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LONELINESS IN THE NOVELS
OF
JUAN ANTONIO DE ZUNZUNEGUI

A. THESIS
SUBMITTED TO THE DEPARTMENT OF
FOREIGN LANGUAGES AND THE GRADUATE COUNCIL OF
THE KANSAS STATE TEACHERS COLLEGE OF EMPORIA.

IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF SCIENCE

by
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July 1965

ACKNOWLEDGMENT

The writer is grateful to Dr. David E. Travis and Dr. Minnie M. Miller, Professors of Foreign Languages at Kansas State Teachers College in Emporia, for the assistance and academic guidance they have rendered. Special thanks go also to the author, Juan Antonio de Zunzunegui, for the information he has furnished and for the interest he has shown in the study.

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CHAPTER I

INTRODUCTION

That there is loneliness in the novels of Juan Antonio de Zunzunegui should not surprise anyone. Zunzunegui is a realist, and loneliness is very much a part of reality.

The purpose of this study is twofold: first, to discover to what extent the theme of loneliness is present in the novels of Zunzunegui and second, to categorize this loneliness into three distinct types. The first is spiritual loneliness, a loneliness caused by having fallen out of the grace of God. The second is social loneliness, a loneliness bought about by the lack of human companionship. The third is loneliness provoked by a sense of personal failure.

For this particular study, the definition of loneliness will be borrowed from a book written by Winifred L. Dusenbury entitled, The Theme of Loneliness in Modern American Drama. In this book loneliness is defined in the following words:

Loneliness springs from a painful sense of separation from those with whom one has a right to feel a sense of intellectual or spiritual kinship, whether they be members of a particular group, or whether we have in mind the whole of humanity or the world or even God!.. The feeling is one of homelessness of the soul, of being an alien in the sphere wherein one belongs.¹

¹(University of Florida, 1960), p. 4.

Although some reference will be made to the short novels of Juan Antonio de Zunzunegui, the main part of the study will concern his longer novels.

CHAPTER II

JUAN ANTONIO DE ZUNZUNEGUI

Juan Antonio de Zunzunegui y Loredó, the man elected in April of 1957 to the Real Academia Española, to fill the vacancy left by the death of his fellow Basque novelist, Pío Baroja, is known to few Americans who do not read Spanish. In his book, An Introduction to Spanish Literature, Northrup states, "Zunzunegui, popular at home but seems to have attracted little attention abroad."² However, in Europe he has been quite popular. His books have been translated into French, German, Finnish, Dutch, Hungarian, Italian, and Portuguese.

Born the twenty-first of December 1901, in Portugalete, near the entrance to the Estuary of Bilbao, Juan Antonio de Zunzunegui y Loredó was the only son of a wealthy enterprising businessman with vast interests in mining. Zunzunegui studied for his bachillerato at the college of the Jesuits in Orduña. Later he enrolled in the Law School at the University of Deusto in Bilbao, and still later he transferred to the University of Salamanca where he studied under don Miguel de Unamuno. It was here at the University of Salamanca where

²George Tyler Northrup, An Introduction to Spanish Literature (University of Chicago, 1960), p. 243.

Zunzunegui, in connection with his membership in the Casino de Salamanca, wrote his first literary work. It was also here at Salamanca that Zunzunegui, through the inducement of Unamuno, developed an intense fervor for Portuguese literature. Among his favorite Portuguese writers were Camilo Castello Branco, Guerra Junqueiro, Eça de Queiroz, and Fiallo'd' Almeida.

Having finished his university studies, Zunzunegui enrolled in French literature and language classes at a lycée in Tours, France in 1924. He returned from France, and for awhile he worked in his father's business. Not finding this type of vocation to his liking, Zunzunegui returned to France. After his stay in France he toured the eastern part of Europe. He returned to Bilbao, but after a short stay, he was soon on his way to Italy, where he studied Italian literature at the University of Perugia.

In his third "novela de gran tonelaje,"³ Zunzunegui created a protagonist, Luis Larrinaga, whose life closely resembles that of Zunzunegui. Both Luis and Zunzunegui are members of a wealthy family of Bilbao. Luis studied under the Jesuits as did Zunzunegui. Both received their Law Degree, but neither one practiced law. Both like to travel and read.

³Zunzunegui considers his novels a fleet; therefore, he classifies them according to tonnage.

Zunzunegui, himself, when writing about his novel, ¡Ay...estos hijos!, confessed that it was autobiographical in parts. He confessed, "es mi novela más autobiográfica. Tiene mucho de mi infancia y juventud. . . . Es de mis libros más entrañables."⁴

In 1926, at the age of twenty-five, Zunzunegui started his literary career when he published, at his own expense, his first book, Vida y paisaje de Bilbao. It was very well received by both the Spanish people and the critics. He sent a copy of his first book to don Miguel de Unamuno who was in exile in France. Unamuno wrote back a long and emotional letter. Part of that letter is included below:

¡Ay mi querido amigo!, ¿cuántos me quedan? ¡Qué brisas, muchas de ellas dejos de huracanes de mi mocedad y de más allá de ella, de mi henchida niñez, me ha traído su Vida y paisaje de Bilbao! Gracias, gracias, gracias. Leyéndolo aquí, en este rinconcito fronterero del país vasco..; leyéndolo aquí, he sentido rebrotar los años en que Dios, ahí, en Bilbao, me hacía el que he venido a ser.⁵

Although written in Spanish, El binomio de Newton, a short novelette, included in his first book, Vida y paisaje de Bilbao, is considered by some critics the best story in Basque literature.⁶

⁴Ray B. Gordon, "Notes on a source for Juan Antonio de Zunzunegui," Hispanic Review XXXII, (April, 1964), p. 157.

⁵Juan Antonio de Zunzunegui, Las ratas del barco (Madrid: Ediciones Aguilar, S.A., 1951), p. 12 (Notas bibliográficas).

⁶Four of the critics who have said that this novelette is the best in Basque literature and are included in the bibliography, are: Federico Carlos Sainz de Robles, Juan Luis Alborg, Eugenio G. Nora, and John C. Dowling.

During the next few years, after his return from his travels through eastern Europe, Zunzunegui remained in Bilbao. While in Bilbao he utilized his time observing and studying the customs, the manner of speaking, and the philosophical views of the people of Bilbao and the surrounding area. His summers were reserved for foreign travel. Throughout this period of time he continued to devour English, French, Italian, and Portuguese literature.

Upon the death of his father Zunzunegui closed the family mine and moved to Madrid to establish himself as a novelist. In 1931 he published his first long novel, Chiripi, a novel about soccer, the game which entered Spain through the Basque province and now rivals bullfighting as a spectator sport. With the publishing of his first long novel, Zunzunegui established himself as a contemporary author to be reckoned with. The novel was so successful that the entire first edition was sold out in a matter of a few weeks.

In Madrid, Zunzunegui was surprised by the overthrow of the monarchy and the start of the Spanish Civil War. At the start of the Civil War he was forced to take refuge in the Mexican Embassy where he remained till the end of the war. During the war he wrote a political novel, No queremos resucitar, which still remains unpublished as of this date. After the Civil War, Zunzunegui was named Editor of the Magazine, Vertice.

His second long novel, El chiplichandle, was in the process of being printed in Bilbao at the time that the Civil War broke out. Miraculously, it survived in its original form and was published in Madrid in 1940. One of his short novels, Martínez, el funerario, was lost in the confusion of the war. Later, he reworked and enlarged the theme and turned it into one of his finest and most original novels, El barco de la muerte.

Today, a married man, Juan Antonio de Zunzunegui y Loredó divides his time between his apartment in Madrid and his summer and winter retreat in Alicante. Up to now he has written and published seven "novelas de pequeño tonelaje," nineteen "novelas de gran tonelaje," and in December he will publish what he says will be his last novel Un hombre entre mujeres.⁷ Zunzunegui, himself, in the prologue, to his book, Mis páginas preferidas, explains to us how he does his writing:

Yo escribo con pluma y un tinterillo. Cuando trabajo lo hago por la mañana entre las nueve y las dos. Redacto con facilidad sin apenas tachaduras. Me gusta escribir las novelas en un tirón de dos o tres meses. Porque cuando interrumpo una novela pierdo en seguida temperatura, y como se dice vulgarmente se me va el santo al cielo.

⁷This information was received in a letter from Juan Antonio de Zunzunegui. This letter was dated the 8th of July, 1965.

⁸Juan Antonio de Zunzunegui, Mis páginas preferidas (Madrid: Editorial Gredos, 1958), p. 10 (prólogo).

Zunzunegui, in the prologue to his book, Mis páginas preferidas, confesses that he is lazy and often spends only two to four months working on his novels. Since he is not always engaged in novel writing, Zunzunegui carries with him a notebook which he refers to as his sala de Gálibos. Here he writes down possible plots, characters, and endings which come to him as he pursues his various other activities. Later, if he wants to use this material he can always refer back to his notebook.

That he is one of the finest and best liked author in contemporary Spain, can best be ascertained by two important and irrevocable facts. First, he is one of the few Spanish authors whose books are printed in editions of five thousand. Second, he has been awarded every major and important literary prize that Spain has to offer.

Since Zunzunegui is still writing and constantly turning out new books, it is impossible to make a definite statement as to how many prizes he has been awarded. It is known that he has won at least seven. His novel, ¡Ay...estos hijos!, received the Premio Fastenrath de la Real Academia Española, 1941-1943. The theme of the 1948 literary contest in Spain was humor. Zunzunegui entered his novel, La úlcera, and received the Premio Nacional de Literatura. His sixth long novel, El supremo bien, written in 1951, won two distinctions: the Premio del Instituto Cultural Hispánica, and the Premio

Hermanos Quintero de la Real Academia Española. La vida como es, considered his best novel by some critics and by Zunzunegui, himself, won the Premio Larragoiti a la mejor novela del año 1954.⁹ Esta oscura desbanda, a novel set in postwar Madrid, was chosen to receive the Premio Círculo de Bellas Artes de Madrid. His latest novel to receive a prize, according to information published in 1963, was El premio. It was awarded the Premio Nacional de Literatura 1962.

Pío Baroja, in a statement made in the prologue of one of his own books, claimed that he, Pío Baroja, never followed a definite plan when writing his books. Zunzunegui, in answer to Pío Baroja, made the following observations about his own theory on the writing of novels:

A mí me ocurre lo contrario, cuando me pongo a escribir sé como voy a empezar la novela o cuento, sobre todo sé cómo voy a terminarlo. Para mí en la novela hay un problema de arquitectura. . . . El argumento o embrión inicial se me ocurre de repente o en mis ratos de insomnio o en la lectura de otros libros o en la conversación y el dialogo. El asunto lo suelo ver redondo en un relampagueo, luego viene el darle cuerpo y dimensión, y el distribuir sus partes, y el buscar la proporción y simetría, como lo haría un arquitecto. . . .

A mí las novelas se me van formando . . . por dilatación del núcleo inicial, no por la anexión o incorporación de los cercanos. . . .

Por eso me parece un disparate lo que don Pío dice en el citado prólogo, de que 'una novela larga será siempre una sucesión de pequeñas novelas cortas.'

⁹Ibid., p. 18.

