, underemployment was endemic (Payne 466).

During the 1960s and 1970s radical changes took place in the social and cultural elements of society created mostly by industrialization in large cities, which attracted massive sections of rural populations to the metropolises, and the expanded service industry created by tourism. Increased pay, improved education, and a rise in living standards during these two decades encouraged Spaniards who had survived the War, hunger, the forced migration from rural to urban centers, and censorship which was not reformed until 1966. Political criticism or comments regarding the legitimacy of the ruling party resulted in punishment and imprisonment. The

expansion of tourism and the migration of Spanish workers to other parts of Europe made Spaniards aware of the freedoms enjoyed in other countries. However, university students and labor movements began to show signs of discontent and dissent during the 1960s and 1970s. After the 1968 Student Revolts in Paris and other European countries, Spanish students began to express dissent against the totalitarian Régime. Freedom of speech is one of the basic human rights enjoyed by members of a democratic country. While Spain was at peace in 1968, the citizenry yearned for the democracy of other western countries.

By 1970, Spain was still a nation silenced by fear and by censorship. Thomas J. Hamilton wrote *Appeasement's Child: The Franco Regime in Spain* (1943) as a memoir of his two years as a journalist for the *New York Times*, a post he began in 1939. This treatise is relevant to this project in that it relates the conditions the author experienced in Spain during the years of the early Franco Régime. Hamilton depicts a country reeling from the impact of Civil War in which starvation, corruption, prejudice, and unfair distribution of resources made life unbearable. Hamilton describes early post-War Spain as a country that had reverted to pre-Second Republic conditions and that: “. . . the Franco regime was a government with the sole aim of favouring the privileged classes” (170), where “. . . money was able to accomplish almost anything” (171). The rest of the populace faced economic straits. Hamilton emphasizes the fact that abundant food grew in Navarre and other northern provinces, but the food was not collected or redistributed to the impoverished areas,

and crops were often left to rot in the fields instead of being transported to areas where they could be put to good use feeding the poor and hungry.

Hamilton deals with the matter of censorship in a scathing way. More than an inconvenient factor of his daily work-life, censorship was unique in Spain due to the inefficiency of the network and the “ultra severe” nature of the Régime. The general public was unable to make any sense of dispatches journalists filed because they were worded in an ambiguous way to protect the journalists from retaliation from the Régime. The need Hamilton had to disguise his dispatches is reminiscent of Janet Pérez’s “red herring” and “false overture” references, explained in the Introduction to this chapter and used to define the way Matute hid her narrative resistance to repression in the midst of other narratives with little or no subversive content. As foreign newspaper correspondents were “muzzled” (Hamilton 215) in post-War Spain, so, too, were Spanish authors. According to Alicia Redondo Goicoechea writing in *Mujeres y narrativa: Otra historia de la literatura* (2009), Matute was considered by the younger writers in the 1950s to be «su maestra en el antifranquismo y continuadora de Cela y Laforet en el arte de torear la censura» (157). Goicoechea uses the bull-fighting reference with regard to the censor and its ubiquitous blue marker ingeniously.

Hamilton and his comments regarding the censor during the post-Spanish Civil War period, Janet Pérez’s identification of the “red herrings,” and “false overtures” Matutes uses, and Redondo Goicoechea’s allusion to the «arte de torear» all serve to illustrate how writers coped in a society traumatized by civil war and

dictatorship. Authors were forced to self-censor their corpus and remove any content that could have been read as a critique of the Régime. Matute's ability to dodge or side-step the censor and disguise her narrative resistance to the repression of Franco's restrictive Internal Colonization was surreptitious. By writing short stories that the censors regarded as children's stories, she avoided a more focused reading that would have uncovered her intentions. As I show with this study, the short stories selected from collections written between 1953 and 1962 offer social, moral, and ethical perspectives of Matute's dissent to the authoritarian power wielded within Spain. The lens of internal colonization helps reveal how the writer was able to achieve this resistance.

Internal Colonization

“For me, oppression is the greatest calamity of humanity.

It diverts and pollutes the best energies of man

– of oppressed and oppressor alike.

For if colonization destroys the colonized,

it also rots the colonizer.”

Albert Memmi

Matute was ten years old when General Francisco Franco entered Spain from North Africa with his corps of Arab militia in July 1936. The military aggression by Franco and other Generals that was staged against the legitimate, democratic government resulted in domination of large sectors of the population. The

subsequent institutionalization of systems of control reminds us of imperialist projects of colonization. Indeed, Julio Álvarez del Vayo (1891-1974), a socialist who had been a foreign correspondent, an Ambassador to France, the Minister of Foreign Affairs in two Governments of the Spanish Republic, and a Commissar-General during the Civil War referred to the Spanish Civil War as “a ‘colonial war’” (Balfour 263), which left in its wake a traumatized, colonized populace where submission to authority was enforced by violence, incarceration, and forms of psychological and economic coercion. Totalitarian control with its systematic reformation of the political and social institutions in Spain has been interpreted as Internal Colonization.

What do imperialism, colonialism, and Internal Colonization mean with reference to the twentieth-century context particularly to post-Civil War Spain? In *Culture and Imperialism* (1993) Edward Said states that imperialism is “the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory” (9). Said makes a clear distinction between imperialism and colonialism by stating that “‘colonialism,’ which is almost always a consequence of imperialism, is the implanting of settlements on distant territory” (9). This definition describes Spain’s imperial project in the Americas from 1493 onward. Spanish monarchs extended their realms and established or “implanted” settlements across these distant territories. If colonialism is an offshoot of imperialism as Said states, his reference to “distant territories” should not apply to cases of domination of one group over another within one demarcated territory. However, what began in 1936 in Spain as a

military uprising, became a fully-fledged Civil War that precipitated the country into chaos, violence, death, and trauma culminating in an almost four-decade long totalitarian dictatorship, which may be seen through the theoretical lens of Internal Colonization.

While little has been written referring specifically to Spain as an internal colony or to Franco as an internal colonist, two critics, Anibal Quijano and Eduardo Sevilla-Guzmán, make specific references to just that perspective. In “Coloniality of Power, Eurocentrism, and Social Classification” (2008), Quijano references the Christian colonization of the Jews and Moors in the fifteenth and sixteenth centuries as being one “of a Spanish Nation insisting on its own identity.” He subsequently comments that in 1936 the “colonization was one of brother over brother, son over father,” and “in this way the nation-state began a process of colonization of some peoples over others that were, in this sense foreigners” (Quijano, 2006). Franco treated his Republican opponents as though they were foreigners and repressed them as firmly as he would have repressed a foreign enemy. According to Quijano, the way the Nationalists dealt with the Republicans was not “. . . an internal colonization of peoples with different identities who inhabited the same territory as the colonizer,” but rather that “these territories were converted into spaces of internal domination located in the same spaces of the future nation-states.” So, Franco used his usurped governmental authority to isolate and marginalize his enemy. He did so by restricting different regional peoples to their individual patrimonies hence, controlling interaction. Quijano also states that in post-Civil War Spain “it was an

internal colonization by one group of Spanish nationals over a fraternal other group of Spanish nationals” (206). Quijano’s assertions regarding the control Franco held over the dominated geographic spaces, and the Régime’s continued repression of activities within these spaces, are true of Spain during the middle decades of the twentieth century. Franco assumed totalitarian authority by usurping the legally-elected government of the Second Republic. The subsequent dominance exerted over all Spaniards to follow the Nationalist party line, followed by the continued repression of the *vencidos* post-War, which disallowed freedom of political thought or action points to the imposition of a policy of internal colonization beneath which Spaniards suffered subjugation for almost forty years.

The *vencidos* were a large disparate group that held political ideologies contrary to those of the Nationalist party. Subject to the ruling policies of the Régime, they shared the same national origin and physical space, but they were marginalized from the dominant society because they had opposed the Nationalists in the War. Franco’s Nationalist Party created a nation within a nation when it won the Civil War. The Nationalists extended their authority over the Republicans in the early post-War years and then during the succeeding three decades they strove to retain that authority through practices that resemble those of Internal Colonization.

Eduardo Sevilla-Guzmán in “The Peasantry and the Franco Régime” (1975) takes a different position with regard to Internal Colonization in Spain. Sevilla-Guzman views Internal Colonization in Spain not in terms of repression toward the *vencidos*, but a policy of agrarian fascism that the Régime attempted to establish

from 1939 to 1951. Sevilla-Guzmán's definition is most pertinent here in that the term "agrarian fascism" signifies: "the ideology of 'peasant sovereignty'; internal colonization; a repressive system of agricultural labor and the beginning of class domination by the large landowners" (103).

I take issue with Sevilla-Guzmán's use of "the beginning of class domination by the large landowners" as the latter had dominated the peasant body for centuries and this did not just occur in post-War Spain. Clearly it had never been in the interest of the *latifundistas* to have their lands appropriated and re-distributed to the peasant class. Neither was it in Franco's interests to lose the support of the land-owning elite who backed him during the Civil War and his dictatorship. The *latifundistas* needed to retain control over the numbers of landless peasants. Franco did this by imposing forced labor on the land, under-payment for work done, and "physical violence and intimidation" (104) as noted by Sevilla-Guzmán. Although Sevilla-Guzmán's perspective on Spain as an internal colony is valid, and although a lack of post-Civil War agrarian reform or the maintenance of agrarian fascism played a part in the deplorable conditions suffered by millions of Spaniards in rural areas, it is difficult to concur with his viewpoint that the problems in post-Civil War Spain were mostly agrarian ones.

Even though the agrarian reforms promised by the Second Republic never fully materialized, Franco did establish the *Instituto Nacional de Colonización* within the first six months of the post-War period. However, he was not successful in his attempt to create the thousands of *huertas familiares* (family plots) that he perceived

to be the “basis of a new Spain.” Indeed, according to Sevilla-Guzmán, “Internal Colonization was a prime objective of the Franco régime” with regard to the cultivation of Spanish land rather than in the sense of subjugating the *vencidos*. Sevilla-Guzmán states that by establishing these *huertas familiares* Franco showed his readiness to “attack the problem of large estates” (105) by dividing them into smaller plots. The fact that the program of internal colonization as cultivation of the land was unsuccessful – as proven in the low numbers of family plots established – Sevilla-Guzmán’s emphasis on his definition of Internal Colonization does not quite coalesce. Franco used the government machine against laborers on the large estates by prohibiting labor unions, and by forcing farm laborers to work with no guarantee of permanence or regular work. The only resistance possible for these laborers was the migration to urban areas.

For Albert Memmi the conflict stems from an economic basis first. This economic basis need not signify only monetary wealth but also the advantages endowed upon the colonizer due to his membership in the élite party. Such economic advantage signifies privilege, the privilege of being a member of the élite, the privilege of an elevated position in society, the privilege of access to the best employment and housing in sum the elements that allow for economic well-being. The *vencedores* enjoyed prestige and privilege. The *vencidos* did not enjoy the same advantages. Memmi observes how the colonizer in Algeria meted out humiliation and deprivation on a daily basis because of his advantaged position (*The Colonizer and the Colonized*, 1967), and similar treatment was a daily occurrence in post-

Spanish Civil War Spain.

After destructive conflict in a country, the rebuilding of the infrastructure and the implementation and distribution of resources are priorities for ensuring stability. However, in post-Civil War Spain this was not the case. Franco's defeated enemies were his fellow Spaniards, and he would not forgive or forget. Rather than setting Spain on a forward path towards reconciliation, integration and healing, one that involved all Spaniards in the rebuilding of their country, Franco did not pardon his Republican enemies. Instead, he destroyed evidence and memory of the opposition. He systematically punished and destroyed his enemy for the next four decades. By invading and conquering his own country, Franco created an internal colony in Spain and his unyielding totalitarian rule controlled, humiliated, and often murdered anyone who stood in his way or spoke out against him. All social, ethical, and moral disobedience or resistance disappeared underground.

Franco's government played a large part in the way the Régime controlled the *vencidos*, physically and psychologically from the immediate post-War years through the sixties. Franco imposed material hardship and deep psychological damage on the *vencidos*. Jean Paul Sartre's statement used as an epigraph in this chapter expresses succinctly the endemically tragic condition that colonized people find themselves in post-conquest. In Spain the *vencidos* were denied basic human rights, and became subdued human beings whom Franco kept in miserable conditions. Michael Richards reiterates Sartre when he refers to the condition of the *vencidos* in Spain during the 1940s, *los años oscuros*: "the period 1936-45 witnessed

a brutal repression simultaneous with a rapid reclamation of power by social elites.” Richardson also says that “the Civil War and the early post-conflict years were deeply marked by an inexorable self-pruning of extermination and expulsion: an ‘impossible exorcism’ in the pursuit of purity” (Richards 10). This purity refers to a Spain under colonial control ruled by a unilateral series of ultra-Nationalist political policies which persecuted Republicans. This purity refers to Franco’s idea of the national destiny he envisaged for Spain, which was undertaken as a Crusade. Franco believed himself appointed and he claimed to rule Spain “by the grace of God,” almost as if he were a sovereign monarch.

The Republicans suffered repression and were stripped of all their human rights, left impoverished, and reliant on the will of the Régime. They were subjected to the rules and dictates of hegemony, a term first coined by Antonio Gramsci in the 1930s when he was studying why the élites of the time were so successful in “promoting their own interests in society”. Bill Ashcroft and his colleagues in *Post Colonial Studies: The Key Concepts* (2000) define *hegemony* as:

the power of the ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, nor even necessarily by active persuasion, but by a more subtle and inclusive power over the economy, and over state apparatuses such as education and the media, by which the ruling class’s interest is presented as the common interest and thus comes to be taken for granted. (116)

In order to promote his own interest, Franco used brutal force during the Civil War. He continued to use excessive force in the 1940s and 1950s when he became supreme leader. His domination over his countrymen ensured the continuance of his own interests via more subtle mechanisms of control through state apparatuses. Work conditions, housing and food, the education system, and the media were controlled by the Régime. The wary populace listened as Franco stated that his leadership of post-Civil War Spain was necessary to assure the country of “social order, stability, and advancement” (Ashcroft, 116). Ashcroft terms social order, stability and advancement as the elements that colonizing powers insist they are working toward in order to justify their often heavy-handed treatment of the vanquished, subdued populace. Franco used the terms social order, stability, and advancement to best advantage when he explained his policies, even though social order, stability, and advancement only benefitted the élites.

As so little has been written regarding Franco’s imposition of Internal Colonization in Spain, I have used explanations offered by critics who write about the internal colonization of other countries to reach a conclusion with regards to Spain being similarly colonized from within. To that end, I refer to Mexican sociologist Pablo Gonsalez-Casanova, who posits that “. . . internal colonialism corresponds to a structure of social relations based on domination and exploitation among culturally heterogeneous, distinct groups” (“Internal Colonialism and National Development, 1969, 7). Also analyzing internal colonialism with respect to Latin America, E.A. Havens and W.L. Flinn in *Internal Colonialism and Structural*

Changes in Colombia (1970) identify two specific points as imperative to the process of Internal Colonization: the allocation of funds and the structural arrangements. A. Jamie Saris refers to people who reach an impasse “at the intersection between ... differing often competing, models of inclusion and exclusion” (“Institutional Persons and Personal Institutions” 2008, 318). Erwin H. Epstein writes about the internal colonialism imposed by “Europeanized *mestizos*” in Ecuador, Bolivia, and Peru in “Education and Peruanidad (“Internal’ Colonialism in the Peruvian Highlands” 1971, 188). What was striking about the latter article is the way Epstein uses the word “condition” to describe Internal Colonization as a symptom of an illness, a point I will refer back to later in this discussion.

Cynthia H. Enloe describes various strategies related to ethnic conflict management with regard to Internal Colonization. She sees these strategies of “divide and rule, displacement, and internal colonialism” as three effective strategies for domination (“Internal Colonialism, Federalism and Alternative State Development Strategies” 1977, 147). Clearly divide and rule were part of the strategy for the entire period of Franco rule. By dividing political parties, social classes, even members of the same family and by imposing repressive power, Franco made sure that the two sides could not reunite. The two sides – Nationalists and Republicans – were divided by ideological and political thought the country as a whole could not unite as one.

Displacement, according to Enloe, is a strategy that relates closely to comments regarding internal colonization made by other critics (the Chaloults and

Epstein). All three of these critics refer to migration and the subsequent conflict created by such migration. This was the status for Republicans during the 1940s, 1950s, and 1960s in Spain. The Nationalists loyal to Franco were not dealing with an ethnic group as such; yet, with regard to politics, the Republicans were treated as if they comprised an ethnic group, and were consequently regarded as marginal and inconsequential so that their elimination was easily rationalized. According to Enloe, displacement “does not always mean genocide: it may involve coercive physical movement from a large and fertile land area. . .,” which was the case in the forced migration and exile of thousands of *vencidos* who, unable to survive in their original rural localities, were forced to migrate to urban areas or to leave Spain altogether. For Enloe, displacement is:

a euphemistic term for a state strategy used primarily against the most vulnerable of ethnic groups by elites of another community which happens to control superior resources and usually control the state apparatus as well. Displacement may entail physical elimination of a group considered so “marginal” to the state’s needs that its loss is deemed inconsequential. (149)

The third strategy Enloe refers to is Internal Colonization, which was not directed toward a racial group in Spain as the conflict pitted Spaniard against Spaniard. However, “ethnic” in the traditional understanding of the word describes the Basque, Catalan, and Galician minorities. These were Spaniards with different languages, different cultures, and for them different national identities, although not

different religions. As such, Franco's Internal Colonization served a dual purpose with regard to his control of ethnically-different groups and his ability to subdue conflicts. The Internal Colonization in the Latin-American contexts parallels that of Spain in 1939.

Similar parallels existed with regard to the black / white divide Peter Bohmer describes where he applies Enloe's definition to racism, finding that "the predication of decisions and policies on considerations of race for the purpose of subordinating a racial group and maintaining control over that group" indicates the existence of Internal Colonization ("African-Americans as an Internal Colony: The Theory of Internal Colonialism," 1998, 1). Bohmer posits that internal colonialism and institutional racism as terms can be used interchangeably. Whereas Bohmer uses his definition to draw attention to the situation of Internal Colonization and systemic inequalities of racism in the black/white American context of the United States, his definition can also describe Spain where the inequalities and the imposition of restrictions were the norms the *vencedores* used against the *vencidos*. The War divided Nationalists against Republicans and rich élites against poor working-class people rather than applying a color divide. The Nationalist post-War machine eliminated equality for the *vencidos*. By definition, as they were not part of the center with regards to political affiliations, they became marginalized, under or unrepresented, unseen, and unheard members of their own peripheral Spanish society (Ashcroft, 36-7). It was the poorest citizens who suffered the most.

In order for people to receive adequate food, shelter, employment, and the

“barest necessities in post-Civil War Spain [they had to manifest] acceptable social and political behavior.” The Régime implemented a policy for the distribution of food which allowed them to control the *vencidos* during the 1940s and 1950s (Richards 135). During the imposition of food rationing, the *vencidos* received what town mayors, parish priests, and the heads of local parties determined they deserved rather than what they needed to survive. Referring to the treatment of diseases during the 1940s and 1950s, the Spanish author, Francisco Umbral, states that the “. . . ‘rich’ were treated with ‘the best ham’ and the poor were ‘cured with the saying of mass and the cemetery’” (Richards 134). This dichotomy was caused by unequal food rationing. Identity cards were needed to procure ration cards and employment, but to get identity cards the *vencidos* had to go through a purging process that often took days during which time they were unable to buy food. Republicans-in-hiding could not procure the necessary identity cards and, therefore, were unable to feed themselves legally. They had no choice but to purchase black market produce at inflated prices. The female relatives of imprisoned Republicans, Republicans-in-hiding, or executed Republicans did not receive a state pension, and they were not allowed to work. These women – wives, mothers, and daughters of Republican fighters – had to make a living selling their rationed food illicitly, thereby running the risk of arrest and imprisonment themselves.

The situation in Spain from 1939 to 1975, where politically-opposed ideology not race, nation, or religion split Spain into two divergent halves, reiterates Gonzalez-Casanova’s notion of heterogeneity. Although Gonzalez-Casanova refers

to the situation in Latin America during the 1960s, it seems clear that within post-Civil War Spain, all Republicans, Basques, Catalans, and Galicians were considered distinct colonized groups with regard to distinct cultural, linguistic, or social elements. In the case of post-Civil War Spain, colonization was not externally imposed by an enemy force – from outside the borders of the country: it was imposed from within. Heterogeneous with respect to their political opinions, both sides were homogenous Spaniards; thus, what happened in Spain in the twentieth-century recognizes that a Nationalist half of the country dominated and subjugated the Republican half via an internally imposed-imperialist conquest.

Havens and Flinn, writing about Latin America, identify the allocation of funds and the structural arrangements within a country to be imperative in the process of Internal Colonization. These two specific points apply to Spain when it came to Franco's control of the populace. When we consider the allocation of funds and structural arrangements within Spain, we see how the Nationalist government controlled the infrastructural institutions as well as the allocation of resources, and this allows us to look at the Spanish context as an example of Internal Colonization. By controlling the allocation of resources, the Nationalist government regulated the living conditions of their Republican opponents via stringent regulations linked to adherence to Nationalist ideals. By disallowing the Republican *vencidos* freedom of political activity, the Nationalists subjugated their enemy. Not to bend to the Nationalist dictates signified severe restrictions of work, food, and shelter allocations.

A. Jamie Saris refers to people who reach an impasse between differing often competing, models of inclusion and exclusion (“Institutional Persons and Personal Institutions,” 2008, 318), and clearly the Republican *vencidos* found themselves at such an intersection. By birth-right, they expected inclusion in post-War advantages, but because of political ideology they were excluded from the privileges available to Nationalists. From within his self-appointed, life-time position as the *Caudillo* (supreme leader) of Spain, Franco decided who entered and who did not enter into all spheres of his society. Those who were allowed entry to the inner circle survived, and those denied entry often did not survive the conditions resultant from the Civil War, Internal Colonization, and the Franco years.

Where Erwin H. Epstein uses the word “condition” to describe Internal Colonization as a symptom of an illness (“Education and Peruanidad: ‘Internal’ Colonialism in the Peruvian Highlands” 1971, 188), Michael Richards also refers to the social repression that occurred in Spain in a similar manner: “Issues of class and regional identity were played down as diagnoses of the ‘sickness’ of the national character and were cast in religious, psychological or even medical terms” (*A Time of Silence Civil War and the Culture of Repression in Franco’s Spain, 1936 – 1945*: 1998, 7). This description is appropriate to Franco’s ideology for the War, which he saw as “no artificial thing” but rather:

. . . the coronation of an historic process, the struggle of the Patria against the anti-Patria, of unity against secession, of morality against crime, of spirit against materialism, and there (was) no

other solution than the triumph of the pure and eternal over
bastard, anti-darkness principles. (9)

Franco saw the Second Republic as a contagious illness that was infecting the entire country, an illness brought about by revolutionary ideas, and he also believed that the “war had signified the triumph of light over darkness, of truth over error, health over sickness” (Richards 9). In other words, Franco saw himself as the saviour of an ailing country, an avenging angel who needed to purge the country of its sickness, and to that end, he worked diligently throughout his dictatorial tenure. The Nationalists saw the Second Republic as the antithesis of the triumphant, traditional Spain of Ferdinand and Isabella. To them it represented the possible intrusion of malignant foreign powers into Spain (Richards 9). Self-exile for hundreds of thousands of Republicans was a repetition of the expulsion of Jews and Moors in the fifteenth and sixteenth centuries. Franco saw the isolationist policies as the way to purify the country and expunge the memory of rebelliousness and revolt that the Second Republic had waged against the soul of immortal Spain (Richards, 9). The Civil War and its totalitarian dictatorship created an internal colony within Spanish borders, which were ruled from the metropolis of Madrid. Republican *vencidos* who survived death and imprisonment were processed through a system known as ethnic cleansing. A twenty-first century understanding of how undesirables are eradicated in processes of ethnic cleansing parallels Michael Richards’ definition when he states that the Republican malaise was “‘treated’ through a violent political economy that,

in reality, reproduced sickness and suffering.” Richards also indicates that as many as

200,000 men and women were executed by the régime in the wake of the war. A further 200,000 died of hunger as a result of the outcome of the conflict and of the policies pursued by the victorious dictatorship. (Richards 11)

While the numbers have been disputed by historians, it is striking that these deaths occurred post-cessation of hostilities. One expects death during conflict but the numbers of deaths from repressive purges by the winners of the conflict, followed by a similar number brought about by starvation in a country that is no longer at war is difficult to comprehend. Richards reiterates what Janet Pérez had already indicated in “Behind the Lines: The Spanish Civil War and Women Writers” (1990):

The killing did not stop simply because one side was disarmed. Although the Franco regime was careful to keep no statistics on those who died in purges and political executions and in prison, some Spaniards estimate that the number of Spaniards who died of political causes in the ten years after the war equaled the one million killed in the war. (Pérez 171)

It became necessary for the *vencidos* to keep a low profile, as opponents continued to disappear during the purges and raids led by the régime’s secret police squads. From 1939 onward, the disappearance, torture, and murder of the *vencidos*

did not stop; indeed, the numbers augmented vertiginously. It was not safe anywhere within Spanish borders to speak out against Franco. Janet Pérez has borrowed the words of Ana María Matute to express how unbearable the post-War years were describing how “the horrors of war gave way to the horrors of peace” (171). Matute’s statement alludes to the frightful reality for many in Spain at this time. The *vencidos* had no choice but to accept the National party line in order to survive.

Conformity was enforced, and integration included insistence on the use of a common language spoken by all Spaniards. To this end, Franco outlawed the vernacular languages spoken in the Basque Country, Cataluña, and Galicia. This prohibition of a principal marker of regional identity reflects the same destruction in the Andean Highlands Epstein described earlier in this chapter. The Régime’s inability to prevent the use of the vernacular languages in the home allowed them to survive the years of prohibition. Their survival posits them as discourses of resistance against the machinery of Internal Colonization in Spain at the time.

The political and economic conditions of Internal Colonization with reference to Latin America, North America, India, South Africa, and Australasia parallel the Spanish situation in 1939 and beyond, and suggest the viability of a reading of Spain as an invaded, conquered, and established isolated, internal colony.

Trauma Theory

“Trauma is a wound inflicted upon the mind that breaks the victim’s experience of time, self, and the world, and that causes great emotional anguish in the individual.”

Cathy Caruth

Physical, emotional, and psychological violence caused collective and individualized trauma in Franco Spain. This project deals with this trauma as it presents in the short story corpus of Ana María Matute written between 1953 and 1962. The short stories analyzed not only depict the trauma suffered by the characters in each story, they also serve to delineate Matute’s subliminal resistance to the authority which created the trauma. Trauma has many interpretations, most however, have in common the wounds suffered by individuals and groups during violent conflict. The word ‘trauma’ is a derivative of the Greek word *traumatikos*, which translates into the English word ‘wound’. Here I use a definition of trauma as “a psychological shock or severe distress from experiencing a disastrous event outside the range of usual experience, as rape or military combat” or “any wrenching or distressing experience, esp. one causing a disturbance in normal functioning”, and “to cause a trauma in or: *to be traumatized by a childhood experience*” (Webster, 1392). Peter Loewenberg expands on the basic concept by addressing the psychological effects of trauma: “a violent shock, a wound to the person’s self-concept and stability, a sudden loss of control over external and internal reality, with

consequences that affect the whole organism” (“Clinical and historical perspectives on the intergenerational transmission of trauma” (55).

Ronald M. Doctor in the *Library of Health and Living: Encyclopedia of Trauma and Traumatic Stress Disorders* (2009) introduces the term “protective membrane” to describe how some survivors subsequent to a traumatic event withdraw and coat themselves in an invisible outer layer:

a protective membrane that reduces the chance of encountering stimuli that might trigger or reactivate the original trauma. Also called psychic defense, this membrane often is provided by a network of trusted friends and family members in a compassionate effort to protect the survivor. This membrane could be functional or dysfunctional, depending on how long it stays intact. (317)

History shows that the populace of any invaded, conquered country suffers the effects of prejudice, alienation, isolation, discrimination, violence, fear, anger, and frustration which in turn create trauma. Bettina Stumm states that “victims of trauma are left ‘expressionless.’ Through crisis experiences or the violence of others they have been reduced to silence, eclipsed, or treated as if already dead” (354). The situation in Spain after the Civil War illustrates this. If read only as a statement related to trauma, it describes exactly what happened to women and children as Others and double Others in Franco Spain. By alienating, and isolating the *vencidos* and via prejudice, and discrimination they lost their voices which left them unable to defend themselves. As such, they appeared as walking dead, and they were treated as

such as a sub-species of creature unworthy of any type of representation or system of benefits. Under-representation of one group of people within a larger, hostile and opposed section of society is a facet of trauma that needs to be addressed.

Holly Faith Nelson, writing the Introduction to *Through a Glass Darkly. Suffering, the Sacred and the Sublime in Literature and Theory* (2010), states: “In trauma studies, an ongoing debate over the suitability of giving expression to suffering continues to rage” (xvi). The on-going debate of whether it is better to allow the expression of suffering or not has advocates on both sides. Cathy Caruth defends the irrepressibility of the “speaking wound” in *Unclaimed Experience: Trauma, Narrative and History* (1996), but Richard Kearney in *On Stories: Thinking in Action* (2002) states that there is a definite need to find the delicate balance between using a negative imagination to revisit trauma, which stimulates the healing-mourning process, by giving recognition of the unspeakable evil of that trauma (xvi). The effects of trauma can last forever. If a person suffering from trauma receives counseling or is able to act out and break the hold that trauma has over him or her, the victim may survive the trauma and recover psychologically and emotionally. M. Gerard Fromm reiterates Caruth’s position in “Treatment resistance and the transmission of trauma” (2012): “The experience of trauma must be communicated, or at least be communicable, if the traumatized person is to carry on as a whole person” (104).

However, if no counseling is made available, the trauma victim may never recover from the psychological and emotional wounds inflicted. Such is the case for

many of the characters of Matute's short story corpus. Physical wounds heal but psychological trauma remains behind to affect the victim's relationships and self-esteem. The untreated, unspoken, unheard expression of trauma causes individuals to become stunted in their psychological and emotional development which subsequently impacts the ability to form stable, long-lasting relationships as will be shown in many of the short stories analyzed here. In 1968 Herbert Krystal and colleagues conclude their book, *Massive Psychic Trauma*, by exposing the character of traumatized families and communities. Krystal notes ". . . survivors form abnormal families and communities," and "the families tend to be sadomasochistic and affect-lame. . ." (346). Although Krystal was referring to post-Second World War trauma studies, the characters in the narratives from *El tiempo* (1957), *Libro de juegos para los niños de los otros* (1960), as well as one story from *A la mitad del camino* (1961) expose dysfunctional, sadomasochistic, affect-lame individuals who attempt to survive within abnormal families and communities in Matute's representations of post-Civil War Spain.

In *The Uninvited Guest from the Unremembered Past: An exploration of the Unconscious Transmission of Trauma across the Generations* (2011), Prophecy Coles analyzes the effect that trauma has upon the children, grandchildren and great grandchildren of violent conflicts. Although Coles refers to the survivors of the Holocaust, her analyzes make sense with regard to the survivors of the Spanish Civil War. Coles states that ghosts who disturb the present are the carriers of past trauma (xvii), and this is the case with Matute. For Coles, memory ghosts have the power to

disrupt the equilibrium of family life as they “are searching for a voice and until they are heard and recognized, they seek revenge” (xvii). In the short story corpus that is the focus of this project there is little, if any family life and the characters especially female ones have no voice. They seek to be recognized and heard as human beings, in the Spain of the mid-twentieth century.

Coles refers to different types of trauma that may have occurred generations before but still continue to haunt successive generations. These traumas are those of loss and abandonment, often occasioned by war, which can impinge upon present psychological conflict, even though they may not be consciously remembered, or may have occurred outside living memory (xvii-xviii).

Valerie Sinason, Director of the Clinic for Dissociative Studies in London offers a definition of trauma in the Preface to Aida Alayarian’s book *Trauma, Torture, and Dissociation: A Psychanalytic View* (2011):

. . . a [traumatized] person has experienced an event that is outside the range of usual human experience that would be markedly distressing to almost anyone, such as: a serious threat or harm to one’s own life or physical integrity; serious threat or harm to one’s children, spouse, or other close relatives and friends; sudden destruction of one’s home or community; seeing another person who has recently been or is being, injured or killed as a result of an accident or physical violence. (xiv)

This statement is appropriate to the characters in the stories «Sombras», «La ronda»,

«Fausto», (*El tiempo*, 1957), «La Hermosa amanecer» (*El arrepentido y otros cuentos*, 1961), «Carnavalito» (1962), and in *Libro de juegos para los niños de los otros* (1961).

These definitions serve as explanations of the traumatizing effects of the War and the post-War Franco years, as it relates to the narratives analyzed in this project. The effects of violent conflict upon Matute's characters in the short stories selected for analysis, and the psychological effects created and exacerbated during the decades of Franco rule are equally recognizable. The Republican *vencidos*, specifically the Others and double Others – women and children – suffered the most during this period. Women with no legal voice and lacking male protection were forced to survive within a society that had ceased to function normally. Children suffered even more as they experienced the loss of one or both parents and attempted to survive alone or in groups of other orphaned children. This happens in war, but that cannot negate the abject terror, sadness, neglect, and hunger these orphaned children suffered during and after the Spanish Civil War. Franco was a father and would become a grandfather during his rule, yet he showed no empathy for the disadvantaged, parentless children roaming the streets of every Spanish city, town, and village from 1939 to 1975.

The Spanish Civil War impacted Matute, who was a ten-year old child in 1936 as the war began, and from that moment she carried the impact with her throughout her life. Clearly Matute suffered from psychological shock and the loss of personal stability as a result of the War. The traumatic experiences caused Matute to

suffer a severe disturbance in her normal functioning, a disturbance that has haunted her for over seventy years.

In the short story corpus written and published in the decade covered in this project, Matute uses her linguistic ability to paint a mental picture of the traumatic results of the War and the subsequent decades of damage Internal Colonization caused. Matute's short story corpus evokes mental images of darkness and unvoiced, unrepresented, and unresolved trauma. The stories I will analyze present the trauma caused by violence and neglect. Simultaneously, the short stories serve as a conduit for Matute's opposition to the dictatorship. She evidences her resistance through the characters in the stories. Matute provides diverse traumas the *vencidos* suffered for over thirty post-Spanish Civil War years in the pages of her short stories.

In her short story corpus Ana María Matute allows some of her women and children to express themselves and show that they belong. By permitting self-expression Matute breaks down the barriers of trauma that hold them prisoners in silent marginalization. Yet, where some of the characters break the bonds that bind them in their silent indifference as members of the walking dead, the majority of the characters in the selections are not able to break free. These latter characters continue to live lives of quiet desperation, locked within their zombie state; dead spirits within empty carapaces. In the following chapters I posit the stories selected for analysis within this paradigm and explain how they do, or do not manage to break free and show evidence of their reactive resistance to their circumstances.

Between 1953 and 1962, Ana María Matute wrote and published two

individual short stories or novelettes: «La pequeña vida» (1953), and *El país de la pizarra* (1957), She also wrote and published nine collections of short stories and a volume of anecdotal commentaries, *Libro de juegos para los niños de los otros* (1961), which I treat here as a series of short stories. In the next chapters I analyze stories that evidence Matute's reaction to the trauma and chaos that result from totalitarian systems such as the one imposed on Spain post-Civil War. I also analyze the subversive content of the stories to foreground that as a form of resistance to power and as a reaction to the chaos endemic in such totalitarian systems. I divide the stories into four chapters and begin each chapter with an explanation of theoretical bases from which each chapter evolves into examples of the same. I offer detailed synopses of the stories from each collection chosen, followed by analyses of the discourse Matute uses and how the analyses link them to the theory.

Chapter II

Power and Resistance in *El Tiempo* (1957)

“Where there is power there is resistance.”

Michel Foucault

The most important narrative construct that appears in this collection, as in many stories from Matute’s other collections, is the element of intangible power that controls the lives of the characters. Power may be defined as the element which allows an individual or a group of individuals to control another individual, another group, or an entire people.

Michel Foucault has written that power controls people (subjects) via systems of knowledge that people in authority produce and manipulate. Through the manipulation of systems of knowledge a different category of subject is born, a subject who wields no authority. The control of knowledge subjugates these others to subaltern positions in society. How human beings become subjects and controllable entities is the issue Paul Rabinow addresses in his Introduction to *The Foucault Reader* (1984). Rabinow speaks to Foucault’s three modes of objectification of the subject (7) in order to understand what power is and how power controls segments of society. The first mode he calls “dividing practices,” which effectively separates one sector of society from another. For Foucault the dividing practices entail “the mediation of a science (or pseudo-science) and the practice of exclusion – usually in a spatial sense, but always in a social one” (8). By categorizing, separating, and to

some degree containing subjects, through discourses of power, the institution, establishment, or governing body dominates and represses them.

