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THE CHARACTERS IN THE EARLY NOVELS  
OF MARIANO AZUELA

by

Imogene Zuercher

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B.A., University of Louisville, 1948

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requirement for the degree of Mas-  
ter of Arts.

Montana State University

1949

Approved:

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Chairman of Board  
of Examiners

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## INTRODUCTION

Mariano Azuela is perhaps Mexico's foremost living novelist. He started writing at a period when Mexico was undergoing a great change, which was brought to a head by the Mexican Revolution. Both Jefferson Spell and Arturo Torres-Río seco, well-known critics of Spanish-American literature, consider Azuela to be an outstanding author. Spell says, "But of all the writers inspired by that great social upheaval, the one of greatest scope in point of time is Mariano Azuela."<sup>1</sup> His fame has reached beyond the borders of his own country, for Torres-Río seco tells us that, "El más conocido de estos novelistas, dentro y fuera de su patria, es Mariano Azuela."<sup>2</sup>

Many phases of his life and works have been discussed, but the subject of his character creation does not seem to have been studied as yet. The present writer believes this is a very important phase of his work. The chief source of interest in his novels does not lie in their plots, which are in general neither unusual nor outstanding. Attention is centered on the many excellent character types which present a broad picture of Mexican society. Spell states that Azuela's

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<sup>1</sup> Jefferson Spell, Contemporary Spanish-American Fiction, (Chapel Hill, 1944), p. 66.

<sup>2</sup> Arturo Torres-Río seco, Grandes Novelistas de la América Hispánica, (Berkeley, 1941), p. 5.

early novels "depict admirably certain types and portray vividly certain aspects of Mexican society in the first decade of the twentieth century."<sup>3</sup> He goes on to say that the portrayal of groups and types of characters is also important in his novels which deal with the Revolution itself.

I have chosen to discuss only the first novels, written prior to 1920: María Luisa (1907), Los fracasados (1908), Mala yerba (1909), Andrés Pérez, maderista (1911), Sin amor (1912), Los de abajo (1915), Los caciques (1918), Las moscas (1918), Domitilo quiere ser diputado (1918), and Las tribulaciones de una familia decente (1918).<sup>4</sup> I am limiting myself to a study of these early novels for several reasons. It is primarily upon these, written prior to and during the Revolution, that Azuela's reputation depends. Moreover, if the character creation in all of his books were discussed, the subject would be of sufficient scope for a doctoral dissertation. Still a third reason is that after the publication of Tribulaciones, there is a five-year period of silence on the part of Azuela. With the publication of La Malhora and El desquite (1923), Azuela's style changes abruptly, as he comes under the influence of the estridentista school and begins to

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<sup>3</sup> Spell, op. cit., p. 70.

<sup>4</sup> Hereafter these books will be referred to respectively as, María Luisa, Fracasados, Mala yerba, Andrés Pérez, Sin amor, Los de abajo, Caciques, Moscas, Domitilo and Tribulaciones.

experiment with new techniques. The novels of the 1920's are marred by over-condensation and what seems to be deliberate obscurity. He has outgrown this phase in later years but has produced no novels comparable in merit to Los de abajo and Tribulaciones.

Since I am concerned only with Azuela's technique as a novelist, I have not discussed the five short stories printed with María Luisa,<sup>5</sup> and De como el jin lloró Juan Pablo, incorporated with Andrés Pérez.

The general method of presentation is as follows: The first chapter sets forth various methods of character creation, with discussion and examples of those used by Azuela. The second chapter is concerned with the various types of characters that he depicts, while the third is devoted to the range of characters and social categories that Azuela introduces. Two appendixes are provided. One contains a list of plot summaries for the benefit of those who have not read the novels or for those who wish to refresh their memories. The other is an alphabetical list of all named characters, the books in which they appear, and identification whenever it is possible to give it.

<sup>5</sup> They are, Victimas de la opulencia, De mi tierra, En derrota, Avichuelos negros, and La que se espuma.

## CHAPTER I

### THE CREATION OF CHARACTER

Character creation is one of the important tasks of any novelist. Successfully presented characters must be typical of their class--lawyers, physicians, teachers, etc.--to an extent rarely noticed in any actual member of the class they typify; but, after they have been made the quintessence of their class, they must be individualized in order to become real. Unless a character possesses certain distinguishing traits, he lacks reality, as is the case with allegorical figures. On the other hand, a character may lose general significance through being too individualized, as often occurs with Dickens' characters. A successfully presented character exhibits traits that are unified by a dominant characteristic, such as ambition in Macbeth and irresoluteness in Hamlet. Clayton Hamilton says,

A great fictitious character must be at once generic and specific; it must give concrete expression to an abstract idea; it must be an individualized representation of the typical qualities of a class.<sup>1</sup>

There are two main types of characters: static, who remain unchanged; and dynamic, who develop, for good or for bad, through their wills and the wills of others or simply as

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<sup>1</sup> Clayton Hamilton, Materials and Methods of Fiction, (New York, 1908), p. 80.



a result of circumstances. However, a static character can be just as successful as a dynamic one. Static characters may act decisively and gradually reveal themselves in a story, but their essential qualities remain the same at the end as they were in the beginning.<sup>2</sup> Very often the background characters in a novel are static. Dynamic characters grow and change throughout the course of a novel, either developing elements of their character present at the beginning of the novel or becoming modified by their experience.

What methods then can be used to create character?

Only after the process of creation is completed, and a character stands living in the mind of the novelist, need he consider the various technical expedients which may be employed to make the reader conscious of the character as a personal presence.<sup>3</sup>

In the creation of any character there are two types of delineation. Direct character portrayal occurs when physical appearance and mental and moral qualities are conveyed by a direct statement of the writer himself; in other words, the author tells the reader about the characters. Indirect delineation is brought about by allowing the reader to make his own inference from the narrative itself. The characters are made to reveal themselves and each other, and the author seeks

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<sup>2</sup> Kipling's Strickland and Mulvaney are static characters that are well-presented and very successful. They appear in several stories and suffer no great change in any of them. On the other hand, Don Quixote and Sancho Panza are classic examples of dynamic characters who change radically in the course of the book.

<sup>3</sup> Hamilton, op. cit., p. 81.

to obliterate himself as much as possible. Both methods are important and necessary, and one generally finds that a combination of the two is used in character portrayal.

Direct character portrayal can be made by a deliberate expository statement of the leading traits of character or by a concrete description of physical appearance or both, given at the first appearance of the character or scattered piecemeal throughout the story. While the expository method--i.e., analysis by the author of the mental or moral qualities of his character--has the advantage of being compact, it leaves the reader with the impression of merely having heard about the character, rather than having actually met him. Moreover, it halts the progress of the story. Physical description is more satisfactory and better justified artistically because it brings the reader face to face with the character, giving information about him which can be expressed in no other way, such as the fact that a character has blue eyes or is bow-legged. Still another form of direct portrayal is the following of a character's mental processes, that is, a statement, partly narrative and partly expository, of what is taking place in the mind of a person, his thoughts and emotions at important moments of the story. Although the reader must know how a character's mind works in order to know the person himself, mental analysis destroys the illusion that the reader is actually looking at the character.

It is generally more effective to present a character bit by bit than all at once, giving only such parts of his description as may be needed to appreciate a particular scene.

There is a greater variety of methods of indirect character portrayal than of direct, and they are more subtle and artistic, less easy to detect, and present the reader with a more life-like picture. They include:

1. Revelation through action. "The most convincing way of delineating character indirectly is by exhibiting a person in the performance of a characteristic action."<sup>4</sup> If the action is depicted clearly with the proper emphasis on the dominant details, a more vivid impression of character will be conveyed than by direct statement of the author. Instead of stating that a person is garrulous, it is far more effective to have him talk so much that no one could fail to grasp this point.

2. Revelation through speech. If the mere speech of a character be reported with sufficient fidelity to truth, it is possible to convey through this expedient alone a very vivid impression of character.<sup>5</sup> The character reveals himself through what he chooses to say or not to say, by his manner of utterance or even by his pronunciation. Sometimes self-description is given through speech. However:

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<sup>4</sup> Hamilton, op. cit., p. 91.

<sup>5</sup> Ibid., p. 89.

Any direct statement made by a character concerning himself is of no more artistic value than if it were made about him by the author, unless his manner of making it gives at the same time an indirect evidence of his nature.<sup>6</sup>

A very subtle type of indirect character delineation is to convey through a character's remarks about himself an impression different from that which his statement literally expresses.

3. Changes in outward appearance--gestures and variations of facial expression. What is happening in the mind of a character may often be more poignantly suggested by a concrete account of how he looks at a particular moment than by an abstract mental analysis. It is more forceful to say that the blood drained from a man's face than merely to state that he was frightened. Often a character's little actions reveal as much as his greater acts. They help the reader to see the character, and along with his actions and speech, they provide a visual accompaniment of changing expression and unconscious or involuntary gestures.

4. Presentation of external conditions that may affect the formation of character--environment and heredity. Environment is a great determining factor in the development of a personality. The reader often gains a knowledge of the character by reading a description of his surroundings, which

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<sup>6</sup> Hamilton, op. cit., p. 90

may give a clear idea of his social and financial status, as well as of the type of people and events which have influenced his life. The reader cannot be expected to have the same attitude toward a criminal who comes from a wealthy home as he has toward one who comes from Tenement Row. In each case the environment has undoubtedly had a profound effect on the person, and it is necessary to understand this effect in order to understand the character. Heredity also has a great effect on a person. It may be responsible, for example, for certain weaknesses in a person's character, or even a tendency toward insanity. In order to understand a character, it is necessary to take both these influences into consideration, although it is often hard to distinguish where one ends and the other begins.

5. Estimate of one person by another. This is perhaps the most artistic method of any. The reader learns what effect the characters have on one another. When one character is talking of another, he often incidentally gives a picture of himself by showing what traits he notices in other people and expressing his opinions of these characteristics.

6. Small peculiarities. Sometimes a single mannerism--such as pulling a lock of hair or twisting a ring around one's finger--can be so skillfully presented as to do duty for a whole explanation. These peculiarities or mannerisms can be so characteristic of a person as to require no further

delineation. However, if these peculiarities are over-stressed, the character may be thrown out of balance.

In analyzing Mariano Azuela's creation of character, we shall examine various techniques of character delineation as used by Azuela, with some discussion and examples of each. Then we may consider which of these techniques Azuela prefers, whether or not he uses all of them, and whether or not there is any chronological development of these methods to be noted.

#### DIRECT PRESENTATION

Azuela uses physical description to a large extent in his character presentation. Usually the character is introduced with a general sketch of his appearance, and specific details are added throughout the course of the book. In many cases there is repeated mention of some of the more prominent features of a character. For example, Azuela repeatedly speaks of a woman's white hands or forehead, or he may stress a character's eyes. In general, the major characters are more minutely described than the minor ones, and the women are more thoroughly depicted than the men.

Especially careful descriptions are given of María Luisa in the book of the same name, Marcela in Mala yerba, Consuelo in Fracassados, and Ana María in Sin amor. Each is described with great emphasis placed on her physical beauty,

and each is the heroine of the novel in which she appears. The two most complete descriptions are given of María Luisa and Ana María. Azuela paints the former so clearly and concisely that one could almost draw her portrait from his word pictures. She is twenty-five years old and quite handsome with dark, nut-colored skin, curly black hair, an oval face, large bright eyes, long eyelashes, a small red mouth and a sparkling smile. María has an almost perfect body, a round, smooth neck, rounded bosom and small feet. She is tall, has a graceful carriage, walks with undulating movements and is extremely sensual in appearance, to an almost unhealthy degree. Azuela devotes a good deal of space and care to drawing this picture because it is important that the reader realize her great physical attractions in order to understand the effect she has on those with whom she comes in contact.

Ana María's physical beauty is a necessary part of her character also, for her face and figure are her fortune. At the beginning of the book she is a graceful young girl who possesses a splendid and harmonious beauty. She has a white forehead, brilliant blue eyes, long eyelashes, wide nostrils, full, rosy cheeks, glistening lips and a dimpled chin. Her white arms, delicate fingers and exquisite figure all contribute to her charming appearance.

Azuela gives another complete picture of her at the end of the book after she has been married for several years. Her

whole character has changed greatly and her physical appearance is in keeping with this change.

En cuatro años la evolución de Ana María ha terminado. . . Pomposa y frondosa, ha perdido la delicadeza de sus líneas a la par que la finura de su pensamiento. Su rostro se funde en una capa homogénea de grasa que le empequeñece los ojos y le abulta párpados y carrillos. (p. 192)

Azuela by no means neglects the physical properties of his male characters. One of the most outstanding is that of Don Serapio Alveradejo (Domitilo). He is pictured as having a noble, apostolic, serene, beautiful, and venerable head crowned with white hair. He has eagle-like eyes, the straight nose of the Armenian, rosy cheeks, a priestly profile and lips, and white teeth. Moreover, he has small, flat hands and small feet. His age is about sixty, and he has a sweet, dreamy look and a certain air of saintliness.