Juan Antonio de Zunzunegui is first and foremost a novelist. Aside from a few newspaper articles, he has cultivated no other form of literary endeavour, except the novel. In the category of modern Spanish novel writing, Zunzunegui reigns supreme. Probably no other modern Spanish writer has specialized in the writing of novels to the extent that Zunzunegui has. Federico Carlos Sainz de Robles, in his prologue to Zunzunegui's book, ¡Ay...estos hijos! makes the following observations about Zunzunegui and the modern Spanish novel:

Dejándonos ahora de alegorismos, diremos que, con rara unanimidad, la crítica señala a Juan Antonio de Zunzunegui como el más admirable novelista español de la nueva generación. Nadie pone en duda que, hoy, existen muy buenas novelas españolas. Varios literatos de ilustre nombre, han acertado a escribir relatos novelescos de muy subido valor. Pero ninguno de estos escritores ha seguido esa línea constante, firme, y de éxito, dedicada a novelar, seguida, únicamente, hoy por Zunzunegui.¹⁰

Eugenio G. de Nora, in his book, La novela española contemporánea, makes almost an identical statement when he declares:

Zunzunegui, sin ser tampoco rigurosamente un profesional de literatura, es un escritor obsesivo e íntegramente entregado a su vocación, y es un verdadero "especialista" en la novela.¹¹

¹⁰ Juan Antonio de Zunzunegui, ¡Ay...estos hijos! (Madrid: Editorial Aguilar S.A. 1951), p. 13 (prólogo).

¹¹ Eugenio G. de Nora, La novela española contemporánea (Madrid: Editorial Gredos, 1962), p. 315.

John C. Dowling, in his article, "The Fleet of Juan Antonio de Zunzunegui," had this to say about Zunzunegui and the modern Spanish novel: "in his career Zunzunegui has mastered the form of the short story and the novel."¹²

That Zunzunegui is a master of the modern Spanish novel is a fact that is now accepted and proclaimed by most Spanish literary critics. That he is prolific writer can not be disputed; nor can it be said that the quality of his writings has suffered because of its quantity.

Zunzunegui's theory about the length of stories and novels is that they are like people who are tall or short and the writer can not stretch a short story nor can he compress a long novel. Thus Zunzunegui's stories and novels vary in length from the short Milagro of seven pages to the voluminous El premio of seven hundred seventy-one pages.

Of the contemporary Spanish writers Zunzunegui is the novelist who best embodies those traits and traditions of the school of realism of the nineteenth century.¹³ "He records faithfully the adventures of his principal heroes, and he often fills his novels with a depersonalized and sentimental

¹²John C. Dowling, "The Fleet of Juan Antonio de Zunzunegui," Books Abroad XXVIII (summer, 1958), p. 246.

¹³Northup's book, An Introduction to Spanish Literature, one of the best known books in the field of Spanish literature, was used as a reference in finding the definition of nineteenth century realism.

evaluation of reality," wrote Richard F. Chandler and Kessel Schwartz in their book, A New History of Spanish Literature.¹⁴

By virtue of the fact that his writings seem to follow those traits and traditions of the school of realism, Juan Antonio de Zunzunegui occupies a unique position in contemporary Spanish literature. He writes in the tradition of nineteenth century realism, but yet his novels are filled with sociological problems of the twentieth century. Juan Luis Alborg, in his book, Hora actual de la novela española, summarizes the position of Juan Antonio de Zunzunegui in contemporary Spanish literature in the following words:

Si se trata de resumir en una frase cuál es la posición que ocupa Zunzunegui dentro del actual panorama de la novela española podría sentenciarse que es el más representativo de los epígonos de la novela realista clásica.¹⁵

Zunzunegui's crowning achievements in the field of fiction can be attributed mainly to his ability to tell a good story, and to his mastery of the techniques of dialog. His complete knowledge of the Spanish language enables him to convey the meaning or the mood he wants conveyed. If, in order to do this he must make a verb out of an adjective, or a noun out of an adverb, he does this without any feeling of error. To him the expression of an idea is more important than the

¹⁴(Louisiana State University, 1961), p. 225.

¹⁵(Madrid: Ediciones Taurus, 1962), p. 140.

correct use of a tense or a part of speech. John C. Dowling, in an article written for the magazine, Books Abroad, sums it up in the following words:

He tells a good story and he tells it with a superb gift of language. In a sense he belongs to the best tradition of the Spanish novel in the nineteenth or twentieth century.¹⁶

Zunzunegui has named his literary works, "Flota de Juan Antonio de Zunzunegui." To him each new book is a launching. His books are classified into two categories. His short stories and novelettes are "novelas de pequeño tonelaje." His long novels he has designated as "novelas de gran tonelaje." Here now is a brief inspection of the "Flota de Juan Antonio de Zunzunegui." The books follow a chronological order.

Vida y paisaje de Bilbao (1926) ("novela de pequeño tonelaje")

This is the first book published by Zunzunegui. It is composed of many regional sketches and short sentimental novels. The customs and manner of speaking of the people of Bilbao are evident throughout this book. One of the narrations, El binomio de Newton, is considered to be the best piece of literature to come out of the Basque country.

Chiripi (1931) ("novela de gran tonelaje")

Chiripi, was Zunzunegui's first long novel. It deals

¹⁶Dowling, op., cit., p. 247.

with soccer, the only other sport that rivals bullfighting. He tries to tell everything he knows about the Basque region. The book contains sufficient material for three or four novels. The setting is Bilbao.

Tres en una o la dichosa honra (1935) ("novela de pequeño tonelaje")

The first of a series which is titled, Cuentos y y patrañas de mi ría. The short novelette, Tres en una o la dichosa honra, deals with three sisters who are inseparable until a young man comes between them.

El chiplichandle (1940) ("novela de gran tonelaje")

This novel was written before the Spanish Civil War and was in the process of being printed in Bilbao when the war broke out. By some stroke of good fortune it remained intact and was finally published in Madrid after the war. It is a rogue novel. Joselín, a young pícaro at the age of thirteen, is already a professional rogue. He dedicates himself to the career of a shipchandler, which is one who deals in cordage, canvas, and other supplies for ships, although he will take what he can get. Through his picaresque methods he manages to get into politics and is eventually named governor.

No queremos resucitar (unpublished)

During the Civil War, Zunzunegui wrote the political

novel, No queremos resucitar. The action takes place in a cemetery. Two skeletons are the protagonists. Because of censorship this novel remains as yet unpublished.

El hombre que iba a estatua (1942) ("novela de pequeño tonelaje")

This is the second in the series entitled, Cuentos y patrañas de mi ría. It is a story about a man whose whole ambition is that a statue be erected in his honor.

¡Ay...estos hijos! (1943) ("novela de gran tonelaje")

In this novel the reader becomes acquainted with a particular Spanish family and comes to know their habits, their manner of speech, their loves, thoughts and fears. The reader is able to follow the protagonist from childhood to his adult life. Luis, the protagonist, is a man without willpower who leads a purposeless life, never accomplishing anything.

Dos hombres y dos mujeres por medio (1944) ("novela de pequeño tonelaje")

The third part of his series, Cuentos y patrañas de mi ría. The novel, Dos hombres y dos mujeres por medio, has to do with a son who falls in love with his father's mistress.

El barco de la muerte (1945) ("novela de gran tonelaje")

Probably the most original of Zunzunegui's books. Alfredo Martínez, an avaricious undertaker, gloats over the town deaths. Upon meeting his fellow townsmen he immediately

calculates how long they will live and how much profit he will make from their funeral. When an epidemic hits the community, it is rumored that Martínez poisoned the water supply. The ending comes as an enraged mob sets fire to Martínez's home. While his sister burns, Martínez jumps through a window and is torn apart by the mob.

El binomio de Newton y otros cuentos (1946) ("novela de pequeño tonelaje")

An anthology of his short novels. It contains a critical analysis of the author and his writings by Carlos Sainz de Robles.

La quiebra (1947) ("novela de gran tonelaje")

Actually, there are two volumes to this novel, Ramón o la vida baldía, and, Beatriz, o la vida apasionada. The theme for the novel is bankruptcy. Ramón is a weak willed youth of a wealthy family who goes down to moral and economical bankruptcy. Beatriz is a woman in whom passion triumphs over mind and religion. Although the novel begins as a novel about the bankruptcy of El Crédito de la Unión Minera, the real theme seems to lie in the loss of moral and spiritual values for which no substitute has been found.

La úlcera (1948) ("novela de gran tonelaje")

Humor was the theme for the contest, Premio Nacional

de Literatura, in 1948. To this end Zunzunegui wrote and entered his brief and humorous novel, *La úlcera*. He won the prize. It is the story of don Lucas, a wealthy indiano, who returns to his hometown after years of hard work in Mexico. When he discovers that his town already has an americano he is disturbed. He is also frustrated by his failure in love and his inability to develop a project where he can put his free time to good use. Then he develops an ulcer and his life and that of the town become centered around his affliction. A young doctor cures the ulcer, but don Lucas dies. The town turns against the young doctor who barely escapes a mob set on destroying him.

Las ratas del barco (1950) ("novela de gran tonelaje")

Many of Zunzunegui's novels end before or at the beginning of the Civil War. This helps in the problem of censorship. With Las ratas del barco, however, he carries his story to the end of the war. The novel is not political; it is a continuation of the theme in La quiebra. Carmen, the protagonist, cannot overcome her passion for the weak willed Ismael. To get away from Ismael, Carmen goes to Madrid. While she is in Madrid the Civil War breaks. At the end of the war, Jacinto, Carmen's faithful suitor comes to her only to find that she still has not forgotten Ismael. In desperation he shoots himself. The novel itself is filled with illicit love,

deceit, rape, murder, and suicide.

El supremo bien (1951) ("novela de gran tonelaje")

Life is the highest gift that God has bestowed on mankind. That is the theme of El supremo bien. This is the first novel where Zunzunegui uses a complete set of characters from Madrid. Don Pedro, who has spent his life amassing a fortune, suddenly realizes that he is about to become the richest man in the cemetery. One of his sons, Lorenzo, is following in his father's footsteps. Another son and a grandson throw away their lives on wine, women, and song. His daughter, who has left the convent to keep house for her father, is a sanctimonious and hypocritical woman who wastes her life pretending to be holy. Don Pedro, when called upon to lecture to his grandson, tells him: "Y no se te ha ocurrido pensar que la vida hay que llenarla con alguna idea noble para vivirla con dignidad."¹⁷

Esta oscura desbanda (1953) ("novela de gran tonelaje")

The novel is set in postwar Madrid. This novel was influenced by Eça de Queiroz, a Portuguese writer who once wrote: "all of us who live in this globe form a great caravan which marches in confusion toward nothingness."¹⁸ Roberto,

¹⁷Juan Antonio de Zunzunegui, El supremo bien. p. 283.

¹⁸Cited by Dowling, op. cit., p. 245.

the protagonist, is incapable of coping with the problems of reality in postwar Madrid. He leaves the problems to his wife, Dolores. She is forced to rent a room to the baroness Ramona. The baroness attempts and almost succeeds in taking over the management of the house. This is a world where the meek and the weak are crushed. Only by helping each other can we be happy in this life is the theme of this novel.

La vida como es (1954) ("novela de gran tonelaje")

"Es sin duda mi mejor novela,"¹⁹ wrote Zunzunegui when writing about, La vida como es. It is a rogue novel. The setting is the Lavápies district of Madrid and the characters range from a likeable and fascinating gallery of thieves and pickpockets to an honest bartender, with an occasional intruder from the higher reaches of society. So skillful has Zunzunegui mastered the narrative technique that he is able to carry the story of four sets of characters at the same time without any confusion to the reader.

El hijo hecho a contra (1956) ("novela de gran tonelaje")

Old preoccupations and Basque characters appear in a Madrid setting. It appeared one year late because of censorship. Don Manuel, the protagonist, after spending a life time

¹⁹Juan Antonio de Zunzunegui, Mis páginas preferidas (Madrid: Editorial Gredos, 1958), p. 251.

making money, suddenly realizes that he has let life slip by him. In a desperate last effort to seize the fleeting, precious gift, he literally buys a young and beautiful wife. The son born to them is abnormal. Money cannot buy happiness or a normal offspring.

