

## Anti-chronicle and Subalternity in *La novela del Indio Tupinamba*

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To María López Suárez, “nas cores de Granell”

The complexity of the novel I will reflect on, as well as some space limitations and a minimal commitment with what I consider essential, force me to leave out numerous aspects and levels of analysis of the work. Let me say in advance that *La novela del Indio Tupinamba* is far from being an isolated piece in the artistic and literary production of Eugenio F. Granell, considered as a whole. For different reasons —some related to the aesthetics, the poetics, the style, the repertoire, and the theme of the piece— the novel presents many convergences with others of Granell’s works and with other textual references by other authors, which would be convenient to study at any time. I mean, for example, some series, like the whole narrative work of Granell<sup>1</sup>, his artistic production in general<sup>2</sup>, the Hispanic surrealist narrative and novel<sup>3</sup>, the 512 narrative focused on the

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<sup>1</sup> He wrote three novels and two books of tales, besides of other texts of open character but of clearly narrative nature. Belonging to the first, we find *La novela del Indio Tupinamba* (1959), *El clavo* (1967) and *Lo que sucedió...* (1968). To the second, the volumes *El hombre verde. La moldura. Relatos* (1944) and *Federica no era tonta y otros cuentos* (1970), where both narrations of the book of 1944 are incorporated. Apart from the aforesaid, there are some narrative versions in works like *Isla cofre mítico* (1951), specially in the penultimate chapter (“Senos de fuego”, pp. 55-58), and in some texts of the compilation *El aire fresco de Eugenio F. Granell* (2000), that chooses some of the journalistic columns published in the Dominican newspaper called *La Nación* from 1940 to 1945.

<sup>2</sup> There is a direct connection with some of his paintings. Some of his works deserved special consideration. For example, his *Cronista de Indias* (1944), his *Autorretrato de indio* (1944), the wash drawing on cardboard named *Conquistadores e indios* (1948) or the series of paintings and drawings that with the title of *Cabeza de indio* Granell signed in the middle forties. Fernández Rodríguez (2002) connects this creative period in the Caribbean with Granell’s special predisposition to make his the pro indigenous themes and codes. There is other vaguer part of Granell’s plastic work that results unavoidable as an interartistic correlate of *La novela del Indio Tupinamba*: the production centred in the encounter between identities that are in a sense contrasted. The series includes pictures like *Memoria de un encuentro* (1955), *El encuentro profundo de los reyes del mar* (1970), *Formación de la metáfora* (1975), *El arte de la conversación* (1976), and *Lapidación de Hypatia, filósofa* (1981)... For other reasons, it is also timely to take into account the *Autorretrato* of 1944 and several pictures of the period he spent in Puerto Rico, like *Pájaro de la noche* (1954), *Ave del Río Masacre* (1955) or *Detrás del sol* (1957).

Civil War<sup>4</sup>, the exile<sup>5</sup> literature, and so forth. I will refer to almost nothing of this in the following pages, although it will be unavoidable to mention certain connections, which will reach, at the same time, areas of the author’s writings where little research has been carried out, such as his testimonial, academic and cinematographic<sup>6</sup> works and his essays. I will not consider either as a priority here the discussions about the complex relation between surrealism and the novel genre, or about the surrealist content of Granell’s narrative in fields like the creative, the organizational, the imaginary or the performative; neither will I initiate a quest for textual relations with the prose of authors like Alfred Jarry, André Breton, Julien Gracq, Robert Desnos, Valle-Inclán, De Chirico and others, mentioned or not by experts on Granell’s works; in short, I will not go into those aspects –which exist– of the *La novela del Indio Tupinamba* that are not derived from surrealism.

Some of these important keys I now discard are linked by relatively hidden threads. For example, those that allow to defend the idea that the novel —including both the elements with surrealist overtones and those without them<sup>7</sup>— represents an ethic, political and poetical refutation of the narrative published during two decades about the Civil War and, by extension, of the ideological, literary and historiographic self-conscious discourses focused on the same thematic field. This last point should not surprise anybody who knows the public and vital trajectory of Granell, so connected and at the same time so autonomous one from the other. Now, I would like to stand out something that is quite obvious: the vital and testimonial settling of *La novela del Indio Tupinamba* as a text intentionally set between fiction, inter-textual genres —like the anthropological essay, the memoirs, the chronicles of the Indies and its mixed derivations<sup>8</sup>, the dictator’s novel, the satire, the libellous article...— and factographic<sup>9</sup> literature, understanding this expression as a vague textual field that incorporates autobiographic and documentary features as well as elements from oral history and other areas. Postcolonial studies and the studies on subalternity, paying special attention to the Latin American cultures, have pointed out the presence of a group of texts, sometimes called *ethnographic genres*, *poetic anthropology*, *ethnofiction*,

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<sup>3</sup> The Hispanic surreal prose of a more or less narrative tone shows a continuity even less clear than the one of poetry, a sector better known and studied. Some prominent figures are Buñuel, Dalí, García Lorca, Picasso, Cernuda, Hinojosa, Larrea, Giménez Caballero, Agustín Espinosa and Claudio de la Torre (Blasco and De la Fuente, 1995: 371-373).

<sup>4</sup> See Bertrand de Muñoz (1982) and Pérez and Aycock (eds.) (1990). For Bertrand de Muñoz (1982, II: 688), *La novela del Indio Tupinamba* belongs to what she calls “humorous novel”.

<sup>5</sup> Sanz Villanueva (1994: 110) has collected the initial registers of Granell’s presence in the panoramas about the exile novel from the book *Narrativa española fuera de España* (Marra-López 1963).

<sup>6</sup> This last because the cinema is already present in chapters like the 24th of *La novela del Indio Tupinamba*, but above all because in the late eighties Granell wrote, in collaboration with José Luis Egea, the script of a chapter for the TV serial *Los perros andaluces*, that he titled *Nuevas aventuras del Indio Tupinamba en la República Occidental del Carajá*. It can be read in Pagán (2003: 87-106).

<sup>7</sup> These are basically gathered in the two chapters whose action takes place in Sierra Camellera (pp. 113-131 of the facsimile edition, from which I will quote from now on). The narrative tone, the rhythm and the descriptive images, with an appreciable restriction of the humorous tone and of certain prints of even expressionist and grotesque nature (*cf.* Hernández 1990: 29), experiment an inflection noticeable above all from page 20 onwards.

<sup>8</sup> I use the terminology employed by, among other experts, Poupény Hart (1991) to include texts like *El Carnero*, *El Lazarillo de ciegos caminantes* or *La Araucana*.