Don Serapio is a prime example of the inadequacy of mere physical description in the depicting of a character. Characters do not always act in accordance with their outward appearance, and he certainly does not. In fact, much of the effectiveness of his description lies in the fact that his actions are the direct opposite of what might be expected from his appearance; he is tricky and unscrupulous. The same thing is true of the Cura Cebezado (Pracasados). He, too, is described as having the look of a dreamer and a seer, but in reality, he has a will of iron and great determination. Thus, although the outward picture of each is detailed and complete,



it does not in itself show what the man is like. A knowledge of mere physical attributes is not enough. On the other hand, some of the characters are described so that the physical details are in complete accordance with their characters, as borne out by their actions. Pancracio (Los de abajo) is a truly bestial character. He has a beardless face, "immutable as rock," and a hard prognathous profile. The description of Tico, the epileptic idiot (Mala verba), is quite in keeping with his character: ". . . Tico, la faz amoratada y cubierta de erupciones, con su eterna sonrisa de piedra, palpaba en bestial lascivia." (p. 77) One of the most detailed descriptions is that of El Chato, the degraded medical student (María Luisa):

Tipo del repugnante parásito de los colegios, no sólo por esto era antipático, sino por su figura. Flacuchón, contrahecho; cara apergaminada y larguirucha, párpados hinchados y enrojecidos por la crápula, una sonrisilla presuntuosa y un aire socarrón que quisiera ser despectivo, pero que en realidad resultaba sólo un chispazo de malignidad en el abismo de su estupidez. Lo que resaltaba sobre todo en su semblante eran sus rebonanas narices de alas levantadas, palpitantes siempre y de un sensualismo calosfrante. (p. 8)

Sometimes there is little or no physical description, even of the important characters. The reader knows nothing of the physical appearance of Reséndez, the central figure of Fracasados, and of Andrés Pérez, other than the fact that they are both young. No special attention is paid to the physical appearance of most of the characters of Tribulaciones. The creation of their personalities in no way depends on a

detailed physical description because their importance lies in their inner qualities rather than in their outer ones.

In addition to physical description, Azuela also describes the leading character traits of his creations. References to these traits are usually scattered throughout the course of the story rather than concentrated in one or two paragraphs.

In some instances Azuela merely gives the mental description as a supplement to the physical one, as with the Juez de letras (Fracasados). There is a detailed physical account, but Azuela goes on to tell of his mental and moral qualities. The Juez speaks slowly, is weighty in everything, has the reputation of a wise man and is as wily as a fox. He likes the idea of keeping the status quo, and he plays both ends against the middle, being conservative or liberal according to the circumstances.

With Don Serapio (Domitilo) Azuela gives a keen insight into the character of the man with just a few words. His philosophy of life is "Vivir es adaptarse al medio," (p. 56) and he lives up to it at all times.

In other instances, the statement of mental qualities serves as an introduction to the person, as with Reséndez (Fracasados). He is a talented young man, ambitious, sensitive, candid and trusting, an idealist and a dreamer, one who does not let reality spoil his life. In almost every case,

these observations are strengthened by other technical devices, but Azuela actually states these qualities.

Don Ignacio del Llano (Cecigues) is described well in terms of his character, for it is that part of him which has real importance. He is severe, dry, inflexible in his purpose, calm at all times, letting nothing disturb his icy exterior, hard and cold. Yet he can be cordial, when it is to his advantage, and friendly to those who have something he desires.

The character of the Cura Cabezudo (Fracasados) is also well depicted. Azuela describes him as having a dual personality, one full of hatred in the pulpit and overflowing with Christian love at other times, a combination of the spirits of Paul and of Jesus. He is not in tune with social change, and his ideas and attitudes are such that he belongs back in the centuries when the Church was supreme.

El cura Cabezudo, hundido voluntariamente en un claustro durante dos décadas, había nutrido su cerebro de ciencia medioeval y le era imposible, por consiguiente, comprender un siglo que había derrocado a Dios para proclamar nuevos dioses. (p. 208)

The mental and moral traits of some of the women in Azuela's novels are also described. Doña Juana, the aunt of María Luisa is a loathsome creature, both mentally and physically, one of those meddlers who love to create discord. Moreover, she is a continual grumbler, never finding anything or anyone to compliment, and in reality, she is an enemy to all. Many of her worst deeds are committed under the guise of piety, for she is a religious fanatic and a very neurotic one.

Another form of direct portrayal is the analysis of a character's mental processes. This device is used to a relatively small extent by Azuela. Only occasionally does he take the reader through the actual thinking processes of a character, preferring rather to tell the reader about the person's thoughts.

Reséndez (Fracasados), the lawyer, is one of the few people who are revealed by this method. His nature is more introspective than that of most of the others, and such a technique is in keeping with his character. Through this method, the reader learns of his optimism and high hopes on reaching Álamos. Later the reader follows his thoughts as he relives the first moments of his disillusionment and recalls his reactions to it. Several times in the course of the book, he analyzes himself and his feelings for Consuelo and tries to decide whether or not he truly loves her. At one point, thoughts of Consuelo conjure up the past, and his whole life's pattern is revealed through his self-probing. He ponders the injustice that exists in the world. Often he sits and thinks about life and its apparent futility, but he decides that he ought to fight for what he believes in because there is hope in the future. He says, "La canalla es ahora la dueña del poder, pero el triunfo definitivo no le está destinado." (p. 122) Towards the end, when he is about to leave Álamos, he compares his attitude with the one that he

had on his arrival, and the difference is great. "Jamás se imaginó la mentalidad de aquel pueblo, ni sospechó su fanatismo, ignorancia y torpeza tan grandes." (p. 237) He has been greatly disillusioned, but the book ends on a note of optimism.

¿Qué significaba la estatus de Juárez en un pueblo de fanáticos? ¿No era revelación acaso de que el Álamos que él había conocido no era todo Álamos? (p. 243)

Most of the other characters reveal their thoughts to far less an extent than Reséndez. Sometimes only one or two of a character's thoughts are revealed in a whole book, and more often none at all. Recaredita (Recaredita) throws much light on her character through the revelation of her thoughts on the way to see the Cura. She is rationalizing her attitude toward Consuelo, trying to justify her desires to rid herself of the girl.

Y se marchó el curato, meditando: "si tu mano derecha te es causa de escándalo, córtate tu mano derecha." Es así que Consuelo me es causa de escándalo . . . Y si digo que ella hizo y ella tornó, aunque no sea verdad, tampoco en esto me aparto de la caridad cristiana; pues si . . . se puede meter a los liberales, si en ello va la salvación de nuestra alma y redunda en mayor gloria de Dios, cuanto más lícito será inventarles cualquier cosa (aun infinitamente menor que la muerte) si en ello va la salvación de nuestra alma. (p. 138)

Recaredita wants to be rid of Consuelo, but she also wants a clear conscience.

The background and past experience of Luis Cervantes (Los de abajo) are revealed in one of his periods of pessimistic introspection. He contemplates the web of circumstances

that has drawn him into the Revolution, into fighting on both sides, and finally into the very center of Demetrio's band. At one other time his thoughts are pictures. He is comparing the ragged, ill-equipped gang of bandits that actually exists with the fine, well-supplied army about which he had heard so much. He is disgusted to find himself in such company but decides to make the best of things as they are.

Julían Andrade's thoughts are often on Marcela Fuentes (Mala verba), and at one time he reveals his great desire for her, as well as his haughty and masterful nature.

"No faltaba más! La quiero y la tendré. Lo que sucede es que me he vuelto idiote. ¿A quién se le ocurre ir a pedir de caridad lo que por derecho es suyo?" (p. 65)

It is through a knowledge of some of the thoughts of Berte (Tribulaciones) that the reader begins to see her as she actually is. She stands in the new house which Pascual has obtained for her and thinks:

"¿qué estoy haciendo yo aquí? Éste no es mi casa; nada de lo que hay aquí fue nunca mío. Pascual, ¿qué hacemos aquí aun? Vámonos a Zacatecas; vámonos a nuestra casa. Vamos a que me devuelvas lo único que te pedí en cambio de mi mano, (tu corazón! . . ." (p. 157)

Stories told in the first person present a different problem. There are only two of these, Andrés Pérez and the first half of Tribulaciones, which is related by César. In each case, the fact that the events are seen through the eyes of the narrator or protagonist must be taken into consideration. There is very little mental analysis. Azuela almost

completely ignores the direct methods of character presentation in these books. There is no physical description of either Andrés or César, nor is there any statement of their mental qualities. The latter are revealed more or less unconsciously by the protagonists themselves, primarily through speech and action.

It is what Andrés does that shows the kind of man he is. He flees Mexico City to escape the Revolution, tries every way he can to stay out of it, decides to take the money intrusted to him so that he can use it to leave the country, is glad to be acclaimed a maderista when Madero's forces are on top, and finally leaves the revolutionary army in disgust. He starts back to Mexico City but is sidetracked when he passes the house of Toño's widow.

César, on the other hand, reveals himself mainly through speech. We see him as shallow, effeminate, cowardly, pampered, immature, and possessed of a totally false sense of values.

The other characters are all presented through the eyes of the protagonist instead of by the author, and this fact must be kept in mind when considering them. If we feel sympathy and liking for the narrator himself, then the characters he admires will probably be liked by the reader, as is the case, for example, with Don Octavio. On the other hand, if we are out of sympathy with the narrator, the characters he feels antagonistic toward will probably be liked by the reader,

for example, César and Procopio. In creating characters other than the protagonist, there can be no objective mental description or mental analysis. They must be revealed by more indirect methods. The reader gets an unbiased picture of the characters only when direct quotations are used.

Sometimes the author injects his own thoughts or opinions about the protagonist into the book. Azuela does not do this to any noticeable extent in Andrés Pérez. Andrés is exactly what he appears to be. However, the author's hand is apparent from time to time in the creation of César. César means himself to be taken seriously, yet to the reader he is more than a little ridiculous. From time to time, he seems to be poking fun at himself deliberately, making himself an object of ridicule. Such a thing is completely out of keeping with the rest of his character, and to the extent that Azuela permits this wavering viewpoint, he is guilty of a technical defect in Tribulaciones.

There is often an ironical touch in the creation of the first person characters. They obviously have decided opinions about their own personalities, and these opinions often differ radically from the opinions that the reader has. Andrés does not look upon himself as a weakling, without enough backbone to take a stand and fight. He thinks he is being smart and looking out for himself. César does not consider himself an effeminate, pampered neurotic. He thinks that the people unlike him are the odd ones.



## INDIRECT METHODS

There is a far greater variety of indirect methods of character portrayal than of direct, and, although they are less easy to detect, they give much more life to the character. Practically all characters, major and minor, static and dynamic, reveal themselves to some extent through their actions.

Demetrio Macías (Los de abajo) is revealed almost entirely through his actions. We see that he is a man to be feared. His very presence frightens away the soldiers who are about to molest his wife. He proves his bravery, even to the point of being foolhardy, when he charges up a steep slope in the face of enemy fire. Although he believes in "an eye for an eye" and takes great pleasure in burning Don Mónico's house to the ground, he does not kill La Pintada for her cold-blooded murder of Camile. He believes that she should be killed, but she intimidates him so much that he is afraid to kill her. Above all, he is strongly drawn by fighting and bloodshed, and he cannot stop fighting even though he does not know what goal he is seeking. When his wife asks him why he fights, he throws a rock over a nearby cliff and says, "     Mira esa piedra cómo ya no se para . . ." (p. 121). Demetrio is not a thinker or talker but primarily a man of action.

El Cheto (María Luisa) is described as a repulsive looking individual and his actions are in keeping with his appearance. He is an avid gambler but a poor loser. However, it is his behavior toward María Luisa that is particularly revolting. He desires her intensely and from time to time makes advances to her, but she always spurns him. At one time he tries to get her drunk, thinking that then he will be successful, but María Luisa retains enough sense to drive him from the house. His actions at all times are of the most degraded.

The actions of Pascual (Tribulaciones) reveal him as an out-and-out opportunist. He always manages to look out for himself, and he lets nothing stand in the way of his ambition. He changes sides frequently and is clever enough and fortunate enough to keep on the winning side. He hoodwinks most of the Vésquez Prado family into believing that he is helping them, and then he strips them of all their property. Pascual's actions reveal him to be clever, cunning and utterly unscrupulous.