El camión justiciero (1956) ("novela de gran tonelaje")

"Ni súplicas ni lloros; lo que te falte, tómallo,"²⁰ are the words which Zunzunegui uses to introduce the first chapter of his novel, El camión justiciero. And this is also the philosophy of his protagonist, Felipe Ularqui. The troubled years of the Spanish Republic offer this young opportunist the climate in which he can thrive. Unscrupulously, he deceives Consuelito, the young girl who is in love with him and with whom he is living, of all her money. By cheating, lying and brute force he climbs the ladder of success and at the moment of his highest triumph, he is crushed "like a toad" by a garbage truck.

Mis páginas preferidas (1958)

Every author has his favorite passages in the novels he has written. In this book Zunzunegui gives to his readers

²⁰Part of a poem entitled, Sentencia del hombre fuerte, written by the German philosopher Nietzsche.

various passages from different books which he considers his best.

Los caminos de el Señor (1959) ("novela de gran tonelaje")

God may be served in all types of vocations, states the protagonist of this novel, Gabriel, who is a thief by profession. Gabriel's downfall as a thief comes the night he enters María's window and is discovered by her. María, who falls in love with him and later marries him, cannot understand that even a thief can serve God. Nor can she understand that every man has a road he must follow. When Gabriel learns that María is pregnant he leaves.

Una mujer sobre la tierra (1959) ("novela de gran tonelaje")

City life is evil, and country living is good for the physical body as well as the spiritual being. That is the theme of this novel. Matilde, a woman born in the country but forced to leave it because of the Civil War, is not happy in Madrid. Her dream is that of being able to save enough money so that in her old age she might be able to buy a barraqueta, a house in the country, and live her last years in the countryside she loves so much. She is unable to realize her dream, for death comes to her while she is still in Madrid.

El mundo sigue (1960) ("novela de gran tonelaje")

Luisita, the daughter of a God-fearing family decides

to become an actress. Unfortunately, she is not prepared for the vices, the lusts, and the hatred that can ruin the life of any girl. The life of lust and vice is easy to enter but difficult to leave, as Luisita finds out.

La poetisa (1960) ("novela de pequeño tonelaje")

The fourth book in his series, Cuentos y patrañas de mi ría. One of the novelettes, A cara o a cruz, has been adapted for the stage by Sr. Calvo Sotelo.

El premio (1961) ("novela de gran tonelaje")

Writing is a noble profession is the theme that Zunzunegui tries to convey to his readers in this novel. This is a novel that probes into the life of a novelist, and exposes the work, the problems, the disappointments, and the scenes behind the glittering headlines. Alejandro Martínez del Caso has always felt that writing was his vocation. But instead, through the influence of his father, he had studied law. He entered a novel in a contest and won the second biggest prize in all Europe. His whole life changes, and he becomes a man that not even his family knows. It is the story of the men who earn their living by writing, publishing, editing, or selling the novels and of the women who seem to have a special weakness for this type of men.

El camino alegre (1962) ("novela de gran tonelaje")

The road to victory has always been a happy one, is the theme of this novel. Soledad, a woman who wants to be good and to follow the right road to happiness, finds that this road is often filled with detours which are very easy to enter but often very difficult to get off. From the small mining town where she was born, to Bilbao, to Madrid, to Paris, to Rome, and to the expensive seaside resorts, the heroine travels trying to find peace with God and with herself.

El trabajo...y la vida o la muerte (1963) ("novelas de pequeño tonelaje")

An anthology of some of Zunzunegui's earlier short stories and novelettes. Among some that are included are; El binomio de Newton, Tres en una o la dichosa honra, El hombre que iba para estatua, and Dos hombres y dos mujeres en medio. It also contains a very good critical analysis of the novels, short and long, of Zunzunegui by Federico Carlos Sainz de Robles.

Since El trabajo...y la vida o la muerte, Zunzunegui has published two other books. They are Don Isidoro y sus límites, and Todo queda en casa. In December of 1965 Zunzunegui plans to publish Un hombre entre mujeres, which he says will be his last book. This was than the complete "Flota de Juan Antonio

de Zunzunegui according to information available July, 1965.²¹

²¹Information about the last two books published and the one that is to be published in December was received from the author, Juan Antonio de Zunzunegui, in a letter dated 8th of July, 1965.

CHAPTER III

SPIRITUAL LONELINESS

Only Spain, the nation that considers itself the most Catholic nation in the world, could have produced an author such as Juan Antonio de Zunzunegui. To understand the type of spiritual loneliness found in the novels of Zunzunegui one must first understand Spain, its people, and the church by whose laws they live.

Spain is predominantly Catholic. Therefore, if one is to classify further the spiritual loneliness endured by some of the characters in the novels of Zunzunegui, it would be classified as the loneliness suffered by the Catholic individual who has been reared in a conventional Spanish home that adheres to Spanish traditions.

Hence, the spiritual loneliness found in the novels of Zunzunegui is distinctively different from the loneliness that might be found in the novels of many German, English, American, or any other non-Spanish novelists or dramatists. The spiritual loneliness found in many of the novels written by non-Spanish and even some Spanish novelists, more often than not, have the theme of man in search of some metaphysical answer to life, to eternity, or to his own soul. Thus the authors of some of these novels, whether they be American,

German, English, or any other, when writing about spiritual loneliness, generally concern themselves with the primary theme which they consider essential to spiritual loneliness. That is the theme of the conflict between belief and disbelief. To most of them, spiritual loneliness is the constant struggle between doubt and faith. For the characters of these novelists, whether they be English, German, American, or any other nationality, the theme is the conflict between faith and doubt, and their only solution is either complete reliance on faith or absolute surrender to doubt. Usually, they cannot accept belief in God in complete faith because they doubt; and yet, they cannot give themselves over to complete doubt because they are mortals, and mortals need to believe.

Hence, there is no real solution for them. Sometimes faith reigns supreme, and other times doubt gains the upper hand; thus, they remain in a constant struggle between belief and disbelief.

The protagonists and other characters in the novels of Zunzunegui never doubt. They have grown up in the teachings of the church, and one of the first lessons they learn is that they never doubt. When the protagonists in the novels of Zunzunegui shout out in anger that they doubt that a God exists, they say it in such a manner that the reader is sure that they are saying it in anger, trying to get back at a God they know exists. An example of this is the following dialog between

Soledad, the protagonist of El camino alegre, and her friend, doña Elisa. Doña Elisa reprimands Soledad: "Desgraciada, ¿dónde dejas a Dios?" Soledad answers: "Se ha preocupado tan poco de mí, que dudo que exista."²¹ Even though she says that she doubts that God exists one realizes that she is angry and that she does not really have any doubts, only anger.

The individuals created by the the pen of Juan Antonio de Zunzunegui never doubt. They may falter in their religious practices. They may rebel against God. They might take advantage of the church and its mission in order to enhance their own wealth and prestige. And they may even slander the church, the clergy and God himself, but never, never do they doubt that there is a God; nor do they seriously question the authority of the church and its clergy.

Their loneliness stems from the fact that they are, because of mortal sin, temporarily, out of the grace of God. Unlike the loneliness of the man who is searching for a meaning to life and to his own being, the personages created by Zunzunegui have a solution to their spiritual loneliness. They may return to the grace of God if they confess their sin and repent. The spiritual loneliness found in the novels of Zunzunegui is not the spiritual loneliness of unbelief; nor is it the spiritual loneliness of being unable to place their faith in an omnipotent God. Their spiritual loneliness and anguish is that loneliness and anguish born of their own

inabilities to renounce a sinful way of life or to overcome the greed which keeps them out of the reach of God's grace.

Also essential in the understanding of the spiritual loneliness found in the novels of Zunzunegui is the role of the Catholic clergy in the Spanish community. The clergy of the Catholic church in Spain is recognized, by the majority of the Spanish people, as the representatives of God here on earth. Therefore, sometimes it is the clergy who, because of the particular role they exercise, largely determine the spiritual loneliness that some of these protagonists are to endure. In two particular cases, that of Soledad, the protagonist of El camino alegre, and Beatriz, the protagonist of La quiebra, when the priest refuses to absolve them, their spiritual loneliness becomes more acute rather than diminishing as they had hoped it would. On the other hand, María Begoña, the protagonist of Los caminos de el Señor, is absolved of her sins, and as the author himself states it: "y se encaminó serena a casa."²² Hence it is the clergy who, because of the role they perform, sometimes determine to a certain extent the degree of spiritual loneliness these people endure.

The best example of spiritual loneliness in the novels of Zunzunegui is that endured by Soledad, the protagonist of

²²Juan Antonio de Zunzunegui, Los caminos de el Señor (Barcelona-Mexico: Editorial Noguer, S.A., 1962), p. 100.

El camino alegre. Soledad was born with an obsession of being good, pure and filled with the grace of God. At the very beginning of the novel Zunzunegui introduces her to the reader in the following manner:

Un como deseo de ser buena y de encontrarse limpia de alma y de cuerpo que le subía desde sus raíces le trepaba ahora pecho arriba a Soledad con fuerza de chortal. Era una mujer sensible y delicada con un corazón caritativo y una inteligencia muy despierta.

Había pasado por todas las bahorrinas de la vida con una náusea y un asco inmensos. Pero la vida no da a los muy pobres a elegir sus caminos. Los empuja por ellos...²³

But for Soledad, being pure and clean is not easy. All of her life is one constant struggle. She was born of poor parents. Her only desire is that of being pure and clean and good; but in the mining town where she spends the first eighteen years of her life, this is a difficult task. She is raped at the age of fourteen by an unknown assailant. By the age of eighteen she is pregnant, but still unmarried. The father of the unborn child, Alberto, does not want to marry her. Instead, he sends her to a boarding house and promises to pay for all her expenses. Her baby is born dead and for a time Soledad is on the verge of a nervous breakdown. She is finally helped to good health by doña Elisa, the owner of the house where she is living. While she is recuperating from the shock of her baby

²³Juan Antonio de Zunzunegui, El camino alegre (Barcelona-Mexico: Editorial Noguer, S.A., 1962), p. 11.

having been born dead, Soledad comes across a prayer written by a poet. Henceforth, she makes this poem her prayer:

Dame Señor aquello que os sobra
 Dame aquello que jamás se os pide

No pido reposo
 Ni tranquilidad
 Ni os pido riqueza
 Ni éxito, ni siquiera salud

Quiero inseguridad e inquietud
 Quiero la tormenta y la incertidumbre

Y como final Tú.²⁴

The one good thing that does happen to Soledad during this period of time is that she falls under the influence of doña Elisa who, having no daughter of her own, treats Soledad as her own. Through doña Elisa, Soledad meets don Felix, an older man, who is attracted to Soledad by her beauty and charm. She runs away from doña Elisa and don Felix when she realizes that she is about to become the mistress of don Felix. Since she again feels the need of being pure and clean in both body and soul she decides to earn her own living by working at an honest and clean job. She is hired as a maid, but is almost immediately dismissed from her employment when she objects to the mistress going through her personal belongings.

Again she meet Alberto, and she does not have any money nor a job, so she remains with him for a short while. But,

²⁴Ibid p. 65.

being unable to live the type of life he does and feeling the need to be clean again, she leaves him. Again she returns to working as a maid but shortly after having been hired she becomes ill and is taken to the hospital. Here she is found by doña Elisa and don Felix and is welcomed back into the life she had left. She becomes attached to don Felix and promises to marry. But a few days before the wedding is to take place, don Felix is killed in a freak accident. Soledad thinks that God has sent his vengeance on her. She tells doña Elisa, "se ha vengado conmigo, que bien se ha vengado."²⁵

Completely disgusted with life and with her own inability to be happy, Soledad rebels against society and her religious training and in complete defiance of everything, opens a house of prostitution. However, after having earned a small fortune with her new "business", Soledad once more feels the urge of being clean and pure. Realizing that as long as she continues operating this "business" that she now has she could never be completely clean, she closes the house and returns to Bilbao.