Foucault's second mode of objectification of the individual (subject) or group is called "scientific classification." Scientific classification is the way that various facets of life, work, and language, which are understood to be "universals of human social life," become disrupted at certain times in history as they respond to elements of "discontinuity." The discontinuity is disruptive to people's normative ways of life, and creates a defensive need to redirect or change previously established lifestyles. By this I understand that the different periods of conflict throughout history can unhinge, or shake the foundations of man's traditional understanding of himself. When this occurs he is forced to shift gear, change direction, and re-create himself within the new paradigm shift. When people are controlled by figures or institutions of authority they must re-group in order to survive.

Foucault's third mode of objectification, "subjectification", is where the individual "turns him – or herself into a subject." In this third category Foucault defines the way that man re-forms himself, and the subject experiences a metamorphosis which allows the person to survive the changes going on around him. Subjectification is ". . . a process of self-understanding [but one] which is mediated by an external authority figure . . ." (11). The subject is an individual, a citizen, a human being who is dominated by another or by him/herself. Foucault explains:

There are two meanings of the word subject, subject to someone else by control and dependence, and tied to his own identity by a

conscience or self-knowledge. Both meanings suggest a form of power which subjugates and makes subject to. . . (21).

Foucault's three modes of objectification, as detailed by Rabinow, are relevant to the analyses of the selections from Matute's 1953 to 1962 short story corpus. A link exists between the first two modes which effectively identify dissonant groups of people, isolate them, and contain and control them during a period of time. The group responds by turning itself into something else. Dividing practices are those that allow for the domination of specific groups of people such as the poor, the working-classes, vagrants, *vencidos*, women and children. Scientific categorization disrupts the ways of life, the specifics of labor, and the differentiation of the languages of these groups which augments the processes of domination. The third mode, subjectification is identifiable through individual signs of defiance, resistance to power, and decisions people make to re-form or assume their personal power.

The short stories I analyze in this chapter demonstrate how the circumstances of life or the presence of different authority figures subjugate characters into passive acceptance. Other decisions, circumstances and/or opportunities then overturn this subjugation according to how the dominated characters show defiance and/or resistance. The analysis of each story in this chapter focuses on power – as wielded by a figure of authority or a government – and resistance to power in its various manifestations and shows where this element overlaps from one story to another. The external authority figure is present in the stories chosen for examination in *El tiempo*.

In each of the six stories analyzed in this chapter the external authority figure

is represented by a relative, a new acquaintance, or an old school friend: the spinster aunts in «El tiempo», the grandfathers in «Sombras» and «Fausto», the father in «El amigo», the young girl in «La frontera del pan», and Victor Silbano in «La ronda». In «La frontera del pan», and «La ronda» however, there are signs of a double external authority figure as seen in the guard who does not allow the female bread sellers to leave the *plaza*, and the nameless, faceless official representing the head of state who has called Miguel Bruno and Victor Silbano up for war. In the six stories a metamorphosis occurs, a self-formation happens, and the characters recognize that they need change in their lives. This is clear in the way that Victor Silbano changes from quiet, bespeckled passivity to determined, focused action and murder («La ronda»). It is also clear in the way that the female child arrives at the realization that her beloved cat really is a hindrance which allows her to kill him («Fausto»). And clearly the way in which Pedro morphs from a silent, almost indifferent adolescent – floating unfeelingly through life – into Paulina’s motivated, decisive saviour is the result of self-understanding and self-formation («El tiempo»).

In the Matute corpus analyzed in this project Ronald Doctor’s protective membrane is apparent in certain characters, indicated by their seemingly indifferent behavior. Yet, the protective membrane or psychic defense is not provided by a network of compassionate, caring friends and family members referred to by Doctor because such compassionate, caring people do not exist in Maute’s short stories. The characters, in an attempt to protect themselves from their reality, erect the walls of protective membrane themselves. They keep the walls up and manifest indifference

to the world around them as a mechanism to prevent further trauma. In the majority of the short stories analyzed the children are orphans or semi-orphans fighting to survive in an adult world. In two of the stories «Fausto» and «El amigo» (*El tiempo*, 1957), two young children shed their protective membranes temporarily when they acquire pets, upon whom they lavish their love and attention. However, they are forced to regrow them quickly to protect themselves against the pain and trauma their close relatives cause them.

El tiempo (1957)

The first collection of short stories *El tiempo* (1957) includes thirteen narratives of varied discourse. Not all the stories include allusions to war, give a name to power, or speak of trauma, repression, or resistance. Matute's socially-critical style includes images of physical hunger and need, and an obvious absence of emotion in the characters – particularly the women and children. The latent suggestion of violence, trauma, the imposition of power as a repressive agent, and prejudice runs throughout the six stories examined from *El tiempo*. In these short narratives Matute shows her readers that life is a paradox and that there are huge chasms between those that have and those that have not. In Matute's prose these "haves" and "have nots", recalling the division of the nation into *vencedores* and *vencidos*, appear to exist in a timeless and often nameless dimension. The characters are described well enough for the reader to imagine their physical and spiritual characteristics, but Matute does not name them, suggesting an iconic relation

between the characters and the many victims of the Régime. Whether they are nameless, faceless, or lacking a physical form the characters make an impact on the reader, who can then draw parallels between the meanings inherent in the narrative; while at the same time, sensing the deeper, social, moral, and ethical resistance hidden between the lines.

This present chapter covers six stories selected from the collection *El tiempo* (1957): «El tiempo», «La frontera del pan», «Sombras» «La ronda», «Fausto», and «El amigo». I have grouped the six stories into four categories: the first category includes four stories «El tiempo», «La frontera del pan», «Sombras» and «La ronda» and shows examples of power as it manifests in the hands of various authoritarian figures, as well as the defiance and resistance to said power. These four stories also evidence the escalation of violence both from the adolescent characters and toward them. In this first group of stories the main characters are adolescents. Category two overlaps with the first as it deals specifically with «La ronda», but it expands to show how Victor Silbano inflicts a long-awaited and long-planned revenge upon Miguel Bruno, in retribution for the violence and repression Miguel imposed on Victor in their childhood. The third category also overlaps in its reiteration of the presence of power and violence in «Sombras» seen in the first category, but focuses specifically on the repression and control Lidia suffers as a double Other – a female character – and particularly on her lack of resistance to the patriarchal power of her grandfather and male relatives. Finally, the fourth category covers two stories «Fausto» and «El amigo». The main characters in these two stories are not adolescents but younger

children and the evidence of violence, although stark, is directed principally toward animals rather than toward other humans.

«El tiempo»

The first short story from the collection, *El tiempo* (1957), is *La pequeña vida* (1953), which was published as a *novela del sábado* in Madrid (at a cost of six pesetas), and was the eleventh weekly “novel” in the first year of this publication’s existence. Four years later *La pequeña vida* became «El tiempo», the titular first of thirteen short stories in the collection *El tiempo* (1957). «El tiempo» is fifty-nine pages long and is divided into five parts. Part I begins with Pedro, who is five years old and lives in the coastal town of his birth. He is happy; he loves his parents who love each other and him. Pedro lives in an idyllic place with his parents, and has a good life. He knows no other life than that of his village. His father is a sailor who comes home every fortnight with his pay packet, which the parents use to maintain their home and pay Pedro’s school fees. Pedro’s mother stays home and looks after her son. Pedro has a privileged life because he has both parents, and because he never misses school as his parents can afford the school fees unlike other boys in his class. So, he goes to school, learns how to survive there and makes a couple of friends. Part I ends when Pedro’s father dies in an accident at sea and Pedro realizes at age eleven that he is now the man of the family.

Part II begins with Pedro, age thirteen, leaving school early and working to help his mother with the household bills. He hates his job as an office assistant and

wants to leave the village and get away from all the responsibilities he has had to assume since his father died. Yet, he is tied to the village, to the house, and to his mother who also has to work in the canning factory now that her husband is not there to support them. Part II describes the feelings and thoughts that Pedro has about the futility of life, and about the ever-present threat of death. Part II ends with the news that a young girl has arrived in the village.

In Part III the narrator introduces Martina and Felisa the unpopular, elderly spinsters who run the telegraph office, and their niece Paulina. When their younger sister dies, Martina brings the younger sister's daughter, Paulina, to live with them in the village. Paulina is twelve and Pedro less than fourteen. He has never shown any interest in a girl before, but when he sees her he is smitten. When Paulina's leather muff blows into the sea, Pedro recovers it for her. This initial connection does not last long because Martina arrives on the scene, berates Paulina, and sends her back to the Telegraph Office. Martina complains about Paulina, saying they plan to send her to the city to learn a trade.

In Part IV Pedro sees Paulina again and realizes with joy, that she has not yet left. It is Sunday and there is a spring fair in the village. Pedro follows Paulina to church and then back to the Telegraph Office. He pretends he needs a postcard to send to an imaginary friend so that he can see her and speak to her. Then he invites her to go to the fair with him. She does not think she can, but after getting permission for a half hour hiatus she meets Pedro and they go round the fair together. This is the first of Pedro's many visits to the Telegraph Office where he wastes money he does

not have on postcards he does not want to send to a friend who does not exist, just so he can see Paulina. Then one day she is gone, sent to the *Escuela de la Mujer* in the city. He is heartbroken, but busy with his mother who has become exhausted and sick with worry about their drastically reduced income

Part V begins two years later. Pedro is almost seventeen years old when his mother dies and he is left alone. One afternoon walking up the hill to his home he bumps into Paulina. She is back. That evening Pedro goes to the Telegraph Office and Paulina comes out. They go to the beach where they kiss for the first time. Pedro feels strange sensations. He is in love. Paulina goes back to the Telegraph Office and Pedro goes home only to leave again immediately and return to the Telegraph Office. Once there he tells the spinster aunts that he plans to marry Paulina soon. They throw him out of the store, but eavesdropping in a back room, Paulina hears everything and escapes through a back door to run after him. She tells him she cannot live without him and asks him to take her away. They agree to meet at 4:30 a.m. and catch the early morning train. At the appointed time, Paulina arrives carrying her mother's treasured dancing shoes. Pedro puts them on her feet and ties the ribbons tightly. As they hurry along the railroad tracks, Paulina's foot gets caught in the rails. She is unable to free her foot or get the shoe off. Pedro refuses to abandon her and as they stare into each others' eyes, the train appears through the fog, killing them.

In «El tiempo» two elements allude to totalitarian power. The two elderly aunts dominate and control every part of their young niece's life. Pedro also exerts power and control over Paulina. His influence and the way he exerts his will upon

the girl juxtapose with the control that the aunts manifest over her. When Pedro resists the aunts' power, not solely to help Paulina break free but also for his own self-serving aims, it is Paulina who suffers. Paulina is the innocent victim of their tug-of-war. Through no fault of her own the two spinster aunts punish Paulina repeatedly for actions her mother had taken years earlier. Pedro also manipulates her. The spinster aunts show no sign of affection toward Paulina. To them she is nothing but a weight around their necks, and in a unilateral example of their authority, they send Paulina to *La Escuela de la Mujer* to learn a trade so that she can earn her way. Paulina has no choice. Throughout the story Paulina is the victim of her aunts' control, as well as the victim of on-going pressure from Pedro as he repeatedly asks her to escape from the house to meet him. She realizes her dilemma, but does not know how to find her own agency.

Paulina shows reluctance to impose her own desire over the desire of others in the following examples. First Pedro invites Paulina to go with him to the fair but she states: «– No puedo ir – No me dejan. He de estar aquí en la centralilla, mientras ellas andan por la cocina». When Pedro suggests that Paulina sneak out she reiterates: «– No, no puedo – dijo la niña, con tristeza –. Luego sería peor. Son muy rabiosas y no puedo.» (40) On another occasion Pedro offers to walk Paulina home, but again she refuses, yielding to the dominant control of the spinster aunts: «– No, no vengas conmigo – dijo la niña – Se enfadarán si lo supieran» (44), and a little later when Pedro bumps into her as she comes off the beach and he jokes with her about it she responds «– Calla, calla – dijo la niña –. No me dejan, ¿sabes?» (45)

Finally the day before the two of them leave the village and walk to a tragic death, Paulina, who has just returned after more than two years absence describes her situation to Pedro:

– Es por ellas – explicó –. Tengo miedo de ellas. No me dejan, no saben que estoy aquí contigo. . . ¡Sería horrible si lo supieran! Ahora tengo que trabajar todo el día. Ahora que he aprendido un oficio he de trabajar para no serles una carga y devolverles todo lo que me han dado. Lo han dicho. Y no puedo salir sin su permiso. Me vigilan porque no quieren que me parezca. . . ¡Te juro que si no fuera por ellas, yo no me iría ahora! (58-9).

The spinster aunts represent the inherent familial and economic bonds that tie Paulina to the Telegraph Office. These bonds serve to repress her personal desires. Pedro persuades Paulina to resist because he also exerts power over Paulina, albeit of a different kind. His power rests in the ability to act as an agent of change to remove the vulnerable Paulina from the clutches of the dictatorial aunts. Ironically though, it is Paulina who reverses the control by manipulating Pedro to run away with her, and he agrees. Even though their ill-fated elopement ends tragically, the simple act of resisting the repressive power of the aunts is the key to Paulina's liberation and the important element of this construct. At the same time Paulina is able to express herself and communicate her feelings regarding the life she is forced to lead. This is an example of how necessary it is for traumatized persons to vocalize their feelings in order to find closure (Caruth, 1996).

The control the two spinster aunts have over Paulina recalls Franco's totalitarian authority, and Pedro and Paulina's flight represents the desire for freedom that is a human trait. Their flight signifies the freedom from the repressive social, familial, and economic constraints that the aunts and their village impose upon the young people. This resistance to imposed power is punished by death in «El tiempo» as a message to the reader. This message can be interpreted as a warning that the desire for freedom is not necessarily granted; that social and familial requirements necessitate the sublimation of personal desires and goals for the good of the family, and by extension, for the express benefit of the family members who have the power.

The two different titles of the story, «La pequeña vida» (1953) and «El tiempo» (1957), both relate to the concept of the individual sacrificing himself for the greater good of family, community, and Nation. A small life, a life just begun, or an individual life is often deemed to be less important than the greater life of an entire community. And time, or the time (as in the appropriate time) can refer to whether the chosen moment for resistance and escape is the most propitious moment given the dynamics of the social, familial, and economic conditions. Janet Pérez has written of *El tiempo* that it is: “. . . a heterogeneous group of previously published tales, many with social themes and critical intent.” For Pérez, time is a central theme in the Matute corpus and one that she “often associates with decadence, destruction, and disappearance” (1991, 111). I concur with this notion that the unexpected destruction and disappearance of Pedro and Paulina under the rails of the passing

train points to the notion that these young people are the symbolic rebels against an out-dated social structure, one which does not allow young people to choose their own life partners freely, causes decay and leads to tragedy. Under other conditions the two young adults would have been able to pursue their courtship, marry, and establish a happy family. The outdated social conventions, related to choosing a spouse for their niece, that the two spinster aunts adhere to cause the youths to elope, which leads to their deaths. The sole evidence of the young people exercising their free will in order to determine their own personal future appears when they elope in the hope of leaving their restrictive life behind them. They feel a mutual attraction to each other and both see the other as the one person able to save him/herself from the stagnant atmosphere of the village, and in Paulina's case from the oppressive control of her aunts. Their lack of foresight and their impulsive bid for freedom points to poor planning, on both their parts, which leads to the failure of their venture. This spontaneity evidences their youth and lack of life experience. Both characters are young; Pedro is seventeen years old and Paulina is fifteen years old by the end of the story. Their brief love affair never reaches its natural culmination, and as such is a sign of failure in the face of unsurpassable circumstances.

Pedro's focused determination to save Paulina from the repressive control of her aunts, in order that both can live freely, is also representative of the greater human desire for freedom and happiness in the face of repression. Yet, with little foresight or preparation neither character is prepared for the death which the train brings as it eradicates their short lives. The time for flight is not this chosen time.

The end also suggests that freedom comes at a cost. In the case of Pedro and Paulina, that cost is the ultimate one – their lives. Yet, in that death both accomplish what they set out to do – they break free of the restraints that the spinster aunts exert. They also break free from the memories life in the village holds for Pedro. They are beginning a new life, a longer life, in the hereafter.

If control, power, and resistance are evident in the narrative of «El tiempo», indifference is also a notable trope. This indifference is important since it contrasts with the actions Pedro takes when he meets Paulina. Without Paulina, Pedro might have stayed in his village living a small life until he died as his parents had. In «El tiempo» Pedro manifests an almost complete indifference to anything or anyone in his life post-entry into school throughout the first two parts of the story. Pedro is a quiet boy who dwells inside himself rather than interacting with others around him. He knows that he is not engaged with the external world and the narrator tells the reader on more than one occasion that Pedro is not present:

¡Ah!, si no hubiera sido por culpa de aquellas alas que inesperadamente le remontaban del suelo y le apartaban de todo, Pedro hubiera continuado siendo un niño feliz. Pedro, sin saber cómo, se quedaba de pronto tan lejos, tan indiferente (16).

The wings referred to here are those which carry Pedro up and out of his physical reality within the classroom, his kitchen, or his workplace into an imaginary place where he is able to escape from monotony. For Pedro in «El tiempo», Paulina is the unexpected element that snaps him out of his indifferent lethargy and catapults

him into affirmative action, even though the final results of that action prove tragic. When Paulina arrives in the village it is time for Pedro to change gear from an individual, small life to an amplified, complex life that includes another person. Indifference is often a weapon people use in order to avoid feeling, avoid thinking, and to avoid having to make decisions about one's actual time and space. Pedro's experience with societal control, power, and repression is not overt; but it is the learned experience from his parents' life. He does not fully understand his frequent flights from reality and he has not cognitively realized his need to resist the inherited existence he does not want. That is, until the moment Paulina appears and awakens him to positive action.

In «El tiempo» the narrator leaves the reader to reach personal conclusions about various unexplained elements. The first of these relates to the early death of Pedro's mother. She must work in the canning factory upon the death of her husband; but her physical description and the overall sense of her do not suggest that she is in delicate health. Yet, she succumbs to exhaustion and illness within six years of her husband's death. Pedro's father dies in an unfortunate accident at sea and there is no avoiding such a thing. But his mother is young, healthy, and hard-working. Why then did she succumb to illness and die? The reader can only assume that it was sadness at the death of her spouse, worry about the future, and the harsh economic conditions that precipitated Pedro's mother to an early death.

Paulina's mother suffered a similar early death. As Paulina is only twelve years old when she comes to Pedro's village, the reader assumes that her mother

might have been in her early to mid thirties when she died. There is no mention of the father, an actor in a travelling fair that passed through Pedro's village. The reader knows that Paulina's mother danced for a living and indeed, one of the two treasured items Paulina brings with her to the village are a pair of her mother's dancing shoes. Ironically, these are the same shoes that Pedro ties so tightly around Paulina's ankles and cannot untie when she gets her foot stuck in the railway lines which causes the young lovers' deaths under the wheels of the train. Yet, there is no explanation as to how or why Paulina's mother died. The reader can only assume that her husband abandoned her, or died, and the sadness of the loss added to the responsibility of raising a child alone precipitated her demise.

Hence, two different widowed women, bringing up children alone in inauspicious circumstances fall into despair and weaken with sadness and worry. Premature death of parents, especially mothers is a literary trope seen in literature throughout the centuries from many different countries, and such premature death creates reader empathy for the orphans left behind. As a social commentary on the reality of post-Civil War Spain, Matute uses Pedro's and Paulina's condition as orphans to mirror the disappearance of multitudes of parents killed or detained by the authorities during the Franco decades.

The importance of Paulina's mother's dancing shoes is not self-evident. There is the obvious but tenuous life-after-death connection between Paulina and her mother after the latter's death. They also signify the way that Paulina's mother seemingly sacrificed her own reputation when she left the village of her birth with an

outsider, and then became a dancer. In the early twentieth century the kind of dancer Paulina's mother appears to have been, with or without the protection of a husband or lover, would not have been perceived as a respectable activity by many. A semi-professional dancer she was dependent upon the cabaret or club where she worked, and she might have had to supplement her income with other activities such as prostitution. There is no suggestion of such, but the circumstances under which Paulina came to Pedro's village and the scathing comments the two spinster aunts make about their own sister and «los pecados ajenos» (34) are suggestive.

What is clear enough, however, is the knowledge that calamitous circumstances cause trauma in the lives of the two women, dividing families and also destroying not only the lives of the two mothers but those of their children, too. Wives without husbands and children without fathers signify disaster for these characters. Many of the short stories examined for this project evidence this fact. In Paulina's case she becomes not only a motherless orphan whom her aunts save and bring to the village, but also an indentured servant who has to atone for her mother's behavior. From the very moment she arrives in the village the aunts make it clear that she must help in the telegraph office. They also decide to send her to the city when she is old enough where she can learn a trade and then return to help them in the future. Paulina's future looks bleak from the outset and it appears that she will have to repay her aunts charity by working for them as long as they decide she should. She may have occasioned some expenses when her aunt had to go to the city to collect her. Her aunts may have had to pay off debts that their sister left behind

when she died. Matute does not offer those details. But it appears clear that Paulina will not get a “free ride”. She is going to pay for everything.

The narrator does not explain much about Paulina’s mother other than the fact that she ran away from the village with a man passing through and became a dancer. The narrative offers no indication of her political position. She might have been a “red” because of her bohemian lifestyle. Yet, the implication that Paulina has inherited her mother’s flighty ways and hence needs strict discipline is not defined clearly enough to justify the aunts’ harsh treatment of her. Martina calls Paulina «holgazana y soberbia» (33), but there is no evidence of Paulina being lazy or proud in the story, quite the opposite. It is more likely that the aunts remember their sister’s lazy, proud ways and attribute the same to her daughter. It is also likely that the spinster aunts are jealous and possibly sexually frustrated as they are *solteronas*, and bitter spinsters at that. By forcing Paulina to work long and hard in the telegraph office they placate their misplaced jealousy toward their own sister. Paulina is the vibrant proof of their sister’s sexual activity and maternal fulfillment and as such she needs to be suppressed.

A final unexplained and vaguely disturbing element in «El tiempo» is the interest the parish priest shows toward Pedro when his mother dies. Although not quite an adult at seventeen, Pedro has a job and he is capable of looking after himself. Yet the priest shows a rather intense interest in Pedro and his well-being, even attempting to get Pedro to go and live with him in the sacristy. In Spain during the time period depicted in «El tiempo», Catholic priests were active in the

community and via religious teaching in schools. However, it would not be customary for a priest to invite an orphan to live with him especially when the orphan is almost an adult himself. This interesting twist could indicate a criticism of Catholic clergy as master manipulators and intrusive interferers in community life. Or it could be a more subversive critique of the way that some priests break their vows of celibacy and enter into sexual liaisons with women and sometimes children who are easily seduced because of the priests' powerful position within the community. In «El tiempo» the narrator does not mention any relatives that Pedro might have, but Pedro would most likely have either moved away or married Paulina if her aunts had not been such tyrants. So the interest the priest shows in Pedro appears to be somewhat unnatural. There are other subtle critiques regarding priests' interference in daily life in *Libro de juegos para los niños de los otros* (1961), the focus of the following Chapter.

«La frontera del pan»

The second story selected from *El tiempo* is «La frontera del pan». It is ten pages long and deals with Enrique Babel, aged eighteen, and the meeting he has with a young girl attempting to sell bread in the village *plaza*. The story begins with Enrique walking into the *plaza* where there is a fountain with its corroded, green angel. It is suggested that the *plaza* was ruined during a conflict and the narrator gives a comparative description of how it was before and after the violence and destruction. The *plaza* is an enclosed, restricted area where a number of poverty-

stricken women stay because they are not allowed to go beyond the corner where the church is. An armed guard ensures they do not wander beyond their limit. As Enrique stands in the *plaza* observing the statue above the fountain, the narrator tells the reader about Enrique's life. He left school at thirteen, works in an ironmonger's shop, and lives with his widowed mother. He has no friends, no social life, and no hope for a better future. As a boy he only attended school periodically due to frequent illnesses, and now as then he is plagued with styes and acne. He works with Juan del Fuego, a poor orphan who has ambitions to better himself, to which end he saves his coins and attends night-school. Juan also buys books, something that Enrique desires to do, although he is unable to understand much of what he reads. Enrique buys Darwin's *Origin of the Species*, which he carries around with him but never reads. Enrique becomes jealous of Juan's ambitions, and knowing that envy is bad, he rationalizes his spots and styes as punishment for feeling jealousy toward Juan.

One day in the *plaza* Enrique sees the women bread-sellers berating a young girl who is also trying to sell her bread. He feels sorry for the girl and talking to her, he discovers that her father is in France. She does not respond to his queries about her mother's whereabouts. This reticence suggests that she is an orphan. Enrique attempts to offer the girl a way out of her miserly existence by suggesting the possibility of a more lucrative job with a seamstress. He even hints at the possibility of her marrying a decent man, perhaps even him. But all the girl wants is to sell her ration of bread so she can survive for another day. Finally she asks Enrique whether

he is going to buy her bread or not. He does, and then he eats it. The girl leaves the plaza without a backward glance. For her, selling her bread for four pesetas ensures her survival through another night and nothing more.

In «La frontera del pan» Matute uses language and imagery to identify a situation in which authorities set a barrier behind which the women bread-sellers are contained; a barrier that serves to keep them marginalized and separate from the general populace. The authoritative figure that keeps the women contained is a police officer, who obviously represents the Régime of the village, if not of the country. Yet, there is no information regarding what punitive measures the police officer will use against the women should they attempt to break out of the *plaza*. Michel Foucault in the 1980 edition of “Truth and Power” writes about the:

. . . phenomena of power as being dependent on the state apparatus, this means grasping them as essentially repressive: the army as a power of death, the police and justice as punitive instances, etc. (122)

Foucault states that he does not intend to intimate that the State is the only entity of power and that even in its importance it has limits. In «La frontera del pan» however, an armed guard prevents the women from leaving the *plaza* to sell their bread elsewhere. The presence of the police officer indicates his authoritative status when it comes to dealing with the bread-sellers in a physical, punitive way. No explanation is given in the story as to why the women are only allowed to sell their bread in the *plaza* or it may be that they are only allowed into the *plaza* at a certain time of day. Whatever the reason the armed guard imposes his presence over the activities taking

place in the *plaza*, as a symbol of control and restriction or as a deterrent to the women.

The young girl in the story also exudes power. She is able to impose her superior will over Enrique Babel, make him do as she desires – buy her bread, and place him in a position where he has no choice over his actions. He attempts to use his own power of persuasion to change the direction her life appears to be heading, and change her fatalistic outlook. But her desire to survive is stronger than his attempts at social rehabilitation. Her power is stronger than his. María Sergia Steen refers to this superior power in «Función visual del objeto en cuentos de Ana María Matute» (2007),

A la chica sólo le interesa sobrevivir. Más fuerte que él, le pregunta si se lleva el pan o no. En otras palabras: estoy aquí enclavada, déjese de pamplinas y filosofías; si me quiere ayudar, pague y vale (143).

The strength of will and of psychological intimidation that the young girl exerts over Enrique is intriguing. She has nothing; she lives on the street, and has to sell her ration-card bread to be able to buy other necessities. He has much more; a home, a mother, and a job which allows him the liberty to buy the girl's bread because he can. Yet, she is the one who controls the situation and the negotiation. She is the one who makes the decisions in this story. She is the stronger personality and this places her in a superior position to accept Enrique's offer or decline it. She morphs from being an anonymous young girl to becoming the leader in the conversation with Enrique. This reversal might be seen as the author's ironic jab at authority.

As the story develops Babel goes from being a shy, introverted, jealous young man to one full of humanitarian desire to help the twelve-year old girl improve her living conditions. From his discourse with her it is obvious that he yearns for a family, children, and the stability that marriage and a family would provide. He makes a decent living in the shop, enough to support a family. He even reaches the conclusion that his jealousy of Juan del Fuego is unfounded, hoping that Juan del Fuego « . . . llegue muy lejos, que llegue muy lejos: eso es lo que deseo . . . » (190). Enrique wants what he cannot have, the girl in the story. He creates an illusion (Steen, 143) which he cannot bring to fruition. He is destined to remain alone and lonely. By setting up dualities between what Enrique does and how he lives, compared to what Juan del Fuego and the girl both do and how they live, Matute demonstrates how Babel is not prepared for what life has on offer. He has no experience of living; rather he observes others from a distance, watches what they do and then envies them instead of acting himself to make his world better. Both Juan del Fuego and the twelve-year old girl are what Sergia Steen calls «luchador[es] y realista[s]» (143), whereas Babel is the complete opposite.

In the same way that Babel's mother tells her son «– Tú no vives en este mundo» (182), Pedro («El tiempo») suffers a similar esoteric malady. Neither boy lives with his feet firmly on the ground. Yet, both these solitary young men wake up when they meet girls whom they both presume to be special. In «La frontera del pan» however, the experience Enrique has when he breaks out of his customary, silent, indifferent shell is short-lived, as the girl he chooses has no intention of

having him become anything other than a customer. At the end of the story he reverts back into his habitual state of total indifference with life and the world around him. As mentioned earlier, Pedro in «El tiempo» also suffers from indifference until Paulina comes into his life

In «La frontera del pan» there are clear allusions to conditions before and after war. The narrative describes the hopelessness and jealousy that the principal character, Babel, feels. He feels this hopelessness at the lack of opportunity he has accepted for himself; yet, he also exhibits jealousy towards a workmate who has ambition and has saved coins to go to night-school to learn a trade. Opportunities were traditionally scant for the poor, and access to the privileges of education and prestigious jobs were seldom available to the lower classes. In «La frontera del pan» the three adolescent protagonists are only able to improve their circumstances via dedication and individual initiative. Juan del Fuego and the young girl possess these qualities; Enrique Babel does not.

Violence is evident in all six short stories from *El tiempo*. A natural offshoot of conflict, violence often manifests in situations which pit one form of power against another or one form of resistance against power. In «El tiempo» the violence was more psychological and emotional, whereas in «La frontera del pan» violence is directed toward the newcomer, a twelve-year old girl: «Las mujeres estaban insultando y maltratando a una niña» (185). It is disheartening to see the girl's *comadres*, the other women who are attempting to sell their bread to make a few coppers as she is, manifesting violence toward one of their own. Why are the other

women so cruel to the young girl who appears one day at the fountain? As the short story to follow («Fausto») will demonstrate, violence tends to occur when one individual oversteps the territoriality of another, and this is the situation in «La frontera del pan», where the young girl trespasses on the older women's patch. It is a case of the survival of the fittest. If the young girl steals a customer, then one of the other women's families may go hungry.

The symbolism of the fountain has no explanation within the narrative, yet the fountain is central to the story, sharing importance with Babel, the girl, and the conditions in the *plaza*. The anti-social teenager Babel gravitates frequently to the fountain with its statue of an angel, and indeed the story begins in the *plaza* with the «. . . pobre fuente con un angel verdoso y mutilado, que tendía la mano derecha hacía el surtidor». The fountain still contains water, and the sound «. . . leve pero tenaz. . .» (181) calms Babel. The choice of the words *verdoso y mutilado* describes the neglect and destruction of the angel and the fountain and posits the two within a time of conflict that concludes with an entire corner becoming blocked to certain individuals.

Why are the female bread-sellers only allowed to sell their bread in this area contingent to the plaza? The narrator does not answer and leaves it to the reader to interpret the restrictiveness of the ambience and arrive at his or her own conclusion. It is difficult to understand how a certain section of society can be held inside the perimeter of the outer plaza with only one guard and no walls. But at the same time one has difficulty understanding how the Gestapo restricted hundreds of thousands of Jews in the Warsaw ghetto in Poland, or in the concentration camps of Auschwitz.

Violence and the repression imposed by dictatorial power causes trauma and can create situations where small bands of policemen or soldiers control large groups of people. In «La frontera del pan» the reader senses hopelessness not only in the interaction and naïve intentions Enrique Babel shows towards the girl, but also in the sense that the village has declined into post-conflict ruin.

Babel signifies *bedlam* in English, and although *bedlam* does not describe Enrique Babel's character or personality, Matute's use of the word is ironic. Enrique is a quiet, introspective person, yet, he also exhibits emotions and frustrations that are running riot within his psyche. The atmosphere of the *plaza* is loud and chaotic, as is the impetus from the women and the young girl who vie to sell their bread. The condition of the *plaza* and the fountain also indicate previous scenes of battle, destruction, and decay which could represent a *bedlam* situation. At the same time, the use of *babel* as Enrique's surname could be a reference to the *Tower of Babel*, a tower that an ancient people attempted to build in an effort to reach God. The angel might suggest a connection with Heaven and hence, with God. Or *babel* as *bedlam* can be interpreted as a reference to its archaic meaning – a madhouse. The reader senses a conglomeration of thoughts, ideas, opposing interests in this story which could suggest a lunatic asylum where no-one knows where they are, why they are there, or what they are doing. The imposed, restrictive barrier which does not allow the women to sell their bread outside the *plaza* suggests being under restraint a circumstance often imposed in a mental institution.

By the same token, the meaning of the name of Enrique Babel's nemesis, Juan del Fuego, might also suggest the characteristics of this young man. Born into poverty, an orphan who lives alone he is happy to undergo privations in order to purchase books and go to night-classes in the hope of a better future. Juan del Fuego lives up to his name. He is energetic in his pursuit of improvement and as Enrique admits, Juan «*sabía y esperaba*» more out of life (184), two conditions that Enrique knows nothing about because his only hope is that «tal vez algún día llegaría a ser encargado. Todo sin prisas, sin éxitos» (183). The hopelessness Enrique feels corresponds to the hopeless situation of the bread-sellers. He has nowhere to go and no way to get there.

The title of the story, «La frontera del pan», suggests a barrier between one thing and another in this case the barrier between the less privileged women, who sell their bread rations to buy other necessities, and those more privileged women who do not need to do so. It is not only the title that is appropriate to the content of the story, it is also the realistic representation of isolated and marginalized women who have only one way to make a little money – selling white loaves to passers-by. For numerous years in the post-War period, Republican women as well as other disenfranchised women were forced into the black-market economy. Without adequate resources, prohibited from working, their husbands and fathers dead or imprisoned, they resorted to selling their rationed bread to make money to purchase other necessities. The reality of black-market trading, ration cards, and the way that many women were banned from working exposes Matute's response to the absence

of social, economic, and political policies the *vencidos* suffered, especially women and children left to fend for themselves alone under the repression of the post-War Régime. Michael Richards mentions the difficulty of finding bread from the mid 1940s as being “very serious” (162) and states that bakers were making more money producing cakes and pastries that only the more privileged could afford to buy instead of bread.

The existence of the restrictive barrier which limits the movement of the women and girls to the *plaza* is the pressing, unresolved issue in «La frontera del pan». These restrictions allude to the reality women were forced to suffer during the post-War years as explained above, and can be construed as a critique of the Regime. The identification of the uniformed soldier on guard at the corner signals such an interpretation. Matute introduces many barriers in her stories: psychological, and emotional ones, and barriers constructed because of political differences, or poverty. She describes the barriers erected between winners and losers, men and women (and children), danger and safety. But the only physical barrier we see in the short story corpus under analysis in this document appears in «La frontera del pan». This physical barrier cannot be an accident, as the reader can imply in its serious critique of the conditions that produced such poor, disenfranchised women in mid-twentieth century Spain. This implied critique can be interpreted as an example of Matute’s resistance to the Régime.

«Sombras»

The third story selected from *El tiempo*, «Sombras», is the shortest of the selections at only seven and a half pages long. «Sombras» is dense in its content and in its message. Here, Matute shows the destruction of family life brought about by the War, and again, a grandfather is left to shelter and raise the children of his own dead children as well as the young great-nephew. In this story a nameless grandfather and his grandchildren – Raúl, Marcos and Lidia – and an unnamed great nephew, *el pequeño*, all live together in poor conditions in a flat that is boiling hot in summer and freezing cold in winter. The narration explains the living situation of the five and how anger at their situation is reflected in the constant shouting and complaining that goes on especially between the two brothers, Raúl and Marcos. The two brothers often fight, break things, and scare their sister. Yet, whenever it appears that things are about to explode the antagonists suddenly make up and the tension diffuses.

The grandfather has recently retired and he now has the new responsibility of these four young people, the remnants of his family, who «supervivieron al bombardeo que mató al resto de la familia» (231). He can see that the oldest boy Raúl and his dark-haired friend are capable of getting into trouble, and he warns the nephew not to idolize Raúl. The nephew is still shaken by the War and reacts whenever he hears loud noises. Lidia, the only girl in the family, is now the housekeeper, cook, cleaner, and laundry maid at age seventeen. She wants to work in an office, in the telephone exchange, or even in a shop, but she has no choice but to stay

at home and look after her family. She is a poor cook and her siblings complain repeatedly about the food she prepares for them. She works all day cleaning and no-one appreciates her.