Just as actions reveal some people, lack of action depicts others. Jesusito Romero (Domitilo) is a wise man, somewhat cynical, who realizes the futility of trying to combat the powers that be. He is forced to contribute money to one of the revolutionary generals along with the other members of the town. However, he is the only man to ask nothing

in return. When others rant and rave and try to change matters, he remains calm and does nothing, although he shows that he is not unaware of existing conditions:

'Hay que vivir para ver!'. . . ¡qué más da! . . . en mis tiempos los ladrones se molestaban en salir a los caminos reales . . . ahora hasta oficinas tienen . . . (p. 170)

The indirect technique of speech is one of the best devices for character development. Doña Ponciana (Mala yerba) is presented almost solely through her speech. She talks incessantly and never lets herself be interrupted for more than a moment. She is plain-spoken and frank to the point of brutality, not caring in the least whom she hurts. She is domineering and wants her word to be law. To her, the Andrade family is the best on earth, her ancestors practically gods, and she cannot understand anyone's disgracing the family name. She scorns any member of the family she considers unworthy of the name of Andrade, such as the drunken sot Gabriel.

". . . Yo no sé de dónde le vendrá lo borracho a este muchacho; de nuestra familia no. Los Andrade, toman, sí, toman su copita como toda gente decente, sin descomparse ni mucho menos." (p. 116)

Moreover, she has an air of great piety that is only skin deep. Although she becomes agitated at the barbed remarks of her niece, she never allows any of the real meanness underneath to come boiling out. Doña Ponciana loves to give advice, but she does not want to be put to the trouble of really helping-- for example, putting up the money to get her nephews out of

jail. Instead, she tells the rest of the family to sacrifice a little bit.

Solís (Los de abajo) is known only through his speech. He cannot be considered a character in the fullest sense of the word, and yet he has a very definite place in the book. He is best classified as a raisonneur, a person who does not contribute materially to the plot, being merely a vehicle for the author's ideas. It is through his speeches to Luis Cervantes that he reveals himself as a disillusioned revolutionary who has discovered that the great ideals of the Revolution are not being realized. He feels that nothing has been accomplished and keeps fighting only because he is like a leaf caught in a hurricane. Solís is completely cynical and comments pertinently and ironically on certain aspects and leaders of the Revolution. He says that new leaders will be raised up who will be no better than the old ones, and he knows that the people themselves will not change.

Procopio (Tribulaciones) is revealed primarily through speech. His actions are of minor importance, except for the one decisive step he takes in getting a job. Actually, he does not speak a great deal in the book, but the comments he makes are very revealing. They show that he is not blind to the shallowness and tradition-bound ideas of his wife and sons, the ambition of Pascual, or the worth of his daughter Lulú. His speech to all but the latter is biting and ironic,

and he does not try to cover up his true attitude. By his words he builds up a wall around himself behind which he can take refuge. At the end of the book, he makes several long speeches which show how he has changed. He has found work, and through work he has found happiness. He no longer needs to protect himself from the unsympathetic members of his family for they can no longer hurt him, and he realizes how much more fortunate he is than those he leaves behind him when he dies.

It is usually easy to determine the social position of a character and the extent of his education by the way in which he speaks. The more educated people speak correct Spanish, and the lower classes speak various dialects. The device of having a character speak as he would in real life helps in the creation of his character. It places him in a certain social position and makes him appear very natural.

Many of a character's real traits are revealed in the moments when he is caught off guard, by the changes in his facial expression, gestures and whole appearance when he is angry or disturbed, or when there is some other emotional change.

Consuelo (Fracasados) reveals herself largely through this method, for she acts and speaks little, but her unconscious reactions give her away. After years of scolding by the Amezcua family, she is thoroughly subdued. When Recaredita

scolds her for breaking some china, "Consuelo se apretaba las manos y volvía los ojos al cielo." (p. 30) She apparently has learned the futility of trying to defend herself. Such a statement is much more effective and leaves a more vivid picture in the reader's mind than merely to say that she did not fight back. When Reséndez verbally downs his opponents, Azuela says that Consuelo has a radiant face, rather than stating that she is happy. In another instance her great joy at finding out that she is not really a member of the Amezcua family is expressed by tears.

Azuela reveals the character of Berta (Tribulaciones) by showing a change in her. He describes the change in her appearance when she realizes that to please Pascual she must receive the attentions of the obnoxious old man, Don Ulpiano Pío.

Dilataadas las pupilas, rígido el rostro, trémulas las piernas, decidida, inexorable, entró en la bodega, tomó unas botellas y luego regresó al comedor. (p. 190)

She is basically a virtuous woman, one very much in love with her husband, and she has to force herself to be nice to Don Ulpiano, even though such an action will please her husband.

Instead of merely stating that Marcela (Mala verba) sets her feminine charm to work on the judge and the men in the courtroom, Azuela describes in detail the changes in her gestures and appearance.

. . . sus ojos maternos que encontraban refugio y simpatía mal disimulados, tornáronse francamente provocativos. Dio's sus palabras acento dulce en armonía

con su gesto sensual, con el movimiento de hombros y caderas y con la suave ondulación de su pecho. Su boca se pliegó en un mohín que le era peculiar: incentivo y reto para besarla, para morderla, para beberle toda el alma. (p. 51)

The description of Margarito (Los de abajo) when he is maltreating a prisoner reveals his monstrous cruelty, his satiric qualities.

Y sus ojos brillaron de un modo extraño, y su cara regordeta, de inflados carrillos, se encendía de una sensación de suprema voluptuosidad. (p. 87)

Sometimes the lack of change in outward appearance is also indicative of character. The Juez de letras is a person who keeps a benevolent smile at all times and who beams on everyone who crosses his path. It is a clever cover for his many misdeeds.

Una sonrisa benévola brilló en los finos labios del señor Juez, una sonrisa que lo mismo le servía para hacer al distraído, cuando así le convenía, como para mostrar su bondad inagotable. (p. 127)

Azuela pays comparatively little attention to heredity and environment as factors in the creation of character. In only one or two instances is heredity mentioned as being a contributing factor in the development of character. The environment of almost all the characters is bad, either from a material or a moral standpoint or both.

María Luisa's character is influenced somewhat by her heredity. She is illegitimate and does not even know who her father is. Moreover, neither her mother nor her aunt possesses a fine character. Azuela speaks of her as belonging

to a degenerate race and as being the product of an evil inheritance. Whether he is referring to her specific family background or her social heritage as a Mexican is not clearly set forth. The combination of her heredity and her poor environment is too much for her.

The only other character whose heredity is mentioned by Azuela as having reference to the development of his personality is Julián Andrade (Mala yerba). His heredity on one side of his family is completely bad. All of his father's people were thieves, murderers, pirates, evil men, but they were strong enough to get away with being bad, and they were admired for their strength. Julián has retained their evil nature, but he has degenerated into a weakling. His mother is a good woman but too weak to combat effectively the evil strength of the Andrades. Julián's three brothers, all in prison for the perpetration of horrible deeds, are worse off than he. They do not even feel that they have done anything for which they should be imprisoned, anything that an hacendado should not be allowed to do. Julián wants to be the lord and master and be respected and feared. He is feared because of his position, but he has become too degenerate to be respected.

There are several ways in which the estimate of one person by another reveals character. Often it tells as much about the person giving the opinion as about the person spoken



of. The statement may be flattering, derogatory or true, but it must always be carefully weighed by the reader because it is necessarily colored. Estimates of others are not always expressed in specific statements but are sometimes conveyed by the attitude of one person toward another.

Recaredita despises Consuelo, a fact brought out in many ways. She does not understand the girl in the least, but she makes a very pertinent observation about her: "Consuelo vive soñando \_\_\_decía a menudo y con justicia doña Recareda \_\_\_, para hacerla hablar hay casi que obligarla a la fuerza." (p. 29)

Caca, Julián's sister, one of the few really decent characters in Mala yerba, has a very decided opinion of her aunt Fonciána.

Convida el dianche en persona; pero por vida tuya que si traes a la tía le arañó la cara. . . . Ya me figuro que todo es llegar y comenzar a dar órdenes y a ponernos a todas a su mando. Para ella nunca están las cosas bien hechas; da consejos hasta de lo que no entiende; a todo le halla defectos y sólo lo que ella dice y hace está bien dicho y hecho. (p. 98)

These facts are later proved to be true, but the reader is likely to believe them at once because the speaker is a sympathetic character.

César (Tribulaciones) constantly gives his opinion about the different members of the Vésquez Prado family. It is through his eyes that all the characters of importance are introduced, and his opinions of others reveal him as

much as the people he talks about. The reader is not at all misled by anything he says. César also quotes from time to time the opinions of other people. Thus, Procopio lays bare César's personality in a few words: "\_\_\_ ¡Pobrecillo! . . . ¡eres hijo de tu madre!" (p. 84)

Sometimes a character is given more esteem in the reader's eyes merely because one of the more sympathetic characters is prejudiced in his favor. Don Octavio (Andrés Pérez) likes Andrés, who is not all that a man should be. Octavio is a sympathetic character, and his fondness for Andrés is a point in the latter's favor.

Servants often reveal themselves by their clear-sighted observations of their masters. Pablo Fuentes (Male verba) is a loyal servant of the Andrade family and will do almost anything for them. Yet when he sees them do something wrong, he has enough strength of character to speak out against them. In this way he not only shows up the character of the Andrade family but also gives a good insight into his own.

In Sin amor, Jacinto sees clearly how matters stand between Don Ramón, his master, and Ramón's new bride. He says: "Si el señor no se faja bien los pantalones, corre grave peligro de quedarse pronto sin ellos." (p. 128)

The revelation of character through small peculiarities is a technique that Azuela almost completely ignores. There is no one person who is remembered because he continually

smacks his lips, wrings his hands, stutters or does something else of this nature.

A few of Azuela's characters do possess some small peculiarities, but they are not remembered primarily because of them. For example, whenever Demetrio Macías (Los de abajo) is thinking or deeply perplexed, he scratches his head.

Demetrio llevó su mano al mechón de pelo que le cubría una oreja, se rasco largo rato, meditando;  
. . . (p. 17)

Demetrio, muy perplejo, se llevó las manos a los cabellos y se rasco breves instantes. (p. 106)

In the same book, Anastasio Montañés reveals his character to a certain extent by continually telling all the world that he did not have to join the Revolution of necessity but did so because he wanted to. "Yo no tengo necesidad; soy dueño de diez yuntas de bueyes . . ." (p. 33) Other people in the book recognize this saying as being a characteristic one of Anastasio.

. . . Pero, de veras, yo no tengo necesidad . . .  
Tengo mis diez yuntas de bueyes! . . . ¿A qué no me lo cree? dijo le Codorniz a espaldas de Anastasio, remedándolo y dando grandes risotadas. (p. 61)

Padre Martínez is partially remembered by the fact that he jokes with everyone all the time. He covers up many of his innermost thoughts by his jovial remarks. The Juez de letras uses a smile to act as a cover for his thoughts and to disarm those with whom he comes in contact, by giving them

the impression that he is a very pleasant man.

Procopio (Tribulaciones) is also remembered for his smile. However, his smile is characteristic of his philosophy of life. He tells his daughter, ". . . Lulú, hay que saber mirar la vida de frente y con la sonrisa en los labios." (p. 230) His smile is noted by the various members of the family, who interpret it in two different ways:

Acercas de la sonrisa de Procopio están divididos los pareceres en casa. Lulú, mi hermana menor, aprueba con entusiasmo esta opinión que es la de su novio: "No hay risa que revele más inteligencia y corazón más noble que la risa de Procopio . . ."

Pero Augustinita, Berta, Francisco José y mi cuñado Pascual, le entienden de otra manera. Francisco José, por ejemplo, dice: "Cuando yo río, cuando ríen ustedes, cuando todos reímos, para nadie es un enigma el motivo de nuestra alegría. La risa de papá es a menudo risa de uno solo, de dos o lo más." (p. 12)

He loses this smile when the family comes to Mexico City and regains it only when he finds peace and happiness in work.

We have seen that Azuela uses all the techniques mentioned in the first part of this chapter. Some he uses far more than others. Of the direct devices, he prefers description, both mental and physical, to mental analysis. This fact is true of his early novels particularly. He uses revelation through speech and action more than any of the other devices. There is little chronological development to be noted. However, the trend of Azuela's writing seems to run from a large amount of mental description in his earlier books

to more self-revelation through speech and actions by the characters in his later novels. Such a conclusion is not final due to the comparatively short period in which his first group of novels was written and to the fact that he has since written many other books.