After months of careful spiritual preparation, Soledad goes to a priest, confesses all her sins, and asks for the mercy and forgiveness of God. The priest, after listening to her complete confession, tells her that she must return all the money which she earned from her house of prostitution

²⁵Ibid., p. 257.

because it is "soiled" money. Soledad explains to him that it is impossible for her to return the money to its former owners; and besides she tells him that it is her only means of support. The priest then informs her that since she cannot return the money to those it previously belonged, she must give it to the poor, or the church, or to some other worthy cause, but she cannot keep it. As long as she still has the money he cannot absolve her nor let her partake of holy communion. Soledad is willing to donate one-fourth and maybe even one-half of all her earnings, but she cannot bring herself to donate her entire small fortune.

The next few months are filled with spiritual anguish and loneliness for her. She wants to be good, pure, and filled with the grace of God, but her greed will not allow her to part with all her money. She broods; she cries; and she is constantly praying, but not even prayer is able to pacify the anguish and loneliness she feels in her soul.

Doña Elisa attempts to console her by telling her:

Después de todo aún eres joven y tienes buena salud...si te vieras en peligro de la muerte, que Dios no lo quiera, con un acto de arrepentimiento se te perdonarían tus culpas....las que fueran.

Soledad, in response to her attempts to console her, replies: "pero no se trata de eso....Yo quiero estar en gracia de Dios, precisamente ahora para poder casarme y hacer

una vida de normalidad religiosa."²⁶

Soledad is faced with the problem of either giving up all the money she earned operating her house of ill-repute or else live without the grace of God. She does not want to give up all her money that she has and yet she does not want to live in constant spiritual loneliness. Acting on the advice of Daniel, her suitor, she goes to another priest and tries to get the reassurance she needs, but this priest also tells her that she must get rid of her money before she can be completely free of this sin which separates her from God. In desperation she cries out:

Le he ofrecido mi vida veinte, cuarenta, ochenta, cien veces y sigue lo mismo, sin escucharme, sordo a mis súplicas... ¿qué más quiere? ¿qué me tire por tierra, que me arroje a la mar, que me abra las venas?... ¿Qué quiere, dime, qué quiere? . . . ¿Qué tengo que hacer para que me atienda? Que me lo diga y yo lo haré...que me lo diga.²⁷

Again acting on the advice of Daniel, Soledad goes to Rome, and here she is finally able to receive the pardon she wanted. The priest in Rome did not force her to give up all her material wealth. He absolved her and for the first time in her life Soledad was free of the spiritual loneliness which she had carried with her during her entire life.

In Soledad it is the greed of material wealth which

²⁶Ibid., p. 498.

²⁷Ibid., p. 510.

keeps her in spiritual loneliness. In Beatriz, the passionate protagonist of La quiebra, it is her failure to obey the sixth commandment which keeps her from being spiritually peaceful. She longs to be free of sin but, does not want to give up Ramón and sinful life which they lead. Beatriz knows that she is living in mortal sin but she seems unable to control her passion.

During one of the many holy days which are celebrated in Spain she goes to a priest to confess her sins and to ask him to absolve her so that she might be able to receive holy communion. While she waits her turn in the confession booth she inquires of herself what her faults are:

¿Cuáles son mis faltas de ahora?

Le sube, corazón arriba, un dolorosa sequedad. "Estoy en pecado mortal, me voy a condenar...¿Virgen de Begoña, que será de mí?" suspira, mirando a la madre de Dios. Le escapa por las venas un galopar hondo de sangre. Se le seca la boca. Le crujen los nervios.

"¡Sálvame del infierno, Señora, sálvame!", le pide a la Virgen a traves de lágrimas. . . .

"¡Yo no tengo salvación -piensa, no tengo salvación!"²⁸

When her turn comes, Beatriz goes in and confesses to the priest that she is living with Ramón, a man who is not her husband. The priest explains to her that they must either get married

²⁸Zunzunegui, Mis paginas preferidas p. 120.

or else she must leave him. The following conversation between Beatriz and the padre illustrates why Beatriz finds herself in spiritual loneliness:

Padre: Están ustedes dos en pecado mortal, por faltar al sexto mandamiento. Haga ahora propósito de enmienda, prométame dejarle y yo le daré la la absolución y quedará limpia de pecado.

Beatriz: No, no quiero prometer lo que no puedo: si le dijera que tengo propósito de enmienda le engañaría. . . .

Padre: ¡Vamos, vamos hija!....; basta con que lo tenga usted en este momento en que la voy a absolverla.

Beatriz: No, no, no le tengo; ¡soy muy mala y me condenaré, me condenaré!

Padre: Hoy no puedo darle la absolución... Vaya, récele a la Virgen tres Avemarías y venga a verme un día de labor...por la tarde y platicaremos con calma.²⁹

Beatriz has not received the satisfaction she was searching for nor will she be able to partake of holy communion which was the main reason why she came to the church. Her spiritual loneliness has been intensified. As she passes by the altar she notices that communion is being served to those who have already confessed their sins and have been absolved. Her need of God causes her to go against all her previous religious training, and she decides to receive communion although she has not been absolved. As she walks toward the altar she feels her legs weaken, and before Beatriz is able to realize

²⁹Ibid., pp. 122,123.

what is happening, she faints.

When she comes to, a doctor is standing over her watching her. She does not inquire as to what has happened or where she is; her first words are:

¡Quiero recibir a Dios, tenerle dentro de mi pecho, para contarle lo que me pasa!

El cura no me ha dado la absolución, pero soy buena, sí, muy buena. Llevadme a comulgar. Quiero comulgar...¿por qué no me habéis dejado comulgar?³⁰

Both Soledad and Beatriz find themselves in spiritual loneliness and anguish. Soledad is there because of greed and Beatriz is there because of passion. In the end both are able to get the peace of mind they have been searching for. Both of their problems had a solution, but both women failed for a long time to acquire the satisfaction they both wanted because of human failure and weakness. Soledad solves her spiritual problem by going to Rome and receiving her pardon there. Beatriz finally leaves Ramón and is able to find a solution to her spiritual problem.

The spiritual loneliness of Soledad lasts almost a life time, that of Beatriz the major part of her adult life. But the spiritual loneliness of María Begonia, the heroine in Los caminos de el Señor, lasts a short time, a matter of only a few days. Nevertheless, it is as serious a problem to María

³⁰Ibid., p. 124.

as it has been to Soledad and Beatriz. María Begoña feels that she has fallen out of the grace of God because she allows herself to be seduced by Gabriel, the burglar that she had taken into her house. She spends the night in extreme agony because she finds herself in mortal sin. The description follows:

Pasó la noche desasogada sabiendo que estaba en pecado mortal...¡Si ahora me muriera, Dios mío, si ahora me muriera! Le subía el corazón a la glotis de espanto. ¡Si ahora me muriera, Dios mío, si ahora me muriera! Se empenachó de pesadillas.³¹

As is the case in most of the protagonists of Zunzunegui when they find themselves out of the grace of God, María is unable to sleep or eat and is in a constant stage of spiritual unrest. Only after María goes to the priest and confesses all her sins and partakes of communion is she able to feel at peace with God.

In ¡Ay...estos hijos!, a different type of spiritual loneliness is found. María, Beatriz, and Soledad all have some carnal sin which keeps them in a stage of spiritual loneliness. In ¡Ay...estos hijos!, it is the failure of Luis, the protagonist, to do anything that keeps him in constant spiritual loneliness. Luis, although he has plenty of free time, has never given himself time to go to mass, or to confession or to any religious function. For a long time he does not notice, or refuses to

³¹Zunzunegui, Los caminos de el Señor p. 75.

acknowledge, any feeling of spiritual loneliness. As Luis gets older a loneliness for real peace starts gnawing at his soul. One night, as he is sleeping, he dreams he is returning to his beloved Bilbao after a long absence. He sees the towers and the lights of Bilbao in the distance and, as he advances toward the town, he finds his path blocked by the figure of a man. The following dialog takes place between them:

Luis: ¿Quién eres?

Man: Soy el "Fundidor Supremo" que representa la justicia que debe presidir el mundo; Vamos a ver: ¿qué has hecho tú en tu vida? ¿Cuáles son los frutos de tu alma? Porque el que, como tú, no da frutos ha de ser fundido de nuevo. Te advierto que no serás el primero a quien esto sucede. Es lo que se hace con la moneda cuyas piezas tienen la efigie gastada.

Luis: ¡No!, no, me defenderé con pies, manos y dientes antes de resignarme.

Man: Vamos, vamos, eres muy pesado para subir al cielo.³²

Upon awakening Luis realizes that if he is to find peace with God and with himself he must repent. But he cannot bring himself to part with this listless life which he leads. Instead of curing his spiritual loneliness he attempts to forget that it exists by drowning his sorrow through drinking. But even when he is drunk he mutters, "soy...soy demasiado pesado...para subir al cielo."³³

³²Zunzunegui, ¡Ay...estos hijos!, p. 459.

³³Ibid., p. 460.

The one character who comes the closest to doubting that a God exists is Jacinto, Carmen's suitor, in Las ratas del barco. Jacinto spent his early years in La misericordia, an orphanage. In one of their conversations, Jacinto explains his convictions to Carmen and her father:

El Dios que me dieron en la Misericordia, a poco que reflexionase uno, le encontraba lleno de contradicciones. No podía ser para huérfanos pobres. Era un Dios prefabricado por los fundadores del asilo y los protectores ricos... para tranquilidad de su consencia.³⁴

It is not that Jacinto doubts that there is a God; he believes that there is a God, but he does not believe that He embodies the characteristics that the people at la Misericordia have given him. But he does believe in a God, as he himself tells Carmen's father after don Bruno accuses him of being a heretic:

Don Bruno: Es usted un herejote.

Jacinto: Eso sí que no...Soy creyente, pero a mi manera. Mi Dios me lo he tenido que hacer yo en mi larga vida de sufrimientos y de amarguras.³⁵

Las ratas del barco is the novel which has the most cynical treatment of spiritual loneliness of all the novels written by Juan Antonio de Zunzunegui. These people are bitter; they have seen much suffering and they blame God for all the troubles of the world. They are suffering from acute spiritual loneliness and they want to be in God's grace, but they want

³⁴Zunzunegui, Las ratas del barco p. 164.

³⁵Ibid., p. 163.

a God who will do what they think should be done. They cannot forgive God for leaving them in the trouble they are in. Thus, they are cynical and their approach to God is disrespectful and bordering on blasphemy.

Carmen compares Him to the captain of a boat loaded with rats, but God does not know or does not care what happens to them.

Estamos dejados de la mano de Dios... . . . Es verdad, es verdad, ¿qué le importan las ratas al capitán? ¿Qué le importan? Sí, somos las ratas del barco, las ratas del barco.³⁶

Jacinto compares him to a band director who does not know his music:

Yo me he figurado siempre a Dios como un gran director de orquesta; El es quien lleva la batuta de estos caos inmenso que es el mundo; pero que me perdone si digo una barbaridad: como van las cosas, a veces me da la impresión de ser un director que no supiera música.³⁷

Anita, Carmen's niece, also rebels against God and demands to know why He has taken her baby away from her. Before his birth she had prayed for him to be born dead. She did not want the baby because she had been raped, and she did not know who its father was. Once he had been born she had been overcome by her maternal instinct and had loved her child very much. Now he was dead, and Anita blamed God:

¿Por qué, por qué me lo has llevado? Estarás satisfecho,

³⁶Ibid., pp. 250,251. ³⁷Ibid., p. 164.