All three boys work, and occasionally Marcos, the second brother gives Lidia money to go to the movies with the nephew, which makes her happy. At the movies they sit next to the baker's wife who always brings treats that she shares with Lidia. The nephew has a friend his own age who lives in the same house, and he goes there to play with his friend's electric train. His friend's mother feeds him bread and honey. One day Raul is arrested and sent to jail. When he gets out, he packs his suitcase and disappears. The second brother Marcos marries an older woman and moves out, too. With both her brothers gone, Lidia is sad. One night the nephew invites her to the movies to cheer her up. Upon their return they discover the grandfather dead in his rocking-chair facing the open window. Lidia and her nephew are now left to fend for themselves and they are afraid.

In «Sombras» violence manifests between the brothers behind closed doors. Raúl and Marcos, always annoy each other so that on various occasions:

. . . se pegaron. . . sus peleas tenían lugar en el mismo piso,
rompiendo los muebles bajo el peso de sus cuerpos, entre los chillidos
de la hermana, el miedo del sobrino y la indiferencia del abuelo.

(229-30)

Squabbling between siblings is normal, but the simmering violence and instability of the atmosphere within the home mostly disconcerts Lidia and *el pequeño*. Both are

impacted by the violence. The level of violence that often occurs in «Sombras» comes from the deep frustration suffered by the characters in the story. They live in sub-standard conditions, a result of the bombing of the city during the War, and it is also apparent that the children live as members of a dysfunctional family. There are no parents, only a disinterested old man and four adolescents, the surviving members of an entire family: «él y sus tres nietos, y el bisnieto, supervivieron al bombardeo que mató al resto de la familia» (231). Even though the War is over and the bombing has ceased, the violence of the conflict impacts them all, the young boy in particular as «el pequeño aún se estremecía cuando oía las sirenas de las vecinas fábricas, o el estallido de un neumático. Y sin embargo hacía ya tanto tiempo de aquello. . .» (231). The young boy, who suffers more than his older relatives, looks at the photograph albums of his family, and he can still remember his parents, killed in the bombing: «de ellos todavía se acordaba, y del estruendo de las bombas . . .» (233). Sometimes he even walks past the house where he used to live with them before the catastrophe (233), but now there is nothing left but black, naked wall. For the great-nephew, the traumatic events of the War are carried like an open wound that cannot be healed. He does not talk about the trauma. He is left “expressionless” (Stumm 2010) and because of his inability to voice his pain he is unable to reach closure. The hermetic behavior of his relatives does not help him.

Matute describes the male members of the family as being egotistical and even rash in their manners and behavior. The oldest brother, Raúl, believes himself to be other than he really is, eventually getting into trouble with the law for fraud. He

goes to jail and when he is released, he packs his bag and disappears, never to return. The second brother, Marcos, works in a warehouse. He is a big show-off and very careful about his physical appearance (232), managing to find an older woman to marry « . . . dueña de una mercería. Era una mujer de treinta y tantos años, alta, fea y malhumorada» (235). He leaves home, too, visiting his family infrequently afterwards. *El pequeño* has had to leave school and he is working as an apprentice in a carpenter's workshop. All these unfulfilled, unrequited passions and desires make for anger, emptiness, and trauma.

Even more disturbing than the violence in «Sombras» is the depiction of the hopelessness the sole female member of the family, Lidia, feels. She harbors dreams and aspirations for a different future than the one she lives. Her dreams have been put on hold, since she is the only female in the family, keeping house for the male relatives in the absence of a maid. She has had to take the place of her own mother, who was killed in the War. This story, published in 1957, demonstrates how Matute uses Lidia to emphasize the subservient position females had, in the lives of the males in their families, who perceived them as property. Matute specifically indicates the disillusionment that occurs when Lidia's hopes and aspirations for the future are forceably altered:

Le hubiera gustado ser mecanógrafa, o taquígrafa, o telefonista . . . , o, en fin aunque solo fuera dependienta de una tienda bonita, con muchos espejos. Pero no tenían criada, ella era la única mujer de la familia y se desollaba las manos en las faenas domésticas. . . (231).

The implication of Lidia as a double Other in «Sombras» forefronts the unsatisfactory existence for women in Spain during the post-War period. At seventeen years of age, Lidia understands the unjust and unfair conditions suffered by females in Spain in the mid-twentieth century. Matute posits Lidia within a timeframe where patriarchal dominance was enforced on females who had no control whatsoever over their present or their futures. Lidia knows that her life is over and she knows that she cannot hope for the fulfillment of her dreams because she must fulfill the duties required in her role as the only female of the family. She does not want to be the mother, the housekeeper, the housewife, or the care giver. She wants to explore other options but her circumstances control her options. She is controlled by the social power of Spanish *machismo* which constricts her to a life as care giver to the males of her family. Her personal feelings and ambitions are not taken into account as the male relatives see her as a lesser human, and treat her that way.

Whereas the female children in «Fausto» and to some degree «La frontera del pan» are too young to have responsibility for a home, and where Paulina in her wild flight to freedom is tragically killed in «El tiempo», only Lidia in «Sombras» lives within a patriarchal-centered household where she is subjugated to the drudgery of chores. She is the only female child who loses all the male protectors of the home, leaving her to fill that role with the juvenile nephew. Within «El tiempo», «Fausto», and «La frontera del pan», the double Others – female children – have some degree of liberty, even if it is only to move around outside without supervision, but not Lidia. Hence, she represents the position of so many female minors in Spain in the late 1950s,

repressed and subjugated under the yolk of patriarchal power that was the family and unable to act upon her own ambitions.

The reader senses the solitude and isolation of each of the characters individually and as a family unit. Matute shows the anguish of their unfulfilled desires and the fearfulness of Lidia when her brothers disappear. Yet, before Matute finishes her tale, a traumatic incident causes a catalyst in the remaining youngsters' lives. After returning from the cinema, Lidia and her nephew find the grandfather dead in his rocking-chair. Their isolation is exacerbated, their fear is heightened, their solitude multiplied. Now the girl and her nephew are left defenseless, without the protection afforded by adult male relatives, and the youngsters will need to learn to fend for themselves alone.

In «Sombras» this tragic sense of solitude due to the traumas of poverty and double orphanhood is evident in the young people and the grandfather who display broken psyches and hopeless attitudes through their lives and actions. Matute iterates the disruption stating that «la familia era desigual, desunida: cómo miembros dispersos de un mismo cuerpo... » (229), and the adolescents are still immature: «los hermanos eran aún muy jóvenes, rubios, imperfectos...» (230). George Wythe noted this quality in “The World of Ana María Matute” (1966) and stated that children are in their most formative stages between ages four and eleven. He refers to Freud’s emphasis on the importance of childhood memories in the development of the psyche (17). The adolescent relatives in «Sombras» are already older than the crucial years specified by Freud (four to eleven); yet, their relationships with each other and

with non-family members are still dysfunctional. They seem members of a family that are oftentimes at war with each other. Poverty, despondency, and despair are the result of violently disrupted lives, causing trauma and difficulties for them as they mature. The adolescents are unable to develop into fulfilled individuals with fulfilling lives because they lack the emotional bond of living in a family with two parents.

The title «Sombras» suggests that the whole family lives in a shadowland where they do not count. They are members of a vanquished group and as such they do not receive any consideration from the society that excluded them. The boys work but fight to be accepted. One of them ends up in prison and then disappears when he is released, and the other brother marries for convenience to a wealthy but much older and unappetizing woman in order to assimilate her social position. Lidia, however, is doomed to remain in the shadows. She is not allowed to work outside the home and her only approved social activity is to go to the cinema with a much older neighbor. She is not in the company of her peers, has no opportunity to meet a young man and marry, she is an ephemeral being – human but ghost-like. She lives in the shadow of her male relatives and has no exit route. At least until her grandfather dies. Hélène Cixous and Catherine Clément in *The Newly Born Woman* (1975) make reference to the shadow lands where women find themselves. They state that women live in the shadow of the men in their lives, repressed within his space («Sorties», 67). Will Lidia emerge from her chrysalis and manage to step out of her shadow world and into a fulfilled life? The only indication Matute gives the reader for

Lidia's future is unclear: «. . . de pronto tuvieron miedo» (236). She leaves it up to the reader to decipher the message for him/herself. I suggest that Lidia will take control of her circumstances and re-invent her life. I see her working in the *telefónica*, providing a home for her nephew, and eventually marrying and starting her own family. I reach this conclusion regarding Lidia because she already harbors a dream, that she had to postpone during the denouement of the story, but which she can now fulfill. I also intuit that Matute would write her the same future if she needed to. As this story is included in a collection from 1957, and as the Franco world was in the process of slowly changing, Lidia might have been able to find happiness when all the masculine obstacles are finally removed.

«La ronda»

«La ronda» is the fourth narrative chosen for analysis from the collection *El tiempo* (1957). In this story a final serenade occurs the night before three young men leave their village, having been conscripted to join the army. According to the narrative the serenade and the wine drinking that goes with it is «por despedir a los que iban a la guerra» (74). The story is thirty-six pages long and is divided into parts as was «El tiempo». Part I narrates the life of the principal character Miguel Bruno, from the moment of his birth. The narrator describes Miguel's life from being a child at school to leaving school – at the age of eleven – to work with his father on their land. The Brunos live in a large house on the outskirts of the town. The narrator

focuses on Miguel's decision to revisit his life in the village on the eve of his departure to fight in the War.

Part I takes place entirely within Miguel's house where Miguel reminisces about his old classmate, Victor Silbano. He does not know that Victor abhors him because of the way Miguel bullied Victor at school. Miguel took whatever he wanted from whomever just for the fun of it, even stealing Victor's love interest when they were sixteen because he could, not because he wanted the girl. Victor was physically weaker than Miguel, but he was more intelligent, so he used language to protect himself from Miguel's brutality. And now, years later, the two rivals are going to war together. Miguel knows that he is going into an inferno, into an unknown war. He does not want to say goodbye to his home and his village by going on this last serenade. He wants to think about his life before he and the others are claimed by the war.

In Part II Miguel leaves his house and goes into the village to search for answers. He first hides from the *ronda* as it makes its way around the village. He goes into the school where he sees his old schoolmaster and sits in the classroom that was once so big and now suddenly seems so small. He remembers his first day at school when he was six years old and compares what his teacher was like then to how he appears now. When Miguel thinks about Victor, he suddenly feels angry. He realizes that he hated Victor because Victor always used bitter, ugly words that irritated Miguel. Suddenly, he feels a desire to kill Victor.

In Part III the narrator shifts the narrative focus from Miguel to Victor who leaves the *ronda* to go and look for Miguel Bruno. Clearly, something terrible is going to happen because Victor carries a weapon and he obsesses about how he cannot forgive Miguel, or forget what Miguel did to him. He goes to the village square and bumps into Miguel, almost as if the latter were waiting for him. The two young men walk away from the village and towards the steep cliff behind the village, the *Negromonte*. Victor pretends to be friends with Miguel, who seems to have finally realized that he and Victor have never been friends. Miguel wants to make amends and he admits to Victor that they hurt each other as children. He even admits that he was afraid of Victor and of Victor's language abilities. But Victor is not willing to forgive Miguel. He throws all the insults and offenses that he has carried in his heart for years into Miguel's face. Suddenly, Victor stabs Miguel and drags him to the edge of a cliff where he throws him over. But before he lets Miguel fall into the ravine, Victor tells Miguel that this is his revenge for everything Miguel did to him in the past.

Victor takes revenge on Miguel for events in the past that Miguel had most likely forgotten. Victor has waited years to get satisfaction and the patience of those years has finally been fulfilled in the destruction of his enemy. The story ends when Victor returns to the bar, and rejoins the *ronda*. He wakes the other conscript and the two of them set out on their journey to the barracks. Everyone thinks that Miguel has run off across the mountains because he is afraid to go to war and Victor does not say anything different. Hence, Victor has the satisfaction of wreaking physical

vengeance upon Miguel, and he also has the emotional satisfaction of knowing that everyone else in the village thinks that Miguel is a coward.

In «La ronda», retrospection, vengeance, and violence are the pre-eminent elements of the plot. The two main characters Miguel Bruno and Victor Silbano have known each other since childhood. Miguel is the tall, strong, dark-haired bully who decides he needs to find himself and understand the reason for his being the night before he leaves for the War. Miguel's nemesis, Victor Silbano, is his complete opposite. He is a short, frail, fair-haired, glasses-wearing intellectual who uses words, not force, to protect himself. Although these two young men have not seen each other for years, their destinies are fated to collide this last evening. The violence that has simmered between them since childhood comes to a head. Miguel admits to Victor:

No quería escucharte, ni entenderte. Te apartaba a golpes. Por eso te he pegado tanto. Y aquella vez, en el río, casi creí que te había matado, para no oír tu voz de culebra (101).

Miguel accepts his responsibilities as a bully and he also confesses that he was afraid of the way Victor used language to make fun of Miguel. Hearing this Victor admits that he used words to make Bruno flinch:

Sí, es cierto que mi lengua se hacía venenosa en aquellos momentos. Te decía: “Sin mí, probarán tus nudillos la vara de mi padre.” Me golpeabas y me pegabas con más rabia aún. Pero yo no te resolvía el problema (102-3).

But Miguel's comments are not enough. Victor cannot come to terms with the anger he has carried for so long. These mutual confessions lead the entire third part of «La ronda» toward a final reckoning. Victor's injured feelings harbored for so long are about to be remedied. Victor rectifies the harm done to him in this final encounter. However, Victor's final act of revenge disappoints the reader. Hiding the knife in his pocket he puts his arm around Miguel's shoulder and pretends to accept Miguel's confession. Then in a moment redolent of Brutus attacking Caesar, or Judas betraying Jesus, he stabs Miguel in an underhanded, cowardly way. This is the only way Victor can avenge himself because Miguel is too strong. Victor wreaks his revenge upon his nemesis. But it is a disappointing ending to the childhood feud.

In «La ronda», the dichotomy between leaving home to fight in an unknown conflict contrasts with everything Miguel Bruno knows in his traditional village life, and is indicative of the disparity of his young life. The irony of the serenading youths, wandering around their village, playing music and singing love songs, contrasts negatively with the poignancy of the young men saying goodbye to their lives, their hopes, their futures. By drinking and carousing the entire group attempts to dull the fear that invades them, knowing that as these three leave on the morrow others will surely follow in short order. Written and published long after the end of the Civil War, this narrative expresses the fear and trauma war causes, and by using the two childhood enemies, Miguel Bruno and Victor Silbano, Matutes symbolizes the opposing political positions in mid-twentieth century Spain. Matute reminds the reader of what war causes: the destruction of entire generations of citizens, and the

annihilation of personal hopes, desires, and ambitions. In «La ronda» Miguel's father uses strong language to express the futility of war:

Carne de cañon. Uno los tiene, los espera con miedo por si saldrán ciegos o mudos. Y luego te los quitan, te los matan, cuando uno ya los ve como árboles. Y se le pudren a uno en la tierra sin que siquiera uno sepa en qué lugar ni pueda ir a rezarles un padrenuestro (82).

Matute builds a dark, oppressive ambience in «La ronda» to underscore her critique of war, the futility of war and the futility of sending young men off to die on fields of battle over ideals they neither hold nor understand. The entire story is enveloped in dim foreboding from the house in which Miguel was born and lived, to the school where he sat through his first lessons, to the bar where the young men drink and serenade those who are leaving the next morning. Even the village and the *Negromonte* behind it are depicted as melancholic. Not only their physical desolation but also their spiritual desolation suggests a pervading atmosphere of hopelessness for young men and the the futility of war.

In «La ronda» Miguel Bruno embodies brutishness and physical power. Victor Silbano represents the intellectual that rights the wrongs foisted upon the defenseless – in this case himself. Victor appropriates the physical power at the end of the story when he finally destroys Miguel. The intellectual power gives way to the more visceral manifestation of physicality. Yet, this reversal is a belated attempt to re-establish Victor's position within the cultural structure of the village. For Victor there was no forgiveness or reconciliation for the enemy even though by the end of

the story Miguel has become another man. Miguel admits his weaknesses and his deficiencies but, according to María Sergia Steen in “Función visual del objeto en cuentos de Ana María Matute” (2007) Miguel commits one fatal error:

Comete el error de no contar con el otro: Silbano. Éste no piensa como él: no es generoso, más bien le corroe el odio. Su brutalidad, contraria al deseo de reconciliación y conocimiento de Miguel, acaba triunfando (148).

Victor has not changed with time. He remains trapped emotionally in the village schoolroom suffering at the hands of his nemesis. Miguel, though, has changed into a more mature individual who recognizes his childhood foibles and attempts to right the wrong done previously. This epiphany leads toward a more sympathetic reading of Miguel and his character. Victor’s cognitive decision to remain within the constraints of stagnant, childhood memories detracts from any empathy the reader feels for him as the childhood victim of Miguel’s brutality. His incapacity to move forward taints his character.

This reversal of characterization is impressive. At the beginning of the story and throughout the narrative of Miguel and Victor’s lives the reader feels no affinity for Miguel, and leans toward Victor with empathetic sentiments. By the end of the story the reader feels the complete opposite. Miguel repents and asks for forgiveness, whereas Victor has become an odious, unforgiving young man. Victor’s inability to forgive and forget past transgressions reminds one of how Franco could not forgive or forget the Republican affront, doling out retribution as he saw fit.

By naming this story «La ronda» Matute uses irony in an astute way. The *ronda* in Spanish villages is a joyous celebration of village life. *La ronda* takes place during the annual celebrations for the village saint, or to accompany a young man as he circles the home of his love interest singing love songs to her. Using the dichotomy of an activity that is traditionally one of joyous celebration (the *ronda*), contrasted with the bleakness of a story about fearful conscripts preparing to leave for war is cleverly scripted.

In each story so far I have shown that the degree of violence increases. In «El tiempo», the violence is not exhibited in a physical manner but rather in the way the aunts' control Paulina. The violent end of young lovers dying under the wheels of the passing train suggests an inevitable fatalism. The reader has a premonition that something dire will occur when the narrator emphasizes the way that Pedro fastens Paulina's shoes. Yet it is an indifferent violence inflicted by an inanimate object, a train, and not an act of human violence.

In «La frontera del pan» there is the contrasting description of the fountain before and after the violent conflict which destroys it, and which subsequently creates the barrier between the “haves” and the “have nots.” The only example of physical violence in «La frontera del pan» is the one incident where Babel sees the older bread-sellers mistreating the twelve-year old girl.

In «Sombras» the violent incidences are more frequent as seen between the two brothers within the home and in the two descriptions of Raúl returning home

marked up from a fight. The grandfather also shows violence toward Raúl's friend when he boxes the friend's ears when he hears that Raúl is in jail.

However, in «La ronda» various types of violence – emotional, psychological, and physical – gradually increase in intensity during the story and eventually lead to murder. It could be said that violence corrupts moral character. It becomes clear in «La ronda» and in «Fausto» that the victims become the abusers. In «La ronda» Victor Silbano had taken the moral higher road during his school years. Unable to best his Miguel Bruno nemesis physically he had used his wit and acid tongue to keep Miguel at bay. Yet, in the final confrontation Victor's baser instincts take over and he kills his enemy. In «Fausto» the girl is the victim of her grandfather's psychological and emotional abuse. As she is unable to confront or ignore him she turns her frustrations, anger, and violent feelings upon her beloved cat, Fausto, killing him instead.

In the final two stories from *El tiempo*, «Fausto» and «El amigo», physical and psychological violence and the reasons for it are different from the violence seen in the previous four stories. Now the physical violence is directed towards animals, and the psychological violence and trauma are directed at the children in both stories. Power is an integral part of these two stories and is evidenced by the unthinking, unfeeling total control that the adults in the two stories hold over their minor charges.

«Fausto»

«Fausto», the fifth story selected from *El tiempo* is short, only seventeen pages long, and is dedicated to Matute's little sister María Pilar. In the story, an unnamed, nine-year old female child who lives in abject poverty with her unnamed grandfather finds a mangy cat in the street. She brings the cat home and names him Fausto after a big guard dog that lives in a beautiful, three-storied house blocks away. After various days in their home, the grandfather forces the girl to abandon Fausto in the street, which she attempts to do, but the cat follows her. She knows she has to do something more to keep it at a distance as the grandfather has already threatened to kill it. She leaves one of her shoes behind in the street with Fausto so he can play with it. Unfortunately her grandfather notices she has only one shoe and they go back up the street looking for the other one. When they find it they also find Fausto, and her enraged grandfather gives the cat a massive kick and sends it flying.

The grandfather is old, tired and not in the best of health. A lame accordion player chases him from a spot he chooses to play his organ and he is frustrated. Later, as the child and her grandfather eat in a bar, the lame man enters and offers the grandfather a cigarette. When her grandfather is busy with the lame man, the child returns to look for Fausto, her heart in her mouth. She finds Fausto, but he is in a dreadful condition – cold, scared and injured. The child wanders the streets with her cat until she smells delicious aromas coming from a school kitchen. Through the window she sees food that Fausto needs badly and she tries to get him to go inside where a big, black cat is already in residence. The child thinks there is food enough

for both cats and she is happy when Fausto finally enters the house and moves towards the cat's bowl. But the big, black cat sees him and chases him out of the kitchen. The child is upset but she remembers a chapel nearby that has problems with rats, so she goes there and offers the cat to the priest, who states that he already has two cats and does not need another. The girl makes it clear that she does not want to sell Fausto, just leave him there to catch mice and rats, and possibly get a free meal from the priest if he is successful. The priest agrees and the girl leaves Fausto and returns to the street. But the young girl is afraid to go home because she knows her grandfather will be angry, so she goes back to the chapel and discovers that Fausto has been playing with a rat instead of trying to kill it. In the priest's absence the sacristan tells her to remove Fausto and suggests that she kill him because he is sick and useless.

She sits on the curb, and then suddenly, she picks up her beloved cat by his rear legs and smashes his skull against the curb, killing him. She kills Fausto rather than taking him home with her again, because to do so would signify open resistance to her grandfather who has prohibited the cat's entry into their home. Returning to the shack where they live, she tells her grandfather she has killed Fausto because he was useless; then in a cold, indifferent voice she adds that she expects her grandfather to die soon, too. Her grandfather is shocked and he turns away and weeps.

In «Fausto», Matute ably describes the metamorphosis of the young girl from innocent dreamer to realist. Her persona changes during the seventeen pages of the

story. Her love towards the mangy, ugly cat is followed, almost immediately, by the loss of her illusions and the loss of her hopes for him. Finally, she commits the ultimate sacrifice and the coldest action of all when she kills the thing she loves the most rather than attempt to introduce him again into her grandfather's house. The cat's demise, which the reader might interpret as a mercy killing because of Fausto's condition since he has a poor prognosis for the future, is the ultimate example of violence. It is shocking because it is unexpected given the apparently caring nature of the child. Yet, one could argue that the violence and trauma the child experiences in her life precipitates her towards this brutal ending.

In this story the grandfather's violence is directed towards his young granddaughter in the form of harmful and painful language, and in a physical form towards her beloved cat, Fausto. The grandfather's violent moments are the result of external conditions in their lives, such as the occasion when the lame accordion player runs him and his granddaughter off the spot he has chosen to play music for money. This younger, lame man has claimed the spot for himself earlier and he chases the grandfather off quite viciously (155). As a reaction to the fight with the younger man, the grandfather «. . . tuvo un arranque de rabia. Se acercó al gato y le dio una soberbia patada. . . Fausto iba a parar muy lejos» (156). The final example of violence comes from the girl when she kills her beloved cat. In this act she manifests the violence that she has learned from her surroundings, not only from her grandfather but also from the others in her environment. She is a victim of violence and her violence is a reaction to her grandfather's violence. At the same time she

uses violence against Fausto which allows her to appropriate her own power over the only thing she controls. This appropriation of her personal power is seen not so much as open rebellion against her aging grandfather, but as a more subtle usurpation of the older man's hold over her and her cat.

In «Fausto» the psychological trauma the child suffers at the hands of her grandfather is worse and more damaging than the incidences of physical violence. This emotional trauma is a constant in her life. He complains about the simple things she does like collecting pieces of broken glass and cigarette paper that she puts up above her bed and contemplates at night. He constantly «decía que iba a tirarlos de nuevo al solar» (150), and he constantly threatens her with punishment if she brings more home. At the same time he is clear in his threats about what he will do if she does not get rid of Fausto: «El viejo empezó a odiar a *Fausto* y a decir que en cuanto pudiera levantarse lo mataría» (152), and «-¡Échalo, échalo! – iba diciendo -. No has de volver a casa con él, así que tú veras. . .», and «- Anda y suelta a ese bicho – advirtió el viejo, amenazador» (153).

These constant emotional outbursts and threats cause fear, trauma, and a sense of insecurity in the orphan child who is only nine years old. When the grandfather kicks Fausto, the child suffers and is afraid that the cat is dead. This kind of emotional abuse is what pushes the girl to morph from an innocent collector of broken glass, bits of cigarette paper, and a flea-bitten old cat into a cold-blooded killer. By killing the cat the child stands up against her grandfather's authority. She takes control of her cat's and her own destiny. She appropriates the grandfather's

power and violence toward her and juxtaposes the same by killing Fausto. This violent act can be read as a discourse of resistance against the repressive grandfather. The nine-year old female child – a doubly marginalized Other due to her age and her gender – is the victim of poverty and trauma who tries to live within the restrictions of her life. She reacts to the authority of her grandfather the only way she can by loving a cat that is « . . . tan feo y tan poca cosa » (152). By killing him, she becomes empowered and determines that her grandfather will not kick Fausto any more, nor hurt her any further through his ugly comments.

In «Fausto», the manifestation of authoritarian power is through the actions and words of the grandfather, the lame accordion player, and finally, in the child. Yet, there is also a representation of power in the second cat, the complete opposite of Fausto: « . . . un gato grande y negro, reluciente. Era un gato bien alimentado y, a todas luces, honrado» (150). This second cat lives in the lap of luxury in the kitchen of a nearby school, where he is fed and loved due to his mouse-catching expertise. Fausto, on the other hand is a cat of a different caliber. Instead of catching and killing mice and rats, he plays with them allowing them to climb up and all over his body. In the feline world he represents the loser, the beaten-down animal that indifference and lack of adequate care create. The dichotomy between this second cat with all his power, and Fausto with none, functions to highlight the differences between the *vencedores* of the Civil War (who held all the cards and lived a comfortable life in spite of the shortages endemic during the 1940s and 1950s) and the *vencidos*. Fausto mirrors the human equivalent of the child and her grandfather –

possible *vencidos* of the political conflict which created inequality, corrupt social and political systems, and brutal economic injustice. All three are victims of the poverty brought on by war, with the girl and Fausto being a victim of neglect and carelessness too.

The existence of the young girl and her grandfather depict the isolation, marginalization, and solitude which are the effects of trauma. This perspective is also present in «El amigo» as it was in the other stories within this collection. Many of the characters in the stories, including the young girl and her grandfather, do not belong to the social echelon that benefitted from the power structure in Spain in 1957. They have little contact with the privileged sector of society, in fact they live on the periphery of life, playing an organ and dancing for pennies on the streets. So, the reader questions why the accordion player in «Fausto» is so angry and aggressive with the grandfather when both men are disenfranchised and suffering similar fates. And why does the big, sleek, black cat in the school kitchen chase Fausto out even though there is plenty of food for both of them?

As is the case with the adult bread-sellers who mistreat the twelve-year old in «La frontera del pan», «como era tan reducido el espacio en que se les permitía evolucionar, la competencia se hacía feroz» (185), conflict ensues for disputed territory; a microcosm of the inter-Nicene war. In «Fausto» the lame accordion player explains: «. . . abuelo . . . Yo no tengo nada contra usted, yo estaba allí primero. Donde esté yo, no puede haber otro al mismo tiempo, ¿no?, ¿no es cierto?» (157), and with regard to the black cat the answer is finally clear to the young girl:

«era justo. ¡Claro está! Él caza ratas en la despensa, y a cambio de eso le alimentan y le quieren» (161). She finally understand that whoever gets there first gets the best spot, makes the most money, and is able to survive. Anyone else is seen as a trespasser, and trespassing is not tolerated. In the isolated and marginalized existence of the characters in these three stories the disenfranchised characters collide with each other. The individual power of the strongest characters is present in the different levels of violent behavior they use against the weaker characters.

Also deserving of attention in «Fausto» and in other stories in this collection and others, is the question of why the young, female child lives with her grandfather and not with her parents. As mentioned in «Sombras», this child is an orphan and it is clear that the two relatives live in desperate conditions in a run-down room in a run-down house. But as in many of these stories and those in other collections the reader wants to know: where are her parents? Matute does not explain and there is no reference to parents in the story, other than an ambiguous comment from the grandfather: «. . . antes, cuando vivía mi hija, la madre de esta pequeña . . .» (157) which does not clarify the situation. Why do they live in such misery that their equally poor neighbors feel pity for them? Because the grandfather is old, the child is under-age to work, and possibly they do not have ration cards. They wander the streets day in and day out while he plays a rented, wind-up organ and she dances and begs for coppers.

The cat, Fausto, can be read as a metaphor for the grandfather; both suffer from the cold, and both are sick with respiratory problems. At the same time Fausto

stands as a metaphor for the orphaned girl and all the other children left orphaned and abandoned by war and its aftermath. Poor Fausto «siempre tenía frío y había sido arrojado a un mundo más fuerte que él. ¿Qué culpa tenía de haber nacido demasiado débil? ¿Qué culpa de haber nacido?» (152). Children do not choose to be born any more than they choose their parents, siblings, or home environments. Fausto is the mirror image of the girl as he is an orphan like her. Matute's perennial focus on children, especially the marginalized, ostracized, or neglected children who are often orphans is one of the basic elements in her corpus. In «Fausto» Matute introduces the cat, as she introduces the white lamb in «El amigo» in order to show how children need to feel a connection with something – if not a parent then an animal. However, in the circumstances within which the girl lives she is not even allowed to connect to a cat.

Finally, «Fausto» is a diabolical title for this story. Faust was the medieval, German magician who sold his soul to the devil in exchange for knowledge and power. In the story the young girl does not sell her soul but she does sacrifice her beloved cat not for knowledge, or for material gain, but for a sense of power over a situation in which she has little control. Her grandfather controls her life, telling her what to do and what not to do. He is cruel to her and to the ugly cat that is for her the representation of love. By killing the cat when she realizes that she cannot protect him forever from her grandfather, and as it becomes clear to her that the cat is not able to fend for itself, she takes charge of her situation and her property.

Nanette Pascal introduces an intriguing perspective on Matute's children in *El niño y su circunstancia en las novelas de Ana Maria Matute* (1980). She likens them to what she calls the first traditional example of a child's role in literature, the *pícaro*. This has never been a perspective used to describe Matute's juvenile characters, but the description Pascal gives is appropriate to children in Matute's short story corpus. It is particularly relevant to the young girl in «Fausto», and to many of the characters in *Libro de juegos para los niños de los otros* (1961), which is the focus of the following chapter of this project. With regard to the female child in «Fausto» Pascal's assertion is especially revealing:

Los episodios picarescos detallan la transición de la inocencia a la experiencia, la desilusión del niño ante la realidad circundante y, finalmente su incorporación al mundo mediante la imitación de la vida deshonesto de sus amos (5).

This description epitomizes the process that the young girl in «Fausto» endures in order to change her from innocent child to cold-blooded killer, although the last four words of the citation do not quite fit as the grandfather is neither dishonest nor is he the child's owner as such. Traditionally the *pícaro/a* does not have a family, changes employer or owner frequently, is poor and always hungry, is quick-witted and capable of slyness. The female child falls into this literary genre in that she has no family other than her grandfather, and she is poor and generally hungry. She is quick-witted as can be seen in her attempts to hide Fausto from her grandfather, tempting him with one of her shoes to stay behind when she has to dance for money.

She also presents her perception with regard to possible outcomes for *Fausto* when she pops him through the window and into the school kitchen in the hope that he will be accepted as a secondary mouse-catcher. She also side-steps the priest's objections to leaving *Fausto* in the vestry saying that she is not trying to sell him but rather offer him as a free mouse-catcher for the church.

It is true that the picaresque character will defend him/herself if necessary but the *pícaro/a* does not tend to possess violent tendencies or to initiate violent acts. Indeed, he/she is generally the recipient of other people's violence. So then, the young girl in «Fausto» is a contradiction to the picaresque norm.

Pascal also refers to the way that literature has dealt with children throughout history. She references Maurice Edgar Coindreau in "Homenaje a los jóvenes novelistas españoles" (1958), who indicated that children had not had an important role in Spanish narratives until post-Civil War, at which time a growing interest in children and infantile thematics appeared. This idea of the picaresque child in Matute's short story corpus adds another lens through which to identify and position her fictional children. Adults in authority can cause trauma in the lives of children. They do this by wielding their adult power which subdues or subsumes their young relatives. Matute shows her resistance to this adult repression via actions her characters perform, such as the killing of the adored feline *Fausto*.

«El amigo»

The final story selected from *El tiempo*, «El amigo», narrates the life of a young, home-schooled child who has no friends. He is motherless and he lives with his father and his aunt, Eulalia, above the father's shop. He is not allowed to go out and play with the neighborhood boys because they are too rough. He does not go to school because his aunt says that local schools are too ordinary and not fitting for him. In «El amigo» the boy lives within the dwelling alone in the company of adults with whom he has no connection; at the same time, he desperately watches the other children at play through the windows. Because of his physical isolation he feels lonely, even starved for companionship. Even the sound of his own heart beating suggests to him a possible conversation with a friend.

One evening his father tells him he is going to get a friend. The friend turns out to be a little white Easter lamb with a green bow tied around its neck. The boy adores the little animal and goes everywhere with it. At last, he has a friend. He is no longer alone, no longer lonely. His heart feels easier. His aunt even begins to allow him access to the outside world, and most importantly, the lamb is his friend. With this new friend the boy is happy and he no longer needs to observe the world through the window of his isolation. He is free and his life has changed. Matute expresses the boy's total contentment when she writes: «de pronto, los días se volvieron distintos. La primavera avanzaba, y el sol hacía doradas, brillantes, todas las cosas», «dentro del corazón, el sol también brillaba», and «la vida había cambiado con él [Tabú]» (176). But, unfortunately for the boy, Tabú, the lamb, is served up for the Easter

Sunday dinner and the child, after seeing the meat on the table runs into the kitchen with his heart in his mouth where he is greeted by the sight of his friend's head on the kitchen windowsill, dead eyes staring back into his own. Although Matute does not express the boy's reaction to the acknowledgment of Tabú's death, she does give the reader a sense of his dismay and foreboding as he watches his father tear into the meat from the platter: «De repente [el chico] se levantó. El corazón tiraba fuerte. Los dientes se clavaban y dolían, en el corazón» (178).

In «El amigo» violence is pervasive but it is a more vicarious violence. The child observes violent acts from his aunt's bedroom window as he watches the children in the street below hitting one another. What impacts him most, however, is how one of the fruit-sellers beats his young son just because the child accidentally pushes over the stall full of oranges. The father: « . . . agarró al chico por el brazo y le molió a palos» (174) while the son tries, unsuccessfully, to cover his head and deflect his father's fists. At this point the child is happy to have the father he has who does not beat him and speaks to him in a caring manner in the evenings and on Sundays: «vamos a ver: venga used aquí, bribón. Y sonreía. . . . papá era lo único bueno. Seguro que ninguno de aquellos chicos tenía un padre como el suyo» (174). The child has no friends, and whenever the street children see him they abuse him with their small, dark, and loud voices and say hurtful things: «¡Ahí va el gordo! ¡Ahí va el marrano de la tienda! De pronto se le llenaron los ojos de lágrimas. Le dolía, y cuando duele una cosa se llora. Barrigón, globo reventón» (171). The boy

suffers from his lack of interaction with other boys his age and from not going to school. He is a virtual prisoner in the flat above the pawn shop and suffers from that.

In this story however, the worst violence is the psychological and emotional violence that the father inflicts upon the child when he serves his son's pet lamb for dinner. The father's cruel betrayal toward the son is devastating. By killing his son's only friend, the father enacts violence against the child's emotions and psyche. The reader must ask: how can any parent betray his/her child so coldly and cruelly as to give the lamb as a gift without explaining what was to happen to that gift? How can a father allow his sad, lonely child to place all his affections on a pet and then kill it? The father must see how the child is connected to the lamb, and he must also intuit that the child – his son – has no idea that the lamb is intended to be only a temporary part of his life. Motherless, the child must accept the unthinking cruelty of his only parent, a father who thinks so little of his own young son that he perpetrates such an act of betrayal with such psychological consequences. Yet, perhaps the father and the aunt do not manifest betrayal so much as total indifference, an indifference to the boy's psychological and emotional feelings that allows them to do such a dreadful thing. Upon *Tabú's* demise, the child will most likely plunge into isolation, and solitude, sadness, and despair. Matute does not state this but the way she describes the boy's life, isolated and alone in the flat above the pawn shop, before *Tabú* arrives allows the reader to make such a supposition.