<sup>9</sup> Such a settling sums up other interesting facets, which come from the fact that Granell signed some of his collaborations in the magazine *España Libre* of New York with the initials *I.T.*

etc., in which testimony, perspective alternation, hybridization and the mediation of whom transforms experience and voice into text (and consequently in a repertory model, in genre) become key issues. Curiously enough, one of the most attractive alternatives of this textual magma is the so called *war literature*, in which the testimony comes from those who fight or have fought in wars or revolutions. Of course, the vision and almost in every occasion the §13 → voice of these works come from anonymous individuals from the lower classes that relate their direct experience in war actions. In this sense, it will be understood the importance for Postcolonial Studies of the debate about the incorporation and assimilation of other people cultural models, among them, those that intervene in the last textual concretion of the memory and the testimony, and those that take into account the expository dimension and deal with issues like the construction of the ego that talks or the specifying of its addressees (Picornell Belenguer 2003; Vega 2003: 199-249). In a different epistemological frame, it is also a topical subject the revision, made mainly by historians, of the literary interpretation of the autobiographic elements, extended in a suggestive sense to the field of what Jacob Presser and Rudolf Dekker call *ego-documents*<sup>10</sup> (Amelang 2005). Obviously, something has to do with this the crises of certain historiographic models and the alternative emergence of formulations like microhistory, history from below and some others.

The theoretical basis just described would be only partially useful to approach a work like *La novela del Indio Tupinamba*, characterized for giving narrative authority to an omniscient narrator able to relate the facts in a great variety of ways without really taking part in the course of the action (*cfr.* Canut and Mangués 1988: 64). Even so, it is interesting to notice that this option –which makes sense for surrealist and indigenistic poetics— is connected to the perspective of the novel’s central character and it rotates, when the protagonist is not present in the course of events, among other important characters that play their role as non-hierarchical conductive threads (underminers?) of the narrative action and who are characterized, as it is the Tupinamba Indian himself, by their identity “other” in the context of the story told, by an identity that functions permanently as a basis for a *different* view and knowledge mainly, but not exclusively, of the Civil War. This procedure is not so dissimilar to the one used in the 18th century epistolary literature, in works, for example, like the *Persian Letters*, by Montesquieu.

The *different* points of view in Granell’s work are associated with the subordinate alternation of voices and it sustains the performance of the satirical and burlesque keys of the narrative whose purpose is to destabilize the hegemony of the official truths, fields of knowledge and authorities as well as the supposedly universal concepts, feelings and values. When the Tupinamba Indian does not provide his perception of reality, this comes to depend on either two gypsies —father and daughter, equally subordinate individualities— or a clergyman that after going through some complex personal experiences not dissociated from the vicissitudes of war —“Realizing he was a priest, he did not know what to do” (p. 20)— becomes the travelling companion of the antifascist cause. I must make it clear that in the case of Granell’s narrative the use of the term *perspective* must be dissociated from any empathetic and emotional identification between

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<sup>10</sup> Dekker defines them as the texts in which the author writes about his own acts, feelings and thoughts (*apud* Amelang 2005: 17).

the narrator and the character<sup>11</sup>. It is used in an optical sense, without a psychological profile and relieved of both idealistic and realistic debts. An enlightening example, which even begins with a parody of certain narrative languages with regard to those shows of empathy and finally becomes some kind of puppet play, is in chapter 12, “The Unknown Hunter”.

The usual question that arises before a text like Granell’s is how can it be an Indian the main character of a novel about the Civil War? I will try to answer this question progressively, but I will say in advance that another question almost as legitimate as the former could be: What does the Civil War have to do with a novel whose central theme never leaves out the colonization of America and the consecutive historical processes<sup>12</sup>? Presumably, from an inventive perspective, the author determined the significance of this relativist dialectic as a means to overcome certain testimonial and discursive narrow outlooks accumulated by the Spanish narrative through the twenty years that followed the defeat of the Republic and the failure of the revolution<sup>13</sup>. Due to the circumstances, Granell himself formed part of that series, since he had been the author, at the end of 1938 and under a pen name simulating his identity, of a text incorporated to the section “Testimonios” (“Testimonies”) in the magazine *Hora de España*. This was a narrative text that with the title “Zapadores” (“Sappers”) provided an account of his war actions in the battle of Teruel<sup>14</sup>, at the end of 1937. The referential connection of this account with chapters 16 and 17 of *La novela del Indio Tupinamba*, whose action takes place in Sierra Camellera, is more than obvious, in spite of which only some isolated images and the

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<sup>11</sup> In this sense, the chapters in Sierra Camellera are also exceptional. The emotional, argumentative and interpretative discontinuity that characterizes the surreal narrative poetics of Granell would support, according to some analyses I do not agree with, something quite close to a *third view* of the Civil War, an impartial one in a sense. Those readings, in my opinion disoriented, are generally based on a confusion we must be warned about: the confusion of the republican principles/programs with the concrete interventions and personal or collective/corporatist/partisan strategies (considering this last term in its more restrictive sense) during the war and post war periods. Regarding the authentic causes of the war and the reasons confronted in their origins, the last two paragraphs of the second chapter of *La novela del Indio Tupinamba*, corresponding to the narrator’s discourse, are enlightening (pp. 18-20).

<sup>12</sup> The first two chapters of the novel are susceptible to be read as a parody of the *encounter* between the colonizers and the colonized, as Christopher Columbus and the first chroniclers of the Indies started to represent it. It is not irrelevant that the three characters that intervene in those initial pages are the Indian, the Conqueror and the Priest. And it is not irrelevant either that the second is obsessed with cutting the head of the first, while this is busy burning books, or that the priest agrees with the will to exterminate of the Conqueror —effectively fulfilled and repeated “many, many times” in the person of the Tupinamba Indian—, demonstrating his concern for only three things: hiding the Indian’s nakedness, baptizing him and obtaining his most valuable patrimony.

<sup>13</sup> Isabel Castells asserts that the greatest achievement of Granell’s narrative consists of using the surrealist aesthetics in order to portray a social and historical reality frequently dependent on an excessive limitation, the one adhered to the view and the poetic operatives of realism. She adds: “Granell considers the same purpose as the realist narrators, but without resorting to realism” (Castells 1995-1996: 359).

<sup>14</sup> “Zapadores”, attributed to E. Fernández, has never been recovered in a subsequent publication of the book. The change of name in the only collaboration of Granell in *Hora de España* had to do with the control exercised by the Communist Party on the magazine, which became intenser in final stage of the editing process. Because of his Trotskyist affiliation and his intervention as captain of an anarchist brigade on the front of Aragón, Granell was used to change his name as soon as he noticed that the Stalinist harassment grew (Molina 1987: 19; Granell 1995).

plasticity of the descriptions would allow to establish some links. The following two fragments confirm this point. The first comes from “Zapadores” (Granell 1938: 73):

When we started to work, it was so dark at night that we could not distinguish the furrows made by the pick on the softened soil. We had to feel with our hand the completely pulled out lumps so that we could follow the undulation or zigzag that demarcated the trench.