¿eh? Tú, el fuerte y el poderoso, en fin, Dios, Dios descargando tu puño divino sobre esta pobre mujerilla indefensa...Pero ¿por qué eso, Señor, por qué?....³⁸

Carmen, Jacinto and Anita of Las ratas del barco live in a world cold, hungry, and full of hate, created by the Civil War. The one desire of these people is that God bring some order into their chaotic world. When they feel that God is not paying any attention to their needs they become lonely for God. If they still fail to see any results in the world around them they think that God has forgotten them and their loneliness turns into rebellion.

While Las ratas del barco has as its setting the chaotic years of the Civil War, Esta oscura desbanda is set in postwar Madrid. The themes of these two novels are almost identical. Roberto, the protagonist, using words borrowed from the Portuguese author Eça de Queiroz defines the world as a mass of people marching in confusion toward nothingness.³⁹ Even the title, Esta oscura desbanda suggests a world in confusion, a world without supreme guidance. It is not that they doubt that a God exists, they know that, but they seem to think that he has forgotten them. They feel the loneliness of being unable to communicate with God.

The protagonists and other characters who are out of the

³⁸Ibid., p. 330.

³⁹Zunzunegui, Mis páginas preferidas p. 231.

grace of God in the novels of Zunzunegui find themselves in that stage of spiritual unrest because of various sins. Some are there because of greed, others because of passion, others because of their do-nothing attitude and still others are there because of their rebellious nature. But they all have one thing in common and that is that they all want to return to the grace of God. However, at times, they are unwilling to sacrifice their material wealth, their sensuous pleasures, or to reform their rebellious nature. Because they are often unwilling to do the things which are required of them in order to achieve spiritual tranquility, they find themselves in a constant stage of spiritual loneliness.

CHAPTER IV

SOCIAL LONELINESS

Basically, man is a gregarious individual. By nature he requires the constant companionship of others of his own species in order to maintain a well balanced existence. When he lacks companionship he reacts by becoming lonely. At times he requires the fellowship of a certain individual or that of a specific group of people, and if he finds himself without this companionship he desires, he becomes a lonely creature. Therefore, it is possible for a person to be surrounded by human companionship and yet be lonesome for one certain individual who is absent.

In the novels of Zunzunegui there are many different divisions within the classification of social loneliness. To attempt a study of all of them would be virtually an impossibility. Therefore, in this chapter four distinct types of loneliness found within social loneliness will be studied. These four categories are: (1) loneliness after the failure of a love affair, (2) loneliness after the death of a loved one, (3) loneliness due to temporary separation, and (4) the loneliness of not belonging socially. An attempt will be made to illustrate how the individuals in the novels of Zunzunegui react to these different types of loneliness.

Of these four types, loneliness due to the failure of a

love affair appears to be one of those which causes the most intense suffering in the protagonist of Zunzunegui. For a time after the love affair has broken up, the individuals involved find themselves lost in a world of loneliness. Often they are oblivious to what is occurring around them; all they know is that they long for the company of the person who has caused them all these heartaches. In two particular instances the heartaches and loneliness are so intense as to cause two broken-hearted lovers to commit suicide after the failure of their love affair. Jacinto, Carmen's suitor in Las ratas del barco, shoots himself after he is informed by Carmen that she could never love him because her only love is and will always be, Ismael. Sofi, a good friend of Soledad, and one of the minor characters in El camino alegre, throws herself into the sea when her rich boy-friend tells her that she must not give birth to their unborn baby because their love affair must come to an end soon.

Fortunately, not all the love affairs in the novels of Zunzunegui have such a tragic ending. This does not mean that the love of those who do not commit suicide is any less than the love of those who do; it means that they do not resort to such drastic measures to escape the loneliness which engulfs them.

Often, after the break-up of a love affair, the partner who is still very much in love with the other frequently

develops symptoms of illness and must be temporarily confined to bed. During this time the dejected lover refuses any food or any attempts to console him or her. Time is the best cure for this type of illness and as the days pass the loneliness diminishes and hopefully eventually disappears. This, however, is not always true; the love of Carmen, for "Isma," a young man in Las ratas del barco, lasts a life time. Even after his death Carmen continues to love him.

The break-up of the love affair between Carmen and Ismael was instigated by him. In a letter he tells her that he considers their affair at an end and hopes that she does, too. He further explains that he has set up a trust fund for her in Madrid so that she might live comfortably the rest of her life. With the shock of the break-up of the love affair Carmen is overcome by a nervous condition and must be kept in bed for a few days. During this time she is in a trance half-way between consciousness and unconsciousness, and she relives some of the tender moments she shared with Ismael:

Al poco rato llamaba en sueño a "Isma" con los diminutivos más caprichosos y dulces. A continuación se puso a relatar momentos de vivida intimidad, que, en su naufragio, trataba de refrescar con la memoria. Eran escenas de tierno erotismo empapadas en edénica ingenuidad.⁴⁰

Once in Madrid Carmen seems to forget her love for Ismael, and for awhile she devotes her time to setting up her

⁴⁰Zunzunegui, Las ratas del barco, p. 184.

apartment. But she can not forget her love for Ismael. After her apartment is set up and she does not have anything with which to busy herself, she again starts thinking about him. Her loneliness becomes so acute that she imagines herself talking with Ismael. One day as Anita, Carmen's niece, and Carmen are out walking, Anita notices that her aunt is muttering to herself. Anita inquires of her:

-¿Con quién hablas, tía?

-Con él.

-Y ¿quién es él?

-Ismael, mujer, Ismael.

-¿Qué Ismael?

-Mi novio..., pero ¿no le conoces? . . .

-Tía, por Dios, ¿a qué dices esas cosas? Si estamos solas si no hay nadie. . . .

-Sí, mujer, sí; fíjate: es alto, rubio, de ojos claros. Tiene los dientes blancos; el pelo, dorado; la sonrisa es muy dulce..., la voz es..., ¿a qué te voy a decir, si le vas a oír hablar?

-Pero estás loca, tía. ¿Qué dices? Si con nosotras no hay ningún hombre.⁴¹

When, just before the start of the Civil War, Carmen promises to marry Jacinto, it appears as if she has forgotten Ismael. But the Civil War breaks out, and Jacinto is imprisoned in Bilbao. During the three years of the Civil War Carmen has a lot of time to do some thinking, and she reaches the conclusion that she will never love anyone but Ismael. Therefore, when Jacinto arrives in Madrid, shortly after the end of the war, she tells him that she could never marry him. Both of them

⁴¹Ibid., pp. 207, 208.

are sad and lonely: Carmen, because she knows for sure that Ismael has been killed by the rebels, and Jacinto, because he realizes that he can never be loved by Carmen. This is the end of the love affair he had hoped would lead to marriage. Being unable to stand the agony and loneliness he now feels, Jacinto commits suicide. A few days after his death Carmen also passes away.

Luis, the "abulic" protagonist in ¡Ay...estos hijos!, on his first trip to France, discovers and falls in love with a young, pretty, but poor French girl. Before meeting Luis, she had worked in a factory and lived with her sister and two other girls in a one-room apartment. Luis asks her to come and live with him and she accepts. During the time she is with him Luis develops a deep affection for this pretty French girl. But one day when he returns to his hotel, after having attended classes at the Sorbonne, he is unable to locate her. He finds a note in which she explains to him that she is leaving him because she knows that he would eventually return to his country, Spain, and forget about her, and now that she has gotten used to the luxurious living to which Luis has accustomed her, she could never go back to working in the factory. She is leaving him to become the mistress of an old, but wealthy French industrialist. Luis is torn by anguish, and an immense loneliness for Adele engulfs him. She was the first girl he had loved and the shock of losing her causes an emotional strain

on him. That night, in loneliness, he calls out for her:

¡Adele, Adele! ¡Mi vida, guapa!...

No podía más. Se echó sobre la cama, sacudido y frenético. Un inmenso desamparo le enfrió el cuerpo como si fuera el de un cadáver. . . .

Era la primera mujer que se le había metido y pegado a la carne de su corazón, y con la marcha le quedara el alma sin cimientos.⁴²

Luis abandons his studies and spends his days searching the faces of all the girls he meets trying to find his Adele. But Paris is too big a city to be able to find anyone, and especially if they are trying to hide. Luis returns to his hotel room and for a few days is seized by a nervous condition similar to the one Carmen endures after the failure of her love affair. Not willing to remain in France without the love of Adele, Luis returns to Bilbao.

Years later, Luis is on his way to Spain, after having spent a few years in England, when he stops by Paris. While attending a stage production he happens to see Adele in the audience. He feels the old familiar heartache and realizes that he is still in love with her. Even though she passes within a few feet of him she fails to acknowledge him. Luis visits the cafe where he and Adele spent so many happy days and evenings. The head waiter recognizes him and informs him that Adele and her rich friend often eat here, but that Adele

⁴²Zunzunegui, ¡Ay... estos hijos!, pp. 218, 219.

is not the happy, cheerful girl she used to be when she and Luis would eat here. Saddened by his encounter with his old flame, Luis returns to Spain and never sees Adele again.

Luis and Carmen are still fairly young when they experience their first failure in love, but don Pedro, the rich old man of El supremo bien, starts his first love affair at the time when most men of his age are on their last one. When, at the age of seventy, don Pedro is on his first tour of Europe, he still has not had his first love affair. In France he meets a young woman of thirty-one and falls in love with her. Knowing that he is a wealthy man she returns his affection. Don Pedro is a happy man until the day he returns to his hotel room earlier than usual and finds his sweetheart in the arms of a young man. After having chased the young man out of the room, he drags the woman out of bed and orders her to get out and never come back. Don Pedro had married his wife for financial reasons; therefore, this had been his first love affair and its failure caused him considerable loneliness.

Era la primera mujer conocida fuera de matrimonio, y se había dado a ella con la violencia de su temperamento inexperto.

Se arrojó sobre la cama, sollozando.

.

Aquella noche ya no pernoctó en el hotel, y el pobre enamorado, al echar el brazo a un lado en la cama y notar lo vacío, se dio al llanto con una angustia de mocito contrariado en sus queres. Era su primer amor, alcanzado a la edad en que a otros les deja en sus

finales, y se había dado a él con una franca violencia de adolescente.⁴³

Carmen never is able to forget Ismael. Luis still loves Adele years after she has left him, but don Pedro is able to forget the young woman in a matter of days. The splendor of Rome and the Vatican City is able to heal the wound of the failure of his love affair.

Alfredo Martínez, the greedy personage in El barco de la muerte, also becomes involved in an unfortunate love affair. Martínez, already in his late fifties develops an amorous attraction for a young woman of twenty-five. After he has been courting her for a time he receives an anonymous letter, sent by his own sister, informing him that the young woman he is courting is often seen at a certain café in the company of a young writer. One dark night, taking advantage of the darkness, Alfredo surprises the young lovers. At first, he is tempted to kill both of them, but instead he runs away. That night he goes to bed lonely and disillusioned.

Se le secó de angustia la boca y unas lágrimas de fuego le corrieron por las mejillas. . . . No podía más; le bulía el cerebro como una olla. Una desgana enfermiza le reblandecía el ánimo. Se volvió a la cama, porque se encontraba muy mal.⁴⁴

To escape the loneliness which he feels, Alfredo relives some of the adventures he endured in his travels around the

⁴³Zunzunegui, El supremo bien, pp. 256, 257.

⁴⁴Zunzunegui, El barco de la muerte, pp. 206, 207.

world. He remembers another love affair in Brazil which also ended tragically.