In «El amigo» the juxtaposition between the white lamb *Tabú* and the boy is clear. Neither knows what is to happen and neither can control destiny. As with the

lamb and the boy's trust, both sacrificed for Easter dinner, so too were hundreds of thousands of Republicans tortured and likewise sacrificed to Franco's desire for revenge and retaliation long after the Civil War. The discussion of such events was taboo «tabú» in Spain throughout the Franco dictatorship and not ironically, Tabú is the name of the little, white lamb, and taboo is the behavior of the young boy who following his inner voice leaves the dinner table and goes to the kitchen where he comes face to face with Tabú's dead head. The child had no voice in the fate of his pet and it can only be assumed that he will have no voice post-Easter Sunday dinner.

Although Matute does not offer any commentary after the boy discovers Tabu's lifeless head on the kitchen window-sill «. . . los ojos redondos, muertos, tristes, de Tabú le miraban mansamente» (178) there can be no doubt that the boy suffers a tremendous shock in the kitchen. Such a shock could lead to nightmares and traumatic feelings of fear and abandonment. The boy is young and impressionable, and he might suffer from the fear that he might also be sacrificed or that he might be abandoned by his relatives who so cavalierly deprived him of his only companion. While in «Fausto» the young girl appropriates her own agency when she makes the decision to sacrifice her beloved cat because she knows her grandfather will not allow her to keep him, in «El amigo», the young boy has no such independence. His relatives destroy his connection to Tabú without any prior notification demonstrating how little autonomy the child has. Such lack of personal control would prove to be a long-lasting traumatic memory for the boy.

The title of the story «El amigo» is clearly representative of the content, but why does Matute name the lamb Tabú? In the narrative it explains that the boy chooses this name for his lamb because it is the name of a dog that appears in a story his father reads to him. However, the actual meaning of the word tabú (taboo) is more appropriate in that it refers to things that are banned from polite conversation, topics that one does not bring up at the dinner table. Yet, it is at the dinner-table that the boy has a premonition that something about which he cannot speak has occurred: «. . . sintió una cosa extraña . . . los dientes de papa, afilados, crueles, se clavaron en un trozo de carne. . . los dientes se cavaban y dolían en el corazón» (177-8). And at the same moment the reader knows what has happened. Both character and reader are correct. Tabú is the Easter Sunday dinner.

Both children in the last two stories exemplify the unique child that Matute creates that: «vive en un mundo cerrado, estancado en su momento, en el que se refugia para defender su inocencia e imaginación: éste es el niño ideal de Matute» (140), according to María Sergia Steen in «Función visual del objeto en cuentos de Ana María Matute» (2007). The girl in «Fausto» and the boy in «El amigo», as well as Lidia in «Sombras» do, to some degree, live in closed-off worlds isolated by the moment not of their own making or choice. The girl in «Fausto», by taking destiny into her own hands, breaks out of her submission to the grandfather; but the boy in «El amigo», and Lidia in «Sombras», are imprisoned by events and actions outside their own control which do not allow them to access their own agency. They are destined to remain caught within their isolated worlds. The unique children

represented in the six stories examined from *El tiempo* (1957) have characteristics that exemplify Steen's comment. All the children, to some degree, take refuge within the imaginary worlds they create via broken pieces of glass and shiny silver cigarette paper («Fausto»), with animals they imbue with human characteristics («El amigo»), by going to the movies as often as possible («Sombras»), or by dreaming of escape («El tiempo»).

Some of the children take refuge in the idealized image of marriage and family («La frontera del pan»), or in putting right what is wrong («La ronda»). Whatever their self-formed or re-created realities (Foucault, 11), they are all representatives of the inner turmoil of what Pascal terms: «un poder absoluto y opresivo» (74), whether from their own personal circumstances or those of the greater sphere that is their country in 1957.

In summary, the six short stories selected from the collection *El tiempo* (1957) depict a world of absences, needs, meanness, and suffering. This world is representative of the post-Civil War atmosphere that young women and children – many of them orphans – endured in mid-twentieth century Spain. These stories may be read as a response to the harsh conditions existent in Spain between 1953 and 1962. Power is represented in different guises and in the form of different authority figures in the short stories analyzed in this chapter. Elements of resistance to the repression resultant from the imposition of restrictive power, as demonstrated by the various narrative characters in these stories, form an underlying discourse. How the characters react and respond to the trauma of their circumstances and their

environments within the narrative constructs mirrors how people might have responded to similar circumstances in Spain between 1953 and 1962. Pedro and Paulina's see their ill-fated elopement as the only way to escape and minimize the all-encompassing power of the spinster aunts in «El tiempo». Victor Silbano sees only one option available to escape Miguel Bruno's physical power in «La ronda», and he takes it and kills Miguel. The young girl in «Fausto» kills her beloved cat as a way to remove the psychological power her grandfather holds over her.

There are numerous narratives evident in the stories which tie the six stories together. Poverty and lack create situations that are not evident in more affluent sectors of society. In three of the stories, «Fausto», «La frontera del pan», and «Sombras», all the characters live in or near the poverty level. The trauma of living in sub-standard conditions causes some of the characters to manifest violent dissent to those closest to them. What the characters in «Sombras», «La ronda», «Fausto», and «La frontera del pan» experience through war and the destruction of almost everything they know and understand, posits them and their care-takers firmly within the traumatic post-war period that surrounds them in frustration, despair, and emptiness.

The way in which war and the ambience of post-war conditions seep through various stories in *El tiempo*, as in other collections and novels in Matute's corpus, indicates her preoccupation with this narrative construct. In «La ronda» the imminent departure to war is named; in «Fausto », «La frontera del pan», and «Sombras» the

description of ruined buildings, orphaned children, and hand-to-mouth survival conditioned by the conflict is apparent.

The ages of the children in the stories selected for analysis from *El tiempo* (1957) vary. References to ages begin with Miguel Bruno's birth in «La ronda» and then represent diverse ages starting at age five with Pedro in «El tiempo», seven or eight years old for the child in «El amigo», nine years old for the child in «Fausto», teenagers in «Sombras» and ages twelve and eighteen for the young girl and Babel in «La frontera del pan». All the children are impacted in some way or other in their formative years. Looking at their living conditions and penury, one supposes that much of the emotional and psychological damage came from the War and the succeeding years. One presumes, without any clarification from Matute that the majority of the characters in most of the stories analyzed in this project are members of the defeated Republican Party. She depicts their circumstances as being dire, and shows them living in deplorable conditions. Some of the children are working at the ages of nine, and eleven or twelve which points to individuals functioning in survival mode. Having to grow-up prematurely leads to emotional and psychological scarring and trauma, and these elements are obviously apparent in the reactions and behaviour of the characters in these stories. Even Enrique Babel in «La frontera del pan» and the boy in «El amigo» are emotionally and psychologically scarred by the circumstances that occur or have occurred in their young lives.

All the juvenile characters in the six stories selected from *El tiempo* (1957) are minors. As such these children do not hold a social position within patriarchal

Spain between 1953 and 1957, the date that the book was published. Matute's language with regard to this paradox foregrounds minor children against the patriarchal figures in the stories. The latter serve as negative influences on the juvenile characters. As members of an excluded group, children are vulnerable to the imposition of power and repression that exists in their individual lives, as well as in the communal society from which they are excluded. In all six stories the children suffer the repression of their hopes, dreams, ambitions, even thoughts. But only in three of the stories is there a clear sign of resistance: in «El tiempo», «La ronda», and «Fausto». In the other three stories; «La frontera del pan», «Sombras», and «El amigo» the characters do not act upon the circumstances that change their lives. Hence, they revert back to their previous existences.

In *El Tiempo* Matute describes young people just beginning their lives who live in dysfunctional family situations of isolation and solitude; all of them are imbued with a sense of despair, emptiness, loneliness, hopelessness, and even, to some degree, bitterness. In the first three stories Matute describes situations whereby the narrative characters take control of their environments and of their destinies to some degree, either by leaving the village, murdering the rival, or killing the adored feline so that it would not suffer further. In the other three stories the repressive power of authoritarian figures is evidenced in the father who serves his son's lamb for Easter dinner, the young girl who sells her bread to Babel but cannot leave the *plaza*, and Lidia and *el pequeño* who become totally abandoned by all the protective, male relatives posit the maintenance of a patriarchal order.

In all six of the stories from *El tiempo* (1957) orphanhood is clearly apparent. In only one of the stories, «El tiempo», the main character has both parents for at least eleven years of his life; and in two other stories, «La ronda» and «El amigo», the main characters each have a father but no mothers. In «La frontera del pan» Enrique Babel has a mother but no father, and in the other two stories «Fausto» and «Sombras», the children are double-orphaned and are being raised or cared for by their grandfathers. There are no grandmothers in these stories. Orphanhood, repression, and violent conflict are elements that create trauma, yet the narrator does not address the trauma in any of the six stories. Hence, the after-effects of the traumas do not dissipate, the lives of the fictional characters do not improve, the trauma just continues. The stories either end badly, as in the case of Pablo and Paulina in *La pequeña vida* (1953), the friendless child in «El amigo», and Miguel Bruno in «La ronda». Or they are left hanging with no conclusion as in «Fausto» and «Sombras».

The conclusions of the stories are not positive as three of the principal characters die (Pedro, Paulina, and Miguel Bruno), and a fourth character (Victor Silbano) leaves for a war where he will most probably die, too. The remaining principal characters are either left isolated and alone (Lidia and her nephew), continue to live an unfulfilled life (Enrique Babel), or are forced by circumstances to exist without their beloved animals.

Throughout *El tiempo*, Matute evidences the trauma the characters experience from violent conflict and from the imposition of oppressive power during

the post-conflict years. Matute demonstrates resistance to the physical, psychological, and emotional trauma that her narrative characters experience. The evidence of this resistance is apparent in Pedro and Paulina's bid for freedom even though this is truncated by their deaths. Victor's decision to kill his enemy exemplifies his resistance to Miguel's brutal power even though it does not free him from his painful past. The young female child in «Fausto» demonstrates her resistance to the power her grandfather possesses over her by killing her beloved cat in a defiant move which can be seen as appropriation of her own agency or her own power.

Lidia, however, shows no sign of resistance to the subservient position her grandfather and brother place her. She manifests dissent with regard to the churlish way the men complain about her cooking, and she complains about the domestic chores she has to do. But she appears to be too cowed or too conditioned to the inferior position she has within her family and the wider patriarchal society to break free as her brothers do. She accepts her subservient position. What she will do when her grandfather dies is left unanswered.

In the following chapter, which analyzes *Libro de juegos para los niños de los otros* (1961), the elements studied in the discourse from *El tiempo* (1957) – orphanhood, neglect, chaos, fear, violence, marginality, deception, survival, futility, control, repression, power, and trauma – are repeated. In a parallel way defiance, resistance, and vengeance also continue to manifest themselves in the narrative discourse. Where the existence of the Other and the double Other is present in *El*

tiempo, acting as discordant threads within short stories that are developed into complete narratives, in *Libro de juegos para los niños de los otros* the focus of the volume in its entirety is the marginalization of being double others – disenfranchised children in a hostile world. They are described in a series of comments rather than imaginative short stories using alterity as the theoretical lens through which the reader can decipher Matute’s message of resistance.

Matute experienced the chaos, terror, and trauma of the Spanish Civil War followed by decades of social and political repression that accompanied Internal Colonization. Her physical and psychological experiences during the Franco period color the manner in which she manifests her opposition and resistance to that repression. The brutal reality of life under the Régime as seen through the eyes of children in Matute’s corpus reveal the way in which she shifts the narrative discourse from one of oppression – the consequence of Internal Colonization – and trauma, to one of opposition and resistance. Thus, the author and the written word illustrate the power of literary discourse to undermine colonizing structures. Matute’s narratives illustrate examples of the “scarring and degrading” experiences she had and/or perceived via the “selfish, violent, and dramatic reactions” of some of her characters who live within dark, pessimistic environments according to María Carmen Riddel in “Ana María Matute” (1993, 309). By initiating children into resistance as seen in «El tiempo», and moreover brutal resistance as instanced in «Fausto» and «La ronda» (*El tiempo*, 1957), Matute evidences her discourse of resistance against dictatorship and Internal Colonization.

Through her narratives Matute gives voice to the traumatic memories of the Civil War and the Franco dictatorship as a way to cleanse her spirit of the experiences. Cathy Caruth refers to the irrepressibility of the “speaking wound” which must be reconciled for a victim to recover. Via oral and written discourse during the last sixty years Matute has attempted to exorcize the deep-seated wounds of her memory. Positing her own painful experiences and memories into the physical and psychological character representations in her narratives and more distinctly into their voices, she is able to mitigate some of the pain she experienced in her childhood and early adulthood. Matute carries the ghosts of a tortured, suffering, marginalized sector of mid-twentieth century Spanish society within her memory. Viz-a-viz her narratives she invokes these ghosts into present time and space, and she invites her readers to experience this unforgotten past through her stories.

Chapter III

Alterity and *Libro de Juegos para los niños de los otros* (1961)

Injustice is a wound that never sleeps.”

Greek proverb

Libro de juegos para los niños de los otros (1961) is a unique book. Even though it has been described as a collection of short stories, it is not a collection of imaginary stories. It may best be described as a collection of social anecdotes or commentaries. I see this book as a poignant example of Matute’s ability to undermine the power of the Régime by exposing the ugly consequences of post-War life. In “The Fictional World of Ana María Matute: Solitude, Injustice, and Dreams” (1991), Janet Pérez refers to *Libro de juegos* as not being a book wholly for children as, she states, it depicts the “games people play to perpetuate discrimination, class prejudice, and social injustice” (111). In an earlier study, *Ana María Matute* (1971), Pérez states “The “others” are the poor, and the book is quite possibly Matute’s most eloquent indictment of class prejudice and poverty, two evils which rob these children of true childhood” (112). Referring to *Libro de Juegos* Margaret E.W. Jones states in *The Literary World of Ana María Matute* (1970):

The author’s social criticism is apparent in the bitterly accusatory tone of the work, the division between the underprivileged and the privileged, and the obvious empathy with these forgotten children of the poor (28).

Clearly, *El libro de juegos para los niños de los otros* presents an inherent message for readers about the dire circumstances of the politically marginalized. Indeed, Matute herself experienced otherness and alienation, a state she referred to on innumerable occasions in personal interviews and in biographical citations. Born in Barcelona, she spent part of her childhood in Madrid where she was *la catalana* and in Barcelona where she was known as *la castellana*. Pérez has remarked that Matute “sensed and suffered from the latent hostility, feeling herself an outsider [in both cities]” (Pérez: 1991, 94), and this affinity with otherness clearly played a part in her decision to write *Libro de juegos*.

Libro de juegos para los niños de los otros (1961) illustrates how one sector of a society can become alienated, marginalized, and categorized. The narratives and photographic imagery of this volume make evident that which distinguishes the children of the Others from the children of the more privileged. It also demonstrates how the children of the Others survive and cope through their invented games. These Others belong to a section of society deemed undeserving by members of a separate, more privileged elite class. This elite class then discriminates against the non-élites and herds them into a sub-par or subservient space. Women, children, the poor, the uneducated, the sick, and the old tended to comprise this sub-group.

In the present case, the Others are those who were not traditional males, the patriarchal *status quo* in Spain in 1961. They were mostly male children. Adult males consider these Others as extraneous and different to the adult patriarchal status quo because they are poor, uneducated, and minors. In *Libro de juegos* Matute

demonstrates that the just and inherent rights of human beings do not always exist and that poor, uneducated people – especially if they are minors (or female) – often find themselves excluded in spite of their legal and moral rights.

In *Libro de juegos para los niños de los otros* (1961) Matute offers evidence that shows the inequalities and injustices the under-privileged suffered in Spain during the early sixties. She shows how the privileged perceived and treated these Others, and she shows how the *vencidos* – women and children in particular – had no dignity and little freedom. It is difficult to justify discrimination toward others from a philosophical standpoint. A lack of education and extreme poverty do not justify the exclusion and punishment of Others. Alienating people into a subservient sector in the aftermath of a devastating war which left orphans, widows, and injured, sick, or needy people to fend for themselves within a hostile political, economic, and physical environment is even less justifiable. Yet, this is what occurred in the aftermath of the Spanish Civil War. The Republican *vencidos* became a separate, alternate category of citizen, who were forced to suffer the vicissitudes of their supposedly inferior position in the new Nationalist society. According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *Post-Colonial Studies: The Key Concepts* (2000) alterity:

shifts the focus of analysis away from philosophic concerns with otherness . . . to the more concrete ‘moral other’ the other who is actually located in a political, cultural, linguistic or religious context (11).

In Matute's short story corpus, the Others are firmly located in a context of political, and cultural inequality. There is no moral or philosophical justification for their subaltern status within what is clearly-defined as the *other* side of society.

Alterity, or otherness, is a key concept of subjectivity, which is a construct of the self and is inseparable from the construct of Others. What makes someone an Other depends upon how we define alterity. How one sector of society views another sector establishes a particular dynamic or categorization, and that categorization determines how one class treats the other. By positing poor, uneducated people into an inferior social position the élites can then view this group differently, and subsequently treat them in an inferior manner. This "inferior" segment of society is generally known as the Other(s).

In *Libro de juegos para los niños de los otros* (1961) Matute names alterity clearly. She defines it, describes it, and allows the Others – both the haves and the have nots – to defend their positions: «Nosotros somos los niños de los otros» states the unseen, unnamed narrator as a description of a photograph that evidences three young boys who represent a group of underprivileged children, whereas a different narrator describes a photograph in which two privileged children play states: «No nos gustan los niños de los otros, porque no son niños; niños como los nuestros». Yet, the "inferior" Others, even as they accept their social position of inferior quality do not concede a psychological inferiority. They demonstrate a proud, sometimes aggressive and arrogant assertion of whom and what they are in many of the photographs and narrative anecdotes. *Libro de juegos* focuses on Other children even

though some of the photographs show, or insinuate grown-ups (III: 1 & 14). In the photographs that complement the games, the majority of the Others are male children and only two of the photographs show female children at all. The descriptions and contents of the games are also usually male-oriented, with regard to the activities and levels of violence in the games. The games tend to be rough and physically strenuous and they often end with cuts and bruises. The only two photographs with girls show the girls in much more passive roles: one girl holding a doll and the second female child walking calmly hand-in-hand with her older brother. There is no suggestion that the rougher games include girls.

The notion of otherness evident in Matute's corpus is particularly notable in this volume. The separation between the adult world and the children's world is evident because there is an almost total absence of grown-ups in photographs or narratives. Matute clearly outlines the differences between the "haves" and the "have nots" in the texts and images that make up this unusual collection. At the same time, the context of both visual and written narratives serves to illustrate the gap created by children as they attempt to avoid the disciplines established by their elders, as Nanette Pascal in *El niño y su circunstancia en las novelas de Ana María Matute* (1980) delineates succinctly:

Esta separación entre los dos mundos, la realidad adulta y la vida infantil, refleja la preocupación de los niños por vivir libres e independientes de la vigilancia y supervisión de las personas mayores (81).

Pascal states that: «el tema básico [de la novela] excluye, pues, las relaciones con los adultos, ya que los niños matutianos se compenetran sólo con otros niños». She is referring to one of Matute's novels, but this exclusivity between children is clearly the case throughout *El libro de juegos*. In other Matute collections however, otherness does not always exclude Other adults. For Pascal:

Este concepto de “los otros” es una imitación infantil de las castas sociales, de las injusticias del mundo de los mayores. Una vez más, el microcosmo de la niñez refleja las circunstancias de la realidad española (81).

Pascal refers here to the depiction of the unequally biased social situation represented in *Primera memoria* (1960), as it describes Mallorca in 1936. However, this inequality was mirrored throughout mainland Spain and still existed in 1961 when Matute published *Libro de juegos*. The photographs that accompany the narrative descriptions of the fourteen invented games conform to Pascal's perspective above.

Libro de juegos is a short volume which includes sixteen photographic images, (included here in the appendices), and eighteen narratives. The first two sections offer two narratives and one photograph each. The third section describes the various games and shows each game paired with one photographic image. The reader can see the distinct social classes in the photographic images. The narrative descriptions of the games provide evidence of the inequality between the haves and the have nots and explain the reasons for inventing the various games. However, the

images do not always correlate with the tone of the narrative or with the content of the games. There appears to be a disconnection or discordance in various pairings where the photographic image does not fit the game or vice versa. I explain this in more detail below. Using photographic images and written narrative, Matute offers the reader a twice reinforced message. The book illustrates the differences in attitudes and behaviors in both the haves and the have nots through this dual technique.

By looking at the photographs taken in Spain in 1961 through an early twenty-first century lens, the reader feels the impact of the cultural, social, and historic reality of the mid-twentieth century. Matute illustrated other stories with drawings by Jaime Buesa but they are less stark in their reality than his photographs in *Libro de juegos*. There is not a single numbered page in the entire book, although each segment is numbered.

I describe each photographic image, explain the narrative segments, and offer a synopsis of each separate narrative segment (or game), followed by analysis of each. I also offer the titles to the photographs that Matute offered, not in *Libro de juegos* – where the photographs have no titles – but in a separate volume occasioned by her winning the *Premio Cervantes* 2010, (*La palabra mágica de Ana María Matute*, 2011). I correlate the titles from this volume with the images and the descriptions of the games.

Libro de juegos para los niños de los otros (1961)

Section I, «Los niños de los otros», is made up of two short anecdotes (eight and eighteen lines of narrative respectively) with one black and white photograph of a couple of well-dressed, well-shod, and well-fed, ten or eleven-year old boys playing in the patio of a school or possibly a church. One of the boys has his back to the photographer and the second boy is seen from the front, but only the right side of his face is fully visible. The boys are playing some kind of game where they walk around in a circle. It is obvious that they are children of the privileged class by the condition of their clothes and shoes, and also by their tidy hair cuts. Both boys are fit and healthy. There is no sign of damage or repair to any clothing, and we see the pressed creases down the middle of the trouser legs of one of the boys. One boy wears a knee-length duffel coat and the other a plaid jacket. Both boys wear the same colored trousers, possibly school uniforms with socks and polished shoes. The same can be said of the patio, the setting for the photograph that shows little damage or deterioration.

The first commentary in Section I uses the the first person plural perspective and explains how the narrator and his/her group reject the children of the Others. The narrator rejects these children because they are different and are not like the narrator's children. The narrator states that the children of the Others do not have faces, ears, or lips, and they carry stones that cause pain when thrown, and they use words the narrator does not like to hear. The narrator also states that the voices of the children of the Others are different to the voices of the narrator's children. And the

narrator particularly does not like looking at the children of the Others because he/she does not want to see into their eyes.

Photograph one and its accompanying commentary show the division between the “haves” and the “have nots”, giving the viewer the impression of two children playing, completely relaxed within a space that belongs to them. Yet, the narrative voice posits these boys in relation to their opposites: «Los niños de los otros no nos gustan» (I, 1). The *otros* could refer to either group – the “haves” or the “have nots” – as there is no specificity. However, the comment and photograph taken together suggest that the well-dressed children in the photograph are the offspring of the “we” that speak. The narrative voice appears to belong to the parents of the privileged children because it comments on how the presence and behavior of the children of the Others put their own children in jeopardy: «Tienen las manos llenas de piedras dañinas, y entre los dientes palabras que escupen, que caen comisuras abajo, como saliva» (I, 1).

In an isolated comment about *Libro de los juegos para los niños de los otros* in “The World of Ana Maria Matute” (1966), George Wythe states that Matute “. . . has satirized the feeling of bourgeois superiority which permits us to neglect the children of the “others” who are not like us” (23). This point is valid and explains why the narrator villifies the Other children in this section as: «. . . niños sin cara, sin orejas, sin labios» and even states categorically that the Other children: «. . . no son niños: niños como los nuestros». These faceless children represent more than just different social classes. They also represent the neglect to which Wythe refers. If the

privileged are able to perceive the children of the others as faceless and different then they are able to justify the neglect.

The reference to faceless children, children without ears with which to hear, or lips through which to speak is a way to dehumanize the children of the Others. The narrator also states: «No nos gusta mirarles, porque no queremos verles los ojos» (I, 1). Clearly, if the narrator envisions the children of the Others as blind, deaf, and mute then they cannot see, hear, or converse with him nor he with them. The absence of these three senses keeps the narrator safe from view and safe from being identified as the agent of neglect. In this short narrative there is a clear sense of hatred and fear which lurk hidden behind the invisible barrier the privileged have erected to keep the two groups of children separate.

The second commentary in Section I describes the blatant rebuttal of the rights of the children of the Others. Again, written in the first person plural “we” it states that the authorities should close the parks, gardens, stations, bars, platforms, and even the beaches to the children of the Others throughout the summer months. The justification for such an extreme policy is so that the children of the Others cannot spoil the privileged children’s enjoyment, or so that the privileged children do not have to listen to the loud, blasphemous noises of the children of the Others. Commentary two continues with the introduction of a series of physical and political tactics to keep the under-privileged children away from the privileged children during the almost four months of the summer. These restrictions include surrounding the parks with soldiers so that the children of the Others cannot enter and urinate in

the golden sand where the privileged children play. Not content with this, the narrator suggests that new laws should be imposed and punishment meted out to any of the children of the Others who dares to break through the barrier of soldiers and enter the parks (1: 2).

The reader senses the absolute entitlement the privileged assume regarding themselves and their offspring in this narrative. They hold a wholehearted belief in their absolute right to ban the under-privileged children from using public spaces. This second commentary appears to come from an adult “we”, due to the repeated use of «nuestros niños». The proprietorial control and policing of public spaces and the imposition of suppressive laws suggests the “we” to be elite adults. The use of the phrase «blasfemia de la voz, los gritos, los dientes, de los niños de los otros» references one isolated part of the children of the Others and repeats the faceless reference as it relates to the poorer children. The narrator suggests that the privileged should control public spaces and establish a barrier with: «. . .un largo cinturón de guardias, de soldados, alrededor de nuestros parques» to safeguard their «niños verdaderos» and «guarder la inocencia, la sonrisa» (I, 2) of the privileged children. These closed spaces exclude and marginalize the children of the Others.

In this narrative the constant use of the possessive adjective «nuestros» indicates the marginalization indicated by separating one set of children from another. This separation is clear in the references made to the games the privileged children play with their «Mercedes, los Jeeps, los Pegasos diminutos con marcha hacia delante y hacía atrás» compared with the «sucios juegos sin juguetes . . . de los

niños de los otros» (I, 2). Here the narrator distinguishes the «niños verdaderos» from the Others. This reference to games without toys is evocative of the book's title and points to the difference in economic means. In both commentaries from Section I the references to barriers suggests a concrete and physical division to echo the economic, social, and political divide. This element reappears frequently in the descriptions of the games and the images of the photographs in Section III.

Section II of the book, under the title «Nosotros», consists of one black and white photograph and two short commentaries. The photograph depicts a distinct image to that in Section One. In this photograph three young boys, ages five or six to eleven or twelve, stand on a crumbled street looking off into the distance, towards the top right of the photograph. One of the older boys on the right-hand side is scratching his head. The youngest child looks anxious and the postures of the two older boys seem protective. The image suggests that they are children of the Others with regard to the two older boys who are bare-foot. The younger boy is wearing shoes and clean, well-kept long trousers and a matching jacket. He is clean and his hair is short and combed. The two older boys are not so fortunate. Apart from not having shoes or socks, they are grubby and their clothes are ragged, un-ironed and dirty. Their skin tone is darker than the children in the first photograph showing dirt and evidence of the outdoor life these children live. One boy wears an old straw hat, a long-sleeved jumper, and short trousers with suspenders to hold them up. The other boy wears long trousers turned up at the bottom and a short-sleeved shirt or tee-shirt. Even though the clothes on the two older boys do not look particularly clean, there

are no evident rips or holes in them and no sign of darning. The surface the boys are standing on is somewhat messy and in the background to the right there are men standing around. They look like they are a group of footballers having a Sunday afternoon game. To the left there is a building with a group of people standing beside it.

The first commentary in Section II uses the first person plural “we” to indicate that narrative voice belongs to the children of the Others – the under-privileged. The narrator claims that they never cry, or enjoy the pleasure of eating breadcrumbs or the warm intestines of mice because such luxuries are banned and they do not need them (2:1). To parallel warm mouse intestines with luxury, banned or not, is a clear example of the narrator’s sardonic irony at the abject poverty of the children who might have been forced to eat such things. These children know who they are and they know what they have and do not have. Yet, simultaneously the narrative voice explains how the children are not sure whether they are children or not. They are unsure of their positions in society because other people shout out to them in the streets, in the fields, and in the empty wasteland around them, telling them that they are grown now, no longer children, and as such they must move on.

In the second commentary of Section II the plural “we” narrative voice explains how they have invented all kinds of games to play until they reach the age when they will go to work in factories, shops, or delivering groceries, getting up at seven in the morning and working for eight hours. The narrator explains that the games are for other places and other times: big games and small ones to play all

night or for just an hour (2:2). The second part of the second commentary from Section II continues with a general description of the games that the children of the Others play throughout the year, even some games that cause injury, illness, and even death. There are games for winter and games for summer, and even games that they play when they need to escape punishment. This brief explanation prepares the reader for the more complete explanation of the actual games that follow in Section III.

The photograph and the accompanying commentaries in Section II indicate a change of emphasis and of reality. In this section, a precursor to the description of the fourteen games the children of the Others play, the narrative voice «nosotros» establishes itself as the voicepiece of these non-privileged Others. The “we” in this section indicates the children themselves and not their parents. In this section the children acknowledge their marginality stating «Tenemos o no tenemos. Nadie nos pregunta, nadie nos pide nada . . . » and they are ignored unless someone needs help with a chore (2, 2). These children know who they are amongst themselves – just children, nothing else. But they are unsure of how the rest of the world sees them because everyone else either ignores them or berates them for being old enough to move on in life and presumably get jobs and bring home a wage.

The ambiguity of their circumstances – not children but not adults either – creates a vacuum which they fill with their invented games. To enliven their day-to-day existence, or perhaps to assure themselves that they are really alive the children

have invented games to accompany them through their childhood until they are old enough to go to work.

The way that the narrator uses *otro* to describe each facet of the games is explicit: «. . . juegos del otro lado de la valla, del otro lado de la puerta, del otro lado del jardín, del otro lado de la casa, del otro lado de los árboles, del mar, del río» (II: 2). The children have acknowledged their alterity «nosotros somos los niños de los otros» (II: 1) and so they acknowledge where they come from and where they belong. This clearly stated comment is blatant in its resistance to the status quo that was established in Section I where the “we” refers to the privileged but where it now refers to the under-privileged.

Section III of the book is called «Juegos para los niños de los otros» and is composed of fourteen black and white photographs, followed by fourteen commentaries to supplement the photos. It is not clear whether the photographs are the visual pairing for each commentary; yet, most of the photographic images clearly reiterate the content of each commentary. These photographic images allow the reader to see examples of the stark realities of Spain in 1961. In April 2011 the Universidad de Alcalá produced a book, *La palabra mágica de Ana María Matute*, which honored the author for receiving the 2010 *Premio Cervantes*. In this book one section is dedicated to *Libro de juegos*. Esther Tusquets states in the brief introduction to the section that *Libro de juegos* was the result of a photographer and a writer working together on the same topic and that, in her opinion: «la participación del fotógrafo debía ser tan importante como la del escritor». According

to Tusquets, Matute stated that the photographs were: «realmente extraordinarias» (133). This is the case, and the titles Matute provided under each photograph allow the reader to better understand Matute's message regarding *El libro de juegos*. I offer each Matute title in the analyses of each image related to each game.

Photograph I has the face of a boy of approximately twelve or thirteen years of age situated in the bottom right-hand corner of the photograph and taking up almost a quarter of the frame. He is frowning and looks angry, upset, or afraid. He has a slight wound above the corner of his right eyebrow. His hair is short and bristly, like a crew-cut that has grown out. Only his jacket and shirt collars are evident and they do not look particularly clean. He appears grubby but not dirty. In the background are three leafless branches all leaning toward the boy's head. The upper half of this photograph, from the eyes up, was chosen for the front cover of the book.

Game I «Juego de la piedra para los días de gran calor» involves children throwing rocks at each other, a game normally played on Sunday when there is nothing else to do, and nothing to eat as pay-day is still some days away, and the larder is empty. This game allows the children to avoid their parents who are angry because the children are growing and eating but not yet bringing any wages into the home (III:1). This game ends in bloody noses or bruised backs. The narrator explains that it is the only game possible for these children on Sundays. Sundays represent quiet sadness. Sundays represent the children's place in their world – silenced, and invisible to the privileged sector of society. Because of the reference to bloody noses

and bruised backs, one can assume that the photograph described immediately above should be paired with the game.

Matute titled this image «desheredado», which speaks directly to the loss the boy would appear to have suffered. *Desheredado* means “disinherited” either through the active removal of a person’s share of a family inheritance, or because the inheritance has been lost, stolen, or removed purposefully by a higher authority. The image shows a child who appears to have little material resource and his expression could indicate that he is suffering a great loss, a great sadness, anger, or fear. Matute’s title and the visual image make a comprehensive pairing.

The narrator emphasizes the notion of trust in this narrative. The literal understanding of trust «Ese día que nadie ha cobrado todavía; que está vacía la botella de aceite y el pan duro, porque es de ayer o de anteayer, y nadie fía» relates to a shopkeeper being able to trust a customer with bread on credit, expecting payment at a later date. Trust also has a wider understanding, that of societal trust. This sense of trust is tied to the manner by which children, who should be able to trust their parents to protect them, feel the need to avoid their parents, alluded to when the narrator states: «. . . huir de quien nos trajo al mundo. . .». This avoidance is caused by the parents’ anger toward their children who are grown-up enough to consume family resources, but not yet old enough to work and bring home a wage.

The game is a hard, bitter game, one that allows the children of the Others to inflict pain upon their peers as a way to dispel the feelings of inadequacy that they intimate from the reactions of their parents. By inflicting pain on others they can hide

the pain they feel themselves from «. . . la espalda marcada, o la nariz sangrando, o el corazón hundido en un pozo pequeño que se lleva escondido, quizás en el estómago, quizás aquí, en el vientre» (III: 1). Flying stones lobbed at them by their friends might cause new physical wounds on the children's bodies. Perhaps these new wounds, inflicted by their friends, serve to disguise the scars inflicted earlier by frustrated and anxious parents. This subtle nuance of parental abuse only exacerbates the sense of hopelessness endemic during the early 1960s in Spain.

Photograph II shows two girls, about ten years old, sitting back-to-back with what appears to be an adult male. The girls are not speaking and each looks off in a different direction. They are dressed in a clean, tidy manner and one of them wears a headscarf. The other girl holds a doll wrapped in plaid material. The girls are not happy. In fact, the one wearing the headscarf looks quite sad, and the one holding the doll appears to be reading something on her lap or on the ground. The background is out of focus so it is difficult to definitively place their location, but they could be outside a church, especially as one of the girls is wearing a headscarf which would show appropriate respect should she go inside the church.

Game II is called «El juego de la catequesis» and narrates how children attend Sunday school sessions on Saturdays or Thursday afternoons, organized by women, teachers, and priests. The children go to get away from their parents, and because they get bread with quince jelly, and hear about other worlds, other children, and other circumstances. The children listen because it is interesting, but mostly

because they also watch movies, which is what they really like. At Christmas the children receive new sweaters and a pair of socks each.

Matute titled this image «Yerma» which connects it to the Federico García Lorca's play of the same name written and performed in 1934. The only logical connection between the two references is the doll as a metaphor for the child Yerma so desperately wanted and could not have. *Yerma* means barren, which might correspond in this volume to the barren and stark atmosphere that is clear in the photographic images. It might also refer to Spain's economic and political condition in 1961, barren of many of the necessities of life as well as hope for the future.

Commentary II revisits two elements that have already been mentioned in earlier commentaries: the erection of barriers between one section of society and another, and marginality. By focusing on the efforts of certain members of the more privileged classes – ladies, priests, and teachers – to provide succor to the children of the Others, the reader perceives the division between those who have and those who have not. This division is obvious to the recipients of the charity – the children of the Others – who state: «Vamos a la catequesis, nos cuentan de otros niños. Sabemos que hay niños, y esas cosas que dicen. Pero no lo sabemos» (III: 2). Knowing and not knowing is ambiguous. What is the narrator trying to communicate? The Other children understand that there is a vast difference between themselves and the children of the privileged and that both groups are separated by a societal divide. The barrier intensifies when the children leave the Sunday School sessions and turn the corner where there are no children, and no goodness because the goodness the adults

speak about in the Sunday School session is «. . . una cosa rara, de lejos, como el cine». Repeating a statement from commentary II of Section I, the girls realize the difference between themselves and the «niños de verdad», but the ladies, priests and teachers either do not see this difference or do not want to recognize or vocalize the difference: «Suponen que tenemos, que sabemos, que somos niños de esos que dicen, niños de verdad» (I:1; 3: 2). By not allowing themselves to accept or knowingly focus on the inequalities between the two groups of children, the “do-gooders” can ignore their consciences.

The repeated term “real children” is intriguing as it points not only to the value the children place upon themselves but also how society views them. In the first section it is the privileged who make reference to their “real children,” whereas in this section it is the children of the Others who do so, if only to point out that authority figures do not know how to identify them as disadvantaged children.