Only the bullets from the bursts that the machine-guns fired from one side to the other gave off green and red sparkles while they quickly crossed the sky. The work was carried out in absolute silence. The men made the ditch deeper and deeper. The soil, heavy and cold, formed a compact mass, rough to move for the picks and shovels. It was necessary to save energies. That explained the silence. Just the bullets whistled, from time to time, right above our heads with an instantaneous green and red light.

The second comes from *La novela del Indio Tupinamba*, to be precise from chapter 16, “*Speculum belli*”, that is the longest chapter of the book (Granell 1959: 119-120): 515 →

The queer and odd juice left from the old Greco-Roman civilization was, condensed, on that small hill of snow and blood, in the bags of a few soldiers that when they shot, shot milk ways of specific humanity against the world garbage contained by discipline, bank bills, fear and ambition and brought to the Hispanic battlegrounds by the plural misery gathered in Spain with the single purpose of transforming the whole earth, right there, into a well of filth, a universal crematorium, a common crevice for the total collapse, an ecumenical toilet without bottom for the mountains of defecations of heads and hearts pulled off and enveloped in thick, mucous humour of saliva and tears.

Twenty furrows, or forty, or thirty, or more, or less, three for each one to be precise, went up the shabby mountain, clearly worn out by the contact of so many mortal apparitions perpetrated on it.

The Tupinamba Indian shouted a thousand blasphemies about Europe and America, and the Captain Priest, having renounced his ranks, blew up his cheeks reviling in Latin the opposing troops.

This last rotation in the speech of criticism with the Priest and the Indian as agents represents very well something that I intend to stand out because of its significance in the novel: the alternation of points of view and accounts, a testimonial variability almost fortuitous, impossible to reduce to only one truth or perception or to just one language. An alternation with which the narrator keeps in step undermining his narrative authority and omniscience through consecutive concessions, suggesting thus, by the way, a new subversion and destabilization that would even affect the author and the pre-discourse right to decide who narrates and with what purpose, what must be represented, in what order and with what aim. In a scale corresponding to other level of the narrative development —now towards the inside— it is a way of proceeding similar to the one found in chapter 5, where the Tupinamba Indian visits a seditious general with the purpose of *contemplating* personally and beside him war and certain *picturesque* places of the rearguard. The general leads him through those hard and dangerous sceneries and the *tension/entertainment* shared promotes and authorizes the narrator to say things like “*both friends* went deeper into the battle field” (p. 46; italics mine), which tend to stand out up to which point they wish to see something together and talk/argue about their common experience, that finally becomes the fundament of a certain possibility: forgetting who one is and what side one is on<sup>15</sup>. Here it

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<sup>15</sup> It will no be inopportune to remember now that something similar to this has also aroused the interest of Ken Loach in *Land and Freedom* (1995), as the personal and ideological development of the English communist David and the impact upon it of the occurred in Barcelona in May of 1937.



is one of the mechanisms to impugn the narrative authority and the legitimization procedures of any chronicle. Together with this, it must be pointed out another option that characterizes the main protagonist in the sphere of what Walter Mignolo (2003 and 2005) investigates as the "the colonial nature of the being and of knowledge", in the second of the studies mentioned for strict consideration of the *Nueva Cronica y Buen Gobierno* (ca. 1615), by Waman Puma de Ayala. It refers concretely to the challenging of the idea of an individual being colonized that has to assume a quite simple responsibility: the one of feeling and experiencing being the centre, the focus and even the possible author of an *other account*, understanding that there it is held the germen of the decolonization of the being and of the field of knowledge.

No doubt, Granell investigates this bordering territory we have talked about, and he does it providing first of all a characterization of the Tupinamba Indian that does not go unnoticed: a moral supremacy accompanied by a cultural difference that integrates the knowledge and the [516] encyclopaedia of the colonizers, what, at the same time, gives way to a change of authority and an intellectual superiority over the rest of the characters of the novel. This explains why, for example, the Tupinamba Indian is able to impart lessons of History, Ethnography, and Occidental Philosophy to the fascist general, who in a given moment recognises: "You are a fount of science!" (p. 46). It is interesting to notice, however, that nothing of this is presented as paradoxical or even centrally grotesque with detriment to the general. It is a moral, spiritual and rational supremacy, not in line with the hybridization or the simple appropriation, but with a kind of universalizing sublimation in which it seems superfluous any local identifying feature (European, American or whatever). For this same reason, it may be assured that the Tupinamba Indian, against the norm of the discourse rules and the rules of alternation of points of view in the chronicles and in other historiographic texts, is the character who is less limited to a way of behaving and being in the world. He is the less local and the most multifaceted and heteroglossic character, as it may be easily confirmed contrasting his dialogs with those of the Priest (p. 18) and of the fascist general (p. 45)<sup>16</sup>.

In order to outline conveniently the points I would like to analyse from now on, I will provide an itinerary that will include the following issues, all of them relevant to the interpretation of Granell's novel: the narrative structure of *La novela del Indio Tupinamba*, paying a special attention to its semantic and pragmatic dimensions; the problem of the historical truth and how this is reflected in the text; the formation of a web of individual and collective identities and points of view, and the course of action according to time and space parameters from a creative and organizational perspective. The critical corpus of

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<sup>16</sup> While in the first dialog the Tupinamba Indian does not know basic information such who Christ is or what functions correspond to Catholic bishops, in the second he displays knowledge of a great variety of origins, what makes possible the use of a strongly ironic discourse. This can be observed quite well in these lines, in which he explains certain historical connections to the General: "The Moor introduced into the learned world the custom of bathing, which was in decadence since the fall of the Roman Empire. Then, having a bath was so usual and frequent, that Seneca did not hesitate to commit suicide while bathing himself. Paul Lafargue and his wife much later did the same thing, since the French people copied this procedure, bribing Carlota Corday so that she made of Marat a Seneca" (p. 45).

Granell’s narrative<sup>17</sup>, that is getting more and more prolific, has already considered these four aspects. What I intend to do now is to take them up again but from a complementary perspective that necessarily will lead us to build several bridges between modernity and post-modernity and the historical vanguards and the theoretical bases that after the crisis of structuralism help us to see from a new perspective certain cultural, artistic and historical phenomena, as well as the descriptions and the stories made in relation to them. In this sense, let me emphasize already the pre-eminence in the analysis I undertake of what is known as the History/Historiography crisis and of the contributions made by Postcolonial and Subaltern Studies<sup>18</sup>. [517-]

It is advisable to clarify a few points regarding the composition and the structure of *La novela del Indio Tupinamba* from a narrative and, up to certain point, hermeneutic perspective. Although the story does not specify exactly the temporal and spatial coordinates of the action, soon we find references to the beginning of the Civil War and its subsequent development, followed in Madrid and in different points of the Spanish territory, and from a certain moment, also in the Occidental Republic of El Carajá, an imaginary Latin American country that receives a sector of the republican refugees that flee after Franco’s victory<sup>19</sup>. But the story does not finish with the narration of the actions occurred in the exile, since soon after the disembarking in the tropical quay of El Carajá (chapter 19) the adventures of the main character place him again in the Iberian Peninsula (chapters 20-23), once more on the other side of the Atlantic Ocean (chapters 24-26) and back again in Spain (chapters 27-30), to finish with the preparations for a new Atlantic crossing that, through a hallucinatory fusion, moves the Tupinamba Indian from the schooner anchored in a port on the peninsular north to a Pan-American vision or illusion of Andean heights and Mayan pyramids.