In El camión justiciero, Conchita, the heroine, becomes involved in a love affair which ruins her financially. Felipe, the young cynic, with whom she falls in love, persuades her to let him handle all her financial matters. Because she loves him and trusts him she willingly consents to this type of an arrangement. Felipe deceives her and appropriates all the money for himself. Under the pretext of finding employment in Madrid, Felipe is able to get away from Conchita and live an uncomplicated life. Through the newspaper Conchita is able to learn that Felipe is dating another woman and that it is rumored that their wedding plans will be announced soon. Felipe never tells Conchita that their love affair is over, but she realizes that he no longer loves her. Felipe will not come to see her nor will he answer her letters. When she becomes seriously ill, doña Carmen, an old family friend, goes to Madrid to talk to Felipe. She shouts in the hotel lobby and Felipe has her jailed and later told to get out of town and never to come back. When doña Carmen realizes that Conchita has only a few days left to live she lies to her and tells her that Felipe is on his way to see her. She composes a love letter which she says was sent by Felipe. Conchita, wanting to believe that Felipe still loves her, accepts all of doña Carmen's explanations in complete faith, and she dies in the

belief that Felipe still loves her.

In Los caminos de el Señor, the end of a love affair is actually the termination of a marriage. Ironically, the main culprit in the break-up of the marriage of Gabriel and María is their unborn baby. Gabriel, the nimble-footed burglar, who climbed into María's window hoping to steal her jewels, stays to marry her. When he discovers that he is going to be a father he leaves María. In a letter he leaves behind he explains to María that he has to leave if their son is to have a chance to succeed. According to him, he would only be a bad influence and the best thing for her to do is to forget about him and to devote all of her attention to their son. María is not a sentimental girl, but as she reads the farewell letter written by Gabriel she can not control her emotions, and the tears that fall from her eyes mar the pages of the letter she is reading.

Loneliness after the failure of a love affair, as portrayed in the novels of Zunzunegui, is often quite painful and in some severe cases requires the attention of a doctor. Don Pedro, Carmen, Conchita, Luis and Alfredo are all confined to bed for at least one day after the failure of their love affairs. Their sickness could well be defined as a sickness of the heart, commonly known as loneliness. Being more specific, their loneliness is born out of the failure of their love affair.

Although not being a theme in itself, death appears quite often in the novels of Zunzunegui. The loneliness endured by the individual after the death of a loved one is a unique type of loneliness. It is the loneliness of what they know will be a permanent separation. Often, all things being equal, the loneliness suffered by one person is duplicated in another novel. Soledad, the protagonist of El camino alegre, and Anita, a secondary character in Las ratas del barco, have almost identical experiences with loneliness after the death of a loved one. Both of these young girls are unmarried. Both are giving birth to a baby for the first time. Both lose their baby; Soledad's baby is born dead; Anita's dies a short time after birth. And both are overpowered by the grief and loneliness brought about by the death of the child they knew for such a short time. With a few changes in the names of the characters, these two parts having to do with the deaths of the babies of Soledad and Anita could be interchanged, and the action would continue without a flaw.

After returning from a search for a doctor for her sick son, Anita is met at the door by Carmen and informed that her son is dead. She is overcome by grief and loneliness and for a time refuses to leave her dead child.

Fué a la habitación y se abalanzó sobre el hijo. Lo tomó en sus brazos, estrujándole y comiéndoselo a besos;

-¡Mi rey! ¡¡Mi sol!! ¡¡Mi vida!! ¡¡¡Mi luz!!!... ¡¡El

pequeñín de la casa, ¿quién es el pequeñín de la casa?!-
le preguntaba, alzándole en alto como en un juego
macabro.⁴⁵

Soledad reacts to the death of her child in almost an
identical manner.

-Tráigamela aquí que la quiero ver- rugía la mujer. . . .
-¿Es que no vive?..., pues si no vive para comérmela
a besos y despedirme de ella. . . . ¡Mi hija bonita! ¡Mi
sol! ¡mi luz! ¡mi vida! ¡mi alma!⁴⁶

The intense loneliness and grief for their dead children
causes both Soledad and Anita to be possessed by temporary
insanity. In an effort to escape the loneliness and grief
which they feel after the death of their loved one, both
Soledad and Anita pretend that their child is not dead. Anita
composes a towel into the shape that resembles in size and
weight the form of her child.

Corrieron semanas de absoluta demencia. Hizo con trapos
una figura de niño lo más parecida en tamaño y peso al
muerto y se le aproximaba al pecho en ademán nutricional.

-Anda, hijo, mamá, mamá, para que seas fuerte, que sólo
los fuertes son capaces de aguantar esa vida, sólo los
fuertes.⁴⁷

Anita makes her imaginary child out of a towel,
Soledad sees a doll in a store window and, thinking that it
resembles her dead daughter, she buys it. She tells doña
Elisa that it is her child.

⁴⁶Zunzunegui, El camino alegre, p. 49.

⁴⁷Zunzunegui, Las ratas del barco, p. 329.

-Mire, mire, doña Elisa, que hija más hermosa he traído para sustituir a la otra...¿No encuentra usted que es su puro retrato...? . . . A mí me parece que es la muerta que ha saltado al escapate de una tienda de la Gran Vía.⁴⁸

Doña Elisa is at first amused by her childish actions, but when she realizes that Soledad actually believes that this doll is her child she becomes alarmed. Doña Elisa tells Soledad that her child is dead, and what she is holding in her hands is a doll, not her child. Soledad answers:

-Pero ¿que quieren que haga?... Sí ésta es mi hija Lucía, que no ha muerto del todo, porque nadie muere del todo y su alma ahora habita en este cuerpo de muñeca.⁴⁹

After the loneliness and the grief of the death of their child has subsided, these two young girls are able to return to their normal selves. However, the death of their first child has subjected them to a tremendous amount of suffering.

Fedencia, a minor character in Una mujer sobre la tierra who has lost her child through a miscarriage, is saddened by his loss. Even though her loneliness and grief is not as great as that of Anita or Soledad, yet she desired this child very much. His loss has filled her with sorrow. Her father's attempts to console her are to no avail.

-Papá, ya ves qué mala suerte. . . .
-Déjalo, hija, eres muy joven y otra vez será.

⁴⁸Zunzunegui, El camino alegre, pp. 56, 57.

⁴⁹Ibid., p. 58.

-Sí pero con la ilusión que me hacía este primero.
Volvió a echarse a llorar desconsolada. . . .
-¿Qué tienes?- le preguntó su padre, acariciándole la mejilla.
-Tristeza, una tristeza tremenda por haberle perdido..
Era chico, eso me ha dicho el médico. . . .¡Con la ilusión que me hacía que fuese hombre!
-No te desesperes, otra vez será.
-Sí..-con un enorme suspiro-, pero ya no será éste.⁵⁰

Despite the fact that she had never seen the child, Fidencia loved it. When she lost it, she suffered because of its loss.

Death is a constant companion to the mother of Alfredo, the protagonist of El barco de la muerte. Seven members of her family, six of her nine children and her husband, died while she was still alive. She knows the sadness and the loneliness which the death of a loved one brings. When his oldest sister dies Alfredo is still a child, but as long as he lives he never is able to forget the farewell that his mother gave his sister just before she is carried away to the cemetery.

Alfredito, ya funerario acomodado, recordará con angustia aquel beso de su madre a la hermanita, cuando al día siguiente se la llevaron a enterrar. Él vivirá tocando durante su vida, de estas despedidas apremiantes.⁵¹

Another time, upon arriving home one afternoon, Alfredo finds his mother sitting in a corner crying her heart out. His sister informs him that they had received news that the

⁵⁰Zunzunegui, Una mujer sobre la tierra, pp. 427,428.

⁵¹Zunzunegui, El barco de la muerte, p. 35.

brother who was in a sanatorium is dead. Nobody can comfort the mother.

La madre lloraba en un rincón angustiosamente. Sus manos cortadas, ásperas, se engarfiaban en el pelo, como buscando la raíz última del dolor. . . . La madre se dió a sollozar, y una queja honda y acezante, pasaba por bajo de su angustia.⁵²

The loneliness of death is an emotion that is well known by Alfredo's mother. Yet despite the fact that death has struck so many times at her family, she can still not get used to it. She still feels the loneliness and agony which death leaves in its wake.

The death of a mate is a tragedy that produces extreme loneliness in many of the personages created by Zunzunegui. Unlike the maternal loneliness which accompanies the death of son or daughter, the loneliness caused by the death of a mate is more subtle. In the novels of Zunzunegui the death of a child generally produces violent reactions on the part of the mother. Alfredo's mother attempts to pull her hair out. Anita and Soledad will not let go of their dead babies; they kiss them; they lift them up; they hold them against their breast; and eventually force must be exerted to take them away from them. In contrast, the sorrow expressed at the death of a mate is more subtle and lends itself more to contemplation than to violent reaction. Zunzunegui, using don Pedro, the protagonist

⁵²Ibid., p. 69.

of El supremo bien as his spokesman, describes the death of a mate in the following words, "la muerte de la mujer o del marido tiene siempre para el que permanece mucho de amputación implacable."⁵³

Don Pedro, whose entire life has been dedicated to amassing a fortune, realizes after the death of his wife, that he has overlooked his most prized possession, the love of his wife. At the time of their marriage don Pedro had not been in love with his wife, but through the years he had developed a deep affection for her. Now, for the first time in fifty-seven years, he is without her company and he feels lost.

Aquellas primeras semanas de no tener el espejo donde mirarse que era la difunta, desmigáronse en zozobras, sequedades y congojas. . . . Aquel ardor apasionado por él desde que le viera entrar por la tienda de su madre la mañana fría de febrero. . . .

Luego, la necesidad de su presencia física, esa presencia que venía durante treinta años empujándose para su egoísmo, para que a él no le faltase nada..., y ahora que le faltaban, ¡ay!, tantas cosas..

Las mujeres, hasta las más ingratas, se llevan al morir tanto de sus maridos, que los más infieles lloran en secreto ansiando su vuelta. La muerte de la mujer o del marido tiene siempre para el que permanece mucho de amputación implacable. Y así, a pesar de no haberse unido a ella por amor, la lloró en las primeras semanas de su ausencia con socarrado desamparo. Algo esencial a su vida le había desaparecido de repente con su marcha.⁵⁴

⁵³Zunzunegui, El supremo bien, p. 200.

⁵⁴Ibid.

Bruno, Carmen's father in Las ratas del barco, is also left without his mate. After her mother's death, Carmen asks him if he would like to live with her in Madrid. He declines the invitation because he wants to be close to the cemetery where his wife is buried. A few weeks after her mother's death Carmen is called back to Bermeo, her hometown, because her father is fading rapidly. Bruno, in explaining his illness to his family, tells them, "la muerte de la compañera es lo que me ha acabado de dar la puntilla."⁵⁵

In ¡Ay...estos hijos!, an old English lady, Luis's landlady, leaves her calendar set on February 11, 1913, the day her husband passed away. Whenever anyone mentions the name of her late husband, Dorothy, the landlady, starts crying. Dorothy's sister explains the situation to Luis, "en cuanto se la mienta el marido, se pone así, ¿sabe usted? Fueron tan felices."⁵⁶ After having been a roomer in the house for a short time Luis notices that doña Dorothy uses too much light. Thinking that she might be unaware of the excessive light she is using Luis explains to her that they do not need so much light, and perhaps they could start using less light. Madam Dorothy replies, "oh no, desde que murió mi pobre marido, estoy tan sola..., la luz me acompaña."⁵⁷

⁵⁵Zunzunegui, Las ratas del barco, p. 194.

⁵⁶Zunzunegui, ¡Ay...estos hijos!, p. 249. ⁵⁷Ibid., p. 253.

