



high frequency in both poems and plays. Less expected is the frequency of *ojos* and *sueños*. Extensive use of these and other terms associated with surrealism may reveal the extent of surrealist influence upon Lorca. Thus the *Concordance* may not only verify previous theories but suggest new ones.

Innumerable new vistas are opened by the *Concordance*. In a recent introduction to a critical anthology, Ildefonso-Manuel Gil laments the lack of studies of Lorca's dramatic language. A tool such as this will greatly facilitate such studies. The materials on stage directions and asides illustrate the playwright's attitudes toward his characters and conceptions of how his plays should be staged. The frequency with which characters speak indicates those who dominate the playwright's thoughts, thus identifying the major roles. Had the actress Josefina Díaz had access to this volume her doubts as to the leading role in *Bodas de sangre* would have vanished; she would have chosen to play the mother, speaking 140 times instead of the bride, speaking only 114 times.

However rich in clues explaining Lorca's art, this *Concordance* is only a first step. A future concordance should include Lorca's prose and critical essays and separate concordances to each play and book of poems. Adequate comprehension of works such as *Así que pasen cinco años* and *Poeta en Nueva York* awaits such effort.

While the average reader will not, at \$25, buy this book, institutional libraries will, for it will be indispensable to Hispanists and students of twentieth-century literature. And, while we cannot require scholars to test their theories by computer, we can expect those who examine Lorca's style and language to do so in light of the quantitative information compiled in this *Concordance*.

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PAUK, EDGAR. *Miguel Delibes: Desarrollo de un escritor* (1947-1974). Madrid: Editorial Gedos, 1975. 329 pp.

A las acostumbradas reseñas y a los ensayos, más bien circunscritos, sobre las obras de Delibes se han ido sumando en los últimos años estudios de mayor profundidad y ámbito: Leo Hickey, *Cinco horas con M. D.: el hombre y el novelista* (1968); Francisco Umbral, *M. D.* (1970); Janet Díaz, *M. D.* (1971); Luis López Martínez, *La novelística de M. D.* (1973). Tienen, sin embargo, limitaciones. Por ejemplo, el de Hickey versa en gran parte sobre la cuestión religiosa y la "novela católica," con Delibes encuadrado dentro de esta perspectiva. El libro de Umbral diríase arroja más luz sobre éste que sobre el novelista. El de Díaz "offers no thesis;

it is simply an attempt to present a complete vision of Delibes as a human being and as a writer" ("Preface"), lo cual dejaba bastante terreno crítico por trillar. En cuanto a López Martínez, lo que añade, como señalar coincidencias superficiales entre las novelas de Delibes y otras, no es de mucha monta crítica. Junto a los señalados, el estudio de Edgar Pauk, *M. D.* . . . (1975), es el de mayor envergadura, extendiéndose hasta la penúltima novela de Delibes, *El príncipe destrozado* (1973).

Se propone Pauk "trazar el desarrollo crítico de Delibes y su *Weltanschauung* en su producción literaria," así como estudiar "el desarrollo del lenguaje y de la técnica literaria—el humor y la ironía—que forman parte integral del esfuerzo de crear una comunicación entre escritor y lector" (pp. 20-21). Divide la producción literaria de Delibes en cuatro "etapas intelectuales, caracterizadas por la prevalencia de una particular preocupación existencial": "La formación del hombre" (1947-49); "Inserción del hombre dentro de la sociedad" (1950-61); "Búsqueda de la justicia social" (1962-68); y la más reciente, "La opresión social" (pp. 25-26). En defensa de esta división, un tanto artificial, Pauk advierte que estas cuatro etapas "representan círculos concéntricos," dentro de cada uno de los cuales "hay una serie de temas, constantes en su presencia, pero variados en su prevalencia con el ensancharse del radio de las preocupaciones de Delibes" (pp. 26-27). Tales temas son: Dios y la muerte; naturaleza; solidaridad humana; justicia social.