In connection with this, it turns out paradoxical that the changing of locations is not always attained by means of processes that outline a real trajectory through a continuous spatial route. It works, however, a principle of an slippery semantics that affects particularly to structural referents like temporality and above all spatial variations, but also to the characters, and not only to the main five (the Tupinamba Indian, the Conqueror, the Priest, the Gypsy Woman and the Gypsy Man). This slippery feature is connected to the unstable nature of space and of the identities —being these elusive and slippery, according to the common model of surrealism—, thanks to which it is also affected the temporal and historical dimensions of events related. It presents two main mechanisms: the

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<sup>17</sup> Started with the monograph, still essential, of Estelle Irizarry (1976). See also Canut and Mangués (1988), Castells (1995-1996), González de Garay (1996 and 1998), Molina (1987), López (1987), Sanz Villanueva (1987 and 1994), Sobejano (1987), Hernández (1990), Rodríguez Fer (2000), Carballido Reboredo (2001), Tovar (2001) and Fernández Rodríguez (2002).

<sup>18</sup> Particularly these last because of their connection with one of the lines that Ileana Rodríguez (2001), taking into account the investigation courses promoted since 1992 by the Grupo de Estudios Latinoamericanos del Subalterno, describes thus: “Discussing the bipolar dynamics with which the occidental thought has formulated its knowledge and demonstrating, in the praxis of the analysis, that the same logic that explains the relation between the elite and the subordinate, help to understand the relation between the local and the global, the state and society, multiculturalism and heterogeneity” (Rodríguez 2001: 6).

<sup>19</sup> El Carajá is actually one of the indigenous peoples found in the area of the Brazilian Mato Grosso, between the Serra do Roncador and the Araguaia River.

transformation or transfiguration of metamorphic nature and the existence of what we will denominate “chronotopic passages”, both of which are again partially of surreal origin.

An example of the first is found in the transition from chapter 10 (“Short Witches’ Sabbath”) to chapter 11 (“The Two Solitary Gypsies”). At the end of chapter 10, the action takes place in the “the big and round living room” of the mansion in which Secundino, the image of José Bergamín, is hidden. Due to the insuperable fear that he started to suffer after the outbreak of the war, Secundino usually spends hours shut up in a wardrobe “where he even relieved himself” (p. 60). Accompanied just by the servant, Lucas, who sometimes also nurses him (p. 70), he keeps exercising his trade of writer inside the wardrobe, ignoring all that is happening in the outside world. The visit of one of the central characters of the novel, the Priest, makes him, in a certain moment, leave the wardrobe and head for the mentioned living room, where it will take place a witches’ sabbath, with the participation of seven witches. That room is inside a mansion that belongs to the Embassy in Madrid of the Occidental Republic of El Carajá, but what it is interesting to point out now is its sudden transformation into a road by which two gypsies are coming, gypsies that will become the protagonists of the longest digression of the novel, where the parody of melodrama and the intertextual references of the absurd suspend the course of action.

On the other hand, the “chronotopic passages” show a special functional performance in the case of the changes of continental localization (from Europe to America or from America to 518 Europe). Even though in the occasion in which the protagonists go into exile share the Atlantic crossing with other eight hundred refugees in a ship that sets sail from Santander and the duration of the journey is normal (pp. 132-137), the rest of the intercontinental trips (pp. 146, 183, 206 and in a different sense 222) are clear examples of the slippery nature of space that allows to cover great distances as if crossing doors. The four cases manifest significant specificities<sup>20</sup>, but the most singular episode, not without humour, is at the end of chapter 27 (“The New Consul”). The situation is the following: in the Palacio del Pardo, the Head of State, called the Big Turkish, receives in nightshirt the Conqueror and appoints him Consul of an American country. In that very moment, thousands of miles away, in a Carajá sank into chaos that has just suffered several and consecutive coups d’état, the Tupinamba Indian, the Priest, the Gypsy Man and the Gypsy Woman get drunk with anisette, have fried fish for lunch and play “julepe”. The simultaneity of actions and the ubiquity of the narrator lead to an impossible dialogue, a discourse passage with special consequences that immediately will place the Tupinamba Indian in Madrid. Observe the resolution (pp. 205-206) since the moment in which the Big Turkish says goodbye to the Conqueror:

The delegation walked away through the uneven paths that drove to the woodland. The Conqueror stayed in the yard, observing how the bodies really seem to reduce as they move away from the observer. Deep down, it was quite pleasant for him to realise that he was, in that moment, the observer, and for the first time he understood the meaning of that word. He felt proud: he was at the same time Conqueror, Consul and observer. Truly, he could not ask for more. Life had not wished to treat him harshly. Among his thoughts he remembered his mission, which was the journey. Thus, he said to himself:

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<sup>20</sup> In page 183, that corresponds to the end of chapter 23 (“The Scientific-Moral Machine”), takes place the fusion of two spaces: the Academia de la Lengua y de la Ciencia in Madrid and the building from El Carajá that is constructed upon an indigenous temple.



—So, I leave.

Suffling the filthy and runny cards, marked with all the propitious signs to the essence of chance, the Tupinamba Indian draw his lips near the pearly ear of his little gypsy, and he whispered:

—And so do us.

These passages or windows to different times and places constitute some possible projections on the narrative writing of a referential problem associated originally to the plastic arts. I refer to the representation of the processing and the passing of time in *special* arts like drawing or painting. The retables<sup>21</sup>, the tapestries that tell stories, the “aucas”, the comics, and so forth, are possible answers to the challenge; the same occurs with some pictorial representations like the ones that appear in the Nahuatl calendars. In all these artistic media, the temporal continuity develops as a spatial closeness, giving way to a complex syntax that also affects the discontinuities and the dispersions through the introduction of ellipsis and other time and/or place variants.