The separation of an individual from his family or loved ones is a common source of loneliness in the novels of Zunzunegui. Compared to loneliness after the death of a loved one or loneliness due to the failure of a love affair, loneliness of temporary separation is a mild one. Although some tears are shed, they are not the bitter tears of the person who mourns the death of a loved one, nor are they the tears of a broken heart. Instead, they are the tears of a temporary, not a permanent separation.

Moments of departure seem to produce loneliness in the novels of Zunzunegui. The moments before and after the start of the temporary separation seem to be the loneliest moments that the individual and his family feel during their entire separation.

Three departures have been chosen for this study; the first one is the departure of Lucas, the young boy from La úlcera, who is later to be known as don Lucas, el indiano; the second one is the departure of the young Alfredo, who later returns to his hometown and becomes the heartless undertaker in El barco de la muerte; the third one is the departure of Luis, the listless young man from ¡Ay...estos hijos!

In the departure of Lucas, who is about to leave for Mexico, it is the emotional reaction of the person who is departing that is portrayed, and not much is said about the

persons who are being left behind.

Se había despedido de la madre y de los hermanillos muy tieso y seriecito. Pero ya a bordo, cuando el padre le dió un beso y le confesó, temblándole la voz, que todo el porvenir de su casa dependía de que él fuese un hombre honrado y trabajador, se echó a llorar.

.

Un enorme miedo le hizo abrazarse a su padre. Le entraron ganas de volverse con él a tierra, pero se repuso, porque había que ser hombre y pensar en sacar adelante a la familia.⁵⁸

In the departure of Alfredo it is the loneliness of the mother who is left behind that is shown. Alfredo himself does not seem to feel any loneliness; it is all portrayed by the mother.

El domingo, al anochecer, salió por la ría la goleta con Alfredo a bordo. Era una goleta de dos palos, baja de borda y muy airosa. Al pasar delante de la plaza, dos mujeres y un hombre la despedían. Desde la popa de la embarcación, Alfredo contestaba a los saludos. En esto, la madre se separó del grupo y corrió por el muelle agitando, enloquecida, su pañuelo. Sentía la corazónada de que nunca más volvería a ver a aquel hijo.⁵⁹

Again in ¡Ay...estos hijos! the loneliness is portrayed chiefly by doña Carmen. Toward the end, Luis also shows a little loneliness, but mostly it is the loneliness of the mother which comes through.

Le ruedan las lágrimas por las mejillas, y una tristeza desolada cerca angustiosamente a su corazón. . . . Se ha abrazado al hijo antes de que subiera al coche. -Séme bueno, hijo, sé bueno; mira que Dios te ve. . . . El

⁵⁸Zunzunegui, La úlcera, p. 18.

⁵⁹Zunzunegui, El barco de la muerte, pp. 168, 169.

auto en marcha, Luis ha agitado por última vez la mano derecha sin volver la cabeza.⁶⁰

There are many instances in the novels of Zunzunegui where an individual finds himself without the companionship of someone whom he or she loves. When this happens, the following symptoms are usually present: lack of appetite, constant crying, inability to sleep, long bouts of melancholy, and, in general, a profound sense of loneliness.

The majority of these people who find themselves in a constant state of loneliness because of the absence of a loved one are willing to sacrifice anything or perform any task which they feel might lead to the return of their loved one. Don Pedro, the rich old man in El supremo bien, remodels his house so that it will include a chapel in hopes of luring his daughter, Resurrección, from the convent at which she is staying. The Baroness Ramona of La quiebra is willing to give Aureliz, the young girl she adopted after the death of her only child, everything that she owns if she will only return. Matilde, the portera, in Una mujer sobre la tierra, after she evicts her daughter from her house, is overcome by loneliness for her. She will not let her husband rest until he promises to find her daughter and persuade her to return to her mother's side. Doña Carmen, the mother of Luis, the young man in

⁶⁰Zunzunegui, ¡Ay...estos hijos!, pp. 168, 169.

¡Ay...estos hijos!, is constantly writing Luis and asking him to return to Bilbao and to the mother who misses him so much. In El barco de la muerte, a young girl sits in the balcony of her house and will not come out and play with the rest of the children until her mother, who has abandoned her and her father, returns. Doña Elisa forsakes her beloved home and city and goes to live with Soledad, the heroine of El camino alegre, because she prefers living in a place she does not like to living in a place she does like without the companionship of Soledad. In El camión justiciero, Conchita ruins herself financially rather than risk losing the company of Felipe. María Begoña rebels against Ruperta when Ruperta wants to expell Gabriel, the lovable thief of Los caminos de el Señor, from their house. Nieve, the wife of Alejandro, the protagonist of El premio, would rather her husband remain an obscure lawyer and spend more time with her than to be a famous author and be away from home constantly.

People often feel the loneliness of not being wanted. One of the most common complaints among the characters in the novels of Zunzunegui is that nobody loves them, that nobody wants them. Below are listed a few of these complaints:⁶¹

Nadie me quiere, a nadie soy simpático.., y yo no tengo la culpa. (Felipe, El camión justiciero p. 138).

⁶¹The names of the individuals being quoted, together with the name of the book and page number, are listed after the quotation. The page number for La quiebra was taken from Zunzunegui's Mis páginas preferidas.

Nadie me quiere y todos me acosan... (Carmen, Las ratas del barco, p. 101.)

Nadie me quiere, porque mis hijos y mis empleados todos me odian. (Don Pedro, El supremo bien p. 332.)

¡Nadie me quiere! . . . soy como un mueble sin lujo. (Beatriz, La quiebra, p. 136.)

Ni la hija, ni la hija me quiere. (Matilde, Una mujer sobre la tierra, p. 503.)

The loneliness of temporary separation is quite prevalent in the novels of Zunzunegui. Of all degrees of loneliness in the novel of Zunzunegui, this is the mildest one. Sometimes it causes tears and heartaches, but it is never the bitter loneliness of a broken love affair or the mournful loneliness of a death. Because of its mild nature it is the easiest to cure.

There are in the novels of Zunzunegui characters who are lonely because they have been placed in a situation or a place which is foreign to them. By the very nature of their personality and their disposition they do not belong in the place or situation wherein they find themselves. Hence, since they are out of their element, they feel the loneliness of not being able to belong socially to the group they find themselves with.

Matilde's love for the "huerta" is exceeded only by her hate of the city. Everything about Matilde suggests that she belongs in the country and not in Madrid where she spends all her adult life. Forced to move out of the "huerta" during

the Civil War because the planes bombed the land she and her family cultivated, she moves to the city. In Madrid, her husband is able to get a job as a "portero". Matilde's heart remains in the "huerta" where the tastes of the people are simple and their lives uncomplicated. She is unable to adapt herself to the customs and the way of life in Madrid. Being unable to adapt herself to city life, and because of financial reasons being unable to return to the countryside she love so much, Matilde finds herself in constant loneliness. Her whole purpose in life is saving enough money so that in her old age she might be able to live in a "barraqueta" in the country. In the meantime she hates the life of the city.

"Aquella es la vida, la de 'mi huerta', piensa y no ésta. Aquí es donde la gente más tiempo pierde y que peor lo emplea. . . . En la gran capital son muchísimos los que se pierden y poquísimos los que hacen carrera.

.

La huerta es la gloria. . . . Allí una se levanta temprano y se acuesta temprano y el cuerpo descansa. . . .⁶²

Matilde is finally able to save enough money to buy a piece of land in which to construct her "barraqueta". But before it is completed, she becomes critically ill. When it becomes apparent to Matilde that she has but a few minutes of life left, she rides the elevator to her roof garden and there with her hands buried in the dirt of her beloved

⁶²Zunzunegui, Una mujer sobre la tierra, pp. 269, 270.

"huerta" she dies.

Gabriel, the restless burglar in Los caminos de el Señor, who climbs through María's window to steal her jewels and ends up marrying her, is not suited for the type of life he must accustom himself to after his marriage to María. For at least twenty-five of his thirty-five years Gabriel has been a burglar. During these years as a burglar he has never spent much time in any one place and he accustoms himself to staying up all night and sleeping almost all day. He has never acquired any friendships and the presence of others makes him nervous. After his marriage to María he finds that he is unable to change his way of life. For a short time it appears as if Gabriel might be accepted by the other men of the community, but he is expelled from among them when he is discovered cheating at cards. Left to himself Gabriel in his loneliness longs for the carefree days when he was still single.

Una ansia de vuelo y de libertad le ganaban. Echaba de menos los años juveniles venturosos por las grandes urbes, viviendo a salto de ventana, no sabiendo dónde encontraría su descanso y su pan.⁶³

Gabriel is not suited for the type of life he must live after his marriage to María. When he discovers that María is pregnant he runs away. In a letter he leaves behind he explains

⁶³Zunzunegui, Los caminos de el Señor, pp. 163, 164.

to María that his life is like the course of a big river, and it can not be changed overnight. For her benefit and that of their unborn son he is leaving.

In La vida como es, Conchita, the wife of Cotufas, does not belong with her husband and his friends. They are thieves, and their profession is that of stealing and pickpocketing. Conchita, who is a woman of high moral standards, cannot bring herself to become one of them. She cannot become one of them, and in the social world into which her husband has taken her, she is unable to find anyone with her set of moral standards. She is alone in a world full of people. When Cotufas asks for her assistance in setting up a robbery she replies: "Yo no soy ninguna ladrona."⁶⁴ Unable to stand the loneliness she feels, Conchita commits suicide by throwing herself in front of a train.

Alfredo Martínez, the undertaker in El barco de la muerte, is never socially accepted. As a youngster his poverty keeps him from being socially acceptable; later during his years of travel he is never in one place long enough to develop any friendships, and in his later years as an undertaker, his hunger for money and the obvious delight he expresses at the death of the townspeople keeps him from being socially acceptable.

⁶⁴Zunzunegui, La vida como es, p. 303.

These are only a few of the many examples of social loneliness which can be found in the novels of Zunzunegui. He does not purposely dwell on the theme of loneliness, but as has been said before, he is a realist, and loneliness is very much a part of reality.

CHAPTER V

LONELINESS OF PERSONAL FAILURE

Success in the novels of Zunzunegui is not measured by how much money the protagonist has been able to accumulate, nor is it measured by the fame and the prestige they have been able to attain. Success in the novels of Zunzunegui is determined by the protagonist's ability to acquire a noble and worthy vocation in life and to pursue it with dignity and honor. Don Pedro, the protagonist in El supremo bien, expresses Zunzunegui's view about life and the necessity of an honorable vocation when he tells his grandson, "y no se te ha ocurrido pensar que la vida hay que llenarla con alguna idea noble para vivirla con dignidad."⁶⁵ When the characters in the novels of Zunzunegui fail to find a noble and honorable purpose to life they develop a deep sense of personal failure. The loneliness that these individuals suffer from is the loneliness born out of the conviction that they have wasted their entire life and have not attained the satisfaction they desired. Often these men have been able to reach their goal in life, but have derived no personal satisfaction out of their accomplishments because their purpose in life has been a superficial one.

⁶⁵Zunzunegui, El supremo bien, p. 283.

Basically, there are two types of men in the novels of Zunzunegui whose failure to pursue a noble and honorable vocation in life has caused them to develop a deep sense of loneliness due to what they consider a wasted life. The first one is the covetous man whose entire life is dedicated to amassing a fortune. The second type of these men is the man who lacks will power, the man who frets away his life and never accomplishes anything worthwhile. Both of these types are frustrated in their attempts to gain any personal satisfaction out of life. These men have placed their trust in their own ability to be happy, and they have failed miserably.