## CHAPTER II

### INDIVIDUALS AND TYPES

There are two main kinds of characters in fiction-- those that are individuals, the exceptional, and those that are types, the more ordinary. Henry Burrowes Lathrop states:

The "probable" in character is that which is ordinary in humanity, and the "exceptional" or "marvellous" is the individual tendency to difference.<sup>1</sup>

The more unusual a character is, the more interesting he is, provided that the extraordinariness of the individual does not go beyond what the reader can sympathize with. A completely criminal nature or a totally morbid one with no relieving traits cannot be fully grasped by and only disgusts the reader.

People in life are never stable, unvarying beings. They are extremely fluctuating and complex, so much so that they are never fully known and understood by their fellow humans. Likewise in fiction, the characters can never be fully and completely revealed to the reader.

The main characters in novels are . . . in general relatively complex, the more complex the more, nearly the novel approaches the effect of actuality.<sup>2</sup>

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<sup>1</sup> Henry Burrowes Lathrop, The Art of the Novelist (New York, 1927), p. 137.

<sup>2</sup> Ibid., p. 142.

However, in fiction, some simplification of character is necessary for clearness of presentation. The extreme of this simplicity in character is attained when the person is dominated by some single overpowering tendency and is thought of mainly as expressing it. In ideal simplifying, stress is placed on the fundamental emotions, such as hate, love or fear. "The simplification of ideal beauty emphasizes but does not distort the fundamental elements of human nature."<sup>3</sup> Such a process, for example, was carried out by the great Greek writers of tragedy.

However, if simplification is carried to an extreme, it produces allegorical figures, symbols, and sometimes even caricatures. In such cases, the characters too often become merely general terms, such as feminine perfidy or gentlemanly gallantry, and act as mere machines in the story instead of being developed as real people.<sup>4</sup> When a character is distorted and too great emphasis placed on some particular quality or peculiarity, he becomes a caricature. Such a creation is not on a high level of creative writing.

The art of characterization which comes nearest life has the blending of many things into one by the power of an inner force. In fiction, which best fulfills this type of characterization, the character is depicted in considerable

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<sup>3</sup> Lathrop, op. cit., p. 145.

<sup>4</sup> Ibid., p. 146.

detail but given unity by some fundamental emotion. In general, it is only the main characters that are so fully painted, for if all the characters were pictured in detail, the book would tend to become nothing more than a series of character sketches. However, the background characters must have some interest and quality of their own sketched in with some exaggeration. They must be simplified, with some obvious detail in them emphasized to make them contribute their part to the book without disturbing the over-all picture.<sup>5</sup> Therefore, the background characters are more likely to be symbols and caricatures than the main ones.

People in life are continually subject to change. One aspect of the simplification of nature in art is the neglect of change, the characters often being presented as static. A step towards reality is taken when a character is pictured as gradually developing traits or qualities latent in him from the first. An even greater step is taken when the characters are shown to be modified by experience to such an extent that their lives are greatly changed.<sup>6</sup> Such characters are exceptional and leave a lasting impression on the reader's mind.

Often the author wants to tell the reader exactly how he feels about certain matters. In such a case, he may insert

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<sup>5</sup> Lathrop, *op. cit.*, p. 153.

<sup>6</sup> *Ibid.*, p. 156.



a character to act as a vehicle for his own ideas. Such a person is called a raisonneur, and he may or may not have any further part to play in the book. He is usually easily detected by the reader.

In developing this chapter, the following questions are to be considered: What characters are used by Azuela as raisonneurs? What proportion of characters seem intended to "stand for" something, to symbolize an idea or an attitude? What characters are revealed as caricatures? What proportion of characters seem to have an independent life of their own, to show development in the course of the story, and what proportion are static? Is there any chronological development in any of these matters?

Azuela uses raisonneurs in several of his novels. One of the most obvious is Solís (Los de abajo). He is the idealist who is disappointed in the Revolution because it has not lived up to its great promises.

Entusiasmo, esperanzas, ideales, alegrías . . . ¡nada!  
Luego no le queda más: o se convierte usted en un bandido igual a ellos, o desaparece de la escena, escondiéndose se tras las murellas de un egoísmo impenetrable y feroz. (p. 55)

Solís is completely disillusioned and can see nothing at all better in the future for the Mexican people. He says that the psychology of the Mexicans can be condensed into two words:

. . . robar, matar! . . . ¡qué chasco, amigo mío, si los que venimos a ofrecer todo nuestro entusiasmo,

nuestra misma vida por derribar a un miserable asesino, resultásemos los obreros de un enorme pedestal donde pudieran levantarse cien o doscientos mil monstruos de la misma especie! (p. 64)

However, Solís still sees some beauty in the struggle of the Revolution in spite of its barbarism. In his later novels, Azuela is completely disgusted and can see nothing good in it.

Don Octavio (Andrés Pérez) is another person who seems to express some of Azuela's own ideas. This book was written before Los de abajo, and Don Octavio has a more optimistic outlook than Solís, probably because Azuela still has faith in the Revolution at this time. Don Octavio is a maderista de convicción who truly believes in the ideals of the Revolution. He feels that they are worth fighting for even if present results are negligible. In one of his statements he compares the attaining of Justice with the utilization of electricity:

Para domar la electricidad han sido necesarios muchos cientos de siglos; para hacer algo efectivo de la palabra Justicia quizás sean precisos muchos millones de siglos. ¿Y qué? ¿Cuestión de tiempo . . . Cuando laboro por un ideal de Justicia, no me importa saber si dentro de cien o de un millón de siglos se habrá agotado la especie por la que trabajo. (p. 93)

Don Octavio does not merely talk but eventually goes off to join the revolutionary forces, something which Azuela also did.

In Los fracasados Azuela uses a doctor to express his ideas. Azuela himself is a doctor, and it is logical to have

a member of his profession speak for him. Doctor Niza's actions speak as loudly as words. He is no respecter of persons, least of all because of their social positions, and he likes nothing better than to flay verbally those who oppose him, a job for which he is well-equipped with a fearless barbed tongue. He makes a strong statement concerning the sermons of the Cura Cabezudo.

. . . si el cura Cabezudo le trae alguna verdad nueva a esta humanidad cansada de promesas y mentiras, si viene a ofrecernos siquiera un átomo de felicidad o algo más que fementidas esperanzas, que hable y que se hundan en escombros las creencias caducas, que se ahogue en su propia desvergüenza esta sociedad hipócrita; pero si nos viene con la canaidez de darnos una momia: veinte siglos de ensayos y fracasos, entonces que se le encierre en un manicomio o se le separe del ejercicio de su profesión, por peligroso para las masas analfabetas. (p. 65)

Niza is practically a social outcast and often hurts the pride of the wealthy by showing preference for the poor, something very typical of Azuela himself.

Rodríguez (Caciques), one of Azuela's finest characters, also sets forth some of the author's ideas. He realizes the grip that the caciques, exemplified by the del Llano family, have on the people, and he strives to open the eyes of the victims. At one time he gives his own interpretation to the word negocio. "El negocio es nuestro trabajo hecho dinero en el bolsillo de ellos." (p. 102) Rodríguez defends the people for being maderistas one minute and something else the next:

. . . el maderismo es ahora la revolución, y toda revolución, indefectiblemente, lleva consigo una inspiración de justicia, la aspiración de justicia, que todo hombre de corazón lleva en la cabeza. Supongamos que el maderismo triunfa, que el maderismo se suicida convirtiéndose en gobierno--pues el gobierno no es más que la injusticia reglamentada que todo bribón lleva en el alma . . . ¿Es ilógico ser hoy maderista y mañana anti-maderista? (p. 105)

While he is heart and soul for the lower classes, he realizes that they possess many of the same faults as the upper classes and are in one way even worse, although the fault is not theirs. "¡Pobrecillos! . . . ¡Además de ser tan ruines, tan intrigantes, y tan malévolos como los de arriba, son un poco más imbeciles!" (p. 144) He makes a scathing denunciation of the intellectuals who do nothing to help Mexico.

". . . la vergüenza más ignominiosa que la revolución de 1910 ha desnudado es una intelectualidad abyecta que arrastre su panza por el cieno, lamiendo esternamente las botas de todo el que ocupa un lugar alto. Sabemos que hay dos clases de siervos en México, los proletarios y los intelectuales; pero mientras los proletarios derraman su sangre a torrentes para dejar de ser siervos, los intelectuales empapan la prensa con su babe asquerosa de rufianes; que los pobres ignorantes arrancan nuestro grito de admiración, mientras que los sabios nos hacen llevar el pañuelo a la nariz . . ." (p. 148)

Although he is betrayed and shot, he is neither surprised nor afraid, realizing the price that must be paid for freedom, and he succeeds in instilling in Esperanza, the girl he loves, and in her brother some of his righteous hatred of caciquismo.

Procopio (Tribulaciones) certainly seems to speak for Azuela. He is a member of the gente decente, but he has an outlook different from that of most members of his class. Procopio sees that there is no essential difference between the bandits and the upper class opportunists, only a matter of veneer:

El perfecto bandido ha de comenzar por ser un caballero perfecto . . . La sociedad, quiero decir, la clase adinerada, la clase media, los intelectuales, se han mostrado un poco duros con los bandidos. A la verdad no precisamente porque sean bandidos, sino por sus procedimientos reñidos con la tradición y las costumbres . . . A la sociedad no le indignan el robo y el asesinato, sino cuando el robo y el asesinato se cometen por gentes inferiores a la clase. (p. 181)

He sees how foolish it is to let pride stand in the way of earning a livelihood, and he finds peace and happiness in work, although to do so he must overcome his old ideas. Thus he finds his proper place in life.

¡qué cruelmente castigada la famosa dignidad! Pero, por otra parte, ¡qué inmensa satisfacción está de luchar cuerpo a cuerpo con el destino adverso! . . . Trabajo y en el trabajo me he encontrado la felicidad, porque en el trabajo me encontré a mí mismo . . . Yo le había perdido todo; me había perdido a mí mismo . . . ahora . . . yo proveo el sustento de mi mujer y de mis hijos; . . . ahora yo hablo como debe hablar el jefe de una casa, cuando quiere y lo que quiere . . . ahora soy yo. (p. 247)

He sees work as a remedy for many of the ills of Mexico, but work on the part of all, not just the lower classes. Through working, Procopio develops a new philosophy of life, one that might well be Azuela's.

Mira, la verdadera dicha es ésta, la de las pequeñas alegrías diarias, porque la otra, la dicha que se escribe con mayúscula, ésa no existe, es mirage, mentira funesta. Los elementos de la felicidad los llevamos dentro con absoluta equidad. Todo depende de poner en armonía nuestro mundo interior con el de afuera . . . Los que buscan la dicha fuera de sí mismos van al fracaso indefectible. Pero para alcanzar el sentido de la vida no hay más que un camino único, el del dolor. Por el dolor se nos revela en toda su verdad nuestra personalidad íntima, y con esa revelación viene aparejada la revelación suprema: el sentido de la vida. Tanto más vasto será el campo de nuestras pequeñas alegrías, cuanto más alto hayamos ascendido en la escala del dolor. (p. 284)

Procopio is the most highly individualized character of Azuela's raisonneurs, and in addition, he plays the leading role in Tribulaciones. For this reason, his creation is more artistic than that of Solís, whose only purpose is to set forth the author's ideas.

A large number of Azuela's major characters are symbolic. Just as a symbol is a material object taken to represent something immaterial or abstract, as a quality, idea, or condition, so a symbolic character is a person that represents such an abstraction. Lathrop says:

Only those symbols are tolerable in which the symbol and the idea are one, in which the meaning of the book cannot be really given apart from the whole book.<sup>7</sup>

Azuela's symbolic characters often represent the issues in his novels of struggle.

In several of the novels, the struggle lies between the caciques of the town or hacienda and los de abajo. Caciquismo, or excessive influence or pressure by those in

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<sup>7</sup> Lathrop, op. cit., p. 147.

power in a town or community, was rampant in Mexico during this period of her history, and Azuela symbolizes this force in several of his characters. One of the least developed symbols is Don Mónico (Los de abajo). He represents the injustice of such a system. It is he who forces Demetrio Macías to leave home because the latter insults him when both have been drinking. Instead of settling the matter himself, Don Mónico uses his influence unfairly and sends some soldiers out to get Demetrio. He escapes, but his house is burned and his family scattered. Later, when the tables are turned, Demetrio returns and finds a fitting revenge by burning Don Mónico's house to the ground. The caciques do not always win.