The slippery nature of the narrative reaches not only chronologic dimensions but historical. The first, for obvious reasons, depends directly on the spatial dimensions. The second limits to just a few passages of the text that, however, are of great relevance to the meaning of the work. It is not by chance that those passages are associated to the figures of the Conqueror and [519 →] the Tupinamba Indian. They suggest, all in all, a pan-historical connection of different periods —basically the 16th and 20th centuries—, where these characters would have been present, always with the distribution of roles attributed to the domineering and the dominated, the colonizer and the colonized<sup>22</sup>. The gatherings in the post war Madrid in which the Conqueror participates are meaningful. In one occasion, after reiterating his ideas about the re-foundation of the empire and the sacred unity of Spain, the Conqueror asserts “with evident poise, that *many of his old comrades*, when the great heroic deed of the 16th century occurred, said that all over America absolutely nobody speaks a word in Galician or Catalan” (p. 208; italics mine). And it is even more significant the last chapter of the book, in which the Tupinamba Indian returns to his cultural identity and backgrounds and, through phantasmagorias and hallucinations, observes the transformation of Astorga’s Cathedral into an American scaffold: “The Tupinamba Indian counted in his head the centenarian stones. He kept the count, with an abacus of threads of different colours, of the sacrifices’ dates, the number of people sacrificed, the sowing seasons, the tragic days of the cataclysms, the sinuous paths of the emigrations” (p. 219). This way, “the dream fused yesterday and today, here and there, this and that” (p. 221). The Tupinamba Indian calls all that “jumping to the abyss”, that is, according to the Gypsy Woman “the only way of never getting lost” (p. 218).

It would be interesting to investigate the dependency that these last pages of the novel, and even the mentioned spatial mobility and slippery nature of the Tupinamba Indian and of other characters, may have with what cultural anthropology studies —in opposition to the chrono-anthropocentric nature of the occidental civilization— as spatial-cosmocentric

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<sup>21</sup> For Canut and Mangués (1988: 64) Granell’s novel “seems to be structured as a retable in a series of chained pieces that as a whole, scene after scene, tell us that general piece that was the war, smashed to smithereens”.

<sup>22</sup> The decapitation motif, so frequently used by Granell, appears again in works like *Isla cofre mítico* (pp. 55-58) associated to the postcolonial period of Latin America and to the socio-economic control of the subordinated on the part of the capitalist logic and the military dictatorships.

nature of the Andean and Amazonian civilizations, a possible basis for what Pupo-Walker (1982) has analysed as an increasing temporal ambiguity of the colonial chronic forms ever since the Inca Garcilaso and specially Rodríguez Freyle, the author of the work known as *El Carnero*. Likewise, it could be productive in argumentative terms to locate right there the colonial difference from which to think about the issues of colonialism and diversity (Mignolo 2003) in Granell’s novel.

Other aspect that now I can just mention is the localization of the narrative action of *La novela del Indio Tupinamba* in consecutive heterotopias. As you may know, this concept was formulated by Michel Foucault (1984), who uses it in opposition to the idea of utopia. If the term utopia refers to an imaginary place, a heterotopia would be a kind of utopia come true, a *contre-emplacement* whose features contradict the features of any other place and that, just because of this, possesses also an associated temporal dimension that the French thinker identifies as *heterochronia*. Well then, the catalogue of localizations that appear successively in the chapters of Granell’s novel includes a surprising number of heterotopias-heterochronias. The astronomic observatory, the convent, Secundino’s wardrobe, the trench, the ship, the brothel, the cinematographic hall, the Cathedral, the Mayan pyramid, the garden, the Academy, the funeral parlour...are all examples of heterotopias. Actually, I would dare to say that the passages that are not conceived in that kind of frames are the exception.

*La novela del Indio Tupinamba* is organised, in terms of arrangement, in a total of thirty chapters no numbered, of a variable extension and headed by titles, almost all of them descriptive §20 → and informative enough about the contents and adventures narrated —“The Conquest of the Convent”, “Against the Execution Wall<sup>23</sup>”, “The Exodus”, “A Day in the Academy”, “The Growth of the Esparto Industry”— and with a pronounced tendency to constitute autonomous narrative units (Hernández 1990: 29), the reason why it would not be wrong to talk about an episodic structure<sup>24</sup>.

As a kind of iconic paratext, after the title page, there are two photographs with the following caption: “The Tupinamba Indian (left), author of this novel, with the writer (right)” (p. 4). That way, a division of ludic nature between the author and the writer is produced, division that will not provide any clear narrative advantages. In fact, some metalingual references that appear along the text are left outside this game and just function as brief distancing fractures, conceived against the realist illusion. I refer to passages like the opening lines of the novel: “This novel starts telling the reader that a man went in a bookshop...” (p. 7), or to other subsequent passages like: “Now, let the novel go on with the story of Secundino...” (p. 60); “And now, come to this point, the readers may question themselves and with good reason: what could call so strongly the attention of the novel’s characters, all gathered in the occasion just described, and, what is more, why did they have

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<sup>23</sup> A chapter like this is good to introduce a wider notion of the already mentioned intratextuality of Granell, which is not limited to the fiction field. The issue of the executions by firing squads, also of great importance for Granell from a biographic point of view since the days of the Asturias’ uprising in 1934, is considered from a comparative perspective in the essay “De fusilamientos”, included in the book *La Leyenda de Lorca, y otros escritos* (Granell 1973: 149-170).

<sup>24</sup> The autonomy of the chapters is not always kept. For example, the action related in the first chapter continues in the second chapter. Chapters 8, 9 and 10 (“Secundino wedged, so to speak”, “Lucas, the servant” and “Short Witches’ Sabbath”) also follow a common thread.

to reach the unexpected point of interrupting their activity?” (p. 77), or “The only value of this novel, I know it well, lies in the coincidence with the change of the national course” (p. 153). Nor even the beginning of the chapter “With the Literary Gang” (“—I am not a writer —said the Tupinamba Indian; and he explained: I dictate”; p. 207), at the end of the novel, offers an effective and lasting metaliterary achievement, since we do not know who the addressee of the intervention of this enunciatively isolated figure is, and since it lacks functional continuity.

This vague phenomenicity, that informs the readers from the first moment about the supposed *real* identities of the author and the writer —but not about the conditions of the previous exercise of dictating-writing, the link between author and writer or the circumstances that justify the possibility of the final access to the text by the readers— brings relevant consequences. The first of them, related to the photographs mentioned, is what we could call “exotic alterity,” shared by the people responsible of the text and accompanied by one more factor: the absence of an authentic anthroponimic identification, since the proper name of the Tupinamba Indian never appears in the novel, and almost all references to him take the same form, always with an initial capital letter (occasionally, it appears just “the Indian” and once “Tupinambito”, said in a certain moment by the priest). In fact, that ethnic appellative is the only name that the protagonist receives in the narrator discourse and in the interventions of the rest of the characters<sup>25</sup>. Such an absence of nominal identification, susceptible of being connected to Breton’s 521 → warnings about the excessive concessions of the novel genre to the construction of the character and to other subsidiary aspects, but not reducible to them, also affects other characters. Some of them, like for example the general of chapter 5 (“The Tupinamba Indian Visits a General”), the writer of chapter 28 (“With the Literary Gang”) or the nuns of chapter 7<sup>26</sup> (“The Conquest of the Convent”) seem secondary, but the Conqueror, the Priest or the Gipsy Man, who are always referred to like that, without any other specification, are not. It is important to notice