Among the protagonists who spend a life time amassing a fortune and who are unable to enjoy it once it is acquired are: don Lucas, the wealthy indiano of La úlcera; don Manuel, the building contractor in El hijo hecho a contra; don Pedro, the man from El supremo bien; Alfredo Martínez, the avaricious undertaker in El barco de la muerte; Felipe, the cynical, unscrupulous protagonist of El camión justiciero; and from his short stories, don Pedro, the rich factory owner in La vocación.

Life is the highest gift that God has bestowed upon mankind. The fact that it is the obligation of each individual to find and pursue an honorable vocation makes up the theme of El supremo bien. But don Pedro, the protagonist, spends his

entire life accumulating a fortune. Only after the death of his wife does he realize that his life is slipping away and all he has to show for his life's work is a chain of grocery stores. He has always been a lonely man, and now he realizes that his loneliness stems from his inability to create for himself a noble purpose in life. As he thinks about life and how it should be lived he comes up with the following observations;

La vida es el supremo bien.... Pero hay que vivirla con dignidad y hacer el bien, porque es más bello que el mal, y ser generoso, porque es mas alegre y bonito que ser ruin. . . . y practicar todas las virtudes no por temor al infierno, sino porque su practica es elegante y da tranquilidad al espíritu...⁶⁶

At one time it was the goal of every small town in Spain to have an indiano in their town. An indiano is a man from Spain who has spent most of his life working and amassing a fortune in a country on the North American continent. Don Lucas from La úlcera is one of these men. He spends his most productive years in Mexico accumulating a fortune. As old age starts to creep up on him he realizes that he is a lonely man and that in his old age his money is not going to be able to satisfy the loneliness he feels in his heart. Hoping to redeem himself, he dedicates his later years to being an indiano in his hometown in Spain. But he soon discovers that the life of an indiano is a sterile life. Don Lucas, at a loss as to what

⁶⁶Ibid., p. 230.

to dedicate himself to, discovers that he has an ulcer. He wholeheartedly dedicates himself to his affliction. When he is cured of his ulcer by a young doctor, he dies for lack of a purpose in life.

Don Pedro, the rich factory owner in La vocación, had in his youth aspired to a career in art. But through the influence of his father he had been persuaded to enter, instead, the family business. Now his son wanted to become an artist, but since he was an only son, don Pedro wanted him to study Business Administration so that he could succeed him as president of the factory which the family owned. However, Perico, the son, feels that painting is his vocation and no amount of inducement can prompt him to forget his calling. Rather than give in to the wishes of his father, Perico escapes to Paris and later Florence where he pursues his vocation as a painter. When Perico becomes seriously ill the parents go to Florence to see him. While in Florence Don Pedro realizes that it is he not his son who is the failure. While his wife spends her time with their sick son don Pedro attempts to give meaning to his life when he says:

¡Cuánto espíritu disipado, Señor, en estéril vivir, y cuánto farsante desempeñando un papel que ilusoriamente piensa ser cosa de su naturaleza, todo por ignorar la 'diritta via'⁶⁷ de su vocación! ¿Por qué no fui yo tesorero

⁶⁷ 'diritta via' is the Italian for straight road.

como él? ¿Por qué dejé que los años me ganasen estúpida-
mente la partida?⁶⁸

Don Manuel, the wealthy contractor in El hijo hecho a
contra, is also a victim of the loneliness of personal failure. When, already an old man, he realizes that his life has slipped past him he becomes alarmed. He realizes that he has not done anything noble or honorable; his whole life has been dedicated to earning a fortune. Now he has his fortune, but he can not enjoy it. In one desperate attempt to give some meaning to his life he literally buys himself a young wife. The son born to them is a deformed child.

Alfredo Martínez, the undertaker in El barco de la
muerte and Felipe Ularqui, the young, unscrupulous opportunist of El camión justiciero do not live long enough to discover the cause of their loneliness. Both of them have dedicated their entire life to amassing a fortune and now that they have it, they are unable to enjoy it because of two unfortunate incidents. Alfredo is torn to pieces by a mob who blames him for the epidemic which has struck the town. Felipe, at the moment of his highest triumph, is crushed "like a toad" by a garbage truck that has skidded out of control after the driver hit the brakes in an attempt to avoid striking an old lady. The years that these two men have spent accumulating a fortune have been wasted because neither of them is able to enjoy it.

⁶⁸Zunzunegui, La vocación, p. 18.

The opposite of the man whose whole life is dedicated to making money is the weak-willed man whose life is dedicated to doing nothing. He has no purpose in life, his entire life is wasted because of his "abulia". The man whose only ambition is that of amassing a fortune generally does not feel the strong pains of loneliness of personal failure until his old age has set in, and he has more time to think. On the contrary, the man lacking in will-power lives with this loneliness throughout his entire life. All of the men of this type in the novels of Zunzunegui are, or have been at one time, rich "señoritos". They have never had to worry about money. Often these weak young men travel extensively and devote a lot of time to reading.

Some of the young men who suffer from "abulia" in the novels of Zunzunegui are: Luis, the protagonist of ¡Ay...estos hijos!; Roberto, the weak, young man in Esta oscura desbanda; Ramón, the rich señorito in La quiebra; Ismael, the lazy, fun-loving young man in Las ratas del barco; Lorenzito, the young grandson of don Pedro in El supremo bien; and Fernando, ex-rich playboy who now lives off the earnings of his wife in Una mujer sobre la tierra.

The most notable of these is Luis, the protagonist of ¡Ay...estos hijos!. In his entire life Luis has done only two things: read and travel. He is financially independent, well mannered, intelligent and lonely. Most of his loneliness is

suffered because of his wasted life. He attempts to escape the loneliness he feels by traveling and reading. One night, in a dream, Luis meets "El Fundidor Supremo" and He tells Luis:

Vamos a ver: ¿qué has hecho tú en tu vida? ¿Cuáles son los frutos de tu alma? Porque el que, como tú, no da frutos, ha de ser fundido de nuevo. Te advierto que no serás el primero a quien esto sucede. Es lo que se hace con la moneda cuyas piezas tienen la efigie gastada.⁶⁹

All of these young men suffer from the loneliness of personal failure when they fail to find a noble and honorable vocation. Having failed to encounter a noble purpose to life, these men find no peace of mind and their destination is often tragic and sad. Alberto, the would-be artist in El camino alegre is finally confined to a mental hospital after the strain of his lackadaisical life causes him to become insane. Ismael, the rich señorito, in Las ratas del barco, is executed by the rebels during the Civil War. Lorenzito, the young grandson of don Pedro in El supremo bien, is apprehended and jailed by law enforcement officials as he attempts to leave the country. He had been involved in a robbery, and his aunt Resurrección had attempted to hide him and later smuggle him out of the country. Roberto, the irresponsible husband of Dolores in Esta oscura desbanda, Ramón, the lover of Beatriz in La quiebra, and Fernando, the rogue of Una mujer sobre la

⁶⁹Zunzunegui, ¡Ay...estos hijos! p. 459.

tierra, all continue their spiritless existense, still lonely and unhappy, but unwilling to find for themselves a noble purpose in life.

In a special category, because he is neither a weak-willed man, nor one who hungers for material wealth is Miguel, the protagonist of the short novelette, El hombre que iba para estatua. Miguel's only ambition in life is that a statue be erected in his honor. He devotes his entire life in pursuit of this objective but is frustrated in his attempts when the young man whom he has contracted to carve the statue dies. When he realizes that a statue will never be erected to him, he becomes aware that his whole life has been a failure. In his loneliness he thinks about life and how it should be lived, and he comes up with the following conclusions:

Que lo importante es la obra no el premio. Que lo que vale es la vida, no la estatua. Que es el valor, no el precio lo que cuenta. Que lo que impera son las cosas no su transitoria cotización...Y que hay que ser humilde... y que hay que ser modesto.⁷⁰

Life is the supreme gift that God has bestowed upon mankind. Whether or not the individual will be happy with this gift will depend on his or her ability to dedicate it to a worthy cause. Zunzunegui believes that every individual has a vocation which he must pursue and if because of some selfish

⁷⁰ Juan Antonio de Zunzunegui, El trabajo...y la vida o la muerte (Madrid: Ediciones Taurus, 1963), pp. 267, 298.

reason he follows a less noble vocation, or no vocation at all, the end result can only be unhappiness and loneliness due to personal failure.

CHAPTER VI

CONCLUSIONS

Even though loneliness in itself is not a theme in any of the novels of Juan Antonio de Zunzunegui, it appears quite frequently in his works. However, one never feels that he is purposely attempting to portray this emotion in his writings. Nor does one sense any endeavor on his part to underplay his treatment of the subject of loneliness. Whenever loneliness is found in the novels of Zunzunegui it is there because, in reality, were these characters confronted with the same situation, their reactions would probably be the same. He does not glorify loneliness, nor does he condemn it. He portrays it because it is a part of reality.

"¡Qué quehacer más español que el de buscar a Dios!"⁷¹ states Luis the protagonist of ¡Ay...estos hijos!, after he has been cured of his spiritual loneliness. Spiritual loneliness results from the individual being out of reach of God's grace. The loneliness of the characters of Zunzunegui is never the loneliness of doubt or of being unable to put trust in an omnipotent God; theirs is the loneliness of having, because of some mortal sin, fallen out of the grace of God. The solution to their loneliness is often quite simple: they must

⁷¹Zunzunegui, ¡Ay...estos hijos!, p. 465.

confess their sins and repent of them. At times they are required by the priest to forfeit some material thing they possess or to renounce some pleasure they enjoy. When they are unwilling to do what is required of them the result is the intensification of their loneliness. Often the characters are able to regain their spiritual tranquility, but only after they have proven themselves worthy of being forgiven.

Social loneliness is caused by the lack of human companionship. The four categories examined in this study under the title of social loneliness were: (1) loneliness after the failure of a love affair, (2) loneliness after the death of a loved one, (3) loneliness of temporary separation, and (4) the loneliness of not belonging socially.

Loneliness after the failure of a love affair, in the novels of Zunzunegui, is one that causes intense suffering in the life of the person who does not want the love affair to end. Often, after a certain length of time, the intensity of this loneliness and grief is lessened considerably.

Loneliness endured after the death of a loved one is particularly painful when the death occurs to the the first child of a young mother or to the life long mate of one of the individuals created by the pen of Zunzunegui. Both of these deaths produce extreme loneliness and grief in the lives of those who loved them.

Loneliness due to temporary separation . is the mildest,

but the most common type of loneliness found in the writings of Zunzunegui. Generally, the person who is suffering from this type of loneliness is willing to do anything within his power in order to bring the individual for whom he or she is lonely back to his or her presence. One of the lonelinesses which shows up quite often in the novels of Zunzunegui is the loneliness the individual feels shortly before or after the separation from his loved ones.

The loneliness of not belonging socially is one of the most frustrating emotions in the characters of Zunzunegui. These are individuals who, because of their moral code or because of their social upbringing, do not fit socially into the accepted pattern of life practiced by those with whom they find themselves associated. They are individuals who are out of their element. These people are unable to accustom themselves to the pattern of life practiced by the people with whom they live and because of this they suffer from the loneliness of not being accepted socially in the society they live in.

The third type of loneliness that is examined in this study is the loneliness of personal failure. There are in the novels of Zunzunegui men who, because of their lack of a noble purpose in life, create for themselves a lonely world. A loneliness they feel because they realize that they have wasted their entire life and have not accomplished anything noble or

honorable. To be happy in life, according to Zunzunegui, one must fill one's life with a noble vocation and pursue it with dignity and honor. When one fails to pursue a noble purpose in life, the end result is grief and loneliness, the loneliness of personal failure.

The lesson to be learned in the novels of Zunzunegui is that man must fill his life with nobleness and be dedicated to an honorable vocation. Anything else is secondary.

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