In this commentary Matute parallels the imaginary world of the cowboy films the disadvantaged children watch – fantasies of the silver screen – with the actual world the “do-gooders” live in where the latter believe that what they are doing to help the children is real: «Ellos se creen, quién sabe, que todo eso es verdad» (III, 2). The cowboy films are not real and neither are the good deeds. Neither can improve the living standards of these disadvantaged children, but by persuading themselves that they are helping the “do-gooders” salve their consciences.

Photograph III shows an expanse of waste-ground behind a white-washed house where washing hangs on a line. In the forefront of the photograph there are three boys hunched down in the dirt. The boys are all wearing shoes and socks and the boy with his back to the camera has on multiple layers of sweaters and what appear to be new jeans or corduroy pants. The second boy, on the right-hand side of the photograph, is more apparent to the camera and he is holding a pole, a stick, or a bat of some kind as he reaches for a rock on the ground. He appears to have a wound or a scar on his left cheek (possibly from the stone game). Another boy, hardly visible to the reader, has a shaved head and is wearing a scarf.

In «El juego del deseo», Game III, the narrator explains the children's desire to murder their teacher. Why do the children have the desire to kill their teacher? Because their teacher lies and tells them to believe; and for that reason they hate him. The narrative explains how the children feel tingly and sweaty whenever the oldest says the word teacher (III: 3), because that is the signal to look for the schoolmaster in the hope that they can fulfill their desire. However, this particular game of desire is never played to full fruition. Obviously the children cannot kill their teacher.

Matute titles the image attached to photograph III «y se pueden matar ejércitos de hormigas». It is difficult to see whether or not the three boys are killing ants because the object of their interest is obscured by the back of one of the three boys. As the commentary relates the desire that the children have to kill their schoolteacher it makes sense that Matute titled the image the way she did. Killing ants is an activity many children participate in, and it may be that this is what the

children are doing or seem to be doing in the photograph. Certainly, they cannot kill their teacher but they could take their anger out on ants or other insects.

This commentary reiterates the disintegration or eradication of the trust that children posit in figures of authority – parents, priests, and teachers – as mentioned in photograph and commentary I. In commentary III, it is clear that the children have invented this game of desire to avenge themselves. Their teacher has betrayed their trust by intimating that there are possibilities for them when they themselves know this is not true. What these children appear to desire is the truth about their circumstances, not a string of falsehoods that does not help them prepare for the future. The narrator explains «Odiamos al maestro porque miente . . . Porque engaña . . . porque dice - *Creed*» (III, 3). This desire for vengeance is a sign of latent resistance against the authoritative power adults hold over children. Children feel a justified desire for revenge when adults betray them and destroy the trust children place in them. The mention of a dead body found behind the wasteground one morning is a metaphor for the children's frustrated desire to kill their teacher. Part of the elimination of trust in this commentary is the fact that adults often attempt to hide disagreeable and painful truths from children, thinking that they are protecting the children from disappointment or worry. This narrative clearly shows the children as cognitive beings who prefer to know the truth about their lives. By knowing they can prepare. By knowing they can protect themselves. Untruthful adults short-change their charges as the narrative with the boys' bitter and angry reaction makes clear.

Photograph IV shows two boys, although only one of them is fully visible from the mid-chest up, aged about ten or eleven. They are holding onto a ladder in the back of an ironmonger's shop or wagon. On the ladder is a monkey, dressed in a wool outfit and held captive by a chain around its neck. One of the boys is reaching his right hand up toward the monkey, and the other boy facing the camera is visibly excited by the monkey and appears to be speaking to someone. The boy who is most visible is clean and his clothes are also clean. His hair looks as if it has been wetted down and combed to one side.

«Crucifixión», Game Four, explains how children lie in wait to inflict torture and violence on inoffensive, defenseless animals (III: 4). The narrative explains how the children wait under bridges, listening to people and carts passing overhead, and they hear the panting of a dog tied – probably by them – to the bridge support. The narrator explains how the children wait for prey in the bushes with their weapons of death and destruction in their hands.

Matute titled this image «Crucifixión», the same title as the commentary. The link between the photograph of a captured monkey and jeering children with the description of the game, plus the repeated use of the word crucifixion indicates the binary between humans and animals, Christians and Romans, perpetrators and victims. After having listened to Sunday school teaching in an earlier commentary, when one of the topics could easily have been Jesus' crucifixion and suffering, the image of the captured monkey tied to a ladder clearly reflects the parallel. Witnessing severe violence and death can cause trauma and lead to a desensitization

in human beings. The way the children wait with their bloody sticks, their blackened stones, and their pieces of wood studded with rusty nails is clear evidence of their defiance and desire for vengeance. But Matute does not explain what they are defiant toward or why they desire vengeance.

Children act out in response to what they see, hear, or experience and this violent frenzy allows the Other children to take control over entities weaker than themselves: «¡Ay del perro, y del murciélago, de la rata aceitosa, del topo, del verde saltamontes, del gato ciego y el raposo herido!» (III, 4). These specific animals are the prey children catch, torture, and kill historically. The way in which they are killed – nailed to something in the form of a cross – is indicative of the Catholic Sunday school teaching and the desire for revenge for punishment meted out to them at an earlier time. The violence the children act out upon innocent animals may be seen as a parallel to the violence inflicted upon them, possibly by their parents. Or perhaps the children are recreating acts of violence they witnessed during the difficult years of the 1950s.

Photograph V shows two boys hunkered down on the street, in a field, or at a beach mixing dirt or sand with water, and making mud pies or channels down which leaves can float. Neither boy is facing the camera, but the boy on the right-hand side of the photograph looks like the same boy in the third photograph and the front cover of the book. The hair on the boy to the left of the photograph identifies him as the boy in photographs seven and ten and he appears to be better-dressed than his

companion. He is wearing open sandals but no socks and he has a jacket, whereas the other boy only has a thin sweater. Matute's title for this image is «creación».

Game Five, «Tenemos el agua», complements the content of the photograph and comments on the time when a boy decides that he is too big to play with water any longer because he is old enough to start work in the factory, shop, warehouse, foundry, mine, boat, kilns or harvesting in the fields. This decision testifies to the fact that he is finally old enough to step into adulthood (III: 5). When a boy realizes this he must abandon childish games in order to pursue a job to help with household expenses. The juvenile boys left behind, like the ones in the photograph, continue to play with the water, waiting their own turn to enter life through work.

This commentary speaks to the rite-of-passage that is the commencement of a working life. The manner by which one boy decides one spontaneous, unexpected day that he needs to cross over into the next stage of life clarifies this idea. He says «- me voy» and his companions, not yet old enough to do the same, state:

. . . ése, ha crecido de una vez. Se acabó. Se acabó. Ya no le miran con ojos entrecerrados. Ya no dicen de él: *aún no lo admiten*. Ya está admitido. De una vez admitido en la vida. . . (III, 5)

For the children left behind there is nothing but time and water, and the waiting game that time imposes. The reference to work and to the admittance of children into the world of adults through work repeats the idea in game I «Juego de la piedra para los días de gran calor». Both games are played by children who are minors and still not able to contribute to their households by going to work. This commentary offers

an underlying sense of waiting, of treading water until the boys can reach their next life stage.

The title of the game, «Tenemos el agua», and Matute's title for the image «creación» show a clear connection. The boys are playing in wet sand or mud and without water there is little malleable mud with which to create anything. The boys appear to be creating moats, or waterways down which the water can run. They work together and the commentary uses the “we” pronoun to accentuate this fact. They are placed physically one on either side of the moat in an image which reiterates the crossing over from one side of life to the other – childhood into manhood – which is the principal message of the commentary.

Photograph VI shows a boy of ten or eleven years of age leading a younger girl, aged five or six, by the hand past an outdoor stall selling pastries. They are probably siblings. Behind the counter, in the background, is a boy of about the same age or a little younger than the brother. The siblings are dressed in clean well-worn clothing, shoes and socks. The little girl has her hair combed and a plait tied with ribbons stretches down her back past her waist. This is a photograph in motion and the siblings' feet reflect their forward movement. The girl is looking at the pastries and her brother has his right hand up to his mouth in a gesture that suggests he is chewing his finger nail. Matute called this image «Fenicio».

In game VI «El juego agrio de la envidia», there is a reference to the Sunday school sessions where the children are taught that envy is bad. Yet, the narration states that envy is a great game where Other children seek the nastiest, smelliest,

most decayed matter at their disposal in order to lob it over the fence that divides one sector of society from the other with the purpose of staining the white clothing worn by the privileged children on the other side. The narrator explains that this particular game is always a group game because, as is any cowardly activity, individuals hide within the group. The narration continues that the group of children can hear a far-off game they do not recognize and then the comment is made that it is really effeminate for boys to wear white clothing. Envy is bad on Thursday afternoon, according to the narrative voice, but the children of the Others still send handfuls of mud through the railings that separate them from the privileged children.

The question arises: why do the children of the Others want to stain the clean, white clothing of the well-to-do children on the other side of the fence? Of course, envy is the answer. Because the children on the other side of the fence live a more privileged life, they are envied and even hated. In order to admit hate there must be a way to justify such a strong emotion. When the narrator states that white suits are gay (III: 6), the reader comprehends the pain and anger that the disenfranchised children feel knowing that others have what they do not and that others enjoy what they cannot. By throwing rotted animal carcasses and fetid fruit and mud at the privileged children, the children of the Others are able to exact a measure of vengeance and defiance in the face of the separateness manifested by the barrier of the fence and the power of the élite as represented in the clean, white clothes.

The commentary connects to the photograph in that there is a barrier between the child selling the pastries, who is in a better position to break off a little pastry and

sample it, and the two siblings walking by that are unable to do the same and probably do not have enough money to buy one to share. The two siblings must feel envy towards the child who is selling the pastries just because they would like to taste the pastries, but they do not have access to them whereas the child selling them does.

The Phoenicians were a Mediterranean people famed for their skills as both colonizers and merchants. Hence, the combination of the photographic image and Matute's title makes sense in a dual fashion. The child on the stall represents a merchant and the barrier between the advantaged and disadvantaged children represents the division in Spain post-Civil War. As colonizers the Phoenicians would have also divided and conquered in order to create colonies. Matute's title is surreptitious in its reference to colonization.

Photograph VII shows a group of five boys standing on a beach, in a field, or on waste-ground somewhere. There is nothing in the background at all. The three smallest boys are watching two bigger boys pretending to be bull and bull-fighter in an imaginary bull-fight. All five are dressed in clean clothes and shoes and all look physically clean. The *toro* is leaning forward and is in motion, his face hidden from full view. The *torero* is holding a jacket over a stick and appears to be saying *olé*. He has a good stance and looks expert in his movement. The three younger boys look on in an admiring manner and Matute calls this image «fenómeno» which actually fits.

Game VII «El juego de todos los días que no tiene trampa» describes in six lines (a mere seventy-six words) a strange game that the children play every day –

day-in, day-out. The game appears to be a just-being-who-we-are, just-doing-what-we-do, on-going game that nobody can end and which everyone must play forever. This game does not complement the bull-fighting photograph other than in the fact that Spanish children play at bull-fighting on a regular basis as part of their cultural upbringing. Matute's title «*fenómeno*» reflects the photographic image showing smiling children having what appears to be a wonderful time. It is incongruous that the title and the image do not parallel the content of the story. It is improbable that the game indicates that even bull-fighting games can become boring if they are played too much. Rather, it would appear that the nineteenth century understanding of the term *fenómeno* refers to a star, as a phenomenon of the sky, or as a metaphor for a *prodigy* – a remarkable or exceptional person – a star in the making. Matute's title possibly refers to the youthful *matador* in the photograph as that star in the making. Many youths dream of becoming *matadores* because that was a way to social and economic advancement.

Perhaps the subliminal message of Game VII refers to the sameness of life for everyone, where every day is followed by another day and each day will be the same – yesterday, today, and tomorrow – forever: «Este de todos los días, es el peor juego, el más maldito juego. ¿Y mañana, y pasado, y el otro, el otro, el otro. . .?» (III: 7) From within the day-to-day movement of childhood life controlled as it is by parental authority and by poverty, with the incipient threat of violence that is often a result of the frustrations of life lurking ever-present in the periphery, there is no way out. Children from all social classes – the privileged and the not so privileged – have

no choice but to continue the on-going game of life, as their parents did before them and as their sons will do after them.

Photograph VIII shows three boys on a beach or in a field. There is nothing in the background as with photograph VII, it could even be the same location. The oldest boy in sneakers, jeans, and a sweater is giving a piggy-back ride to a second boy who has a stick in his right hand. Holding onto his ride with his left hand the second boy pokes the third boy with the stick. The oldest boy is laughing or shouting and the third boy appears to be running away. He is bending forward in an attempt to avoid the poking stick and he looks like he is crying, or at least complaining. The boys' clothes are clean and in good repair and they are all wearing sneakers of a similar kind. All three have short, dark hair and they could be brothers. The two older boys could be the same two older boys from game seven. Matute calls this image «caballero».

Game VIII is called «Las cuerdas, los cuchillos. . .» and narrates the need for protection not only in the minds of the children but also in the lives of the adults, who carry knotted ropes and knives of different kinds upon their bodies at all time, even sleeping with them. The narrator explains how it is appropriate to always be prepared should the need arise to defend themselves from unsolicited violence. The knotted ropes are good for tying things up. But the knives are more sinister, used as they are «para partir, cortar, raspar, hundir, clavar, amenazar, lucir, brillar» (III: 8) or whatever else is needed. According to the narrative voice that is the way it is supposed to be

Looking at the photograph that precedes game VIII there appears to be slight correspondence between the two. Whereas the children in the photograph are playing – two of them are chasing and possibly inflicting pain on the third – there is little relation unless we perceive the stick in the photograph to be a symbol of the pointed end of a knife. In fact, the physical appearance of the three well-dressed and well-fed children does not reflect the reality of the narrative description of game VIII where rope, and knives are used daily to protect adults and children, who sleep with both in order to be prepared should the need arise.

One statement that is used to describe this need for preparedness or protection: «¡Si lo hemos visto desde el primer día! » is suggestive of a particular event, or day when something occurred but it does not explain what beginning, what first day, or what happening. Given the year of publication of *El libro de juegos para los niños de los otros*, 1961, in Spain, the reader can suppose that the phrase refers to the chaos and trauma that resulted from the Civil War and the Franco Régime as a starting point from which life changed. However, that is not clear. The narrator repeats a second phrase – «como debe ser», «es como debe ser», or «tal como debe ser» (III, 8) three times in a narrative of fifteen lines – and only one hundred and eighty-nine words. To what does this state of “the way it should be” refer? Is it to the way that the children of the Others feel they need to always be prepared for the unexpected attack or violence? Or is it that the vulnerability felt by the disadvantaged children and adults which causes them to always be armed and ready is the way it should be, given their accepted status in society? I lean toward the

former rather than the latter answer given the locus of publication. Ropes and knives indicate defiance, resistance, and the possibility of taking revenge against individuals or groups in a position of superior power. But the author does not clarify the issue leaving the reader to reach his/her own conclusion.

Matute's title «Caballero» suggests a link to the photographic images of games VII and VIII if we understand *caballero* to mean a member of the cavalry rather than the usual understanding "gentleman" or "knight". Both images for games VII and VIII show representations of bull-fighting if image VIII can be considered the earlier part of a bull fight where the bull is weakened by a horse-backed *picador*. It is difficult to intuit any other explanation of Matute's title otherwise.

Photograph IX shows a bespeckled, ten or eleven year-old boy swinging on an enormous chain hanging from a large piece of abandoned machinery. There is the hand of another child holding onto a wire cable on the extreme right of the photograph. Clearly this is either in a factory yard or in a railroad siding. The boy is dressed in clean clothes in good repair and he wears socks and shoes. He is looking directly into the camera but seems to be in a daze. Behind his glasses his eyes are looking upward towards his right as if there is something or someone of interest there. The position of the solitary hand, holding onto the cable, implies a swinging movement towards the bespeckled boy but the cable is attached to the large machine so it cannot be wielded as a weapon, even so, it gives the illusion of a sword in a downward movement. This image is called «soledad», a title Matutes chose well.

The game attached to the photograph is called «El juego de los trenes que no tiene fin» and narrates how the children play a game of chicken on the railroad tracks with passing trains. In order to play the game they need to feel anger, resentment, or even hatred, and it is another endless game with the insinuation that the fathers of these children played this game in their youth, too. The narrative also expresses sentiments connected to a desire to leave home. In order to leave home however, the children need to feel hatred that will allow them to forget the core elements that make up many of the previous games: water, smoke, bricks, stale bread, birds, stone benches, and craters in the ground. Only by breaking free from these elements and games can the children leave.

The narrator then relates an episode of the game possibly as a warning, although there is no indication of such. The episode tells of a boy who heard the train whistle and felt called to play the chicken game one afternoon. He was unlucky, though; he was run over by the train and lost his life on the tracks (III: 9). The repeated coming and going of the train, that not only moves people but also things from place to place, represents the on-going passing of time paralleled with a game that children have played for generations, and continue to play. The narrator also refers to a white scar which a child finds distasteful on his father's chin. There is no explanation for either the reference or the distaste the child feels for the scar. Yet, it might suggest that the scar indicates the dangerous aspect of the game they all play, generation after generation. The scar is a reminder that the possibility of injury is

ever present. The scar is also proof that the father is not invulnerable, and if he can be injured they, too, can suffer consequences while playing this dangerous game.

The repeated use of «el inacabado juego» and «interminado juego» (III, 9) could refer to the extreme danger and likely outcome of this dangerous game. This game is not unique to Spain or to Matute's narrative. Similar games of chicken – using moving trains or cars to prove courage in the face of danger – occur in many countries. The game itself, using the unstoppable might of an intractable metal object – train or car – as an opponent in a game of speed, reflexes, and dexterity represents defiance in the face of a superior power. Certainly the power of the train and the element of danger the children of the Others risk is symbolic of the danger of resisting a power greater than themselves within the societal context of Spain in 1961. Matute uses trains as a symbol of time and the whistling of trains often indicate a premonition of disaster. In *La pequeña vida* (1953) and its later version «El tiempo» (1957), the train and its whistle are important elements of the development of the plot (as seen in Chapter II).

The photograph, the narrative description of the game, and Matute's title «soledad» are inextricably linked in this combination, more than in the majority of the images and games. The reader sees the solitude of the lone bespeckled boy, and reads how playing chicken with the train is a solitary activity. Solitude, aloneness, and loneliness are all indicated in the photographic image, the description of the game and Matute's title.

Matute calls Photograph X, which shows a young boy of about ten years old holding a hand of cards, «pillo». He is grubby, dressed in multiple layers of dirty clothes, with bruised knees and knuckles. His hair is un-combed and he appears to be speaking, counting, or possibly whistling. He is in the countryside or in an overgrown garden, and there is a broad tree-trunk to his immediate right and other trees, out of focus, in the background. The reader can see the vague shape of a windmill, or the side of a house behind the trees in the background.

Game X, «El juego necesario», emphasizes the necessity of playing this particular game in order to eat, sleep, and live. The narrative tells how children learn from their mothers how to “spin a yarn” in order to disguise a lie or an excuse. They learn this game early and well. The narrator explains that this is a necessary game, a good, honest, recognized, day-to-day game that everyone – father, mother, the Mutual Society, the boss, dogs, the administrator, the rentor, the police and the shop-keeper – plays. However, children in particular play the stretch-the-truth game more than everyone else all the time (III: 10).

Photograph X depicts a child holding a hand of cards suggestive of his playing a game with someone. Card players, especially if they are children, sometime cheat in an effort to win, and Matute’s title reinforces the image. A *pillo* translates into “rascal” or “scamp” in the sense of a naughty child. The narrative content expresses man’s propensity for “playing the game”, “spinning a tale”, or “twisting the truth” and suggests how people feel obligated to lie sometimes. They do so in order to avoid explaining they do not have the money to pay the account at

the grocer's, the rent, or other expenses. This is a game played all over the world by poor, underprivileged people as well as by the wealthy who do not have a need to play such games but often prefer to do so rather than to just pay their bills.

In this narrative the author emphasizes the situation existent for many years in Spain where there was not enough money, or resources, or opportunities, and where the Others, both adults and children, suffered in their fight for survival. Deception, however, as described in this game is not unique to the poor, down-trodden, and needy. Deception is a game played by the mighty and powerful who have more to win and also more to lose. This game suggests an encoded message from Matute, disguised as one of Janet Pérez's false overtures as described in the Introduction to this project: namely that deception is necessary in order to survive and that as such deception is forgivable. Furthermore, this game most specifically touches the comment that Pérez made in "The Fictional World of Ana María Matute" (1991) and referred to earlier in this chapter as "the "games people play to perpetuate discrimination, class prejudice, and social injustice" (111).

In photograph XI a young boy, aged ten or eleven, wearing a floppy, felt hat that looks too big for him, looks up and smiles at someone or something taller than himself. The child looks happy, almost ecstatic. He is clean and reasonably well dressed. A large shape that could be a horse stands next to him. For Matute this image suggested the title «alegre» which describes the boy's expression perfectly. Game XI, «coger una naranja», describes how children, in the company of dogs, insects and even bees, wander around the market looking for the opportunity to seize

an orange and throw it up into the air before running off with it. Even if they have coins in their pockets, those coins are not for buying food just because they happen to be hungry. No, the narrator explains, coins are to be kept in order to buy a coke, or go to the cinema, or smoke, or do something that is banned (III: 11).

It is difficult to see the correlation between photograph XI and the description of game XI. The tone of the narrative description of the game does not suggest happiness or joy. Hence, it contrasts sharply with the visual image of the cheery expression of the boy in the photograph and with Matute's descriptive title *alegre*. It is true that humans are capable of looking sad, happy, or distressed in order to get what they want. This boy could certainly be smiling at a stall-holder to give his pals the opportunity to go behind the scene and steal something; or he could be showing this deceptive gaze of contentment before he lifts something. Children are often not to be trusted as this game proves and as game X explained.

However, no matter whether photographic image, game description, and Matute's title coalesce, the prevalent message in this game is that the children are hungry and are willing to steal from the market-stalls, pick up food from the ground, and even compete with dogs in order to find something to eat. One particularly descriptive passage of this game indicates its customary use by children through the decades perhaps even the centuries. The use of circular objects and vocabulary indicate repetitive action. The game is called «coger una naranja» and throughout the twenty lines of narrative the reader intuits circularity in the use of vocabulary such as: *los alrededores, rodando, el sol, envolviendo, pelota, charcos, quesos tiernos,*

naranja, redondo (III, 11). This circularity is indicative of an action that will return again, as will the boys, because of their need for food. Scavenging is what underprivileged people do and scavenging was one of the survival tactics used by the *vencidos* in post-Civil War Spain as mentioned above in Chapter I. By depicting this repeated scavenging in mid-twentieth century Spain, Matute is manifesting her dissent. By drawing attention to the hunger she is resisting the authoritarian control of the Franco government which propagated the separation of the haves from the have nots causing hunger and need.

Photograph XII shows another child, aged six or seven, dressed in what appear to be stripy pajama bottoms ripped at the outside seams. He holds his jacket open, arms outstretched above his head, his tongue sticking out of his mouth mischievously, almost daring the photographer to chase him. This child has no tee-shirt, shirt, or sweater, and his torso looks dirty. He has shoes on but it is not clear if he is wearing any socks. In the background there appears to be a line of trees, out of focus, that stretch right across the frame.

Game XII, «el juego de los enemigos» deals with the way in which the children of the Others follow behind tramps and vagabonds who go through trash heaps looking for things they can use. The children try to find what these older men are searching for before the men find it. They throw stones at the men, laugh at them, and even set their dogs on the tramps. The men respond by calling the children hooligans. All this occurs for one simple reason, states the narrator, and that is because each is a mirror image of the other: what the men are now, the boys will

become and what the boys are now, the men once were and as such they are natural enemies (III: 12).

Matute called this image «ángel», or could it be «Ángel»? Does she mean to describe a spiritual essence or is she calling the boy by his given name? No specific evidence is given either way; however, the way the child holds his jacket – open and lifted at the sides – allows the reader to imagine he has wings. The photograph and game description match, but Matute’s suggestion of a divine being does not fit. The boy is just beginning his life. He goes out with his *pandilla* of similar children all of whom have one single thought in their minds, namely, to annoy, banter, and interfere with the tramps and vagabonds – their adult alter egos, who roam the cities looking for food or sellable items to get money for food. The children admit «Tenemos miedo de ser así» and justify their bad behavior by both alienating themselves from the adult representation of themselves and by finally admitting «Nos odian porque somos espejos para ellos, y les odiamos porque son espejos nuestros». The realization or acceptance of their destiny – if they are unable as they are to break out of the cycle of poverty, neglect, and basic needs – is what finalizes the description of the game: «Y somos, digo yo, tan iguales, enemigos» (III, 12).

The defiant look of the child in the photograph, as well as the explanation of the behavioural defiance of the other children as manifested toward the older representations of themselves, is nothing but a lesson in futility. It is clear from both photograph and narrative description that such defiance will bring nothing to the

lives of the defiant. The die is cast. The enmity between the two different groups is in vain since no-one can change the past or the future.

Photograph XIII shows the face of a frowning boy in close-up with mouth closed and held firmly. He has a runny nose and a small scar to the right side of his nose and another on the bridge of his nose. His face looks dirty and his expression makes him appear older than he is, probably thirteen or fourteen. Matute calls this image «hombre».

Game XIII, «Asustar», shows the divergence between the “haves” and the “have nots” or the winners and the losers of the war. In this game description, the narrative voice is that of one of the “have nots” – or Others – who relates how it is whenever there is a chance encounter between themselves and city-dwellers and their wives. At such times the “have nots” laugh very loudly and push each other about, swearing and shouting. The “have nots” feel that they have some kind of advantage over the “haves” due to their ugliness, filth, and hunger and so the “have nots” are truly delighted when they frighten the ladies by their behaviour the way that the ladies would be frightened if they were in the presence of monkeys or mice. This narrator also explains how it is for the Others who suffer hunger, and pain, or when they are beaten, or depressed about their out-of-their-control lives (III: 13).

The graphic image of the photograph, the title of the game, and the content of the initial words of the description of game XIII all correlate. The photograph reflects a wary, sullen, almost pained child that corresponds to the initial language of the description: «Puesto que todo es así (o hay hambre, o duele algo, o nos dieron de

palos y estamos hartos, hartos, hartos, de todo y nada». The almost despondent acceptance that life is what it is, and that the Other children are suffering hunger, pain, beatings, and frustration because of everything and because of nothing may be indicative of the trauma these Other children feel in a world controlled as it is by violence, need, and the unavoidable pressure inflicted upon them by more privileged people.

In being able to frighten the women, act out their *groserias*, and turn their noses up at the “city folk”, the Other children can manifest their defiance toward the elevated status quo of their adversaries, and also demonstrate a form of resistance to the powers-that-be who exert so much control over their lives. As an innocuous form of revenge, the children of the Others enjoy the moment of shock their behavior causes the more delicate sensitivities of privileged members of society. This leads to a realization: «. . . nos da algo que no solemos tener todos los días: no es alegría pero se le parece mucho. No es alegría, no, pero se le parece mucho» (III, 13).

The content of the game and the expression on the boy’s face in the image correlate but do not correspond to Matute’s title «hombre». The image shows a young adolescent boy, not a man. The description of the game depicts juvenile behavior and childlike joy at shocking the wives of the privileged, not the actions and feelings of a man. But the child will become a man, indeed he is possibly older than his chronological years due to the pain and suffering he has had to endure. Perhaps this young man has been forced to mature before his time to help with the family. Matute offers no answers but the stark image indicates her subversive

objective. By showing the pain, fear, and trauma in the boy's face she stands up to the Régime that caused his suffering. She resists the presence of alterity in the lives of Spanish children.

Matute calls the final photograph in the book, number fourteen «y mañana seré hombre». This is only the second image in the book that includes an adult. In this photograph there is an older, unshaven, grey-haired man dressed in a black beret and an overcoat. From his profile he appears to be thin and haggard, but is probably not as old as he appears. He has his hands in his pockets as he gazes off into the middle distance toward the right of the photograph. Standing in front of him, his back turned to the man's profile, stands a tousle-headed boy of about twelve or thirteen years of age, who appears to be clean and well-dressed. He is facing the bottom of the photograph and it appears he has just said something or is about to say something. Both the man and the boy are within an enclosure, which blots out the surface view of the street but in the background of the photograph, a little out of focus, are buildings to the left of the figures. The impression is that this photograph shows a village square, where the front of at least one building has been knocked down, or blown off, exposing what appear to be the interiors of three apartments, or perhaps balconies without visible railings because the background is not focused. Laundry is hanging on lines across the front of this building. On the other side of the square, to the right of the photograph, there are more buildings that do not appear to be damaged.

The description of the final game, «tenemos un juego peligroso», comments on the situation in which some children find themselves. The narrator states that the game does not often turn out well and describes how the game is the worst kind of game, a dangerous one. In the game, the children, who are orphans live together, and sleep together huddled for warmth and protection. Yet, occasionally at night, one of the children wakes up, looks around at the others and realizes that morning is about to break and as bad as their lives are now, it will become much worse when they become adults. This explanation concurs with Matute's title for the image «y mañana seré hombre».

The obvious juxtaposition of the representation of the two stages of life in photograph XIV is clear and the way the man and the boy are each looking in different directions, as if to signal different roads in life, is also clear. Referring back to game XIII, it is obvious that game XIV is a continuation of the same thought. The language of the description of game XIV – less than eight lines, and one hundred and one words – reflects the photograph with the reference to «. . . las caras de los otros, los gastados . . .» and by this the reader understands that *los gastados* are the adults who are in as precarious a position in life as the children of the Others. Also clear is that the Others in this game – adults and children – live in penury as they are all sleeping «ahí al lado, enfrente, encima» (III, 14).

What is important in this final game is the use of the word *peligroso*. Where is the danger? The danger is not in the physicality of the location but rather in the underlying identification and acceptance of the futility of their existence. As in the

explanation of game XII, hopelessness in the lives of the children of the Others is most poignant, and the fact that they see their own mirror images in the faces of the adults around them pointing out to them what they will become. The use of the verb «amanecer» creates a binary between night and early morning as symbols of circular time, old people and young ones, or the ending of life versus the beginning. This binary was also evident in game twelve «el juego de los enemigos».

Photograph XIV as well as photographs I and XIII – of two separate boys – are the most haunting of the entire book. They expose for the reader signs of anger, hurt, despair, fear, and need. Yet, all the photographs – graphic in their stark black and white format – are poignant in their clear presentation of the content of the descriptions of games invented by the children of the Others. Within the images and narratives not one example of store-bought toys appear, except in photograph X where the boy plays with a pack of cards. The children make the instruments they need for their games using items they find, and collect on the beach or in the street; these materially and emotionally disadvantaged children invent games with which to entertain themselves from free items and rubbish.

The evidence of poverty is omnipresent in the photographic images and the commentaries. A primary element of poverty – hunger – is also delineated clearly as is the unceasing search for a way to assuage that hunger. The reader sees that this obvious evidence of poverty and hunger in *El libro de juegos para los niños* offers a mirror image to the poverty that the underprivileged, marginalized, ostracized *vencidos* suffered in Spain on a daily basis. As I explained in the Introduction, Spain

suffered *los años de hambre* during the 1940s and although there was food, it did not get to the people who needed it the most, remaining in the control of the *latifundistas* or never transported from more abundant areas to areas in need.

Interestingly, there is a correlation between poverty and petty crime, or a suggestion of the correlation in various games. In «el juego necesario / pillo» the suggestion relates more to cheating or lying to avoid paying a bill or attempting to get something fraudulently. This dishonesty comes from an early age and is taught behavior «nos lo enseñaron pronto, y lo aprendimos bien. Si no, ¿cómo sería posible? . . . el fácil, el difícil, el necesario juego del engaño» (III: 10). The dishonesty is a necessary behavior, taught by parents, in order that the family might survive. In «coger una naranja / alegre» the narrator refers to «el puerco hambre» and the need for the children to always be on alert, ready to steal whatever they can from a market stall. The narrator states that stealing is «. . . al final de todo, sólo una cosa: coger una naranja, qe se la lleva uno y la echa al aire». The word ‘stealing’ is not present in the narrative but the suggestion is clear especially when it is stated that the money in the pocket is for «Coca-Cola, o un cine, o tabaco, o algo prohibido» (III: 11) and not for relieving the empty stomach.

The presence of anti-social behavior or delinquency also appears in various games. This anti-social behavior is manifested toward the privileged and is the way the under-privileged vent their anger and frustration:

. . . se busca alguna rata muerta, algo podrido. Frutos que blanqueen de espuma al sol, manzanas roídas y tomates, o un manojo estrujado

de amapolas parecido a un puñado de insectos desmembrados. ¡Que manchen, que se estrellen, contra todos los vestidos blancos! («el juego agrio de la envidia / fenicio» (III: 6).

In another game, «el juego de los enemigos / ángel (III: 12), the delinquency is linked to violent and psychological abuse when the disadvantaged children treat the disadvantaged adults disrespectfully: «. . . les apedreamos, y nos reímos, y vamos siempre en su zaga, y ellos nos llaman golfos (y lo somos: ellos y nosotros)». In «asustar / hombre», the delinquent, disrespectful behavior is directed toward the privileged people, the wives in particular:

Nos reímos muy alto, y vamos por ahí y nos desnudamos, diciendo lo que hace apretar el paso o denunciar. Y así, a veces acorralamos y empujamos, y uno tras otro vamos con palabras y gestos. (III: 13)

Clearly, poverty can lead to delinquency, violence, and crime, which exacerbate the negative effects of the poverty. Michael Richards states: “poverty also contributed to crime. . .” and not only to organized, large-scale crime but also to: “crime on a smaller scale, often thefts committed by women and children.” Richards explains that party officials admitted that: “much crime was the result of the ‘current misery which reigns in the homes of the most humble’” (*A Time of Silence*, 1998, 163). We understand the connotation of “humble” to refer to the under-privileged.

Violence is apparent in various games, including: the first «juego de la piedra para los días de gran calor», fourth «crucifixión», sixth «el juego agrio de la envidia», eighth «las cuerdas, los cuchillos», and twelfth «el juego de los enemigos».

Sometimes the violence is a mere suggestion, not acted upon. This suggestion of violence hovering below the surface of the children's lives is an indication of the instability of Spanish society in 1961. At other times the violence is physical and other humans are the target causing the children to have bloody noses, cuts, scrapes, and bruises. Sometimes the violence is directed towards animals. In «juego de la piedra para los días de gran calor» the violence is real and violent. The Other children throw rocks at each other attempting to draw blood and leave scars (3:1). In «el juego de los enemigos» the violence is also physical but this time it is directed toward the older Others, marginalized tramps and vagabonds who search through garbage trying to find something they can use, or sell. The children manifest physical violence toward these men because the latter represent what the children are fated to become if they do not change their futures.

In «crucifixión» the children inflict physical violence, but this time the violence is directed toward animals of all kinds: dogs, bats, rats, moles, grasshoppers, blind kittens and even foxes. The children lie in wait under bridges and in bushes for prey to pass. They wait and then purposefully inflict pain and suffering on dumb animals that are unable to escape or defend themselves. The children are replicating brutality they may have witnessed. By torturing animals, the children manifest their own power and repression by brutalizing those weaker than themselves in a mirror image of what adults do. The children show no social, moral or ethical qualms about doing to others what could have been done to them, and the representation is graphic and somber (III: 4). Latent or passive violence is also

present in the games and manifests itself in «el juego del deseo» where the children have a desire to see the teacher dead and not only dead but «corroído, debajo de las ruedas del coche» (III: 3). In «el juego agrio de la envidia» the children want to throw disgusting, rotted fruit and smelly, dead rats and snails at the more privileged children on the other side of the fence. They have not done so yet but they are so jealous that when the opportunity presents itself: «¡allá va el barro, por entre los barrotes, a puñados» (III: 6).

In the face of trauma and violence during the Spanish Civil War and its aftermath, people had to protect, shelter, and feed themselves and in «las cuerdas, los cuchillos . . .» Matute reveals the disturbing need that men, women, and children had to carry weapons of defense or attack. This chaotic situation often led to crime, brutality, violence, terror, and even death which in its turn created trauma. The latent violence in the three commentaries mentioned points to the need that the repressed have to imagine the possibility of taking revenge on people or things, in justification for the aggression others have shown them. In *Libro de juegos para los niños de los otros* (1961) the evidence of physical violence is omnipresent as it is in *El tiempo* (1957).

Two gripping negative comments note the absence of love: «nadie tiene nada, ni dinero, ni aceite, ni trabajo, ni amor» («juego de la piedra para los días de gran calor / desheredado», III, 1), and «. . . según qué color tienen los ojos que quieren olvidarnos. . . » («el juego de la catequesis / Yerma» III: 2). Both these comments state clearly that although the speakers live with their parents, they are not

appreciated but rather viewed as other mouths to feed and hence a burden. Some orphans live alone on the streets and get affection from the other orphans with whom they live and sleep. Their faces show little hope for a better future.