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<sup>25</sup> The *Tupinamba* or *Tupi-Namba Indians* lived, before the arrival of the Portuguese colonizers, in the coastal area close to the present State of Rio de Janeiro. In different interviews, Granell talked about certain antecedents of the novel and of its title. It is worthy to highlight two comments recovered by César Antonio Molina (1987: 28), partially present as well in an interview signed by José Armida Sotillo (1993: 285). This is Molina’s text: “I was always interested in the anthropologic readings related to America. Our chroniclers of the Indies were anthropologists without knowing it. I have read works of a famous anthropologist, Alfred Métraux. He wrote a very interesting book about the Tupinamba Indians that live in the northwestern [*sic*] region of South America. That book [probably *La Civilisation materielle des tribus Tupi-Guarani* (1928) or *La Religion des Tupinambas* (1928)] reminded me that in Madrid, at the end of Preciados Street, on the left, near the Plaza del Callao, before war, there was a shop where you could buy coffee from Brazil. At the door there were two big pictures of a Tupinamba man and a Tupinamba woman completely (almost) naked. They were painted by an artist that was very popular, Hidalgo de Caviedes”. In Armida Sotillo’s (1993), Granell adds to this that in his first draft of the novel the protagonist was just “an Indian” and that it was *later on*, after remembering the shop from Madrid and its name, that he made the decision to call him “Tupinamba Indian”. The sign *Café Tupinamba* was not exclusive to Madrid. Curiously, in the Plaza de la Independencia of Montevideo, there was, since the end of the 19th century, the *Café Tupí Nambá*, frequently visited by writers and artists. It was, for example, the meeting place of the literary circle Grupo Teseo, constituted around the narrator and politician Eduardo Dieste, who, in the thirties, became the intellectual referent of the P.A.N. group in the literary gathering of the *Café La Granja “El Henar”*, in Madrid, to which Granell and most of his friends attended regularly at that time.

<sup>26</sup> These nuns are distinguished thanks to a literary figure commonly used in theatre, which consist of calling the characters by an ordinary number: First Nun and Second Nun.

that, as we have already mentioned, these three characters, together with the Tupinamba Indian and the Gypsy Woman, constitute the quintet upon which it rests the main actions of the novel and the different points of view from which those actions are observed. Of all of them, only the Gypsy Woman, whom the Tupinamba Indian will get married with, has a specific proper name, Carmensiya, which is not mentioned anyway in her first appearances and only becomes known by her own mate time after the wedding, concretely in the exile, when they arrive to the beaches of the Occidental Republic of El Caraja<sup>27</sup>.

The nominal imprecision and the lack of definition or psychological continuity of the characters, that, I repeat, should not limit to a surreal filiation, are underlined by the tendency to hide the appearances and the inclination towards disguise, physical or ideological mimesis and a series of metamorphic operating methods that affect some of the characters and that complicate the external projection of a stable identity, recognizable by the rest. That is right, the characters do not always recognize each other, and that is the reason why they frequently have to introduce and identify themselves both when they meet individuals with whom they have already had certain relationship as well as when they meet strangers. Hence the recurrence of what may be interpreted as parodic and erratic identifications, which respond, not to the logical necessity of the narrative action, but to the ludic arbitrariness of fortuitous appearances that even incorporate heteroglossic and heterological turns, according to the meaning given by Bakhtin to these modalities in the general context of dialogism. It would be enough to quote as an example the chapter entitled "Intellectual Comradeship", where the Priest, thinking about the headquarters of the Intellectuals Union, is surprised by somebody that, after covering his eyes, asks him: "¡Little mask! Do you know me?" (p. 29). Immediately, the reader is informed of the different identities that the Priest attributes to the person: the Devil, the Tupinamba Indian [522 →] under disguise, the proletarian writer Rosario del Peral and a dog that, finally, turns out to be a transfigured fascist poet that the revolutionary Priest will ultimately introduce to his intellectual comrades as a nephew that has just come from the enemy-occupied territory<sup>28</sup>. Let's see briefly this spectacular carousel of identities and registers (pp. 30-31):

The dog, humbly, bowed its head and stepped backwards slowly. It wagged its tail and came back, even more slowly, to the Priest, who did not stop looking at it with anger. This insulted the dog again:

—Have you got anything to tell me, or what; you lousy dog?

—Bah, bah! Bark no more! —the dog answered—. And you'd better know that I know you very well. If you are a poet I am a priest.

Realizing he had been discovered, the Priest made a revealing gesture of fear. He drove his finger to his mouth, indicating silence, and begged him:

—Be quiet! They can hear you. So you are not a dog?

—No. I am a poor and unemployed fascist poet to whom the events surprised in this side.

The Priest told him:

—I thought you were a dog! You gave me a real fright!

—No —replied the dog, barking quietly.

<sup>27</sup> The moment is this: "—And what's your name? —with all the hassle, since the day they met, they had not the opportunity to comply with this requirement". [I] "—Carmensiya! —she answered with real flair" (p. 141).

<sup>28</sup> The fascist poet, even represented —and perceived— as a dog, will show his divinatory abilities in the final part of the chapter. He predicts, for example, some details regarding to the work of Albert Camus *La Peste*, not published until 1947, and also regarding to the adventures in the exile of a member of the republican military hierarchy.

—Well; I’ll help you. But, silence!

—Fine.

As friends already, they sniffed each other where this species uses to do it.

Other aspect of the lack of identity continuity is the one that affects the interested adaptations to new situations and to the changes of ideological or religious filiation, which are abundant in the novel, as we have just seen. Some situations of extreme perfidy are pathetic or tragic. For example, in the chapter entitled “Under the Telescope”, a mother makes her minor daughter to prostitute herself, and in “The Bard from El Carajá”, a son justifies the rape of her mother perpetrated by the dictator<sup>29</sup>. Treason, seen equally as the speculating transformation of compromises, affects in other moments to collective entities, and in an outstanding way to the nations. In this context, the narrator reiterates that Mexico was the only country that kept permanently the help to the republican legality and the denunciation of the fascist uprising.

Besides the indicated uses of the name of the characters, there are other notable incidents regarding their denomination. Although Granell refused to classify *La novela del Indio Tupinamba* as a *roman à clef* (Molina, 1994: 28), the truth is that his satiric discourse against fascists, Stalinists, corrupt individuals and groups, and intellectuals that are indulgent with any kind of power can be distinguished with more or less difficulty, as well as, sometimes not without certain reservations, some attitudes, projects and identities that are not mentioned directly. Of course, the novel contains some historical names, like Stalin, Hitler, Chiang Kai-shek, Pasionaria, [523 →] Baroja, Chagall, Schubert, Novalis, Shakespeare, Voltaire or Spitzer. Other historical characters are immediately recognised under ridiculous names, like the Big Turkish (in some cases, the “small Big Turkish”), who represents the general Franco, and like the majority of the names given to Spanish academicians and writers that were in favour—or at least not indifferent—of Franco’s regimen. Thus, under diminutives like Gregor, Moncho, Dama, Wences or Pepe Mari, members of the Academia de la Lengua y de la Ciencia, is easy to recognise respectively Marañón, Menéndez Pidal, Alonso, Fernández Flórez or Pemán<sup>30</sup>. It is more difficult to identify José Bergamín as Secundino, character with an important role in the novel; Rafael Alberti and María Teresa León as Adonis Ruzafa and María Tancreda; or Enrique Lister as *Tuna* (Atún)<sup>31</sup>.