In Mela yerba the whole Andrade family, and Don Julián in particular, represent caciquismo. Don Julián represents the lust and degeneracy of this system. His ancestors were admired in spite of their wickedness because they were strong and forceful. Don Julián is just a pale shadow of them, and because he is weak, he has lost the only possible claim to respect that he might have had. However, he is a power in the countryside and no one disputes his position as patrón. He leans for help on the old family retainer, Tío Marcelino, who has done the dirty work of many of the Andrade family. Tío Marcelino despises Don Julián for a weakling but respects the position he occupies. Marcelino reflects:

¡En lo que han quedado los Andrade! ¿Qué esperanza que uno de aquellos viejos, de veras hombrucitos, hubiera aguantado un segundo nomás semejante chifleta! (p. 209)

Julián's degeneracy is most noticeable in his lust for Marcela. This passion governs his whole life. In a fit of jealous rage, he kills an admirer of hers, and his feeling for her becomes so intense that he plans the cold-blooded murder of Gertrudis, whom she loves. In the end, she herself becomes the victim of his mad jealousy.

As in Mala verba, the struggle in Caciques is between los de arriba and los de abajo, but while Don Julián is degenerate, Don Ignacio del Llano is strong. He has no weaknesses nor any scruples, but is ruthless, selfish and grasping. He represents the greediness of caciquismo. Although he is the acknowledged leader of the town, he uses his influence only to further his own desires, not to help others in any way. He cleverly fleeces Juan Viñas out of everything and then turns him out to make his own way as best he can. The ruin of a man and his family mean nothing to him compared to the filling of his pockets. Rodríguez compares the caciques with the people they oppress:

. . . Pues, hombre, si aquellos son los sapos, éstos, a quienes negaré, imitando a un Papa el derecho de tener alma, son sencillamente el lodo en que aquellos se revuelcan. (p. 138)

The issue of reaction versus progress or conservatism versus liberalism is symbolized in Fracasados. Reaction in



the Church is represented by the Cura Cabezudo. He stands for conservatism, obscurantism, the old order in its unyielding struggle against the new, trying above all else to retain the supremacy of the Church. The Cura is full of the love of mankind but fanatically bigoted in his own beliefs. Actually, he is so out of tune with society that he cannot realize the necessity of change. Azuela pictures him as a leader, a person with great but misdirected potentialities, who uses his abilities to hinder progress as much as possible.

Just as the Cura is symbolic of the old religious hierarchy, so the Juez de letras stands for reaction in politics. He is wily as a fox, has the reputation of being a wise man, and his actions are like those of a serpent, for he is patient and waits his opportunity to strike. Being a good politician, he knows how to exploit men. He uses Reséndez, schemes against him and finally tricks him so that he loses his job. The Juez is involved in a crooked political plot, one which is quite profitable, and he takes steps to see that there is no interference. He stands as another example of the people that must be removed from office before real progress can be made.

In Mala yerba, the Juez, although not a real cacique, is completely under the influence of the leading hacendados. He seems to stand for venal justice, a justice always partial

to the rich and powerful. The judge rebukes his secretary for accusing Don Julián of Marcela's murder:

Pero, dígame, don Petrolino, ¿usted quiere hacer de la Justicia un juego de muchachos? ¿Cree usted que se puede proceder por meras conjeturas que son del dominio interno de un particular? Don Petrolino, no se le olvide que hay un delito muy grave que se llama "de difamación" y que ese delito se castiga fuertemente. (p. 261)

No peon could hope to obtain justice against an hacendado as long as the latter controlled the money and power and could buy justice.

Several of Azuela's characters stand as symbols opposed to caciquismo. One such person is Reséndez, who appears to be symbolic of youthful idealism. He arrives at Alamos fresh from college, full of ideals and hope, confident that he can make a happy life for himself in a small town.

Aquí donde sin envidias ni rencores, obtendría elementos bastantes para vivir y tiempo sobrado para proseguir sus estudios en la quietud más perfecta. Entre gentes de provincia, de buena fe, limpios de la intriga política, de una sinceridad a toda prueba, ejenos a las desenfrenadas ambiciones del dinero y del poder, esperaba el momento oportuno para dejar el empleo y dedicarse al ejercicio independiente de su profesión. (p. 8)

Gradually his eyes are opened, and he sees that there is evil and corruption in a small town as well as in a large one. He realizes that the people are not all sincere, that many are unscrupulous and hungry for power. By the end of the book he has outgrown his youthful illusions and has become a more mature man. Although he has been rudely awakened, he still plans to fight for the ideals he believes in.

Juan Viñas (Caciques) represents servility. He believes that the caciques are good, trustworthy men, and he does their every bidding, thinking that he cannot possibly be led in the wrong way. Juan is flattered to think that he is accepted by them to such an extent that they are partners in his construction project. He does not see that they are only bleeding him and using him to further their own aims, and he is crushed when his faith in them is betrayed. In the end he loses his home, his money, his health, his only means of livelihood--in short, everything he has is taken away from him by the caciques, who show him no mercy.

Several of Azuela's characters symbolize opportunism in its various phases. One such person is Colonel Hernández (Andrés Pérez), a man who favors whichever party is in power and changes his political colors to fit the circumstances. His one redeeming feature is the fact that he at least does fight for what he wants, something not true of all opportunists. He is a typical turncoat.

Me quedé estupefacto: el coronel Hernández, don Cuco el periodista, los enemigos más rabiosos de Madero, militando ahora en "nuestras filas." (p. 108)

In Las moscas, the Reyes Tellez family as a whole stands for opportunism. Even the name of the book is indicative of their true nature. They, the flies, feed on the leavings of the different revolutionary armies. Like Colonel Hernández, they change sides with facility and are always on the side

of the winner. They are more vile than he and his kind for they do not even fight for their ill-gotten gains, living instead off what others have earned. Moreover, they put on a hypocritical air of decency that is quite unlike their parasitical natures.

Perhaps the best symbol of opportunism may be found in the figure of Pascual in Las tribulaciones de una familia decente. He is ambitious and grasping and lets nothing stand in his way. Pascual has such a veneer of good manners and education that he covers his base nature very well. Procopio, however, recognizes the real Pascual: "Es eso justamente, su exquisita educación y sus finas maneras lo único que lo diferencia de los otros bandidos." (p. 180) It is Procopio who sees Pascual as representative of the new leeches who are taking over the land. "Y bien, Pascual es el precursor de los magnates de mañana. Los Pascuales de mañana podrán matar y robar impunemente." (p. 182) Pascual seizes every opportunity to educate and prepare himself for the position he hopes to occupy. Nothing is too ugly for him to do. He cheats the Vázquez Prado family out of all their possessions and then refuses to help them in any way. Moreover, he is perfectly willing to sacrifice the virtue and happiness of his wife, the only person who loves him, if by so doing he can further his selfish desires. Pascual's attitude in his personal relationships reveals how

he will fulfill his job of Minister under Carranza. He and his kind will bleed and betray Mexico.

In contrast to the spirit of opportunism stands the true Revolutionary spirit exemplified by Toño Reyes (Andrés Pérez). He believes heart and soul in the ideals and leaders of the Revolution and thinks that the reforms can be accomplished immediately. He feels that such a cause is worth any sacrifice, and he is willing to die for it.

In Sin amor, both Ana María and Julia, the two main feminine characters may be taken as symbolic. The former stands for ambitious materialism and the latter for true aristocracy. Ana María, a middle-class girl who marries into the moneyed class of the town, gains complete spiritual affinity with the family into which she marries. They are aristocrats by reason of their wealth alone. Ana María wants social position and money more than anything else, and she has been educated to this idea all her life. She ruthlessly banishes everything from her life except the things that can help her attain her desires. When she gains an exalted social position and wealth, she is momentarily happy and does not realize that she lacks most of the immaterial things that give one happiness.

Julia, on the other hand, is quite poor financially, but she has belonged to the aristocracy of the town since birth. She possesses all the fine traits of her class and

none of the crass ones. She has innate good breeding and realizes that the best things in life do not come from money and social position. She herself says:

Ana María, yo pobre, como he venido a quedar, soy más dichosa, inmensamente más feliz que tú, esposa del millonario Torralba, de novia de un teniente que gana dos pesos diarios. (p. 144)

She has looked beyond mere outward appearance and found peace within herself.

In Los de abajo, Panracio is symbolic of brute force and unleashed violence, an example of the most evil and degraded side of the Revolution. He possesses not one good relieving trait. He has a beardless face of rock with a protruding jaw. His appearance is so awful that Don Mónico's wife closes her eyes in horror when she sees Panracio. He acts in a completely brutal manner in battle.

Panracio, de un tajo, le ha rebanado el cuello, y como de un fuente borbotan dos chorros escarlata. . . . Panracio lo lleva a espellones al pretil. Un rodillazo en las caderas y algo como un saco de piedras que cae de veinte metros de altura sobre el atrio de la iglesia. (p. 52)

Azuela does not stoop to making caricatures of his people. Engelkirk states that the characters of Ana María (Sin amor)<sup>8</sup> and of César (Tribulaciones)<sup>9</sup> border on caricature. This statement does not appear to me to be valid. Both Ana María and César are painted from enough different

<sup>1</sup> John Engelkirk, Los de abajo. (New York, 1926), p. xix.

<sup>2</sup> Ibid., p. xxv.

angles, have enough different traits, and are highly enough individualized so that they are well-rounded characters. It is true that certain phases of their natures are emphasized more than others but not to the point of extreme exaggeration.

Of the great number of characters in Azuela's novels, very few are what might be called dynamic. However, some of them do develop within the course of the story, either revealing elements present in them from the very beginning or becoming modified by their experiences. The latter are usually better artistic creations than the former. None of Azuela's characters undergo a really fundamental character change. Such an occurrence is at best unnatural and difficult to motivate convincingly.

María Luisa is one person who develops during the course of the story qualities latent in her nature from the very beginning. From her first introduction in the story, the reader feels that misfortune and degradation may well be her fate. Although at the beginning of the novel she is living a fairly respectable life, she gradually goes through a metamorphosis. Her dissatisfaction with her life as it is and her love for Pancho force her onto the downward path. She becomes Pancho's mistress, and when he deserts her, she develops into a common prostitute. The change in María Luisa is presented externally, however. Azuela reveals

the fact that she has changed physically through illness and disease. However, the reader is given no insight into any change that might have taken place in her mind. This book was the first written by Azuela, and it is reasonable to assume that his writing technique was not highly developed at this time.

Esperanza Viñas (Caciques) develops in the course of the book. When introduced, she is a young girl, immature, happy-go-lucky, not particularly interested in politics or business. She has never suffered want and has had a happy family life. However, through association with Rodríguez, a friend of her father's, she begins to mature. It is he who opens her eyes to the evils of caciquismo and the troubles of the world. After Rodríguez is murdered, Esperanza develops unexpected strength of character. She stands by her father when he is ruined by the del Llano family, goes to work to support him, and tries to bolster the family spirits in every way that she can. At the end of the book she has developed enough spirit so that she actually takes steps against the caciques by setting fire to one of their buildings when the revolutionaries take over the town. She has begun to think and act for herself; she has, in short, grown up.

Ana María (Sin amor) is a person who does more than develop latent qualities in her character. She actually



undergoes a change. At the beginning of the story, she is a young girl not immune to love, as her budding affection for a young lieutenant shows. However, her desire to marry into wealth and social position is stronger than her love, and she thrusts Enrique out of her mind in order to marry Ramón. Once this is accomplished, she begins to change. She becomes petulant and demanding and starts ordering her husband around. She refuses to help her own mother financially and develops a talent for handling and making money. Ana María plays the part of a great lady of the gente decente perfectly. However, once she is firmly established, she begins to lose her physical beauty since she no longer needs it. Her obligation to the family is fulfilled when she produces heirs, and at the end of the book, although she is still young, she has the appearance of a sloppy old woman. She has coarsened spiritually as well as physically and no longer resembles in any way the girl that she once was.

In Consuelo (Frecasados) there is also change, although not to so great an extent. At her introduction, she is timid and downtrodden, almost afraid of her shadow. She never stands up for herself in any way against the Amezcuss. It is only when Reséndez comes to her aid and when she learns the identity of her true father that she changes. She gradually becomes a self-reliant, self-assured person, one who looks forward to the future with the hope of making a new

life for herself. She realizes that the Amezcuas have no hold over her, and she goes forward triumphantly.

Procopio (Tribulaciones) undergoes the most fundamental change of any of Azuela's characters. He is a member of the gente decente and all of his life has been raised on traditional beliefs, one of which is that a member of the upper classes does not work. His family are typical examples of idle aristocracy, except for Lulú, who like Procopio has finer ideals, and who can think for herself. The family is made destitute because of the Revolution and find themselves in Mexico with no money, all their property confiscated, and themselves on the verge of starvation. Procopio does not know where to turn, but Lulú strengthens and encourages him and gives him faith in himself. He decides that the only thing to do is work. He finds a job in a bank, and for the first time in his life is truly happy. Previously, money had been a barrier to his finding satisfaction and happiness in life. He has broken with tradition and in so doing helps his family and makes peace with his own soul.