This collection of anecdotal commentaries and descriptions of games lacks any sense of optimism other than in the expectation of leaving home or getting a job which will bring in money. There is an intuited joy in four of the photographs: photograph IV which shows a boy laughing at an imprisoned monkey (III, 3), the happiness on the face of the boy in photograph XI, and the smiling faces of two boys in two separate photographs as they observe games other children play (III: 7, 8). However, the content of the entire volume is mostly bleak and emphasizes the difficult task of survival in a post-War country where the basic necessities of life are difficult to find. Yet, in spite of often futile endeavors children tend to be optimistic and cheerful with the bare minimum, and this resilience is illustrated in the way the children show pleasure in their games.

In summary, as the title *Libro de Juegos para los niños de los otros* makes clear, the narrative players in all fourteen games are the children of the Others or the children of the *vencidos*. These children know from experience what their futures hold. They know to avoid contact with the *vencedores*, their wives, and their children and by avoiding contact they avoid punishment for any insult or disrespect the privileged imagine the children of the Others direct toward them. Matute's discourse, particularly in game thirteen «asustar / hombre» suggests that poverty frightens the privileged classes. The fear is exhibited in the way that they shrink from being in

close proximity with the under-privileged and there is a nuance inherent in the reaction of the privileged that they could also become poor.

The title is provocative. *Libro de juegos* suggests that there are a series of pleasurable games that *los niños de los otros* can play. However, these are hardly pleasurable games. Play prepares children for adult life and the play in *Libro de juegos* does that. The games are games of survival, games of revenge, games that allow the children to vent their anger, frustration, fear, and envy either upon themselves, upon more privileged children, or upon animals and defenseless entities. As such this play speaks to the future violence that the children of the Otros will perpetrate as adults based upon their childhood experiences. If children are fathers of the men they will become then the under-privileged men who survive the childhood of these children will be bitter, vengeful, frustrated, even fearful adults. When we apply what the *Libro de juegos* shows us with regard to the psyches of the under-privileged children that Matute focuses on in this volume we begin to see how alterity in its negative sense creates massive trauma that is not easily overcome.

The children do not have any actual power over their alterity or their circumstances. But they do have virtual power through the games they invent. This virtual power allows the children of the Others to resist their repressed and controlled states. The virtual power the children of the Others exhibit through their games posits the control into their own under-privileged, ostracized hands. The games are not children's games; they are games that people play in order to survive and thrive. Through the title Matute offered a supposed thematic that disguised the reality of her

message. Spain, in 1961, was bleak and conditions were dire. Through this volume Matute presents a conscientiously realistic depiction of Spain in the 1950s and 1960s. Through the images and descriptions of this volume Matute offers a service to society by exposing the truth.

Matute presents the existence of power and resistance to power in this collection as she did in the six stories analyzed from *El tiempo* (1957). That power and the violence explained above, even in the lives of those who have so little, give a sense of justification to the Others. Power can be represented in the way that people treat each other and also how people treat others weaker than themselves. Power is corrupting and by taking it into their own hands the children of the Others are able to turn the tables on the children of the privileged even if only in small, inconsequential matters. The children of the *vencidos* – the double Others – suffer the imposition of power and repression. Yet, the lack of representation and freedom of movement, speech, and even thought is reflected in the games the disenfranchised children play. These games restore a sense of control to the children. Control implies power and power equates to freedom even in the shadows within which these children live. These children live in a hostile world where hunger, fear, lack of shelter, and decent clothing is the norm. They are destined to live a less than adequate life isolated as they are from the children of the *vencedores* whose lives do not reveal such neglect. Yet, they are inured to their situation. They are unable to believe in a better life because experience has taught them in their short lives that their lot is not the same

as the children of the winners. They know that they are unable to change the disappointment of their oppressed existence.

In *El libro de juegos para los niños de los otros* (1961), Matute critiques the repressive society around her, where a division existed between those who had – the *vencedores*, and those who had not – the *vencidos*. She describes a country colonized from within where those who own «... los Mercedes, los Jeeps, los Pegasos con marcha hacia delante y hacia atrás ...» (I, 2) are in a more privileged position than those who do not. This particular reference is toward toy cars that the children did, or did not, own according to their status as *vencidos* or *vencedores*. Yet, even though the reference is to toy cars, *Libro de juegos para los niños de los otros* illustrates the societal divide in Spanish life in the mid-twentieth century. Franco imposed limitations and restrictions on the Others and the general populace were complicit in their silent acceptance of these limitations, in that they did nothing to mitigate sub-standard conditions for fear of retribution.

It is impressive that this book was published in 1961 as the focus of the photographs and the commentaries are harsh in their presentations of a heartless, country where the losers suffered indignities, hunger, and deprivation long after the cessation of hostilities. By this point in her career, Matute had published thirteen novels, multiple collections of short stories, and various individual stories. She had been the recipient of prestigious prizes such as the Premio Nacional de Literatura, the Premio de la Crítica, and the Premio Nadal, all three in 1959, added to earlier prizes awarded like the Premio Café Gijón in 1952, and the Premio Planeta in 1954.

She had a profile in the literary world and had been fêted nationally and internationally. Due in large part to this high profile she was able to write and publish *El libro de juegos para los niños de los otros*, which gives an abrasive interpretation of the conditions of children of Spain in 1961. This strongly-worded critique of how the children of the Others were regarded emphasizes how control, power, and repression were present. The various narrators write in a sardonic manner and the expression of resistance to the repressive discourse was either ignored or misread by the censor who would have been looking more closely for examples of a lack of moral standard rather than children's dirty ears. *El libro de juegos para los niños de los otros* is the foremost example of Matute's resistance.

Chapter IV

A la mitad del camino (1961), El arrepentido y otros cuentos (1961)

“I am not a feminist, but I am always gratified when barriers are broken down against – women, blacks, Jews. It helps us all.”

Barbara McClintock ¹

I examined six short stories from *El tiempo* (1957) in Chapter II. I focused on alterity and how power became a controlling force which undermined the under-privileged Others within the stories. The way in which these characters resisted or confronted power in their day-to-day activities and actions in the stories parallels similar conditions and resistance in Spain during the period. When one sector of society wields unassailable power over another sector, it causes trauma that may have a devastating effect on people. This is the case for the characters in the six stories analyzed in Chapter II.

In Chapter III I focused on the Otherness that Matute exposes in the volume *Libro de juegos para los niños de los otros* (1961). Through Otherness or ‘alterity,’ the ruling sector of society separates itself from the under-privileged and reduces the latter to a condition of sub-alternship whereby the ruling classes force the under-privileged into positions of inferior rank within society (Gramsci, 1971). Matute uses this volume to great effect since she exposes the societal wounds that Otherness

¹. Barbara McClintock was the 1983 recipient of the Nobel Prize for chemistry.

created in Spain in the mid twentieth-century. Through her skillful prose, Matute offers contemporary society a lens through which they can better understand the Franco Era.

Between 1960 and 1962, Ana María Matute wrote five collections of short stories: *El saltamontes verde y El aprendiz* (1960), *A la mitad del camino* (1961), *Libro de juegos para los niños de los otros* (1961), *El arrepentido y otros cuentos* (1961), and *Carnavalito y Caballito loco* (1962). *Libro de juegos para los niños de los otros* (1961) is examined in Chapter III of this project and *El saltamontes verde* (1960) and *Carnavalito* (1962) are the foci of the final chapter of this project. In this present chapter I examine selections from the two final collections.

In this chapter I examine four short stories, two from *A la mitad del camino* (1961) – «El barro» and «Las mujeres», and two from *El arrepentido y otros cuentos* (1961) – «El hermoso amanecer» and «El maestro». I choose these narratives that expose the trauma of war and post-war incarceration, because they also deal with adults rather than children as is the case with most of Matute's short stories. Two of the stories focus on adult women – Republican women and mothers – one of whom is an active fighter in armed combat. The other women are the wives of Republican men incarcerated in prison camps. I analyze the women in these two stories using a feminist lens.

The principal character in the third story, an adult male who commits two murders and is culpable of causing the deaths of other villagers, is an embittered village school teacher pushed to the edge of reason by traumatic circumstances. In

Matute's short story corpus adult males do not often appear as principal characters and neither do adult females. For this reason the characters in these three stories are a notable exception. In the fourth story Matute highlights the similarities between advantaged and disadvantaged children that is, between the privileged and underprivileged, instead of foregrounding the differences between the two groups which is her literary norm.

Feminist Theory and Its Impact on Matute's Short Story Corpus: 1953 to 1962

“Women read differently from men;
they read both life and literature from the
perspective of a disparate personal experience.”

Annette Kolodny

Ana María Matute is not a feminist, she has rejected being labeled a feminist, and she does not write from a feminist perspective. Yet the fact that Matute is a woman, writing about women and children, and addressing how women and children accept or reject the frustrations and inequalities of their positions in patriarchal society leads the reader to ruminate on her inherent feminist agency. Various female characters with diverse feminist issues appear in some of the stories I examine in this project. Ángel Flores and Kate Flores state in *The Defiant Muse* (1986) “one need not be feminist to be sensitive to the concerns of women” (xiii). Such is the case with Matute. With these selected short stories Matute shows concern for the frustration

and unfulfilled needs and desires of her female characters: Paulina in «El tiempo», the nameless girls in «La frontera del pan» and in «Fausto», and Lidia in «Sombras» (*El tiempo*, 1957), the mother in «El hermoso amanecer» (*El arrepentido y otros cuentos*, 1961), and the other mothers in «Las mujeres» (*A la mitad del camino*, 1961).

Matute came of age within the confines of a restrictive patriarchal society. She was raised by a traditional, unemotional mother and a non-traditional, empathetic father. As a girl, and later as a woman in Spain, Matute experienced being the Other (female in a patriarchal society) and also the double Other (the female child). In her work published under the Régime, Matute's writing can be viewed as a discourse of resistance, and to some degree, as a manifestation of feminist agency within the repressive society of the post-Spanish Civil War period. By giving agency to the Others (women) of patriarchal Spain in some of the stories, and more specifically to the double Others (children), Matute's writing opens up a space for critical analysis of a discourse of subversion against the seemingly intransigent power of the colonizing Régime. Matute's writing becomes a strategy of opposition, one of the central tenets of postcolonial theory, according to David Jefferess in *Postcolonial Resistance: Culture, Liberation and Transformation* (2009). In *Post-Colonial Studies: The Key Concepts* (2000), John Ashcroft states that post-colonial theory posits the notion that “[h]ow people are perceived controls how they are treated . . .” (183); hence, the Régime that perceives political enemies, women, and children as inferior Others deserving of inhumane and cruel treatment can be

studied from the perspective of post-colonial theory.

In post-Civil War Spain the *vencidos* were perceived as a threat to security and to the values of Catholic society. They were suppressed, abused, and threatened with arrest, torture, and murder. Families were uprooted and destroyed, and women and children were left isolated and unprotected, exposed to severe emotional and psychological abuse, and trauma. Through her short story corpus Matute illustrates the physical needs, the emotional neglect, and the psychological vacuum her characters suffer in mid-twentieth century Spain. As a Catalan woman writing from within the culture of imposed linguistic, political, and social norms as dictated by the state, Matute represents a subordinate (or inferior) 'colonized' subject, as Ashcroft describes:

. . . both patriarchy and imperialism can be seen to exert analogous forms of domination over those they render subordinate. Hence the experiences of women in patriarchy and those of colonized subjects can be paralleled in a number of respects, and both feminist and post-colonial politics oppose such dominance. (101)

Imperialism and patriarchy developed separately, but with regard to Internal Colonization in post-War Spain, we can see that the *vencidos* – political Others, gendered Others, and their children – all belonged to the same category of the unseen, and the unheard mass of enemy survivors.

The activities and behaviors of these Others (women) and the double Others (children) stand as resistance against male authority through writing, using a critical

lens that reveals the brutish state of post-Civil War Spain and the consequences of state terrorism on the weakest members of that society. According to John Sommerfield in *Volunteer in Spain* (1937), the way in which women rose up during the Spanish Civil War was an indication of their opposition to the ruling, patriarchal country they lived in:

. . . the living symbols of a whole generation of women who were freeing themselves from the bondage of centuries, from a triple burden of exploitation, religious, economic and sexual. A mute submissiveness still lingered in their large dark eyes, but the bullets in their cartridge-belts were to be directed against the defenders of their tradition. (25)

Sommerfield was a volunteer fighter in Spain, and he and André Malraux, and other volunteers used their memoirs to draw attention to the situation in pre-Civil War Spain where women and children counted for little or nothing. Yet his statement offers an alternative focus, one where women were willing to stand up for their rights and their principles in the face of physical and psychological warfare.

The inherent patriarchal structure in Spanish homes and in Spanish society as a whole created a state where females received double castigation: oppression inside as well as outside the home. Hence, women were colonized twice. In order to create their own identities Spanish women had to find ways to create appropriate language to express themselves, and also seek to be seen and heard in a country where women were second-class citizens, beholden to the men in their environment, as Elaine

Showalter in *Inventing Herself* (2001) states:

Women have no past, no history, no religion of their own; and they have no such solidarity of work and interest as that of the proletariat. . . They live dispersed among the males attached to certain men – fathers or husbands – more firmly than they are to other women. (23)

Showalter is referring here to Mary Wollstonecraft, but the social conditions for women in Spain between 1953 and 1962 were as severe as or more so than conditions Wollstonecraft suffered in Victorian England. Comparing Showalter's statement with Sommerfield, the reader can surmise the difficulty women encountered when they felt pressured to oppose the patriarchal system that had kept them suppressed for so long.

Antonio Gramsci coined the word *subaltern* which means “of inferior rank” (*Selections from the Prison Notebooks*, 1971). Women in Spanish society had been relegated to positions of “inferior rank” for hundreds of years; they did not just find themselves there at the whim of the post-Civil War government. In other countries women had also been viewed as inferior, less important, and as goods and chattels. However, by 1939, in most Western European countries this condition of inequality improved when women won the right to vote, to earn their own living, to get divorced, and to own their own property. Ranajit Guha refers to the sub-altern conditions existent in South Asia between élites and the élite culture versus the non-élite Others defined in terms of class, caste, age, gender and office when he states

“subordination cannot be understood except in a binary relationship with dominance” (*Subaltern Studies I: Writings on South Asian History and Society*, 1982, vii). Relating Guha’s premise to the position of women as sub-alterns of men it seems clear, from a feminist standpoint, that these allusions are appropriate regarding women and children – as Others and double Others in post-Civil War Spain.

We must consider therefore, that the sub-altern position of Spanish women, and by extension Spanish children, post-Civil War, placed them in a subordinated space because of their gender, age and in the case of the Republican women and children because of their caste and class.

What is a feminist? What constitutes a feminist voice? In general terms a feminist is an individual who is aware of the disparities between male and female lives and who believes that equal opportunity and equal treatment for all are inalienable rights. Feminists strive towards equality in all aspects of life. This equality includes social, political, and economic rights on a par to those enjoyed by men. This equality encompasses equal opportunity and equal pay in the workplace; equal opportunities in the sexual arena including birth-control and the free expression of sexuality; an equal opportunity to stand for public office and to be able to vote in political elections; and equal opportunities of expression. The feminist voice is the tool used in literature to speak to the injustices women suffer in patriarchal systems.

Proto-feminist writers have surfaced repeatedly through the centuries in Spain, as elsewhere, for the simple reason that women want to be allowed to speak

and they want to be heard. However, within restrictive, patriarchal political systems women have often had no recourse but to assume pseudonyms such as Fernán Caballero, or Gregorio (María) Martínez Sierra in order to disguise their identities, write, and publish their work. For centuries Spanish women were exiled to the back of the line in all things, sent to and kept in the darkest corners, only brought out as appendages to embellish father or husband. Hélène Cixous and Catherine Clément in *The Newly Born Woman* (1975) comment: “We know the answers (regarding women’s position in a patriarchal society) and they are plenty: she is in the shadow. In the shadow he throws on her; the shadow she is.” They state that women are: “night to his day – that has forever been the fantasy. Black to his white. Shut out of his system’s space, she is the repressed that ensures the system’s functioning” (“Sorties” 67).

Margarita Nelken in *La condición social de la mujer en España: Su estado actual y su posible desarrollo* (1919) linked gender and class as the two most important issues of feminist thought and theory in Spain at that time. These issues remain apt with regard to Matute, whose short story corpus serves to illustrate and acknowledge the inequality working-class women suffered. It is not that work in itself is liberating; although it is, from a purely economic standpoint. The access to work is a basic right and is a feminist issue as it speaks to gender equality. What liberates a woman is her ability to access her individual freedom to pursue employment or work that provides her with a salary. With paid employment a woman has heightened self-esteem and can become independent. Middle-class

women were conditioned to a certain style of life and a certain mode of behavior that working-class women could not access. Where middle-class Spanish women in 1919 (and 1953, 1963 or 1973) did little work, relying upon maids and cooks to run the home, working-class women had no choice but to work in order to feed their families. This feminist sense in Melkin's writing in 1919 is critical of the social position and expectation of middle-class women, but does not offer an answer that would have been easy for those women to address, unaccustomed as they were to working in or out of the home. Feminist concerns and issues cannot be foisted upon all sectors of society, and although Matute was a member of the middle-class, she chose to represent the other reality: that of the downtrodden *vencidos* and in particular those women and children who had no other option but to work outside the home in order to survive. At the same time these women contributed inside the home in the largely unappreciated, on-going domestic work of raising children, cooking, cleaning and other sundry household chores.

Julia Kristeva, in "Women's Time" (1979), distinguishes two stages of feminist theory apropos to this chapter, in that she speaks not only to women's writing but also to women's rights. She called these stages "generations" of feminists and delineates as: 1) the generation that existed prior to May 1968, and 2) the post-1968 revolt. May 1968 was a liminal time in the fight for equality for women. This conflict was the result of protests voiced by students and workers who were frustrated by the static conditions in French society at the time. Kristeva saw 1968 as a transformative moment in world history, but she stated that the protests did not

“represent a revolution in values, for women are only attempting to appropriate the things men have formerly kept for themselves.” This first ‘generation’ may have begun on the streets of Paris but it soon crossed the Channel and spread in all directions across the Continent, and within two years women’s demands for equality were being heard loudly. The open protests on the streets of Paris or London in 1968 would not have been tolerated in Spain that year – and less so during the previous decade even though students and workers had been complaining about inequality, in Spain, throughout the 1960s. Subsequently, the Régime began to relax its repressiveness as Spain’s participation in the international arena grew, but that relaxation was not yet evident in the decade covered in this project.

Kristeva’s second ‘generation,’ post-May 1968, refers to the revolt in Paris. Hélène Cixous proposed that the 1968 revolt supposed a change in values, a new “valorization of ‘feminine’ over ‘masculine’ characteristics.” However, Kristeva disagreed with Cixous’ analysis and stated that it supposed a “mere inversion of the dialectic of patriarchy.” For Kristeva, patriarchy is nothing but a “political institution” that allows for the imposition of violence against a scapegoat, and the scapegoat in the political institution in this project is woman, and by extension, children. Throughout history, the scapegoats in any institution have been the marginalized sectors of society: the poor, the uneducated, blue-collar workers, the elderly, women, and children. If anything Kristeva’s definition of patriarchy as being nothing but a “political institution” that allowed for the imposition of violence against women as societal scapegoats would be the most fitting as it refers to the

Spain Matute represents in her corpus from the 1940s to 1960s.

“Feminist” has different meanings in the Anglo-American and the Spanish worlds. In the former, “feminist” refers to discourse that addresses the condition of women with regard to exposing or correcting issues of inequality; whereas in the latter, “feminist” is not so easily defined or explained. The limitations of social conditioning that patriarchy had imposed upon women, according to Roberta Johnson in “Issues and Arguments in Twentieth-Century Spanish Feminist Theory” (2005), prohibited them from fully expressing themselves. In patriarchal societies such as that of Franco Spain, women do not always feel comfortable in the male-dominated public sphere and are often reluctant to accept the moniker “feminist” (245). In the same way that Linda Chown in “American Critics and Spanish Women Novelists, 1942 – 1980” (1983) expresses concern about “impersonal notions of human universality” (92), Johnson expresses concern when she posits that there is a negative connotation attached to the label “feminist” which appears to “pit feminism against what some women consider more universal human concerns” (245). Chown further states that neither Janet Pérez nor Margaret Jones, who both wrote book-length studies on Matute in the early 1970s, focus on more than the “universal implications,” the “wider perspective of history,” or the “eternal condition of mankind” rather than “feminist issues” in their books (93).

Certainly the tradition of free speech that English, French, and American women have enjoyed for more than a century contrasts with the lack of freedom of speech Spanish women endured throughout the years of the Franco dictatorship.

Hence, it would be erroneous and risible to attempt to imbue Spanish feminists with the confidence to express serious, feminine concerns during that time. Through her writing Matute describes the absence of equality for women and children in the repressive Internal Colonization that was Franco's Spain. The rebellion of what Chown calls "Spanish heroines" who resist social and family limitations is a central concern in some of the stories analyzed in this project. But it has been mostly ignored by American women critics in their focus on the "universality" of life rather than on the specific feminist issues inherent in Spanish society during the Franco Régime. An author sees through a lens of personal experience and writes what she sees and this is reflected in Matute's entire corpus, including the short stories that form the content of this project.

Johnson focuses on history, class, work, and marriage in her study as salient issues and arguments that she defines as Spanish feminist theory. She also cites Geraldine Scanlon, who states that Spanish feminist thinking is not linear as it is in many countries but has evolved in a circular movement which makes it harder to define (244). Johnson explains the circular movement as being the way that Spanish women followed the swings in political life that Catherine Davies described in "Feminist writers in Spain since 1900: from political strategy to personal inquiry" (1991). These swings in political life went in different stages: from 1900 to 1930 (the final years of the Restoration and the Primo de Rivera dictatorship) which also included the all-important years of the post-World War I timeframe when Spanish women recognized their inferior legal and social status as they entered the work

force. The second stage was the 1931 to 1939 period (the Second Republic) when women had the vote and a degree of legal equality. The third stage was the 1939 to 1975 period (Franco's Régime) with all the inherent restrictions and regressed conditions for women; and finally, the 1976 to 1990 stage (transition and democracy) when women, once again, were equal under the law and regained their rights to divorce and to the vote.

Dissent, then, was rife in male-dominated Spain, and Matute expresses her dissent through her narratives. Various collections from Matute's short story corpus are written as memoirs outlining the differences of pre-Franco and post-Franco conditions, and in other collections she illustrates the way that women or girls break free of the patriarchal control imposed upon them, attempt to do so, or accept it. This discourse is obvious in «Fausto», and «La frontera del pan» (*El tiempo*, 1957), and «La Hermosa amanecer» (*El arrepentido y otros cuentos*, 1961). Other stories serve to illustrate the injustices perpetrated on women and girls due solely to their gender, such as «Sombras» (*El tiempo*, 1957), and «Las mujeres» (*A la mitad del camino*, 1961). Cixous and Clément reference how women live in the shadows of the males in their environment. This shadowing is obvious in various short stories analyzed in this project and particularly in «Sombras» (*El tiempo*, 1957), where the female character Lidia must subjugate her own desires to cater to the well-being of the four male relatives she lives with. The shadowing is also obvious in «Las mujeres» from *A la mitad del camino* (1961).

Neither of the two stories, «Las mujeres» (*A la mitad del camino*, 1961), and «La hermosa amanecer» (*El arrepentido y otros cuentos*, 1961), approximate the paid employment Nelken referred to, or to Chown's "Spanish heroines." However, Matute offers a perspective of women that has not been seen previously in her short story corpus. In both stories women are the foci of the narratives and they appear as active participants in their own lives, making decisions that shape the direction toward which their lives move.

A la mitad del camino (1961)

In 1961, *Editorial Rocas* in Barcelona published *A la mitad del camino*, a collection of thirty-three short, diverse narratives. This collection has an autobiographical element and many of the tales are written in first person singular "I" and make clear allusions to Matute's son. The majority of the narratives concern the minutiae of lives spent in childlike and adolescent activities. Two of the narratives, however, are different «El barro», and «Las mujeres».

«Las mujeres»

In «Las mujeres» Matute shifts her attention from children to adults – and in particular to women. This story describes the way in which the wives of prisoners in a labor camp suffer the indignity of the incarcerated. These women are not imprisoned but they have no option but to follow their husbands into the neighborhood of the prison camp. As women with children each faces the struggle to

feed, clothe, and provide shelter for their broken families without assistance from the prison system. On Sundays the prisoners are allowed to see their families for twenty minutes in the bar of a nearby village. As the men drink beer or wine and offer their children green olives, the women watch in apparent indifference: «. . . ellas lo presidían todo desde fuera, al borde de aquella fiesta, fuera de aquel fiesta que sin ellas, evidentemente, no existía.» When the allotted time is up the prisoners load up onto a truck and return to the prison camp, their wives and children following behind on foot. The narrator describes the passivity of these wives «. . . concretas, y certeras, duras, pero no amargas» (140), but also their strength of will, evident in their creation and maintenance of a temporary home for themselves and their children as they await the release of their husbands.

The narrator represents these women as opposed dichotomies: on one hand they are hard and violent in their treatment of their children, while on the other hand one woman demonstrates tender concern for a child who cuts his foot, and has to be carried home on his mother's back, adding an extra burden to the bag she carries with food purchased in the village. Women who scream at their children and beat them around the arms and head are shown to be the same women who gently stroke their children's sleeping heads with hands burnt from exposure to the sun and cracked from washing clothes in cold water.

In this story, Matute focuses upon the adult women who live this desperate existence surviving abject conditions as they wait out their husband's prison sentences. The narrator opens a door through which the reader is able to see a

country in post-Civil War recovery, where welfare assistance for these under-privileged, marginalized, and traumatized women and children is nonexistent. The reader sees a country where women and children are second-class citizens with nowhere to go, and no place for them to be if not living on the land in close proximity to their husbands. The women erect shelters to live in as they wait for their men to serve their sentence for whatever crime, or politically unacceptable activity they were involved in before incarceration and for which they now need to atone: «De la extraña, sorprendente redención de los hombres: con sus crímenes, o su mala suerte, su desprecio, su cobardía, su odio, su fanatismo o su apatía» (141). The male prisoners atone for their crimes but their wives and their children, who are not guilty of any crime, also suffer the same incarceration outside the prison walls suffering, it seems, more than the law-breakers themselves.

In 1961, when this collection was written, Spanish women generally went from the jurisdiction of their fathers to the jurisdiction of their husbands at marriage. Women were not allowed to work without permission, hold property in their own names, or get divorced (Brooksbank Jones, 1997). Women were subjugated to the authority and will of the men in their lives. Hence, if a woman's husband was jailed she had to wait for him to get free, and in the meantime she had to attempt to hold her family and home together. The women in this story with no work, no home, and no money, must follow their husbands and wait:

Las mujeres que seguían a los presos cocinaban en hornillos hechos con piedras o ladrillos viejos. Bajaban al río a beber agua, a recogerla

en cántaros, a lavar la ropa. Dormían bajo los techos de cañizo, latas vacías y cartón embreado. Esperaban. (141)

This tortuous life is theirs because they are women – not criminals, and not political adversaries – just women. Yet, as such, they have no recourse to a different life. They have no choice but to bring their children with them and wait outside the labor camps until their husbands are released. They are the underdogs and their children are double underdogs. As such their lives are determined by patriarchal systems of control and authoritative institutions such as the Catholic Church.

Two elements of «Las mujeres» need explanation. The first relates to the the question of why these women and mothers do not wait for their husbands' releases from prison in family homes, or with other relatives, presumably a more comfortable and possibly safer and more stable environment. The narrative provides no answer, but the reader can infer that these women's families had become scattered during the War, and that the safe haven of the parental home is no longer an option as it no longer exists. It may also suggest the non-existence of grand-parents, parents, and relatives upon whom the women and children might rely for protection. Or might it be that the shame of having a spouse incarcerated prevents the women from going home? There is no answer, only questions about this issue.

The second element relates to the seeming holiday atmosphere that exists in the village bar on the Sunday afternoon when the prisoners go to town, have beer or wine, and see their families. Having a weekly visiting hour in prison is the norm in most prisons, but having this visiting hour at the local bar is definitely not the norm.

Although the fathers held in the prison camp are not violent murderers, rapists, or terrorists, the laxness of the Sunday afternoon bar trip points to the fact that the prison camp is more of a re-conditioning center than a traditional jail. The ease by which the prisoners go into the village and are fêted is not rational for the reader more accustomed to contemporary procedures of incarceration. The way in which the women stand back and watch the interactions between fathers and children, then fathers and jailers, is not credible to the reader.

In «Las mujeres» Matute exhibits her resistance to the repression endemic in Spain, as she did the same year with *Libro de juegos para los niños de los otros*. Placing the prisoner's wives and children within the hostile environment of the reconditioning center which holds their husbands, where they have to depend upon themselves and their own survival skills to stay safe and fed, emphasizes Matute's viewpoint that women can acquire their own agency. Women's survival instincts and innate abilities allow them to endure within patriarchal systems which have abandoned them. This acquisition of feminist agency may come from the need to become active, and proactive, in order to survive, or it may come from political ideology which permits a mother to take an active, fighting attitude during war as seen in «La hermosa amanecer» which I examine below. Whatever the reason, Matute's presentation of the strong, able, determined, intelligent women in the two stories in this section, portrays them with a polarized, independent, and feminist slant within the patriarchal society of Franco Spain in 1961.

Phoebe Ann Porter, in the translator's introduction to *Celebration in the Northwest* (1997), refers to the fact that Matute uses her literature as a way to protest social injustice and condemn authoritarian social order. Porter also alludes to the fact that Matute's work is the way that she responds to the desillusions of life (viii). Clearly the depiction of the women forced into desperate living conditions because their husbands are incarcerated by the authoritarian social order of the early 1960s is a protest against the same. The vulnerable women and children suffer the alienation of their individual and communal lives in company with other marginalized people like themselves. This shows Matute's belief in a moral sense of justice that precludes and condemns the hypocrisy of the Nationalist Catholic agenda of the Franco Régime.

In 1961 Matute completed another collection of short stories, *El arrepentido y otros cuentos*, which was published, again, by *Editorial Rocas* in Barcelona, and subsequently re-published by the Barcelona-based company *Editorial Juventud*, in 1967. This collection, made up of eleven stories, does not focus solely upon children as seen in earlier collections. Although children are present in the stories, the adult characters are as vibrant and important to the plot as the juveniles. Two of the narratives «El hermoso amanecer» and «El maestro» depict explicit images of war and the trauma of war, not only as it impacted children but also as it affected adults.

«El hermoso amanecer»

In «El hermoso amanecer» the narrative follows a young boy, Remo, aged ten, who has just been reunited with his mother. The child had been staying with an old lady in the village until his mother returns to collect him. Because of the conflict, however, she is no longer his *mother* but has become *the woman* – an indifferent entity he neither recognizes nor to whom he feels any sense of affinity. Although the old lady is devastated to lose Remo, the mother takes the child to the outskirts of the village where fighters are putting up a final defense against the enemy. The child becomes scared by the shooting and makes a run for the ruins of a destroyed hut, seeking better protection. His mother calls him back, but when he disobeys she turns her rifle upon him and fires, but misses. The boy reaches the protection of the hut. From this relative safety he sees how the defenders, including his mother, are picked off one-by-one until she and two others are captured, lined up in the ditch, and executed. Soldiers find the boy and presumably remove him from the scene.

This story examines the effect that the violent confrontation of war has upon Remo, separated as he is from his parents and put into the care of an old lady in the village. Family disruption changes the family dynamic as is clearly evident in this story. Reunited with his mother, Remo finds a completely different person: «. . . con su pantalón azul y la chaqueta de cuero, con el cabello corto y rizado, parecía un muchacho». She is a different person, hardened by the fighting: «La Madre le apretó contra ella. ¿A dónde habría ido a parar su suavidad» (61). This mother is rigid:

«Parecía hecha de acero: como el cielo y como las armas», until she is no longer a mother but just a woman: «La Madre no existía» (62).

In the majority of the stories analyzed, women are represented as passive creatures, unable or unwilling to demonstrate their feminine agency in the face of the patriarchal establishment. Remo, however, sees an active participant in the conflict. The narrative highlights the way that his mother has morphed from woman to female warrior – an amazon, fighting for what she believes in. This female warrior is not passive; she actively takes up arms against her enemy. Clearly, Remo’s mother has appropriated her own feminist agency during the conflict described in the story, and by doing so she seeks to free herself from the repression and subjugation of centuries past. She also fights to free herself from the religious, economic, and sexual exploitation she, like so many other generations of women, had been forced to accept. Remo witnesses her determination and her willingness to fight, and die, for her beliefs. But he also sees her gunned down in front of him – not arrested and given a fair trial – just summarily executed by soldiers wearing shiny, black leather boots:

En la cuneta los alinearon. La Madre quedó en el centro de los dos.
Una descarga cerrada los dobló. La Mujer cayó primero, de rodillas.
Luego de bruces. La sangre vino después, abriéndose paso en la tierra.
(63)

This cold, sad tale functions as a blatant criticism of war and serves as a representation of futile defiance where soldiers do not arrest their enemies but rather

shoot them on the spot. The discourse is intriguing not only because of the content but also the way in which the narrator uses capitalization when referring to the woman – the mother, and the father. As the child has been with the old lady during the earlier part of the fighting, he has lost the sense of family, the sense of a nurturing set of parents. The realization, when his mother arrives, that she is not his mother but some other person: «. . . pálida, flaca, con una dureza desconocida en los ademanes» is confusing and frightening for the boy who: «. . . no se atrevía a decir nada. . . » (61). Yet, at the end of the story before she is killed and as the boy runs to the hut, the Mother calls him back to her, and when he does not obey, she points her rifle at him and shoots. He is not hit, but it appears that the mother is attempting to release her son from the indignity of probable capture, and a life determined by her enemy. Before the mother is executed the narrator tells the reader that she is already emotionally dead: «. . . la Madre [que] se hundía, con los hombros vencidos. Ya entonces había comenzado a morir, sin que le hubiera llegado ninguna bala» (64). The description of her defeated posture indicates her renunciation, the acceptance that her valiant effort has been for nothing. Her spiritual death comes from her failure to protect her son and save him from capture. She has not been able to provide a better world for her son nor protect him from the traditionally patriarchal world she fights against.

The mother's defiant last stand against her enemy, her son's enemy, and her country's enemy illustrates Matute's resistance to how Nationalist military forces, using superior numbers and fire power quelled the Republicans during the Civil War

and beyond. Depicting a scene that she might have seen herself, she posits a parallel image of her own ten-year old experiences within the perspective of a ten-year old boy, Remo. The boy feels fear from the shooting and death, and the horror of seeing his mother murdered in front of his eyes offers mirror images of similar events Matute may have observed.

The title of this story, «La hermosa amanecer», is ironic. The daybreak only functions as a tool to set the scene, the time of day for the reader. The Mother arrives to collect Remo as the whiteness of dawn begins to shine. As she and Remo settle into the ditch a bird starts to sing and the sky turns pink in advance of the sun. These references are the only evidence of loveliness until the end of the story, when Remo realizes how much his mother loves him. Therefore, this story is lovely because of Remo's epiphany, and also because he reminisces about his father and the hope that they may reunite in the future. In spite of the horror depicted in this story, Matute offers hope for the future through the tears of the child. This hope is evidenced through Remo's thoughts that: «todo había terminado. O, tal vez, todo iba a empezar» (65). Remo is devastated by what he has just witnessed but shows human fortitude and resilience when he spontaneously shrugs off his dejection and accepts the possibility of renewal. At the same time, he recollects his father's words from a letter in his pocket: «. . . he de hacer todavía muchas cosas» (66) and he appropriates their meaning for himself, knowing that he must look forward and not back.

One unresolved question, however, is why did the mother get her son and take him with her to the fatal last-ditch defense of the village? The supposition is that

she knows she will probably die and she wants her son to die with her, or she needs his presence in her last moments and knows that he will not be shot because he is only a child. Why did she not leave Remo in the relative safety of the old woman's home? The narrator does not address these issues, leaving them unresolved, allowing the reader to reach his/her own interpretation. However, at the beginning of the story Remo asks: «Madre, ¿el Día se ha acabado?» to which she answers: « – te hicimos para el Día, pero no hemos sabido dártelo. No es justo que pagues nuestros fracasos. Ven conmigo, Remo.» (61-2). The question and its answer might suggest that Matute offers a clue to the narrative dilemma that the reader can only solve by reading the entire story.

The brief exchange is ambiguous, leaving it open to reader interpretation. The use of capitalization for the letter *d* in *Día* suggests that Remo's parents had planned for a particular event. Remo is privy to the knowledge regarding this event, even though the reader has no idea of its significance. If we take Remo's age in the story (ten), and match it to Matute's age at the outbreak of the Civil War in 1936, (also ten), then the reader might suppose that Remo's parents are Republicans and had hoped for the continuation of the freedoms granted under the Second Republic. At this point in the story, the Mother must know that there will be no victory for them. She knows that she is about to die, and, as she has not been able to give Remo what he was born to have, she would rather see him dead than left behind, alone, to suffer Nationalist repression.