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<sup>29</sup> Teddy Lincoln Zamora is the name of that son, “one of the brightest hopes of the Occidental Republic of El Carajá” in poetry (p. 190) and a person welcomed “in the intellectual circles of the mother country” (p. 191). In Granell’s novel, there is an obvious insistence on attributing different types of disloyalties to writers and intellectuals.

<sup>30</sup> Other times these names are explicitly mentioned and are outright reviled. “Fernández Flórez, Pérez de Ayala, Felipe Sassone, Marquina, Marañón, Pemán, Dámaso Alonso, Sanchiz, Julio Camba and others that are sickening to remember, limited to sit their foolishness on the basin of memories of the past literary glories” (p. 207).

<sup>31</sup> Regarding to this last group of characters, Granell only declared the identification of Secundino: “Bergamín is inside a wardrobe writing a novel, I parody the signs of his magazine *Cruz y Raya*” (Molina, 1987: 28). In the same place he reveals that Filipino is the reflection of the Peruvian dramatist Felipe Sassone, settled in Madrid. The association of Ruzafa with Alberti, hypothesis that I share, has been suggested by Sanz Villanueva (1994: 112). It helps us to understand this Granell’s “Los silencios de Alberti”, published in *España Libre* in 1977 and compiled in the book *Ensayos, encuentros e invenciones* (Granell 1998: 431-434). I deduce the historical correspondence of the character called *Tuna* (Atún) from his characterization and from different biographical notes that figure in chapters 3 and 4.



The episodic nature of the novel and the slippery conception of space that we have analysed would make possible to understand *La novela del Indio Tupinamba* as a work conceived in the form of a retable, which by means of a series of autonomous but complementary imaginative figures place, face to face, two different worlds, one more obvious and the other more occult, being this last characterised up to certain point by its irony and its echoes in relation to the first<sup>32</sup>. This procedure is not unusual in Granell's narrative; he uses it frequently in his painting by means of the mentioned *encounters*. In these, two figures in parallel show who they are and at the same time contribute to identify one another, two individual or conceptual entities that together may be as a result of what Breton called *objective chance*. It could even be possible that these figures that have just met establish a *third world* that did not exist before, like in the picture *Formación de la metáfora*.

The two worlds of *La novela del Indio Tupinamba* are respectively the world of the Civil War and the world of the colonization of America, accompanied implicitly in Granell's novel by specific *discourse formations* (from Foucault's point of view) and by specific *meta-texts* (from Lotman's and Mignolo's point of view), all with the double function mentioned of identifying themselves and of contributing to identify other entities. In other words, Granell conceives the Civil War as an appropriate means to improve the understanding of the conquest and the colonization of America and vice versa.

In relation with the discursive formations that I have been talking about, it could be mentioned the correlation between literature and Historiography as families of differentiated statements that include, for example, some discursive genres like the war novel and the chronicles of the Indies<sup>33</sup>. Among the meta-texts, we find a wide variety of treatises that are more or less descriptive/normative and of critical-anthological texts with a canonizing function that finally determined, again respectively, the prevailing models of the Civil War novel and of the returned Spanish colonizers' historiography. So, when Granell publishes his novel, in 1959, he takes into account both things, the historical referents already mentioned as well as the textual and meta-textual developments about them.

I would also dare to speculate that in Granell prevails certain distrust and distance in relation to the supposed achievements of that quadruple textual corpus. He does not agree either with the course taken by the novel about the Civil War (both the ones written in Spain and the ones written in the exile, by defeated republicans or by victorious supporters of Franco) or with the praxis of 16th century chroniclers. On the other hand, he also expresses his disagreement with the theoretical-critical or meta-textual works —canonizing works, after all— that relay upon those groups of texts. Of course, these conjectures are a bit risky, but they are not gratuitous or unfounded. I would like to say in advance, before

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<sup>32</sup> This can be easier to appreciate in one of Granell's films, *Middlebury* (1962), in which there is not anyway the note of autonomy and the complexity of the worlds “encountered” simply because, here, the two worlds are really one. The film consists, from the beginning to the end, of the superposition of shots filmed during a happy meeting of friends in the countryside of Vermont (United States). In Alberte Pagán's suggestive analysis (2003: 129-134), the functionality pursued could be reaching an abstract bidimensionality able to break up the depth of field and coherence, to provoke thus a contradiction of figure and space and the renunciation of something in which Granell was never interested as a plastic artist: perspective.

<sup>33</sup> I will not go now into detail about Mignolo's points (1981) about the necessity of taking into account the epistemological frame of the moment to decide on the literary/historiographic character of the chronicles of the Indies and even on the understanding of these as a genre.

going on, that some of these assertions are shared by other experts on Granell's works. Maria Rosa Grillo (2002: 36-38), for example, starting from premises that do not completely correspond to the ones exposed here, defends the archetypal nature of the characters of Granell's novel and sustains that this unifies the attention to the war of 1936-1939 and the conquest of America. Besides, she defends her hypothesis establishing interesting parallelisms with the works of other two authors, Ramón J. Sender and Avelí Artis-Gener.

The proposal of analysis here suggested is mainly based on the performance of the investigatory proceedings of an academic work by Granell himself, concretely his doctoral thesis, presented in 1967 in New York and published the very same year with the title *Picasso's Guernica: The End of a Spanish Era*<sup>34</sup>. There are two central problems that frequently worried Granell and that become the thematic thread of *La novela del Indio Tupinamba*, of his third novel, *Lo que sucedió...*, and of some of his essays, besides of his own thesis: the problem of the historical truth and the problem of the artistic-literary representation and of the historiographic changes of that truth or reality. Both problems affect directly to testimonial literature, to what we called before *factographic* and *ego-documental texts*, and, likewise, to texts easier to classify within the different genres, for example, the historical novel and other varieties similar to this. Regarding the works known as “the chronicles of the Indies”, it is interesting to notice that they present other problems besides all we have just mentioned, which derive above all from two facts that end up being a challenge for the European chroniclers as well as for the natives that entered a process of acculturation and assimilated the practices of the conquerors: the non existence among the Amerindian peoples of a written system comparable with the system of the colonizers and the persistence, despite this, of a historical memory, perceived by the Europeans as something paradoxical and inexplicable.