There are other characters that might be classed as dynamic, inasmuch as they differ in some way at the end of the book from what they were at the beginning, but the above are the most noteworthy examples. There are many more static characters than dynamic ones. El Chato, Pancraccio, La Pintada--

to mention only a few examples--do not develop at all. They are introduced to serve as background for the important characters and have no need to show change.

Azuola seems to show some chronological development in the creation of his individualized characters. Although it is not possible to come to any final conclusions because of the relatively short span of years that elapses between the first and last of the novels being considered, it seems that there is progress toward more highly individualized characters. The earliest works contain a large proportion of static characters, while in the later novels a greater percentage of the characters are more life-like, complex and real. The proportion of his raisonneurs and symbolic characters remains relatively constant in all of his early books.

## CHAPTER III

### RANGE OF CHARACTERS AND SOCIAL CATEGORIES

This chapter is to be devoted to a survey of the range of characters and social categories found in Azuela's early novels. The following questions are to be discussed: What is the proportion of named to unnamed characters? Is there any repetition of names? Is there any relationship between names and natures? How broad a picture of Mexican society is presented by Azuela's characters as a whole? Are there any significant gaps in the picture? Does he treat by preference certain social classes or types?

The proportion of named to unnamed characters is approximately two to one.<sup>1</sup> The largest numbers of unnamed people appear in those books directly concerned with the Revolution, such as Andrés Pérez, Los de abajo, Moscos, Caciques, and Domitilo. In Los de abajo and Moscos in particular, there is no reason to name many of the characters, even some of the major ones, because they are more important as representatives of certain classes and occupations--e.g., peons or soldiers--than as individuals. The number of unnamed characters ranges from one in Sin amor and four in

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<sup>1</sup> The word character does not include those people who act as mere extras or background characters, but is limited to those who carry the action forward by speech, action, etc.

María Luisa to twelve in Los de abajo and fifteen in Caciques, approximately half the total number of characters in the latter books.

Considering the large number of characters introduced by Azuela, there is little repetition of names. In no case is there duplication in the names of the major characters. Although three of his major women characters bear the name of María, two have additional names, one Ana and the other Luisa, so there is no confusion. Occasionally a major and minor character, usually in different books, have the same name. For example, Ramón is a very minor character in María Luisa and a major one in Sin amor. Andrés is an unimportant peon in Mala yerba and the protagonist of Andrés Pérez. Several times Azuela uses the masculine and feminine versions of the same name, such as Toño and Toña, Marcelino and Marcelina, Juan and Juana, Julio and Julia, and others. However, these counterparts usually occur in different books. Never do two characters possess identical first and last names, nor does Azuela appear to have favorite names for certain types of characters.

In a few cases there does seem to be some relationship between names and natures. Doña Resurrección (María Luisa) is well-named. She runs a pension for seminary students and her whole life is devoted to religion. Her husband, Don Homobono, is as fanatically religious as his

wife. He spends his life being good instead of doing good. Escolástica Pérez (Sin amor) certainly is representative of her name. She is pedantic, proud of her learning and anxious to show it off, a Mexican bluestocking. César (Tribulaciones) is ironically named. His nature is diametrically opposed to that of a real Caesar, for he is weak, timid, cowardly, pampered, immature and effeminate. Such names as Buenrostro (Freecados), Bocadillo (Caciques), Bocanegra and Malacara (Moscas) might have reference to particular physical characteristics, but this is a matter of conjecture as Azuela does not give detailed physical descriptions of these people. In Domitilo there is a character who bears a name worth mentioning although it is not derived from any specific characteristic. The general has changed his name to that of Xicotencatl Robespierre Cebollino. The Aztec name, Xicotencatl, is to show that he is a man of the people, and the French name, Robespierre, is to show that he is a revolutionary. He also intends to prove that he is a slave to nothing, not even to the name given him at birth. He says: ". . . yo me lo quito para probar ante el faz del mundo entero, que yo no soy esclavo de nadie." (p. 128) The name is indicative of his character, for it shows that he is very independent. It may even show a sense of humor for a man to give himself a name such as that.

Azuela uses nicknames in many of his books. María Luise is referred to as Lise, Doña Refugio (María Luisa)

and Refugio Andrade (Mala yerba) as Cuca, Antonio (Andrés Pérez) as Toño, etc. Many of the other characters, in particular the women, are called by the diminutives of their names, such as Recaredita, Barberito, Agustinita, Toñita, Lolita, Conchita, and Rosita.

Nicknames other than the shortened forms of real names are usually expected to conform with characteristics. La Pintada (Los de abajo) loves gaudy and expensive things, but she dresses with such poor taste that even beautiful clothes and jewels look ugly on her. She wears a great deal of makeup, perhaps to cover up the dirt, and thus is literally a painted woman. In Los caciques there is a character called "El Rata." Porfirio López in the same book is called "El Puerco" because of his thick, hard lips. Los de abajo contains several characters whose nicknames might have some bearing on their natures, such as Le Codorniz, El Meco and Le Manteca. However, neither physical nor mental descriptions are given in enough detail to verify this supposition.

Azuela's characters run the gamut from the highest class to the lowest. His books treat of two general phases of Mexican life, that in a small town and that in the open country. His characters represent a fairly broad cross-section of Mexican society for they contain representatives of all the major classes. The upper class or gente decente are represented by several different families. The landed

aristocracy are the Andrades (Mala yerba), the Amezcuas (Trancesados) and the Torralbas (Sin amor). They are the hacendados, those in control of the peons and the rest of the lower class. The two latter families are also important in small town life, as are the del Llanos (Caciques) and the Alvaradejos (Domitilo). The Vésquez-Prado family (Tribulaciones) is definitely upper class, but instead of using it as an example of caciquismo, Azuela uses it to show the way in which some of the gente decente were made to suffer by the Revolution.

The lower classes are also represented. María Luisa, Caciques, Mala yerba and Los de abajo in particular emphasize these characters. In Mala yerba, the life of the peons on a large hacienda is shown. They do not all have the same jobs and some have higher positions than others, but they are all subordinate to the will of the patrón. The lower class treated in María Luisa is that of the towns. María and her family are very poor. María works in a factory and her mother keeps a boarding house for medical students, most of whom are also in financial straits. Los de abajo is primarily concerned with people of the lower classes who for one reason or another have become revolutionists. Some, like Demetrio, come from the country. Others, like Venancio, come from small towns. A few, like Cervantes and Solís, come from the large cities, but they are all poor, down-trodden



and oppressed. In general, they have no money or worldly goods and no education. Many of them are actual criminals.

The middle class is the one most thoroughly portrayed by Azuela. It is made up of the lawyers, doctors, writers, judges, priests, teachers, and wealthy merchants. Yracasados, in particular, contains many examples of this group, such as Reséndez, the lawyer, the Cura Cabezudo, Padre Martínez, the Juez de letras, and the Doctors Niza and Caracas. There is a judge in Mala verba, lawyers in Sin amor and Domitilo, journalists in Andrés Pérez, doctors in Tribulaciones, Moscas and Sin amor, merchants in María Luisa and Tribulaciones, and priests in many of the books. This middle class group also includes the small shop owners, the clerks, the government workers, the butchers, barbers, shoemakers, bank assistants, and office workers. Many examples of these people are found in Caciques, Sin amor, and Moscas.

The Revolution brings forth an entirely different group, the military. Here the difference is not one so much of rank, for a private today may be a general tomorrow, but one of foresight. Those on top, the generals, important cabinet members, and government heads, have their positions merely because they happened to pick the right side.

There are a few gaps in the over-all picture. Azuela sets two of his early novels, María Luisa and Tribulaciones, in large cities, the latter in Mexico City itself. However,

these cities serve only as incidental backgrounds because in these books Azuela is not interested in showing the influence of a large city on his characters. Most of Azuela's early life was spent in small towns and in the country and in the army, and he writes about the subjects with which he is familiar.

There is one other significant detail. None of Azuela's characters are what might be considered comic. Some are slightly amusing, such as General Xicotencatl Robespierre Cebollino (Domitilo). César (Tribulaciones) sometimes causes one to laugh because of the ironical way in which he is depicted, and Domitilo occasionally is amusing because of his utter stupidity. But none of the characters seem to be created for the purpose of giving humor to the book. The tone of all Azuela's books is somber, and a really comic character would be out of place. His books are concerned with struggle, not the lighter side of life.

The people Azuela treats most often and in greatest detail are the aristocrats, the hacendados, the priests, lawyers, government workers, and those connected with the medical profession. He seems to pay particular attention to the middle class, of which he himself is a member. While he is interested in the lower classes and in their struggles, he does not paint them or their miseries in great detail.

He does not even appear to be extremely sympathetic. Instead, he shows the evilness, the unscrupulousness, and the degradation of los de arriba.

**APPENDIXES**

## APPENDIX A

### SYNOPSIS OF AZUELA'S EARLY NOVELS

#### MARÍA LUISA

Azuela's first novel, *María Luisa*, is the story of the tragic and sordid love affair of a medical student and of the complete and final degradation of the girl involved, María Luisa. She is the daughter of Doña Cuce, who keeps a boarding house for medical students in Guadalejara. One of these is Pancho, of whom María Luisa becomes enamored. She agrees to leave home and live with him, but as she is about to take the final step, she becomes afraid and decides to return home. However, her mother and aunt, both old harridans, accuse her of having already had illicit relations with Pancho and drive her from the house. She returns to Pancho and for a short time they are happy. But María's love is too possessive, demanding and jealous, and Pancho gradually drifts farther and farther away. The rift is widened by her jealousy of Ester, the sweetheart of a friend of Pancho's, for whom the latter shows admiration. As her love becomes more consuming and Pancho's affection grows colder, María Luisa succumbs to the influence of El Chato, another medical student, who starts her drinking. Her degradation becomes more and more complete, and when Pancho finally leaves her, she becomes a prostitute.

Three years later, with a combination of tuberculosis, pneumonia and alcoholism, she is admitted to the hospital where Pancho is interning. As Pancho approaches her bedside, she dies, happy just to have seen him again, but he does not recognize her.

## LOS FRACASADOS

Los fracasados is the story of a young lawyer, Reséndez, who upon graduation decides to accept a position as secretary of one of the departments of the municipal government in a small town instead of a large city, for he believes that the former is far less corrupt and that the people of a smaller town have higher ideals. When he arrives in Álamos, he discovers that in reality the town is run by a powerful moneyed clique, cunning, yet ignorant. The members of this group stoop to any measure to remain in power, and the scales of justice always fall in favor of the rich hacendados, the most important of whom are the Amezcuas. Agapito, the father, is the most nearly likeable and human of the lot, but even so, he is grasping, stupid, and self-important, while Reséndez's wife, is thoroughly vile and despicable. Their children possess the worst traits of both parents. Reséndez falls in love with Consuelo, believed by all to be the illegitimate daughter of Agapito and an actress; in reality she is the daughter of Padre Martínez, an old friend of Agapito's. Reséndez treads on too many important toes, in particular those of the Cura Cabezudo and the Juez de letras, and eventually finds himself removed from office. Agapito is so incensed at Reséndez because of the latter's love for Consuelo, in addition to his attitude toward the corrupt town politics, that he shoots him, wounding him. In the

meanwhile, Consuelo has discovered her true parentage and has left the Amezcua family for Mexico City in the company of her father. One of the town liberals, Doctor Niza, takes care of Reséndez, who is now a sadder but wiser young man. Although he has been disillusioned, he still has the hope of finding Consuelo and building a new life with her.



## MALA YERBA

Mala yerba is the story of the lust of a degenerate hacendado for one of the servant girls on his ranch. Don Julián Andrade, owner of the large hacienda, San Pedro de las Gallinas, is very much enamored of Marcela Fuentes, granddaughter of his mayordomo. Julián can tolerate no competition, and in a fit of rage kills a vaquero who flirts with her, but he escapes punishment. For a time Marcela is Julián's mistress, but she falls in love with Gertrudis, the keeper of Julián's horses, who wants to marry her. Marcela feels that she is worthless and could bring him only misfortune, so to save him from herself, she leaves him and becomes the mistress of the North American engineer, Mr. John. For a time matters run along smoothly, but Gertrudis and Marcela meet again in the absence of the engineer and renew their relationship. Don Julián is so insanely jealous that he has Gertrudis killed by one of his retainers, Tío Marcelino, and himself murders the assassin. He then goes to Marcela, who realizes what has occurred. He makes love to her, but she feels such great revulsion that she tries to kill him. At the crucial moment she finds that she cannot go through with it, and Julián plunges into her heart the very dagger with which she planned to kill him. He is released by the court, which decides that it is a worse crime for the name of an hacendado to be defamed than for a woman of the lower classes to be killed.