Why do we suppose that Remo's parents are Republicans? The narrator does not tell us, but through the short, five-page narrative the word *vencidos* appears three times, *los soldados* appear twice, and *los otros hombres* appear twice. The Republicans became the *vencidos* of the Spanish Civil War, and the *soldados*, as *los otros* in this story were the Nationalists. Hence, surreptitiously, without naming names Matute exposes the identities of the different bands fighting each other in «La hermosa amanecer».

«El maestro»

Even as there is an adult female and a juvenile boy as dual characters in «La hermosa amanecer», a second story from *El arrepentido y otros cuentos*, «El maestro», features a male adult as the principal character. Written as a short novelette with five episodes, «El maestro» describes the life of a village school-teacher don Valeriano who arrives in a village full of enthusiasm and energy with his new teaching diploma, which he hangs up above his black trunk, close to his books. In the early years don Valeriano dresses well, wears shoes all day, and puts on his tie to attend mass on Sunday. He is feted by the villagers and is free to wander along the banks of rivers and climb into the surrounding hills.

More than twenty years later he has lost all his illusions regarding the validity of his profession, and the entire village has lost their illusions regarding him. He is bitter, angry, and frustrated about having to live in a village full of people with half-developed brains who have no interest in learning anything. He has let himself go,

hardly fulfilling his teaching duties, never bathing, never wearing his tie, his shoes falling apart. Apart from drinking *anis*, and feeling sorry for himself, all the teacher really wants to do is examine a large portrait he can see from the window of his small, rented room across the street from the land-owner's palace. The palace is closed up and guarded by Gracian, a man with a rifle. The Duke, who lives in the city and collects his rents from there, seldom visits.

When a group of armed men arrive in the village they kill Gracian and break into the palace. Various men see don Valeriano watching through his window and they go up the stairs to his room. Don Valeriano suddenly tells them what he thinks about his situation – stuck in the village, hungry, and miserable – and then one of the men, el Chato, recognizes don Valeriano and tells his boss, Gregorio: «– es que es el maestro. . .» (112). Gregorio says that he needs lettered men. Don Valeriano helps the invaders find the mayor and the priest, who are hiding in a hay-loft. The hay-loft with the mayor and the priest inside is set on fire and it and the church are razed to the ground.

Returning to the ducal palace, don Valeriano watches as paintings, books, clothes and other objects fuel a fire outside the open doors of the palace. Inside the structure the armed men destroy furniture, paintings and other valuables, and drink the Duke's vintage wine. The schoolteacher follows the men as they move through the palace, even accepting wine although he does not like it. He tells Gregorio about his youth and how, as a young, penniless boy he had been mentored by an old, rich lady, *la Gran Madrina*, whose slave and sex toy he had become in exchange for her

paying his education expenses. However, once inside the room where the portrait hangs, the teacher is able to see the portrait that has intrigued him for so long, and he realizes that it is a portrait of a teacher like himself. Don Valeriano becomes inflamed when el Chato moves toward the portrait, with the obvious intention of destroying it. The teacher grabs Gregorio's rifle and kills el Chato, and when Gregorio remonstrates with him, don Valeriano shoots him, too. The village schoolteacher is now a murderer and he flees into the hills the way he has wanted to flee for almost twenty-five years.

In the hills he hides in caves, eats wild fruit, and he watches the village. On the third day the opposing forces arrive and take over the village. Don Valeriano returns to the village where he is immediately identified as one of the men who had found and killed the mayor and the priest, whose bodies had been dragged out of the burnt hay-loft. He and the three remaining members of the original band, *la Berenguela's* youngest sons, are arrested. Don Valeriano asks permission to get something from his room, and is allowed to go up. He unknots the tie from the metal bed post and puts it on. The four men are driven out of the village and beside the river they are summarily shot. Don Valeriano rolls toward the river and suddenly realizes that in spite of having no-one else to love, he loved the river.

«El maestro» is explicit in its depiction of war and the futility of war. It describes the destruction that ensues when an enemy force invades a village, and it also depicts the swing of circumstances as one band is forced to retreat and another one moves in. The changing face of conflict and the on-going advance and retreat of

opposing political groups during war are obvious in this narrative. The reader sees the anonymous village, with its anonymous inhabitants who are forced to adapt to the constantly changing complexion of a conflict they know little about and do not understand fully. The way that the first armed group arrives in the village unexpected, and uninvited, and then proceeds to murder people, break into homes, and destroy property is testimony to the random brutality of conflict. The unarmed, unprepared villagers can do nothing to defend themselves, or their neighbors, and can only watch as the armed group traps, and kills, their leading citizens, then burns their properties, and runs amok ransacking at will.

The plot functions as a social commentary that highlights the obvious imbalance between villagers who live and work the lands of absent landlords, and the landlords who seldom set foot on their country estates, leaving them to disintegrate. This social commentary regarding the *latifundistas* and their interest or disinterest in their rural possessions is reflected in much of Matute's corpus. Janet Pérez in her article "The Fictional World of Ana María Matute" (1991) comments that Matute's corpus:

. . . is very specific in its presentation of the social background and underlying economic problems, especially such aspects as absentee landlordism, the misery of the peasants and sharecroppers, social tensions between rural gentry and day laborers, and the decadence of landowning families. (104)

Although referring specifically here to a 1958 novel (*Los hijos muertos*), Pérez' comments are appropriate to the content of the short story «El maestro». As explained earlier in this project, such inequality functioned as the catalyst for the establishment of the Second Republic (1931), which carried with it the fervent hope of equalizing unjust distinctions between the various sectors of society. In the same article, but referring to *El río* (1963) Pérez continues:

Social themes predominate [in the twenty-two tales], which emphasize poverty, illiteracy, the exploitation of sharecroppers, the cruelty of the strong toward the weak, and the daily suffering produced by indifference, selfishness and insensitivity. (111)

These issues are central to the explanation of why the first armed force pushes its way into the schoolteacher's poor, illiterate, insensitive village. The narrator does not identify the first invading group, but they appear to be Republicans rising up against the long-established hierarchy of the absentee landlord:

Vinieron en una camioneta requisada al almacenista de granos. Algunos traían armas: un fusil, una escopeta de caza, una vieja pistola, los más, horcas guadañas, hoces, cuchillos, hachas. Todas las pacíficas herramientas vueltas de pronto cara al hambre y a la humillación contra la sed y la mansedumbre de acumulados años; de golpe afiladas y siniestras. (109)

I base this supposition on the tools the men bring with them to use as weapons, tools their owners had used to cultivate the land and provide for their families until that

point. Furthermore, the way the palace caretaker, Gracian, is murdered reiterates this supposition, as does the description of the wanton, angry destruction of the palace. Both these actions evidence the reaction of oppressed farm-workers rising up against the oligarchy who regards them as serfs only fit to be mistreated and disrespected. The teacher is encouraged by what he sees and allows himself to vent his frustration, entering the palace, drinking the duke's wine, and finally shooting two men.

After the first wave of violent reprisals against the village leadership the second wave of the counterforce, the Nationalists, comes to the village to restore order «al tercer día vio llegar los camiones. Eran los contrarios, los nuevos. La revolución que anunció Mariana había sido sofocada por estos otros» (118). The teacher sees them arrive from the hillside where he had run to hide after the murders, fearful that he would be identified and punished. He returns to the village where he expects to pay the price for participating in the initial murders. Although the reader does not see the execution, he supposes the teacher will be killed because he has been identified and arrested. The cynical representation of the see-saw movement of success and failure between the different bands of fighters during the Civil War is effective: first Republicans enter the village, followed by Nationalists, then possibly Republicans again, to finish finally with the Nationalists.

At the same time «El maestro» draws attention to the state of education in Spain during the early to mid twentieth-century where there was widespread illiteracy (Payne, 35). A lack of interest in education manifests itself in circumstances where illiteracy may be accepted as the norm, and such is the case in

this story. It does not matter how dedicated a young teacher is if he cannot break down the walls of ignorance and indifference to education that were probably erected decades, or even centuries, earlier. This is clear in the story as indicated by don Valeriano when he says: «llegué aquí creyendo encontrar niños: sólo había larvas de hombres, malignas larvas, cansadas y desengañadas antes del uso de razón» (103).

The large portrait of the teacher hanging in the palace presents a juxtaposed image to that of the beaten-down, defeated educator living in rented accommodation across the street. Whereas the teacher in the portrait is surrounded by luxury, as befitting his position in the household, his real-life peer lives in poverty, and not only physical poverty, but – more poignantly – emotional and intellectual poverty. The dichotomy between the two represents the binaries between the “haves” and “have nots,” between *vencedor* and *vencido*, between men and women, and between hope and hopelessness that are an integral part of Matute’s short story corpus.

One unanswered question in «El maestro» is why the teacher stayed in the intellectually hostile environment of the village for so long? Although Matute leaves the question unanswered, the reason for don Valeriano’s twenty-five years in the village relates to logistics, and an educational system based on process. In the Spanish educational system, teachers faced a system of examinations known as the *oposiciones* whereby all teachers first took post-graduation examinations, and then waited for the authorities to offer them a position based upon their results. A teacher living in Madrid might be offered a position in Galicia, and his Galician peer might receive an offer to teach in Andalucía. Getting a teaching position had little to do

with a person's interests or personal wishes; it was almost a raffle where teachers' names were pulled out of a hat and matched to a school in an ad-hoc manner. So, teachers, realizing that the schools they had been assigned were not what they needed to fulfill themselves, did not have the liberty or luxury of declining and applying elsewhere. The schoolteacher in this story, don Valeriano, was a victim of such a system and his decline from idealist to frustrated realist could be seen as a Matutian critique of a system that did not function appropriately.

There are eleven stories in *El arrepentido*, nine of which deal with the frequent motifs in Matute's corpus: children and their surroundings, the injustices of life, the frustrations of living, and the unrequited desires of human beings. Only two of the eleven make any allusion to war. The two stories chosen for analysis from *El arrepentido y otros cuentos* (1961), «El hermoso amanecer» and «El maestro», are hidden within the collection. The censor probably missed the disguised critiques regarding the effects of war on the family, the feminist issue of a wife and mother taking up arms in a violent conflict, and the element of frustration in a stagnant, teacher-placement system. The presence of power and repression is present as is the resistance to the same. Evidence of trauma is clearly present in both stories, and, as stated in chapter I, it is the manner by which both Remo and *el maestro* recognize and vocalize their individual traumas that allow each to come to terms with the changing dynamic of their individual circumstances.

«El barro»

«El barro» is the eighth of thirty-three narratives in *A la mitad del camino* (1961), and it also reappears in *El río* (1963). Published by *Argos* in Barcelona, «*El barro*» is a three-page long story written in the first persons singular and plural – “I” and “we” – that deals with the apparently innocuous subject of the many different kinds of mud and how each can be molded to make specific forms. The narrative describes these different muds, where to find them, and states that all children are attracted to mud because it is malleable, gooey, and it feels good between one’s fingers and toes. In «*El barro*» the narrator stresses the fact that children are all united in sibling-like familiarity as they play in the mud, friendly and similar to each other in their play, in spite of their different social positions. At the same time the narrator comments that there is nothing to beat the toughness or selfishness of children as demonstrated in the violent battles the children have as they fight both in and over the mud. The children look at each others’ mud creations with jealousy, and oftentimes jealousy erupts into violence and destruction as the children roll and fight in the mud. These incidents never have any kind of explanation as to the whys and wherefores of the aggression, and they always end with bloody noses. Indeed, the narrator states that she experienced fear during those rough games in the mud.

As well as the younger children who play together side-by-side in harmony an older boy, a servant who runs errands around the Matute household, also appears. This older boy suffered a terrible childhood, even being placed into a coffin when he was three because his relatives thought he was dead until, hearing his mother cry, he

stood up in the coffin and shocked everyone by showing he was alive. He was sickly and lived a horrible life. In the narrative he is presented as an older boy, short in stature but as strong as a man. This boy never shows any apparent interest in the younger children or their clumsy mud figures. He just walks past them as they play, humming or spitting into the mud. The children are afraid of this bigger, indifferent boy; although, they cannot explain why. He seems completely unimportant as he moves around in the peripheral space at the beginning of the narrative, but he becomes important at the end of the piece. One day the narrator, looking out of her bedroom window, sees this older boy standing outside the house in the early morning mist. He looks down at the mud figures the children had made the previous day. The narrator supposes that he sees something different in their childish sculptures, something that they had inadvertently created, something that bothers or annoys him. Perhaps he sees other figures, other men, or perhaps he sees his unfulfilled desires in the figures. Or perhaps the figures represent his small, hermetic, and sad world. There is no clear answer. Suddenly, as if in a rage, he closes in on the figures, lifts a naked foot, swears under his breath, and smashes all the figures flat into the ground, obliterating them. The narrator offers no reason or explanation for this spontaneous destruction leaving readers to reach their own conclusions.

In this story the narrative voice diverges from what we see in stories from other Matute collections. Rather than delineate the dividing line between child and adult, or privileged and underprivileged children, the narrator describes a situation where all children are the same in their playful delight in constructing shapes with

mud. In the mud, everyone is barefoot and dirty: the loud village kids and the more prudent, pale, city kids. This element of sameness is not seen in other stories or in other collections throughout the decade covered in this study. Rather, it is the differentiation of categories of children that predominates in other collections.

This story is reminiscent of the narratives and games in *Libro de los juegos para los niños de los otros* (1961), where the similarity and disparity between the “haves” and the “have nots” is so clearly outlined. In «El barro», the different groups of children are named: «los broncos muchachos de la aldea y los descoloridos y prudentes niños de la ciudad» (52). However, as already stated, the barrier between each group of children disappears in the summer fun of mud games and the common love that all children have for gooey, malleable mud which creates a situation the narrator recalls from her own childhood where she, her siblings, and the other children from the village nearby all: «Parecíamos hermanados, exactos y amigables . . . » (52) Yet, in spite of this seeming connection as with all sibling rivalry, spontaneous and explosive violence often erupts:

. . .no recuerdo otra guerra más sorda y cerrada que la del barro.
Sentados, echados, o en cuclillas, inclinados sobre la tierra y el agua,
despertaban nuestros peores sentimientos, nuestros rencores y
egoísmos con violencia e hipócrita fuerza. (52)

So, the children go from brotherhood to extreme anger and base hatred without any apparent reason. Describing the way the children look at each other, make fun of each other’s figures, and destroy each other’s creations for no reason mirrors

childhood interaction and sibling rivalry. However, I read this apparently normal behavior as a disguised allusion to the way in which fathers, sons, brothers, and cousins readily used violent means against one another during the Civil War and afterwards. The childish irascibility serves to illustrate the unpredictable senselessness of jealousy, and animosity that lead to violence and war:

Permanecíamos casi siempre callados, y con el rabillo del ojo mirábamos las figuras de los otros. Torpemente, como al descuido, nos copiábamos sin reconocerlo. Alguien, a veces, lanzaba una risa hiriente por la figura de su compañero. Otras sin saber por qué, una mano se levantaba y aplastaba la figura del vecino. Frecuentemente dos muchachos acababan rodando enlazados, como dos pequeños furias, sobre el barro de todos. Y todos, entonces, embadurnados, llegábamos a casa con las narices sangrando. El por qué no lo podía comprender, pero así era. (52)

The final paragraph of «El barro» focuses on the older boy, who is excluded from playing in the mud with the children, either because of his age or because he is a servant who runs errands for the narrator's family. He watches the children play with «. . . una sonrisa de superioridad y desprecio» and «al pasar por nuestro lado canturreaba o escupía. . .» (53). But the older boy is not indifferent he just pretends to be so in order to protect himself from his actual feelings. This is clear to the narrator who, one morning, looking through the window, sees the boy and realizes, «. . . de un golpe el sentimiento que nos dominaba a todos, ese sentimiento que tantas

veces nos ha rodeado y aprisionado a lo largo de la vida» (53), and that the boy destroys the mud figures because he can, because he feels like destroying them for his own personal reasons. The narrator does not know if feelings of envy or hatred impulse the older boy to destroy the childish mud figures, but she believes that as the boy looks at the deformed, sad piles of mud, he sees something more sinister:

. . . él vería en ellos otras figuras, otros hombres: quizá los deseos de todo lo prohibido y lo negado, las figuras de su pequeño mundo, torpe y triste. Se acercó y levantando su pie ancho, descalzo y calloso, las aplastó con rabia y con furia, mascullando maldiciones. (53)

Even though «El barro» appears to be an innocent recounting of childhood play, it actually offers a veiled critique of the situation in Spain in 1961. Franco was still most firmly in control of the reins and dissention was still being crushed, quickly, effectively, and violently just the same way that the mud effigies were, not only by the group of young friends, but also by the older, larger, and more brutish marginalized errand-boy. Why does the older boy destroy the younger children's mud effigies? What drives him to do so? What, if anything, could have been done to avoid the destruction of the mud figures? The mud figures symbolize something more substantial than the actual clumsy attempt at sculpture that the youngest children engage in. The bigger boy, isolated as he is from the playing children because he is a servant, is marginalized and excluded from their games. His marginalized state causes bitter feelings, a desire for vengeance, and possibly violent urges in the youth. As he is unable to act out these feelings, desires, and urges upon

the children he has no recourse but to act them out on the representation of the children – the mud figures. By squishing these he symbolically reduces the children to the same condition as their creations.

In previous chapters I examined trauma, power and domination, alterity, feminism, and the effects such elements have upon a citizenry devoid of hope for the future. Deception, fear, marginality, the erection and maintainance of social barriers, futility, repression, defiance, vengeance, and survival are leitmotifs that run throughout the short stories analyzed. Matute positions children within a society that did not allow for hope for a better future. She illustrates this dystopic world through her short stories, anecdotes, commentaries, photographic images, and games. Matute describes the injustices she saw in post-Civil War Spain in faithful detail. Her resistance to these injustices is clearly displayed throughout the selections chosen for this project. By offering a true rendition of the facts, as she sees them, Matute serves not only Spanish society but also she offers a global society the opportunity to better understand existent conditions, in Spain in the mid-twentieth century.

In the final chapter of this project, however, I reveal two stories, «El saltamontes verde» (1960) and «Carnavalito» (1962), which suggest more optimistic solutions to the trauma war causes. Both stories narrate how violence and brutality cause traumatic effects in children, but in each the reader senses renewed hope for the traumatized children. This renewed hope allows the reader to perceive Matute's literary world from a different perspective. Contrary to her usual representations of darkness, fear, and despair, Matute offers her readers two lights at the end of two

long tunnels. These lights represent hopeful change for the future. As I read them in a different context to the earlier collections, I offer them as a separate chapter.

Chapter V

A Resolution to Resistance and Trauma in the two Short Stories of

Ana María Matute

«El saltamontes verde» (1960), and «Carnavalito» (1962)

“Hope springs eternal in the human breast.”

Alexander Pope

In the collections examined for this project Matute paints a negative world full of violence, chaos, repression, and trauma. She describes fear, defiance, and vengeance; she evidences the marginality and isolation suffered by characters within the stories and she illustrates the barriers people build to keep themselves safe within, or to keep others out. People show defiance to power, and we see other people surviving difficult situations through the use of deception, lies, and illegal acts. The majority of the stories chosen for analysis illustrate bleak, miserable futility, as well as illustrating the destruction of trust that occurs during chaotic periods of conflict and their aftermath. We can see characters who feel bitterness and a desire for revenge throughout the collections.

However, in the final two stories «El saltamontes verde» (1960) and «Carnavalito» (1962), illustrated books both published by *Editorial Lumen* in Barcelona, the reader recognizes a subtle discourse which points to political and social consciousness, even though both stories appear to have been written and illustrated with children in mind. Books written for children can include inherent messages for adults, and in that sense, these two “children’s books” remain germane

to this project. The reasons for putting these two stories in this final chapter are twofold: firstly, I see them as being adult discourses disguised as children's narratives, and secondly, I see them imparting something of hope in the midst of the desolation of the trauma caused by the Internal Colonization that Spaniards suffered during the Franco era.

«El saltamontes verde»

«El saltamontes verde» appears in a slim volume of two short stories («El aprendiz» being the other) in 1960. A short story with fifty-three pages it is divided into five parts with attractive drawings by Cesca Jaume which serve to illuminate the narrative descriptions aimed at children. Part I introduces the reader to Yungo, an orphaned boy who lives on a large farm surrounded by the farmer's offspring and those of various servants. After his parents drown in a flooded river, the farmer's wife adopts him. He appears normal except for one detail: he cannot speak. Because of his muteness Yungo is left alone and ignored. Treated as if he were of no consequence, he is not sent to the village school like all the other children. But in the evenings after the other children are in bed, Yungo goes down to the kitchen and looks at their schoolbooks. He is especially drawn to the atlas, and he invents his own island country, the *Hermoso País*. He draws a picture of it and wonders if his voice is there. Yungo spends most of his time alone at the edge of the woods where he buries his treasures, including his map of the *Hermoso País*, in a hole at the base of a large oak tree. One day the farmer's wife sees how Yungo watches the other

children as they write their homework. She feels sorry for him and teaches him the alphabet, taking great care to pronounce the letters clearly. Yungo can finally read and write. But he still cannot speak.

One morning Yungo spots the two sons of a neighboring farmer called Nicolás, who has a bad reputation for mistreating animals, a trait his sons have inherited. The two boys are laughing and it is obvious that they have something they plan to drown in the pond. As Yungo goes closer, he sees they have a grasshopper in a glass jar. They have a string tied to one of its back legs and everytime it tries to escape they pull it back so its leg is in danger of being pulled off. The two young bullies pull on the string intending to drown the insect but at that moment Yungo sees the grasshopper's eyes fixed on his and he suddenly hears the insect asking for help. Yungo knocks the two boys' heads together and saves the little grasshopper, but not without receiving the threat of revenge from the boys. The grasshopper is grateful to Yungo and asks him if there is anything Yungo wants. Of course Yungo wants his voice, and when he expresses this wish all the birds fly off, the frogs begin to move and mutter, and a breeze that has just started up blows across the pond turning everything cloudy. The grasshopper knows that what Yungo wants is impossible to provide, but even so, he tells Yungo that they will go and look for his voice. Yungo returns to the farm, leaves his treasures on the kitchen table, gets his boots, and the two set off on their adventure. Yungo thinks that nobody cares and that nobody will miss him but as he passes by all the lizards, butterflies, and even the river sadly watch him go.

Part II relates Yungo and the grasshopper's half-day walk until they reach a village where a small colt is on sale. The colt is terrified and the grasshopper sets its mind at ease telling him that the new owner will give him to his sons who will protect and love him. The birds are angry with the grasshopper's words but he says it is better to send the colt off relaxed than to have him go terrified. Then they hear the strains of a guitar and the grasshopper suggests to Yungo that he trade his boots for the instrument. He does and all around him birds flutter and Yungo is astounded that he can hear their voices. The grasshopper points out how different people's words appear as dark clouds, like coal that sink to the ground or as bubbles of light, flowery, perfumed air that rises up into the sky. The grasshopper suggests they return to the farm now that Yungo has the guitar with which he can make music equivalent to speaking with a voice. But Yungo is determined.

Part III sees Yungo and the grasshopper move from village to village, and town to town. Everywhere they go Yungo plays the guitar and receives bread and other edibles, or occasionally a harsh rebuke. The grasshopper continues to show Yungo how words and languages are not all they appear to be, as he tries to get Yungo to return to the farm. One day as they sit in a field, a group of puppeteers arrive in their wagon. The entire group – the troupe leader, two women (one with a babe in arms), a young boy, a girl, two dogs and a monkey – come close to the tree where Yungo is strumming his guitar. He plays and plays, and finally they invite him to eat dinner with them. After supper Yungo plays his guitar again and the entire troupe is so mesmerized by the music that they invite him to travel the road with

them. Yungo agrees. However, during the night, Yungo hears the boy talking in his sleep and realizes that the boy is a thief and an ambitious trickster. The boy's words scare Yungo because he sees them floating in the air like bats flying against the walls of the caravan. The next morning the members of the travelling group wake up angry and not even Yungo's music can settle them. So the grasshopper goes from shoulder to shoulder telling the troupe individually how lucky they are and how it is summer and they should all feel happy. And they do. The grasshopper and his words are magical.

In Part IV the troupe's attitude changes from friendly and easy-going to demanding, expecting Yungo to play his guitar for money so that they can all eat. They attend the fair in a village called *Pueblo Rojo* and Yungo becomes unhappy when the troupe leader calls him *Mudo*. The grasshopper tells Yungo to move away quietly and meet him behind the Punch and Judy show. When Yungo gets there he sits and waits. The fairground acts end and the fair closes down for the night. Yungo feels a need to hear music so he plays his guitar and suddenly two puppets appear from behind a curtain speaking to each other about the wonderful music. They introduce themselves as Currito y Cristobita and ask Yungo his name. Yungo cannot answer but the old puppetmaster appears and invites Yungo to eat and spend the night. He tells Yungo how sad he is because his three sons have moved away and do not want to follow his profession. The grasshopper whispers a marvelous tale of how well the three sons are doing in their chosen professions as farmer, hunter, and sailor which makes the old puppet-master feel much better. But the grasshopper, again asks

Yungo if he can be satisfied with the three voices that are present, the puppetmaster's, Currito's, and Cristobita's, and go back to the farm. Yungo continues in his stubborn quest to find his own voice.

Part V is the last section of the story. Yungo and his grasshopper friend have spent the summer with the old puppet master, travelling from village to village, making money and living a good life. Fall begins and with it the Punch and Judy show reaches the sea. The birds overhead ask Yungo if he has found the *Hermoso País* and his voice. Saddened, he sits on the beach. Finally, the grasshopper admits he has Yungo's voice, that he stole it when Yungo was a baby so he could say uplifting things to people in need as he does with Yungo, the colt, the travelers, and the old puppet master. If Yungo wants to recuperate his voice, he needs to squish his friend the grasshopper. Yungo cannot do it. As he looks at his map of the *Hermoso País*, a gust of wind whips it out of his hands and away from him. He chases it, and he and his map are lifted up into the sky by the breeze. Yungo finally finds his voice and shouts goodbye to his friend, the grasshopper, who realizes Yungo is on his way to reunite with his parents, and to live his life in a better place. In this new place words are not necessary because everything has already been said.

«El saltamontes verde» seems to be a simple children's tale. It is possible that Matute wrote this story, and «Carnavalito» (1962) to entertain her son, Juan Pablo, who was six, and eight years old respectively when each was published. Given the content of the short story corpus examined to this point, however, I read into these charming little tales a deeper meaning of resistance to repression in Spain in the

same time period. Yungo's muteness is not so much a physical disability as a commentary on the social environment endemic in 1960's Spain. Yungo represents the Spanish masses that out of necessity for survival muted their voices during the years of the Franco dictatorship. During this time, Spaniards had no freedom of speech and people were afraid to voice dissent against the Régime. Because of this governally mandated silence half a country became silent just like Yungo. Yungo knew he was a mute: «. . . que alguien le robó la voz, que en algún lugar estaría, quizá aguardándole. Y muchas veces soñaba con ello» (14), and the story describes Yungo's search to recover his lost voice. Yungo's muted condition speaks to the silenced majority who endured Franco's dictatorship. Anyone brave enough to attempt to subvert the dictates of the Régime risked arrest, torture, or death as late as the early 1970s ¹.

Throughout the story, while in the company of the talking grasshopper, Yungo hears the pleas of other marginalized and isolated beings who cry out for assistance. He hears the flowers, the birds, even the wind speaking to him, but it is the voice of the little green grasshopper begging «¡Sálvame, Yungo!» (19), that sets in motion the search for his lost voice. The talking grasshopper, who suffers abuse in the hands of farmer Nicolas's two sons, recalls the voices of the isolated, marginalized beings that are abused, and tortured. By knocking together the heads of the two village bullies who attempt to drown the grasshopper, Yungo saves the

¹ Spaniards did not recuperate their muted voices until Franco died in 1975. Only then did Spain recover the democratic voice that had been brutally silenced, under the trauma of Internal Colonization since 1939.

defenseless insect. Matute offers an allusion to the brutality of certain individuals who abuse their power:

Y como eran dos grandes cobardes, como casi todos los malvados, echaron a correr, aunque amenazando a Yungo con el puño, y gritándole: ¡Ya nos las pagarás! ¡Se lo contaremos a nuestro padre, y te medirá las costillas con un palo! (20).

Like all bullies who beat others smaller or weaker than themselves, or who torture then kill defenseless insects or small animals, the bullies in this story threaten Yungo with a power mightier than themselves, their brutal father. The father, or mob leader in the story, can be seen as an allusion to Franco. In «El saltamontes verde» Yungo's lack of speech is juxtaposed with his heightened aural ability. Unable to speak, he is keenly able to hear the reasoned words of his alter ego, the grasshopper, demonstrating how the words spouting from the mouths of various characters are represented as either black rocks, like coal: «-¡Ya ves qué falsas y malvadas palabras son ésas!» (30), or soapy bubbles, and perfumed flowers: «Y de su boca las flores se enlazaban y crecían como una hermosa enredadera que llenó de nostalgia el corazón de Yungo» (33-34). This metaphoric description of the lies, and falsehoods uttered by evil-doers, compared with truthful utterances of good men, is effective.

The talking insect finally tells Yungo that he has Yungo's voice and that in order to reacquire it Yungo must kill his friend: «- Bien – » dijo el saltamontes -. «Entonces, déjame en el suelo y aplástame bajo tu pie. Yo soy tu voz» (62). How can Yungo recuperate his voice if it means killing his own alter ego? On page fourteen

the narrative voice states: «Y es que Yungo no tenía voz» which illustrates Yungo's lack of vocal ability but also highlights his lack of identity, and his un-seen presence in a speaking world. The boy without language is unable to communicate his needs and desires and leaves him in a difficult space. And the narrator continues «Yungo sabía que alguien le robó la voz, que en algún lugar estaría, quizá aguardándole» (14). Yungo does not kill the talking grasshopper in order to get his voice back, choosing to die instead.

The conclusion of the story is ambiguous. The reader is left wondering what happens to the protagonists, as Yungo is lifted off his feet and carried off into the sky, finally able to use his voice to bid farewell to his friend. The imagery is of a good boy being taken to Heaven where he will meet his parents and all will be well. However, having recovered his voice, as the narrator indicates at the end of the story, the reader is left to wonder what will happen to the grasshopper. He is now just an insect left alone on earth where he will become a victim to other bullies, like farmer Nicolás' two sons, from whom he escaped at the beginning of the story. Why would Matute choose a grasshopper to be Yungo's guardian angel? Throughout Matute's short story corpus insects, mammals, and family pets are often the object of children's brutality and violent tendencies. Bats are crucified, dogs are beaten, cats are drowned, and insects are routinely squished or dewinged, decapitated, or burned alive. But the narrator's choice of a humble grasshopper to give voice to the meaning of life, within a country in crisis, is a pointed message Matute offers to the reader. In an understated way she is able to express her belief that principles can be upheld,

even in a chaotic world, and that one should always attempt to improve negative situations wherever, and whenever, possible.

Caballito loco y Carnavalito (1962) is the second two-story collection published between the timeframe relevant to this project, 1953-1962², and is written as a set of two children's stories with illustrations, similar to the earlier volume of *El saltamontes verde y El aprendiz* (1960). However, the second story of the volume, «Carnavalito», deals with war in a clear and explicit way and posits a scathing critique of the trauma caused by war. It begins in the typical way many fairy tales do: «Erase una vez . . . » (45).

«Carnavalito»

«Carnavalito» is forty-five pages long and is illustrated with ten black and white, or color drawings. These illustrations are salient to the narrative as they serve to emphasize various experiences Bongo and his troupe have as they make their journey towards a better life. After a brief synopsis of «Carnavalito» I will show how Matute uses this children's story to transition from the depictions of the dire, seemingly hopeless situation of Spain in the mid-twentieth century toward an optimistic, more hopeful vision of the future.

The narrative is divided into parts by obvious breaks between sections. The

²This volume is one of seventeen volumes in a library entitled *Grandes autores para niños* the first volume being *El saltamonte verde* (1960) also written by Matute and detailed above. Other distinguished children's authors in this library include Oscar Wilde, A.S. Pushkin, José Maria Pemán, and Azorín.

story begins with an explanation of Bongo's life with the blacksmith who is hunch-backed, freckle-faced, red-headed and scar-faced. The smithy tells Bongo how he found Bongo at the side of the road, as an infant, dressed in the colorful clothing of a harlequin, and how the blacksmith raises and teaches him to be a smithy. One day in November soldiers appear in Bongo's village and tell the villagers to run because the war is coming. Just then an enormous explosion destroys the smithy leaving Bongo alone in the midst of the destruction of war. Bongo sits down and cries. Suddenly a voice tells Bongo not to cry and he sees a harlequin dressed in red, green, yellow, and blue clothing. The harlequin takes hold of Bongo's hand and leads him out of the destroyed village.

Bongo and the harlequin begin their journey. They wander across fields and see all kinds of animals and people escaping from the chaos. Carnavelito, the harlequin, has a harmonica which he plays every time Bongo says he is hungry or scared, and with the harmonica music all thoughts of hunger and fear dissipate. Bongo and Carnavelito pass through burning villages. They cross a river and Carnavelito promises to take Bongo to the *Tierra de la Paz*. In an empty village destroyed by bombing, they find a small boy who responds to Carnavelito's harmonica music. They invite him to go with them and the child goes into a ruined building and brings out a smaller boy and his black dog. Cuco, Cuscurrín, and their dog, Nabucodonosor, go with Bongo and the harlequin. As they all move on towards the *Tierra de la Paz*, whenever anyone complains of fear, loneliness or hunger, Carnavelito plays his harmonica music to alleviate the situation. Bongo and his

entourage find sustenance in berries. They also find seeds and golden leaves that they collect to plant later. Everywhere they go Carnavalito finds useful stuff to take with them. A young girl Tina and her doll Tinita join them. A pony released from his imprisonment joins them. Puppies, all manner of birds, butterflies, and insects join the group because they all realize that with Bongo and Carnavalito, spring will one day return.

Throughout this fantastic tale the references to destruction and to people's suffering is recurrent, as is the positivity of the group of travelers. Avaricious villagers are want to steal their supplies until they see what the supplies are: seeds, thistles, sunflowers, poppies, wild red roses, a plough, river rocks, birds, butterflies, and a little cricket which can sing all Carnavalito's songs.

The group continues and other little boys or girls come out from the destroyed buildings dressed in rags, holding empty pots they hope someone will fill with food, and they join the entourage. They find a sad-looking couple of adults sitting in front of their destroyed house who also join the children, all of whom are willing to go forward toward the future, leaving the past behind, to start new, peaceful lives in the *Tierra de la Paz*. At last, one rainy afternoon, the caravan reaches a great ditch in the earth where the burned, treeless land ends. On the other side of the ditch they see fertile grass covered in a golden mist. Carnavalito says they have arrived and that they need to cross to the other side of the ditch, in the order that they began their journey, starting with Bongo and finishing with the married couple.

They all cross over except Carnavalito. On the other side the group of refugees discover that only the harmonica has crossed over – in the woman’s hand.

Just then the harmonica begins to play of its own accord. It tells a story of a hump-backed child who lived in an orphanage, and who desperately wanted parents of his own. This child grew up and learned to be a blacksmith but could not find love, so one day he went to an orphanage and adopted a child he called Bongo. The harmonica goes on to say that one day evil men kill the blacksmith, and when he arrives in Heaven he has to explain his deeds. The blacksmith admits to telling lies – lies that God then sends back to earth, dressed in harlequin’s colors – in order to do good deeds. And that is how the abandoned, disenfranchised, lonely group of survivors reaches the *Tierra de la Paz*. Carnavalito disappears but not before he brings his adopted son, Bongo, and all the others, to a better place.

Just then the haze lifts and everyone can see the fruitful country they have reached. There are trees for the birds, grass for the insects and the horse, and a white-washed house for the people. They plant all the seeds and the flowers that they had picked up along the way. Only Bongo feels sad because Carnavalito is no longer with him, but at that moment a rainbow spreads across the horizon and he sees Carnavalito running across the rainbow, carrying his colorful bag of beautiful lies.