As it has been asserted by some sources as modest as the journalistic column “Acerca de la verdad<sup>35</sup>” (“About the Truth”), for Granell there would only be one way to conceive such a notion, and this would be 525 → inexcusably related to the key concept of totality. The truth would be the group of truths and formulations that are considered as such. Therefore, the truth is the sum up of all the truths... and of all lies, all the fictions and inventions:

Even lies are truths. They are, of course, the smallest form of truth, when the lie is just a lie. They are, other times, superior forms of truth, when, about being lies, they are fantastic creations of the imagination. And if in one case and in the other they are only relative truths, they function as collections of samples, whose relation to what they intend to show is usually very dubious (Granell 1998: 101).

Among those collection of samples it is possible that the columnist took into account the stories and meta-stories about the Civil War or about the Spanish imperial colonization. It should not be dismissed either that considering the first he could have observed absences and silences that affected him as protagonist of the political fight, the revolution and the war; since, the same way that it is common to recognise that America was *invented* by the

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<sup>34</sup> I have not consulted the original. The references come from the Galician translation made by Portela Yáñez (Granell 1981 trans. 2002).

<sup>35</sup> Published originally in the newspaper *La Nación*, from Santo Domingo, the 11th of November of 1944 and included in Granell (1998: 100-102).

chroniclers before this was *discovered* or *found* by the conquerors (Zavala 1992), something similar could be asserted about that other entity we call *Civil War* and that —the detail is not minor—, before being recognised as such war, began in certain parts of Spain, where it was only manifested as a repression and an extermination after the rapid control reached by the fascist uprising. All the former would justify, on the other hand, the artistic program of the painter Concheiro in the novel *Lo que sucedió...* He has to include everything —the whole history of Spain— in the enormous picture he is painting. This obeys also, in other sense, to the surrealist plan of including the contradictions.

Obviously, nothing of this can be solved by the academic Historiography; may be by any kind of Historiography, nor even by the one that performs a historiographic analysis in an effort to give voice to the subordinated, trying to build that way a textual projection of the “subaltern conscience” (Spivak 1988). Granell’s distrust towards History as a discipline has to do, naturally, with its partiality, its official nature and its tendency to justify and legitimize, but also with its unavoidable compromise with language and rhetoric, and with the debt that, parting from positivism, it contracts with the events. This is also the point of view, although ridiculed and exacerbated, of one of the characters of *La novela del Indio Tupinamba*, who tries to benefit himself from the weaknesses and frivolities of History and from the historian-function providing thus in advance a part of the post-modern neo-liberal project of dissolution and end of History (pp. 192-193):

Teddy Lincoln Zamora was of the opinion that History is a stupidity, a heavy inheritance from the past. According to him, the boring numbering of doubtful facts occurred in uncertain dates that determined events more than often questionable is substituted today by the edifying teaching of the biography of the person in charge. The miraculous existence of the big boss of the moment is brought within the reach of the whole nation to which he belongs. That way, the nation, that will have to uncover completely its ad hoc buttock to receive the cultural splash above mentioned, stuffs itself with the arts, the witty remarks, the blessings, the schemes and the diarrhea of the current big boss, made into the social and moral die of the spirit of every national citizen.

In spite of the corrections made throughout the 20th century, particularly the one made by the school of *Annales*, Granell keeps his distance from History as a discipline and declares, getting ahead of subsequent epistemological courses, a greater interest in the lights and truths of sciences like Anthropology or certain Sociology, or, in any case, for Cultural History. From this, and from the dynamic and dialogued designation of perspectives and discourses, it comes what *La novela del Indio Tupinamba* has of anti-chronicle. Any way, due to the surrealist imprint in Granell’s poetics, it is obvious that in this anti-chronicle is presented —exhibited to public opinion— the insufficiency of a programme whose destiny was barely reaching the making up of a subaltern conscience and individual identified by the voice and discourse of a protagonist *other* of the war, in this case an Indian, a possible (hyperbolic) symbol of all the *others* of that historical moment. In effect, this does not seem to be the pursued finality; incidentally, neither would it be the exploration of a representation like such an *other* of the occidental, the colonizer, the Spanish entity; or, in short, the attempt to reduce or reconcile what the specialists in Subaltern Studies have analysed since the nineties as “old-fashioned temporalities” of the colonizers and the colonized. It is evident that the reader is never sure about who the Tupinamba Indian is, what he thinks, what he fears, what he wishes or what bonds still link him with his race. In the novel it predominates, on the one hand, the attention paid to the

individual and collective unconscious, the archetypal images, the observance of rituals and the myths, and on the other hand, the investigation of the discontinuities, in a clearly differentiated but not homogeneous nor coherent way according to the patterns of the realist story, and of the logocentric discourse. It is in this sense that the metaleptic notion of the subaltern *effect-subject* employed by Spivak (1988) would be operational: a net weaved with threads of thinner discontinuous and heterogeneous threads, promoted to *cause* and to effective subject only by the imposition of a conscience (including the reader's) that requires homogeneity and continuity where there are only *effects*.

The truth is that Granell offers something of the aforesaid in his doctoral thesis. In the initial pages he makes some interesting contributions about the Picasso's *Guernica*, which he significantly refuses to consider a “war painting”. He mentions prestigious aesthetic, psychological or historical-symbolic interpretations<sup>36</sup>, but he immediately presents his own method of exploring the sociological, anthropological and hermeneutic roots, as well as the consistent propositions that he intends to demonstrate. These are the following: i) the *Guernica* underlines “the historical end of two myths that were very relevant to the social dynamics of the Spanish collective existence”: one of them is sacred —the myth of Epiphany, which is connected with the irrationality and the passivity of an important part of Spanish society and is the promoter of an availability reduced to “simple expectation”— and the other is profane —the myth of the bullfight, in which again it emerges irrationality, though now in relation to the assumption of risks in order to obtain social recognition and fortune—; ii) those myths contributed historically to “give shape to certain models for the social and economic behaviour of big Spanish social groups”; and iii) the Civil War closed one phase of the Spanish social process and the two myths stopped functioning as products and factors of the social tradition (Granell 1981 trans. 2002: 13).

I would merely like to highlight before concluding that the academic analysis of the doctoral thesis and *La novela del Indio Tupinamba* coincide when it comes to determining attention fields of different nature: socioeconomic, anthropological, political, mythological, ideological, ritual, symbolic, psychoanalytical and religious nature. I would like to emphasize as well that the objective is again to promote a clarifying encounter between initially separated realities: the Civil War and the imperial colonization, or Picasso's *Guernica* and historical reality of the republican defeat and the failure of the revolution. It is left as a pending task, undoubtedly fascinating, the exploration of a possible body of propositions that, without rejecting or dismissing the surrealist automatisms, enables us to contemplate, in a new light, Granell's first novel.

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<sup>36</sup> Among these last, outstanding is the one made by another surrealist, Juan Larrea, author, in 1947, of a study on Picasso's picture, originally published as well in English, *The Vision of Guernica* (New York: Curt Valentin Publisher). There is a Spanish translation: *Guernica: Pablo Picasso* (Madrid, Cuadernos para el Diálogo, 1977).

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