## ANDRÉS PÉREZ, MADERISTA

Andrés Pérez, a journalist, leaves Mexico City at the start of the Revolution to avoid being dragged into it. He goes to the ranch of a friend, Toño Reyes, to spend a few weeks, and while there, learns that he has been accused of being a maderista. His friend, who is a true revolutionist, is delighted, but Andrés himself is upset. He does not believe in the Revolution, is confused by the issues involved, and is afraid to come out definitely in favor of a movement that may not last long. Nothing awakens him to the real significance of the struggle. Don Octavio, a worldly-wise yet idealistic hacendado, is a neighbor of Toño's, as is also Colonel Hernández, a former follower of Díaz, who is in possession of property which had belonged to the family of Vicente, Toño's mayordomo. Vicente brings Andrés money so that the latter can take definite steps in helping the Revolution. Andrés decides to take the money and leave the country, but he is captured and imprisoned as a revolutionary before he can get away. There is a battle between the government forces and the maderistas in which the latter are victorious, but Toño is killed. When liberated from jail, Andrés is acclaimed a patriot. He finds Don Octavio serving in the army in an effort to further some of his ideals. Hernández has changed sides and proclaimed himself a general

of Medero's forces. He has just ordered the execution of Vicente, and Andrés is so disgusted that he decides to return to Mexico City. On the way he passes the house of María, Toño's widow, to whom he is attracted. He hesitates a moment and then goes in.

## SIN AMOR

Sin amor is the story of a girl's quest for money and social position, a quest which leads her to marry without love. The setting is an unnamed town of what appears to be medium size. Lidia Delgado's great ambition had been to marry into one of the aristocratic families of the town, the Torralbas. Failing this, she married a wealthy middle-class man by whom she had one daughter, Ana María. From the time of her birth, Ana María has been trained in every way possible to enable her to marry a Torralba. She has been educated as the upper-class children were, beautified, and schooled in every social grace. However, all efforts seem to no avail until Ana María begins to fall in love with a young military man. Ramón Torralba immediately starts paying court to her, and when he proposes, she hastily accepts. From this point on, her life is completely changed. Although she does not care for her husband at all, she is satisfied because at last she has attained wealth and social position. She gains complete affinity with her new family and becomes the master in her own house. Her duty to the family is fulfilled when she bears children. After this, she allows herself to degenerate both physically and spiritually, and in two or three years looks like an old woman, although she is still quite young. Julia Ponce, who eventually marries the young man that Ana María gave up for Ramón, finds happiness in life although she

is far from wealthy. She realizes that marrying without love brings only misery and dissatisfaction, but Ana María never wakes up to the fact that she has missed much that makes life worth while.

## LOS DE ABAJO

Los de abajo, a story of the Mexican Revolution, is the best known of Azuela's novels. Demetrio Macías, a Zacatecan farmer, has insulted the cacique of a nearby town, and his house is burned to the ground in revenge. His family is dispossessed, and he is forced to lead a bandit's life. He collects a band of men in similar circumstances, and they hide in the hills and prey on the Federals. In his first skirmish, Demetrio is wounded after successfully ambushing a group of Federals. His men hide in a small village while he is recovering. Here Luis Cervantes, a deserter fleeing from the Federal army, stumbles on the band and is captured. He succeeds in healing Demetrio's wound and is taken into the band. Because he can read and write, he is respected, and he preaches to Demetrio about the great ideals being striven for by the Revolutionists. Demetrio cannot comprehend such matters, but Cervantes succeeds in persuading him to join General Natera's forces. He is rapidly promoted for bravery until he, too, is a general. For a time matters go along well. Villa is in power, and the future looks promising. A council is held at Aguascalientes, and Carranza comes into power. His forces defeat Villa at Celaya. Luis Cervantes has had enough fighting and has fled to the United States, where he is unsuccessful in obtaining a medical degree. By this time, Demetrio knows almost nothing of what is going on.

He knows only that he cannot stop fighting. He sees his wife for the first time in two years and then goes off to fight his final battle. He is ambushed and killed on the very spot where he won his first battle.

## LOS CACIQUES

Los caciques is a story of the evils of caciquismo. Juan Viñas has always followed the advice of the del Llano family in every way. Through the years he has accumulated a large sum of money through hard work, and he is persuaded to invest this money in a business enterprise with the financial backing of the del Llanos. Juan's wife, Elena, and his friend, Rodríguez, do not want him to spend his money in this way, but Juan is gullible and believes in the honor of the del Llanos, Ignacio in particular, because they are the leaders of the town. The caciques are worried about the revolutionary element in the town and succeed in discovering the identity of the principal members. Rodríguez, who loves Juan's daughter, is one of them, and he is trapped and murdered. Juan himself has been drawn deeper and deeper into debt in order to try to complete his project, a low-cost housing unit for families with small incomes, and he is finally ruined by the del Llanos, who take over the project. Juan is so crushed that his health fails and he dies. Esperanza and Juanito, his children, work for the del Llanos in Juan's old store and earn barely enough to keep themselves and their mother alive. When word arrives that the revolutionaries are approaching the town and that the caciques have fled, Esperanza and Juanito set fire to their father's old store, which Ignacio has renovated and enlarged, thus striking a blow against caciquismo.



## DOMITILO QUIERE SER DIPUTADO

Don Serapio Alvaradejo is a political boss of the town of Perón, and he changes side with great facility as soon as a new president comes into power. His motto is, "Vivir es adaptarse al medio," and he practices it at all times. He has great ambitions for himself and for his family, and when Domitilo, his son, decides that he wants to be a deputy, Don Serapio does everything in his power to bring this about, even to the extent of bribery. However, when a certain carrencista general, from whom Don Serapio wants some favors, demands a large sum of money from the town, the principal citizens, who have been assessed according to their means, begin to make life miserable for Serapio by accusing him of connivance. An anonymous letter has threatened to expose him to the general, Xicotencatl Robespierre Cebollino, as a follower of Huerta, merely because Serapio once sent Huerta a congratulatory telegram. However, when drunk, the general admits that he himself has served under almost all leaders since Díaz. Serapio, Domitilo and the general are drinking to Domitilo's success as a deputy when Serapio discovers that Toñita, his daughter and the apple of his eye, has eloped with the scribe of the town. Serapio at first is horrified, but he decides to live according to his motto and make the best of the matter, especially since the rest of his affairs

are prospering. Domitilo understands the situation, as he shows when he says, "\_\_\_\_ ¡De los males el menor! . . . ¿Verdad, papá?"

## LAS MOSCAS

Las moscas is not a true novel as is shown by its subtitle, Cuadros y escenas de la revolución. It is a series of character sketches of various people caught in the toils of the Revolution. Most of the action takes place on a troop train while Villa is fleeing northward after his defeat at Celaya. People from all walks of life are thrown together in confusion. There are army men, represented by General Malacera, his aide, other officers, the Doctor, a number of common soldiers, and others who serve in various capacities. There are the government workers--governors, ministers, office employees, etc.--who are now forced to flee. There are also the camp scavengers who live on the leavings of the armies and the refugees. The central figures are the members of the Reyes Tellez family, consisting of Marta (the mother), Matilde, Rosita, and Rubén. They lie, cheat, steal, change sides with facility, and have no scruples of any kind. They know what they want, and they will do anything to get it. Moreover, they have a hypocritical air of decency that only serves to make their base natures more noticeable. At the end of the book, after seeing the downfall of Villa, they are planning how to ingratiate themselves with Carranza.

## LAS TRIBULACIONES DE UNA FAMILIA DECENTE

This book is perhaps Azuela's finest novel. It is the story of a family of the gente decente, the Vázquez Prados, who are forced to flee from their home in Zacatecas to Mexico City because of the Revolution. The first half of the book is told in autobiographical style by César, the youngest son, who introduces the family and tells their story up to the time Carranza comes into power. César dies of a severe cold, and the rest of the story is related in the third person by Azuela. It is a divided family, Procopio, the father, and Lulú, a daughter, being true aristocrats, and the rest of the family mere snobs. César and Francisco José are effeminate, neurotic and incompetent, closely resembling their mother, Agustinita. Pascual, the son-in-law, is an opportunist who seizes every chance to help himself. He is so unscrupulous that he urges his wife, Berta, to accept the attentions of a licentious old merchant, Don Ulpiano Pío, so that the latter will aid Pascual in a business enterprise. All during the Revolution, Archibaldo, Lulú's sweetheart, has sent money to help the family. The Vázquez Prado family is reduced to bitter straits. They are forced to live in a hovel and have no money with which to buy food. Pascual refuses to help them, and they do not know what to do. Procopio goes through a bitter hour. It is not only the fact that there is no money

which afflicts him. He sees himself despised by his wife and son who put more faith in Pascual than they do in him. He feels that it is useless to fight, that life is not worth living, but Lulú stays with him and sustains him, and he undergoes a change. He overcomes his pride and goes out and gets a job in a bank. Lulú follows his lead and becomes his secretary, while Archibaldo obtains work in a theater. Agustinita and Francisco José are horrified and plan to go live with Berta, who is quite ill from her unhappy married life. However, Pascual refuses to support them, and they are forced to return to Procopio. For the first time, Agustinita begins to realize the kind of person Pascual is and to see the real worth of her husband. Procopio has found peace and happiness through working. He is master in his own house at last. Pascual is killed in a brawl with some of his worthless friends, and Agustinita and Francisco José immediately go to Berta. Procopio is very ill with a heart ailment, but he is not unhappy or dissatisfied. Only Lulú and Archibaldo are with him when he dies.

APPENDIX B

INDEX OF NAMED CHARACTERS IN THE EARLY NOVELS  
OF MARIANO AZUELA<sup>1</sup>

CHARACTER	IDENTIFICATION	BOOK
1. Agapita	peon	<u>Los de abajo</u>
2. Aldana, Paz	friend of Ana María	<u>Sin amor</u>
3. Alvaradejo, Domitilo	son of Serapio	<u>Domitilo</u>
4. Alvaradejo, Serapio	judge of Perón	<u>Domitilo</u>
5. Alvaradejo, Toñita	daughter of Serapio	<u>Domitilo</u>
6. Amezcua, Agapito	<u>hacendado</u>	<u>Fracasados</u>
7. Amezcua, Conchita	daughter of Agapito	<u>Fracasados</u>
8. Amezcua, Lolita	daughter of Agapito	<u>Fracasados</u>
9. Amezcua, Recaredita	wife of Agapito	<u>Fracasados</u>
10. Amezcua, Toño	son of Agapito; owner of tavern	<u>Fracasados</u>
11. Anastasio, Don	president of municipal government of Alamos	<u>Fracasados</u>
12. Andrade, Anacleto	<u>hacendado</u> ; brother of Esteban	<u>Mala yerba</u>
13. Andrade, Esteban	father of Julián	<u>Mala yerba</u>
14. Andrade, Gabriel	brother of Julián	<u>Mala yerba</u>
15. Andrade, Julián	<u>hacendado</u> ; owner of San Pedro de las Gallinas	<u>Mala yerba</u>

<sup>1</sup> This index contains a list of all the named characters in Azuela's early novels and their identifications whenever it is possible to give them. A few of the characters are mentioned only casually, and it is impossible to identify these.