«Carnavalito», like «El saltamontes verde» (1960), is more than a simple children’s story. Matute condemns war and deplores the selfishness of men who are capable of leaving innocent children to fend for themselves in the chaotic years of the post-war. Is the ruined countryside that Bongo and his group traverse Spain? It

seems so. Where is the *Tierra de la Paz* so constantly mentioned in the story? Is the golden land on the other side of the fence the other side of the border in a neighboring country not at war? France maybe? Or even Portugal? Are the vultures flying overhead a reference to Franco and his henchmen burning the ground behind fleeing citizens? Only Matute can actually answer these questions. But what is clear in this story is the angst of orphaned children, abandoned animals, and the disappearance of safety as Bongo states:

Todos los muchachos fueron recogidos por sus padres y montados en lo alto de los carros. Pero, ¿y yo? Nadie ha pensado en llevarme a mí, y el único que me quería ha desaparecido. (56)

The manner in which war is a backdrop to the entire story «Carnavalito» is daring for Spain in 1962. There has been an underlying hint, a muted suggestion of violent conflict that equates to the Civil War in the short story corpus examined in this project. There is an occasional, sporadic mention of war in three of the stories from *El tiempo* (1957), and in two of the stories from *El arrepentido* (1958), but war does not appear, front-and-center, until «Carnavalito». Even though all references in «Carnavalito» are to war and the after-effects of war, the Civil War is not actually named. Being subversive and anti-Franco via allusion is one thing and via disguised rhetoric is another, but to categorically name the Civil War in her short story corpus could have led to imprisonment for Matute. Couching criticism against the trauma engendered by violence and control within seemingly nondescript, generic descriptions of war is the only way the author can express her thoughts on this issue.

«Carnavalito» was published in 1962, thirteen years before the death of Franco. As his power began to wane – or at least his hold began to loosen – Matute shows the trauma, destruction, fear, selfishness, and flight people endured because of war, and tyrannical repression. The way in which the villagers refuse to take Bongo with them in their desperate escape from the chaos emphasizes the selfishness of the survivors of a conflict who are too preoccupied with their own safety to worry about the safety of others. Bongo is a young boy, a defenseless child who has no protector. The neighbors have the power to protect him and change his future, yet they do not. This behavior reminds the reader of the way the Régime treated the *vencidos* in the post-Civil War years in Spain. It was not in the *vencedores* best interests to assist the *vencidos* in the face of the dictator's vengeful attitudes, and Matute mirrors this reticence via Bongo's abandonment.

In «Carnavalito» Matute refers to a village Bongo and his group come across. The village is still smoking, everything has been destroyed except one lone tree that still stands undamaged, its branches loaded down with yellow leaves that look like gold:

Llegaron a un pueblo que aún humeaba. Por todos lados había
ladrillos rotos, tejas y piedras quemadas, y mucha tristeza.
Solamente un árbol estaba allí, en pie, lleno de hojas amarillas,
como si fuera de oro. (62)

Although Matute does not clarify, the reader asks whether this could be a reference to the village of Guernica that was obliterated, by German war planes, at the

beginning of the Civil War. Amid the debris of the village of Guernica, only the tree remains to show where a vibrant, peaceful Basque village once stood, razed to the ground in order to send a clear message to the Basques, and the rest of Spain, that Franco meant to annihilate anyone standing in his way. In «Carnavalito» the narrative refers to the earth – laid bare by war – a reference that is intriguing given the facts regarding the misuse, unfair distribution, and destruction of arable land prior to, and post-War. Without fertile land there are no crops, and without crops there can be no harvest to feed people: «La tierra estaba herida y rota por el fuego de la Guerra, y aquí y allá descubrían camiones incendiados y armas arrojadas por los soldados que huían» (79). If we refer back to Chapter I of this project we can see how Spain suffered badly during *los años de hambre* (15), and how lack of bread and basic food staples of life impacted the citizenry for many years post-War. The literary reference to the land being wounded and broken by the fires of war in «Carnavalito» is clearly appropriate to that reality.

There are two more features in «Carnavalito» that are worthy of mention. The first of these is the month within which the story takes place. November is the month that war reaches Bongo in his village, it is the month when the pilgrimage to the *Tierra de la Paz* occurs, and it is the month the refugees reach their salvation. November is also the month of the Holy Innocents and of All Saints, when the Catholic Church celebrates the ascension to Heaven of the faithful dead as well as those children who have died without baptism. Matute could have inserted this latter element to call attention to the hundreds of thousands of Spaniards killed in the War

and the decades of Franco retaliation, retribution, and revenge. Coincidentally, November (1975) is also the month in which Franco died, subsequent to which event Spain was freed from the yoke of dictatorship. The children, and assorted animals, birds and insects reach the *Tierra de la Paz*, and escape the circling buzzards that have dogged their flight in November. Their journey ends in November as did Franco's life although this was obviously unknown to Matute in 1962. Even the specificity of the timeline is fascinating as in the short story corpus examined for this project Matute does not give any specific days, or months. Yet, here in «Carnavalito» she does.

The second unresolved question is Matute's use of a magical harlequin *Carnavalito* as the representation of a metaphorical Moses leading his people safely to the *Tierra de la Paz* in November. Parallels to the Pied Piper of Hamelin have been made but not to Moses. Yet, the religious connection is germane in «Carnavalito», where buffoons or harlequins play a part in the traditional Mardi Gras-style Carnival, which precedes the forty-days of penance and fasting during the Christian season of Lent. Carnival always includes days of feasting, dancing, and fun, but intriguingly Franco banned the pre-Lenten carnival celebrations from 1937 onward for "reasons of military security" (Gilmore, 46). These conditions effectively banned the feasting, dancing, and fun that lead Catholics into abstinence before Easter. Having a representative character of a banned activity as the savior of a group of disenfranchised, marginalized, victims-of-war is ironic, and suggests a subversive response to Franco's dictatorship. I am confident that Matute was aware of the

significance of the harlequin and that such a story, illustrated as it is and in the company of another supposedly innocent children's story «Caballito loco», could slip past a censor that was more concerned with moral subversive content in literature than in ethical or intellectual subversivity.

As they move towards the border the children and animals are all able to express themselves and give voice to the trauma they witnessed and experienced. This shared narrative allows the group to bond into a family. As Harlequin and Bongo have also picked up a pair of adults on their trek, when they arrive in «*la tierra de la paz*», suddenly all the children have parents again, all the animals have new owners, and they are all able to recreate themselves. This tale certainly allows the fictional characters to “give expression to suffering” as well as allowing the “speaking wound” to express itself by acknowledging the “unspeakable evil of [that] trauma” (Caruth, 1996). I explained the on-going debate in trauma studies with regard to the expression of trauma in Chapter I. Matute allows the children, animals, and married couple in «Carnavalito» to give voice to the fear they suffered during the chaos of the war, which in turn permits trauma resolution. By this process the group is able to move forward and to live new, happy lives, together, in the *Tierra de la Paz*.

In spite of the depressing elements relating to war, death, destruction, orphanhood, selfishness, hunger, and pain in «Carnavalito» there is also a clear indication of hopefulness shown in the way the group survives everything, makes it to a new and better place, and restart their lives. This hopefulness is a positive end to a

chaotic, traumatic experience and bodes well for a better future. Both the search for Yungo's voice and Bongo et al's search for a better life make one resoundingly clear point. In spite of all the disasters that befall human beings, the human spirit is resilient, and it lives on striving constantly for a better future.

This hope for a better future is a fitting way to conclude this project. I have analyzed twelve specific short stories from five collections: *El tiempo* (1957), *El arrepentido* (1958), *El saltamontes verde y El aprendiz* (1960), *A la mitad del camino* (1961), *Caballito loco y Carnavalito* (1962), and a further eighteen anecdotal commentaries from a sixth collection *Libro de juegos para los niños de los otros* (1961). In this focused selection, taken from the entire Matute short story corpus between 1953 and 1962, I read with two specific agendas: first, to discover the obvious elements of trauma Internal Colonization caused, in Spain, in the post-Spanish Civil War decades, and second, to identify and analyze the evidence of Matute's resistance to the existence of the trauma, power, alterity, and misogyny in the stories. This project brings together a detailed analysis of Matute's short story corpus written between 1953 and 1962 and as such is valid in its contribution to Matute studies. Although thorough in its unique perspective an additional element for future research and publication is the translation of the stories chosen for analysis in this project. I will pursue this extension in the near future.

Conclusion

I wrote this project with two major intentions: first, to offer synopses and analyses of twelve short stories, and an entire volume of critical anecdotes in the form of photographic images and descriptions of games, selected from the short story corpus of Ana María Matute; and second, to view the corpus through various critical lenses: trauma studies, power and domination, alterity and the subaltern, feminist theory, and through a lens of resistance to the historical background of Internal Colonization which existed in Spain for almost four decades. The selections are from Matute's short story corpus written between 1953 and 1962.

This project identifies and links power and dominance, trauma, violence, and alterity, as evidenced in the short story corpus of Ana María Matute and posits the stories as manifestations of subversive resistance to the same. Additionally, throughout the short stories chosen for analysis, women (and children) appear in conditions that are sub-standard, if not sub-human. Spanish women writers did not utilize their fiction to show overt evidence of the inequality women (and children) suffered in the post-1939 decades, mostly due to the fear of repercussions.

As a Catalan woman writer, Matute remained in Spain throughout Franco's dictatorship and she wrote, and managed to publish copiously during the ten years covered in this project. Reading the short story corpus from 1953 - 1962 one sees a subtle and repeated element of Matute's subversive resistance to the power and dominance of the Régime hidden, surreptitiously, within stories that appear to be nothing more than innocent reflections of memory, or imaginary tales. These subtle

and repeatedly subversive elements are the subject of this project. How Matute managed to express her resistance to Franco and his Régime through her work, and how she flourished as an author in such a closely guarded and controlled environment, is also relevant here.

Many of the stories reveal a narrative that critiques the social divisions that were common during the Franco era; yet, this critique in Matute's stories managed to fly under the censor's radar during the decade illustrated in this project. From 1939 - 1975 Spain existed within a totalitarian state of control reminiscent of the medieval period, replete with inquisitional restrictions of both thought and action, a dichotomy predicated by the authoritarian mandate of General Francisco Franco and his Régime. The imposed restrictions and repression were evident across all facets of life: access to food, clothing, adequate shelter, work, and equal representation in the workplace and the political space. From within this Nationalist world the *vencidos* – Republicans who had lost the war – were treated as less-than persons often with no other recourse than to use the black-market or illegal activities in order to survive. Those *vencidos* who survived the War, and were not in prison, were conscious of the dangers they faced daily and attempted to improve their living conditions in a manner that would not draw undue attention to themselves; attention which might precipitate the weight of the state upon themselves and their families. Although it is clear that male Republicans had a difficult time post-Civil War, the fate of Republican women and children as (Others and double Others) in that same country was worse. From being disenfranchised and isolated prior to the Second Republic,

followed by a brief respite of franchise during the Second Republic, to the regression and worsening conditions in the post-Second Republican years, the women and children of the *vencidos* suffered the ignoble fate of isolation, alienation, discrimination, and out-right starvation that is demonstrated in the Matute short story corpus examined in this project.

From the basic traumatizing events and conditions of the War, the equally traumatizing events and conditions of the post-War repression by the Nationalist government followed. In a country where there was only one political party, consisting of *vencedores* that effectively prohibited representation by the *vencidos*, survival was difficult. In a country with little if any social, moral or ethical policies to protect the *vencidos*, the wives, mothers, sisters, and children of the *vencidos* were treated as the least important members of society. Ana María Matute uses her narrative discourse to posit this position within her short story corpus, and I propose she effectively gives voice to the situation even though she does not offer a remedy or a resolution. The Spanish Civil War was only the cause leading into almost four decades of effect; a condition of the Internal Colonization of Spain. Little has been written on the subject of Internal Colonization in Spain even though descriptions of such, as evidenced in explanations of the same in other countries, point to the exact binary image in Spain. Hence, in this project I have shown how Internal Colonization created repression and powerful domination that controlled half a population and caused physical, emotional, and psychological trauma which endured for decades.

What followed the Nationalist's success in the Civil War points to the establishment of a colony, whereby Spanish citizens were forced to subjugate themselves to the repressive power of a tyrant who withheld political, social, and economic equality, for almost four decades. The description of Internal Colonization in Chapter I parallels the internal colonization suffered in distant countries we recognize as being colonies – such as South and Central America – and Spain itself. Juxtaposing all the elements of one with the other we can conclude that Spain was an internal colony ruled by an invading, conquering colonizer.

Short stories are often pejoratively described as being a proving-ground, or an apprenticeship for fledgling novelists, a description that is simplistic. Matute's short story corpus written during the middle decade of the Franco dictatorship demonstrates how adroitly Matute compresses characters, plots, actions, sentiments, and dénouements into brief narrative discourses while still succeeding in the goal of establishing a clear message for her audience. She leads the reader to a conclusion – satisfactory or not, tragic or not, twisted or not – that leaves a specific imprint.

Daily life, controlled by the Franco Régime and presented through the experiences of women and children in Matute's short story corpus, reveals how Matute was able to shift the narrative discourse from one of oppression – the consequence of Internal Colonization – to one of opposition. Thus, the written word in this instance illustrates the power of discourse to create agency in order to undermine colonizing structures of power. The children in Matute's short story corpus live oppressed, prejudiced, isolated, marginalized, and violent experiences in

their daily lives, and are subsequently initiated into active and passive resistance against the difficult circumstances. Matute evidences her discourse of resistance against dictatorship as evident in the narratives that form the nucleus of the analysis of the short story corpus.

By disguising her critique of the trauma Spaniards suffered under dictatorship and the subsequent effects of that trauma – poverty, neglect, abandonment, orphanhood, alienation, discrimination, otherness – within what appear to be innocent tales of childhood adventure, misadventure, and memory Matute is able to take control of her message. By doing so she establishes a way to express her dissatisfaction with the unequal circumstances the Régime created – post-War – which kept her countrymen in sub-standard conditions. She resists the Régime and its policies by expressing herself succinctly and clearly throughout her corpus. Matute's voice is authentic. Her message is clear. Her resistance is a bright light of hope in the midst of the dire and dreary, sad and hopeless, unfair and unequal conditions of her country under the mandate of the Nationalist Régime.

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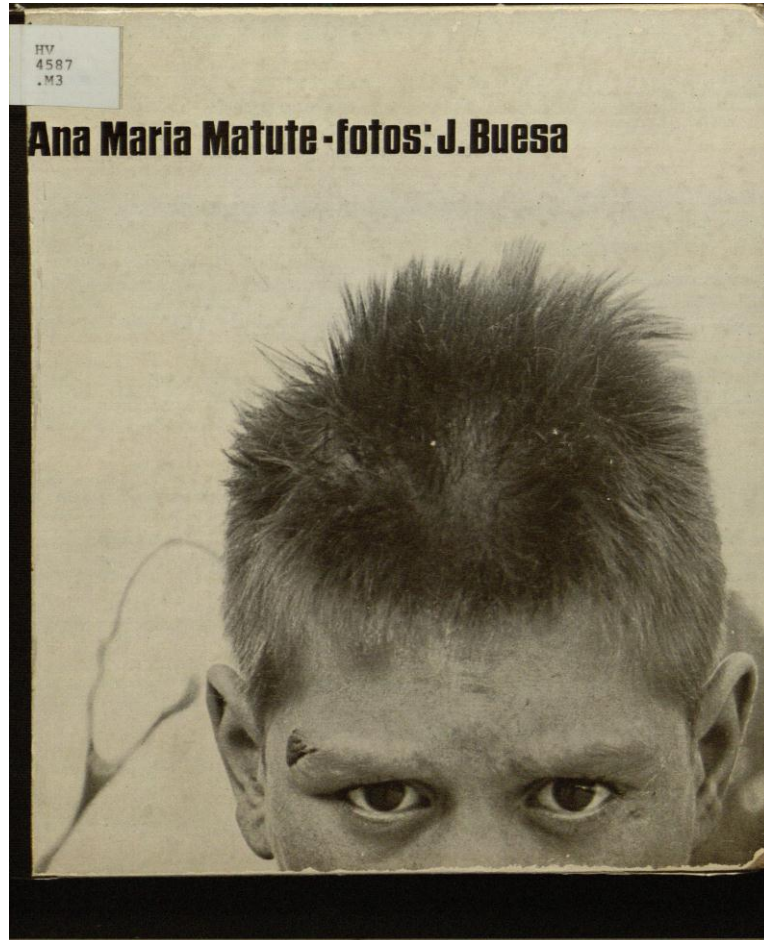
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Appendix I:

Libro de juegos para los niños de los otros (1961)



I include seventeen (17) photographic images that form an integral part of the anecdotal commentaries in *Libro de juegos para los niños de los otros* (1961). None of the images are numbered or have titles in the 1961 volume.

In *La palabra mágica de Ana María Matute* (2011), published by the Universidad de Alcalá to honor Matute being awarded the prestigious *2010 Premio Cervantes*, Matute chose titles for the photographs. I have included these titles under each photograph, as well as the title of the game the photograph depicts.

SECTION I: I «Los niños de los otros»

Matute's title: «Los graciosos juegos de los niños nuestros»

No game



SECTION II: «Nosotros»

Matute's title: «Nosotros somos los niños de los otros»

No game



SECTION III: «Juegos para los niños de los otros»

Matute's title: «Desheredado»

Juego I: «Juego de la piedra para los días de gran calor»



Matute's title: «Yerma»

Juego II: «El juego de la catequesis»



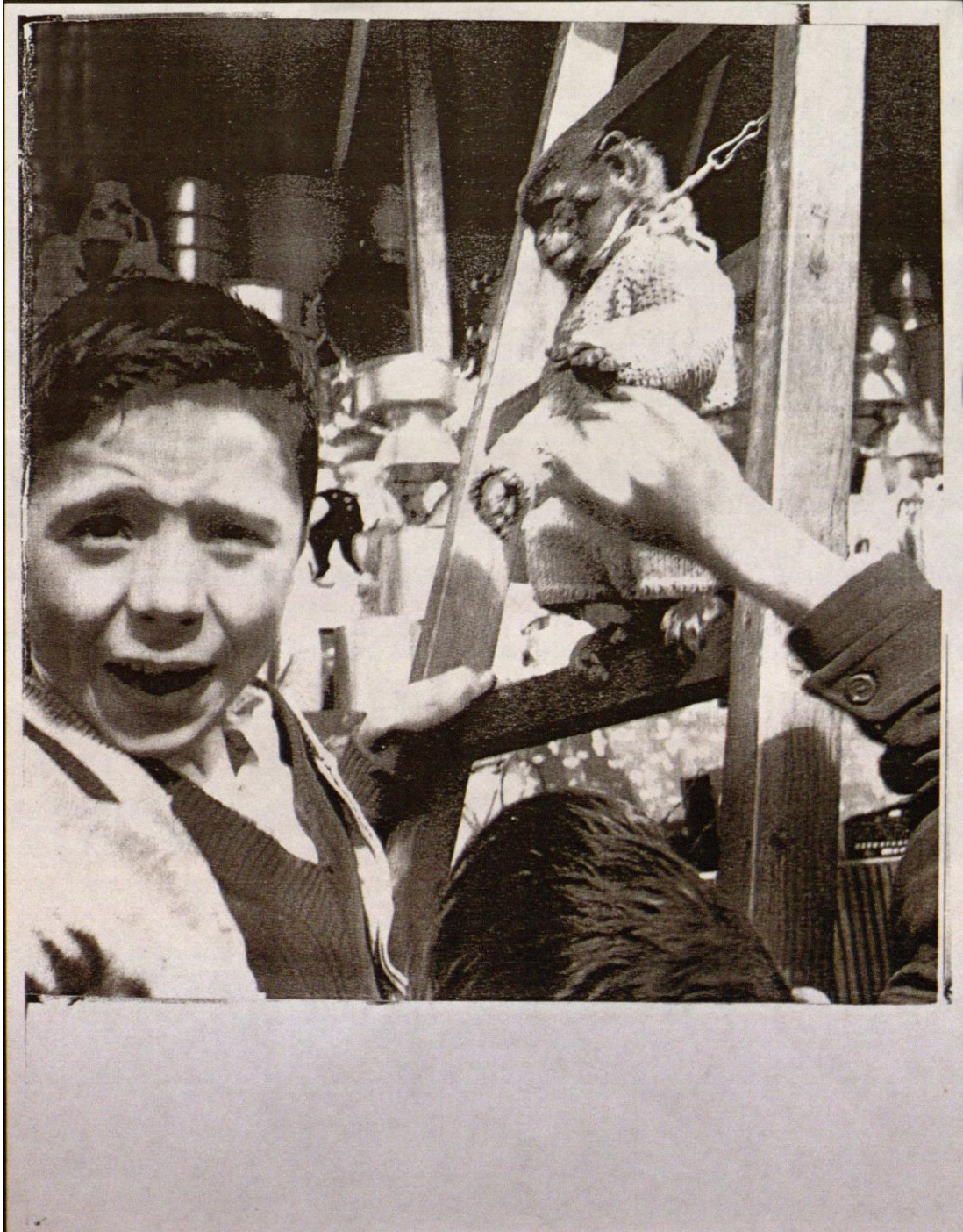
Matute's Title: «Y se pueden matar ejércitos de hormigas»

Juego III: «El juego del deseo»



Matute's Title: «Crucifixión»

Juego IV: «Crucifixión»



Matute's Title: «Creación»

Juego V: «Tenemos el agua»



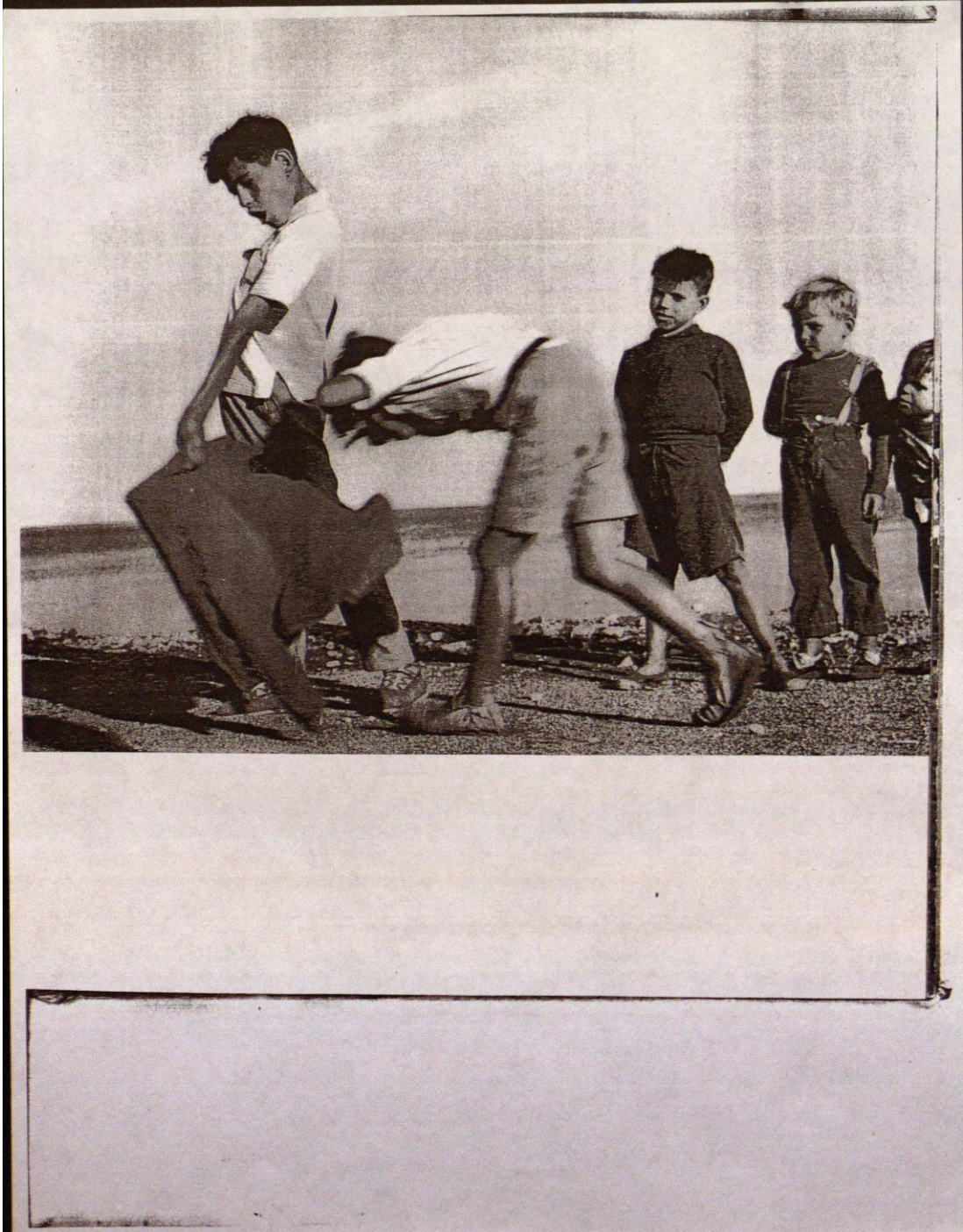
Matute's Title: «Fenicio»

Juego VI: «El juego agrio de la envidia»



Matute's Title: «Fenómeno»

Juego VII: «El juego de todos los días que no tiene trampa»



Matute's Title: «Caballero»

Juego VIII: «Las cuerdas, los cuchillos»



Matute's Title: «Soledad»

Juego IX: «El juego de los trenes que no tiene fin»



Matute's Title: «Pillo»

Juego X: «El juego necesario»



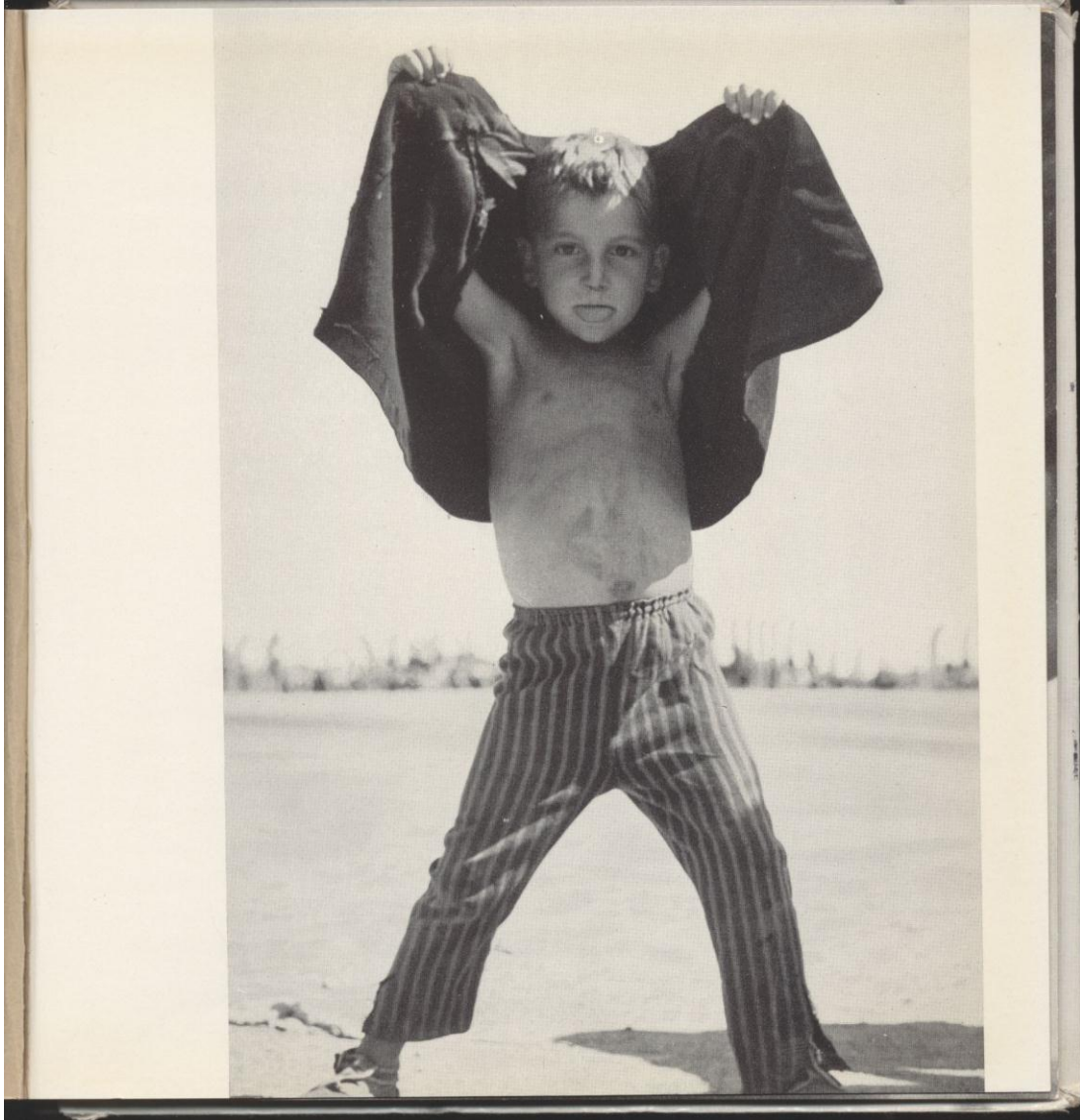
Matute's Title: «Alegre»

Juego XI: «Coger una naranja»



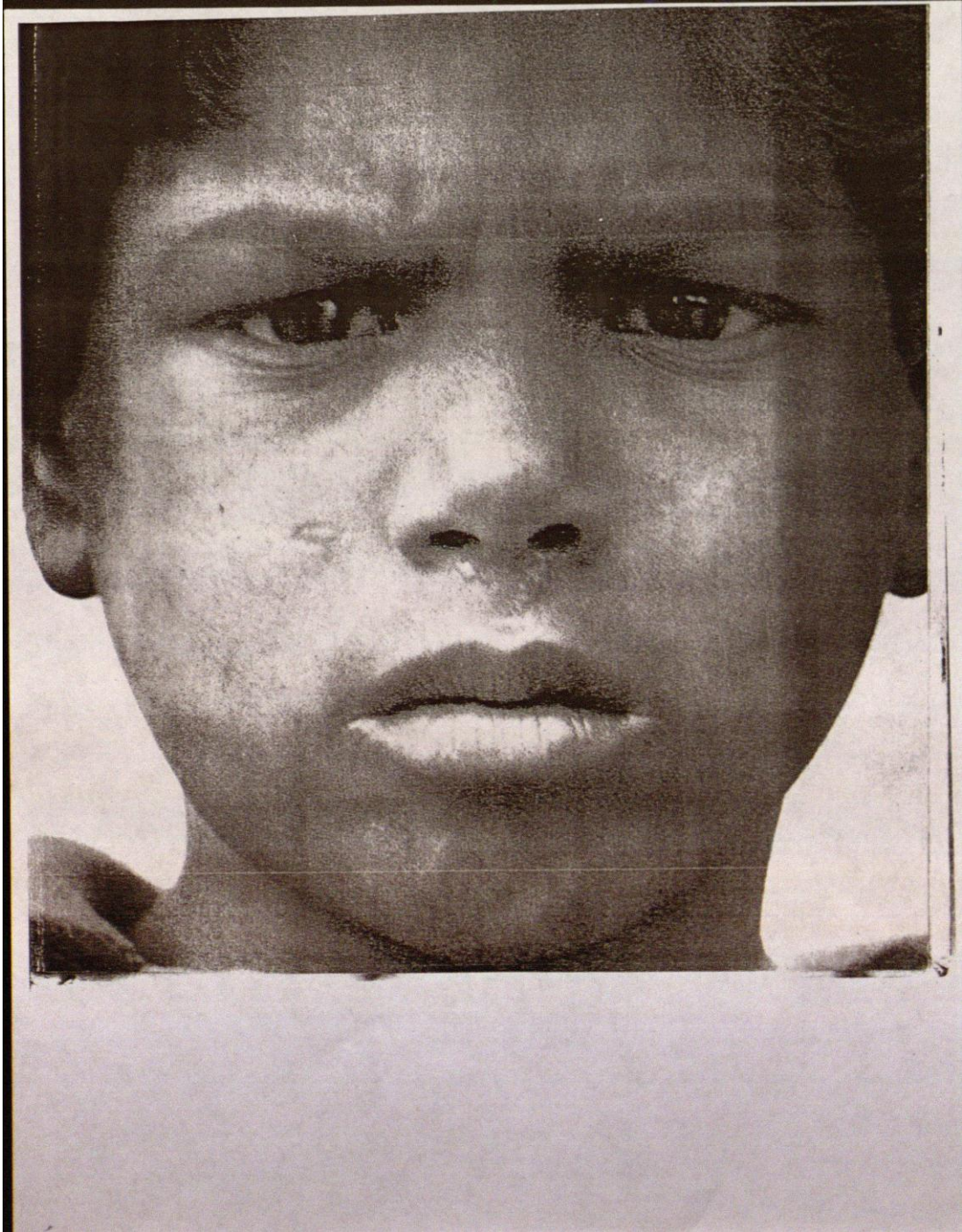
Matute's Title: «Ángel»

Juego XII: «El juego de los enemigos»



Matute's Title: «Hombre»

Juego XIII: «Asustar»



Matute's Title: «Y mañana seré hombre»

Juego XIV: «Tenemos un juego peligroso»



Addendum I

Matute's literary corpus and the most important prizes received:

1. *Los abel*. Barcelona: [Destino](#), 1948. Novela. **Semifinalista del IV Premio Nadal 1947**
2. *La pequeña vida*. Madrid: Tecnos, 1953. Relato.
3. *Fiesta al Noroeste*. Madrid: Afrodiseo Aguado, 1953. Novela. **Ganadora del III Premio Café Gijón 1952**
4. *Pequeño teatro*. Barcelona: [Planeta](#), 1954. Novela. **Ganadora del III Premio Planeta 1954.**
5. *En esta tierra*. Barcelona: Éxito, 1955. Novela.
6. *Los niños tontos*. Madrid: Arión, 1956. Cuentos.
7. *El país de la pizarra*. Barcelona: Molino, 1957. Cuento.
8. *El tiempo*. Barcelona: Mateu, 1957. Cuentos.
9. *Los hijos muertos*. Barcelona: [Planeta](#), 1958. Novela. **Ganadora del Premio de la Crítica 1959. Ganadora del Premio Nacional de Literatura 1959.**
10. *Paulina, el mundo y las estrellas*. Barcelona: Garbo, 1960. Cuentos.
11. *El saltamontes verde y El aprendiz*. Barcelona: Lumen S.A., 1960. Cuentos.
12. *Primera memoria*. Barcelona: [Destino](#), 1960. Novela. **Ganadora del XVI Premio Nadal 1959**
13. *A la mitad del camino*. Barcelona: Rocas, 1961. Cuentos.
14. *Libro de juegos para los niños de los otros*. Barcelona: Lumen S.A., 1961. Cuentos.
15. *Historias de la Artámila*. Barcelona: [Destino](#), 1961. Cuentos.
16. *El arrepentido*. Barcelona: Rocas, 1961. Cuentos.
17. *Tres y un sueño*. Barcelona: [Destino](#), 1961. Cuentos.

18. *Caballito loco y Carnavalito*. Barcelona: Lumen S.A., 1962. Cuentos.
19. *El río*. Barcelona: Argos, 1963. Cuentos.
20. *10. Algunos muchachos*. Barcelona: [Destino](#), 1964. Novela.
21. *Los soldados lloran de noche*. Barcelona: [Destino](#), 1964. Novela.
Ganadora del Premio Fastenrath 1962
22. *El polizón del "Ulises"*. Barcelona: Lumen S.A., 1965. Cuentos. **Ganadora del VIII Premio Lazarillo 1965**
23. *La trampa*. Barcelona: [Destino](#), 1969. Novela.
24. *La torre vigía*. Barcelona: Lumen S.A., 1971. Novela.
25. *El aprendiz*. Barcelona: Lumen S.A., 1972. Cuentos
26. *Sólo un pie descalzo*. Barcelona: Lumen S.A., 1983. Cuento. **Ganadora del Premio Nacional de Literatura 1984**
27. *La virgen de Antioquía y otros relatos*. Madrid: Mondadori, 1990. Cuentos.
28. *De ninguna parte*. Madrid: Fundación de los Ferrocarriles Españoles, 1993. Cuento.
29. *Luciérnagas*. Barcelona: [Destino](#), 1993. Novela. **Semifinalista del VI Premio Nadal 1949**
30. *La oveja negra*. Barcelona: [Destino](#), 1994
31. *El verdadero final de la bella durmiente*. Barcelona: Lumen S.A., 1995. Cuento.
32. *El árbol de oro y otros relatos*. Madrid: Bruño, 1995
33. *Olvidado rey Gudú*. Madrid: [Espasa Calpé](#), 1996. Novela.
34. *Casa de juegos prohibidos*, 1996
35. *Cuaderno para cuentas*. Cuento. En: [Madres e hijas](#). Freixas, Laura (ed.) Barcelona: [Anagrama](#), 1996. Cuentos.
36. *Los de la tienda; El maestro*. Barcelona: [Plaza y Janés](#), 1998

37. *Aranmanoth*. Madrid: [Espasa Calpé](#), 2000. Novela.
38. *Todos mis cuentos*. Barcelona: Lumen S.A., 2000
39. **Premio Terenci Moix, 2006.**
40. **Premio Nacional de Letras, 2007.**
41. 39. *Paraíso inhabitado*. Barcelona: [Destino](#), 2008. Novela.
42. 40. *La puerta de la luna*. Barcelona: [Destino](#), 2010. Cuentos.
43. **Ganadora del Premio Cervantes, 2010.**