CHARACTER	IDENTIFICATION	BOOK
16. Andrade, Marcelina	mother of Julián	<u>Mala yerba</u>
17. Andrade, Pablo	son of Anacleto	<u>Mala yerba</u>
18. Andrade, Ponciana	aunt of Julián	<u>Mala yerba</u>
19. Andrade, Refugio (Cuca)	sister of Julián	<u>Mala yerba</u>
20. Andrés	peon	<u>Mala yerba</u>
21. Angustias, Carlota Mena de	godmother of Chucho Fernández	<u>Sin amor</u>
22. Aniceto	cook	<u>Andrés Pérez</u>
23. Anselma	peon	<u>Mala yerba</u>
24. Antonio, María	peon	<u>Los de abajo</u>
25. Archibaldo	sweetheart of Lulú Vásquez Prado	<u>Tribulaciones</u>
26. Aurora	camp follower	<u>Moscas</u>
27. Auxiliare, Cachucha	camp follower	<u>Moscas</u>
28. Auxiliare, Manuela	camp follower	<u>Moscas</u>
29. Barba, Julio	peon	<u>Mala yerba</u>
30. Barrón, Medina	general	<u>Tribulaciones</u>
31. Bernabé	cook	<u>Tribulaciones</u>
32. Bermúdez	aide of General Mala- cara	<u>Moscas</u>
33. Bermúdez, Juan	owner of tavern	<u>Mala yerba</u>
34. Bermúdez, Mariana	daughter of Juan	<u>Mala yerba</u>
35. Bocadillo, Casimiro		<u>Caciques</u>
36. Bocanegra, Rodolfo	government worker; refugee	<u>Caciques</u>
37. Buenrostro, Nacho	owner of tavern	<u>Fracasados</u>

CHARACTER	IDENTIFICATION	BOOK
38. Cabezudo, Cura	priest	<u>Fracasados</u>
39. Camile	sweetheart of Demetrio	<u>Los de abajo</u>
40. Canales	lawyer	<u>Sin amor</u>
41. Caracas, Cuca	sister of doctor	<u>Fracasados</u>
42. Caracas, Doctor	doctor; one of town revolutionaries	<u>Fracasados</u>
43. Caracas, Misericordita	sister of doctor	<u>Fracasados</u>
44. Cebollino, Xicotencatl Robespierre	general	<u>Domitilo</u>
45. Cervantes, Luis	medical student; revolutionary	<u>Los de abajo</u>
46. Cleto de Jesús, Fray	priest	<u>Sin amor</u>
47. Consuelo	daughter of Padre Martínez	<u>Fracasados</u>
48. Codorniz, La	revolutionary	<u>Los de abajo</u>
49. Covarrubias, Pepe	captain	<u>Tribulaciones</u>
50. Crispín	newspaper seller	<u>Caciques</u>
51. Cuelo, Don	journalist	<u>Andrés Pérez</u>
52. Cheto, El	medical student	<u>María Luisa</u>
53. Chole	actress	<u>Fracasados</u>
54. Desgracias, Don Pantaleón		<u>Fracasados</u>
55. Dorado	aide of general	<u>Moscas</u>
56. Emeterio, Don	<u>jefe político</u>	<u>Fracasados</u>
57. Enríquez, Rosario		<u>Sin amor</u>
58. Ester	sweetheart of Jesús	<u>María Luisa</u>
59. Fernández	clerk	<u>Fracasados</u>



CHARACTER	IDENTIFICATION	BOOK
60. Fernández	medical student	<u>María Luisa</u>
61. Fernández, Amparo		<u>Fracasados</u>
62. Fernández, Jesús María (Chucho)	husband of Escolástica Pérez	<u>Sin amor</u>
63. Fortunato	peon	<u>Los de abajo</u>
64. Fuentes, Marcela	mistress of Julián	<u>Mala yerba</u>
65. Fuentes, Pablo	grandfather of Margela; <u>mayordomo</u> of Julián's ranch	<u>Mala yerba</u>
66. Gallardos, Felicitos	political candidate	<u>Caciques</u>
67. Garcíasdiego	clinic professor	<u>María Luisa</u>
68. Garza, Neftali Sancho Pereda de la	poet	<u>Moscas</u>
69. Godínez, Rupertita		<u>Fracasados</u>
70. González	<u>practicante de guardia</u>	<u>María Luisa</u>
71. González, Pancho	butcher	<u>Fracasados</u>
72. González, Salvador	owner of tavern	<u>Sin amor</u>
73. Gutiérrez, Pedro	priest	<u>Fracasados</u>
74. Hernández, Colonel	<u>hacendado</u> ; soldier	<u>Andrés Pérez</u>
75. Hernández, Encarnación	<u>Agente de Ministerio</u> <u>Público</u>	<u>Fracasados</u>
76. Hilario, Don	peon	<u>Donatilo</u>
77. Homobono, Don	<u>casero</u>	<u>María Luisa</u>
78. Jacinto	servant	<u>Sin amor</u>
79. Jesús	friend of Pancho	<u>María Luisa</u>
80. John, Mr.	American engineer	<u>Mala yerba</u>
81. Juana, Doña	aunt of María Luisa	<u>María Luisa</u>

CHARACTER	IDENTIFICATION	BOOK
82. Langoria, Manuel		<u>Sin amor</u>
83. López, Porfirio ("El Fuerco")	baker	<u>Caciques</u>
84. López, Rosualdo Contreras	captain	<u>Andrés Pérez</u>
85. Lacioano	water seller	<u>Sin amor</u>
86. Luévano, Antonio	student	<u>Domitilo</u>
87. Luz	mistress of Andrés	<u>Andrés Pérez</u>
88. Llano, Bernabé del	brother of Ignacio	<u>Caciques</u>
89. Llano, Ignacio del	head of Del Llanos Hermanos S. en C.	<u>Caciques</u>
90. Llano, Padre Jeremías del	priest; brother of Ignacio	<u>Caciques</u>
91. Llano, Teresa del	sister of Ignacio	<u>Caciques</u>
92. Macías, Demetrio	revolutionary leader	<u>Los de abajo</u>
93. Malacara, General	revolutionary general	<u>Moscas</u>
94. Manteca, El	revolutionary	<u>Los de abajo</u>
95. Marcelina	servant	<u>María Luisa</u>
96. Marcelino, Tío	Julian's henchman	<u>Mala yerba</u>
97. Mariquita		<u>Caciques</u>
98. Martínez, Padre	priest; father of Consuelo	<u>Fracasados</u>
99. Mata, Pascual	captain	<u>Los de abajo</u>
100. Matías, Don	money lender	<u>Caciques</u>
101. Neco, El	revolutionary	<u>Los de abajo</u>
102. Melquiades, Tía	mother of Anselma	<u>Mala yerba</u>
103. Moneda, Señor	banker	<u>Tribulaciones</u>

CHARACTER	IDENTIFICATION	BOOK
104. Mónico, Don	<u>cacique</u>	<u>Los de abajo</u>
105. Montañés, Anastasio	revolutionary	<u>Los de abajo</u>
106. Morsalitos	refugee	<u>Moscas</u>
107. Murguía, Señoritas		<u>Fracasados</u>
108. Náters, General	general	<u>Los de abajo</u>
109. Nicomedes	side of Doctor	<u>Moscas</u>
110. Niza, Doctor	doctor, Liberal	<u>Fracasados</u>
111. Octavio, Don	<u>hacendado</u>	<u>Andrés Pérez</u>
112. Olive, Doloritas	wife of Timoteo	<u>Caciques</u>
113. Olive, Timoteo	shop owner	<u>Caciques</u>
114. Peco	bullfighter	<u>Mala verba</u>
115. Pencho	medical student	<u>María Luisa</u>
116. Pancracio	revolutionary	<u>Los de abajo</u>
117. Pascual	lawyer, husband of Berta	<u>Tribulaciones</u>
118. Pedrito		<u>Caciques</u>
119. Pedro, Juan	merchant	<u>María Luisa</u>
120. Pérez, Andrés	journalist; revolutionary	<u>Andrés Pérez</u>
121. Pérez, Escolástica	secretary of school	<u>Sin amor</u>
122. Perico		<u>Caciques</u>
123. Petra	peon	<u>Mala verba</u>
124. Petrolino, Don	court secretary	<u>Mala verba</u>
125. Pifanio	peon	<u>Los de abajo</u>
126. Pintada, La	camp follower	<u>Los de abajo</u>
127. Pío, Don Ulpiano	merchant	<u>Tribulaciones</u>

CHARACTER	IDENTIFICATION	BOOK
128. Pomposite	milk seller	<u>Tribulaciones</u>
129. Ponce, Enrique	lieutenant	<u>Sin amor</u>
130. Ponce, Julia	wife of Enrique	<u>Sin amor</u>
131. Quir6nes	friend of Rub6n Reyes T6llez	<u>Moscas</u>
132. Ram6rez, Jesusito	<u>hacendado</u>	<u>Mala yerba</u>
133. Ram6n	medical student	<u>Mar6a Luisa</u>
134. Raquel	camp follower	<u>Moscas</u>
135. "Rata, El"		<u>Caciques</u>
136. Remiga, Senora	peon	<u>Los de abajo</u>
137. Res6ndez	lawyer	<u>Fracasados</u>
138. Resurrecci6n, Doña	wife of Don homobono	<u>Mar6a Luisa</u>
139. Reyes, Mar6a	wife of Toño	<u>Andr6s P6rez</u>
140. Reyes, Toño	<u>hacendado</u> ; friend of Andr6s; revolutionary	<u>Andr6s P6rez</u>
141. Reyes T6llez, Marta	camp follower	<u>Moscas</u>
142. Reyes T6llez, Matilde	camp follower; daughter of Marta	<u>Moscas</u>
143. Reyes T6llez, Rosita	camp follower; sister of Matilde	<u>Moscas</u>
144. Reyes T6llez, Rub6n	camp follower; brother of Matilde	<u>Moscas</u>
145. Rinc6n, Padre	priest	<u>Fracasados</u>
146. R6os, Donanciano	government worker	<u>Moscas</u>
147. R6os, Padre	priest	<u>Fracasados</u>
148. Rives, Gonz6lez	sells liquor	<u>Sin amor</u>
149. Rives, Margot Gonz6lez	daughter of Gonz6les; friend of Ana Mar6a	<u>Sin amor</u>

CHARACTER	IDENTIFICATION	BOOK
150. Rodríguez	sweetheart of Esperanza; revolutionary	<u>Caciques</u>
151. Rodríguez, Barbarito	secretary of municipal government; sweetheart of Lolita Amezcua	<u>Fracasados</u>
152. Rodríguez, Jesús	<u>vaquero</u>	<u>Mala yerba</u>
153. Rojas, Lara	secretary of Ignacio del Llano	<u>Caciques</u>
154. Romero, Ana María	wife of Ramón Torralba	<u>Sin amor</u>
155. Romero, Jesusito	peon	<u>Donatilo</u>
156. Romero, Lidia Delgado y	mother of Ana María	<u>Sin amor</u>
157. Romero, Venancio	father of Ana María; shop keeper	<u>Sin amor</u>
158. Romo, Perfecto	shoemaker	<u>Mala yerba</u>
159. Romualdo, Don	coachman	<u>Fracasados</u>
160. Rosa, Nacho Martín de la	lover of Escolástica Perez	<u>Sin amor</u>
161. Rosas (Rosales) brothers		<u>Sin amor</u>
162. Rubalcaba	refugee	<u>Moscas</u>
163. Salustiano	money lender	<u>Sin amor</u>
164. Samaniego, María Luisa	factory worker	<u>María Luisa</u>
165. Samaniego, Doña Refugio (Cuca)	mother of María Luisa; <u>casera</u>	<u>María Luisa</u>
166. Sebastián	doctor	<u>Sin amor</u>
167. Sinfaroso, Don	refugee	<u>Moscas</u>
168. Solís, Alberto	revolutionary	<u>Los de abajo</u>
169. Tanilo, Don	friend of Juan Viñes	<u>Caciques</u>

CHARACTER	IDENTIFICATION	BOOK
170. Tiburcio, Don	lawyer	<u>Donitilo</u>
171. Tico	epileptic idiot	<u>Mela yerba</u>
172. Tobardillo, Aurora Caloca de	friend of Vázquez Prados	<u>Tribulaciones</u>
173. Tobardillo, Payito	husband of Aurora	<u>Tribulaciones</u>
174. Torralba, Gregorita Langoria de	mother of Ramón	<u>Sin amor</u>
175. Torralba, Ramón	husband of Ana María	<u>Sin amor</u>
176. Torralba, Rebecca	sister of Ramón	<u>Sin amor</u>
177. Torralba, Tito	uncle of Ramón	<u>Sin amor</u>
178. Torralba, Victoria	sister of Ramón	<u>Sin amor</u>
179. Torre, Don Hermógenes de la		<u>Procesados</u>
180. Velásquez, Chicho	peon	<u>Donitilo</u>
181. Valderrema	poet	<u>Los de abajo</u>
182. Vázquez Prado, Agustinita	wife of Procopio	<u>Tribulaciones</u>
183. Vázquez Prado, Berta	daughter of Procopio; wife of Pascual	<u>Tribulaciones</u>
184. Vázquez, Prado, César	son of Procopio	<u>Tribulaciones</u>
185. Vázquez Prado, Francisco José	son of Procopio	<u>Tribulaciones</u>
186. Vázquez Prado, Lulú	daughter of Procopio	<u>Tribulaciones</u>
187. Vázquez Prado, Procopio	aristocrat who becomes bank cashier	<u>Tribulaciones</u>
188. Venancio	barber; revolutionary	<u>Los de abajo</u>
189. Vicente	mayordomo of Tomo Reyes	<u>Andrés Pérez</u>

CHARACTER	IDENTIFICATION	BOOK
190. Victoriano	<u>mayordomo</u> of Vasquez Prado family	<u>Tribulaciones</u>
191. Villeguitas	<u>contador</u>	<u>Caciques</u>
192. Viñas, Elena	wife of Juan	<u>Caciques</u>
193. Viñas, Esperanza	daughter of Juan	<u>Caciques</u>
194. Viñas, Juan	shop owner	<u>Caciques</u>
195. Viñas, Juanito	son of Juan	<u>Caciques</u>

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