El trabajo de Pauk, enmarcado en esas coordenadas cronológico-problemático-temáticas, es disciplinado, serio y muy completo. La crítica precedente recibe debida y detenida atención, cuidando el autor de juzgarla y de respaldar sus disparidades de criterio. De particular interés en este sentido es su disentimiento respecto a algunas de las opiniones emitidas por Hickey, Rodríguez Alcalde y, señaladamente, García Viñó.

Si de algo se resiente el estudio es que el método adoptado resulta hasta cierto punto reiterativo. El propio Pauk, al concluir que "el desarrollo de Delibes parece ser circular: habiendo partido del individuo, regresa al individuo," añade que la forma que mejor describe esa trayectoria es "la espiral" (p. 236). Otro reparo sería que, como suele ocurrir con estudios cuya disposición separa categóricamente "contenido" y "forma," ésta recibe menos atención. En el caso presente, sólo una quinta parte del libro está dedicada a aspectos formales y estilísticos.

Cabrá también apuntar que un índice de nombres y obras hubiera facilitado en mucho la consulta. Por lo demás el estudio de Pauk, con su análisis sistemático y detallado, su abundante

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documentación, y su valoración crítica, es fundamental para enjuiciar la obra de Delibes.

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REY, ALFONSO. *La originalidad novelística de Delibes*. Santiago: Universidad, 1975. Paper. 293 pp.

Originally the author's dissertation, but considerably better than the run-of-the-mill doctoral thesis, this essay is essentially stylistic (style is not so limited as to exclude thematics, nor treated as separable from plot, anecdote, characterization and other structuring elements). The introduction concerns problems of literary analysis and the concepts and approach employed; the eleven chapters devoted to individual novels (not including *Las guerras de nuestros antepasados*) are organized, where possible, along lines common to all. Particular attention is given development of character and ambience except in novels where these are insufficiently portrayed (the Diaries, *Cinco horas con Mario*, *El príncipe destronado*). Rey shows special interest in narrative perspective, language and narrative technique. Specific novelistic forms (the diary, the soliloquy) are examined, and note taken of aspects peculiar to certain novels, such as the "organización jerárquica" of *La sombra del ciprés* . . . with its division into books and chapters; the multiplicity of secondary actions in *Aun es de día*; the question of thesis in *El camino* and *Mi idolatrado, hijo, Sisi*; or the linguistic uniqueness of the Diaries. Other differentiating elements studied are the technique of association of ideas in *Las ratas*, allegorical technique in *Parábola del naufrago*, and plural nuclei in *El príncipe destronado*.

The novel-by-novel treatment occupies some eighty percent of the text, with convenient reference for those interested only in specific titles, but without synthetic, comparative considerations. This latter aspect (conceived as a study of the novelist as opposed to specific texts) is undertaken in Rey's second part, in three subsections entitled "Elementos estilísticos dominantes," "Elementos temáticos dominantes," and "La originalidad novelística de Delibes." Rey attempts to determine Delibes' "novelistic originality" by unveiling "las líneas generales que presiden la creación literaria . . . , las características que se repiten y la evolución . . . de su trayectoria novelística" (p. 239).

The discussion of "dominant stylistic elements" indicts prior critics who divided Delibes' work into two periods, usually based upon external criteria (chronology, historico-literary circumstances), upon use of language, or some other single element (*la trama*, etc.). Rey argues convincingly against overly simplistic cate-

gorization, proceeding similarly with "dominant thematic elements" reduced by earlier critics to constants (childhood, nature, death, vocation, destiny, morality, the countryside), to the detriment of meaningful observation. To speak of the land as a Delibeán constant is to ignore totally different visions in *Las ratas* and *El camino*; to employ other categories without modification is essentially to void them of meaning. Rey identifies as fundamental themes "la visión subjetiva de la realidad," "la muerte como reflexión teórica," "la soledad como expresión de un sentimiento," "el estudio sicológico de unos personajes," "la reflexión política sobre la situación del hombre en la sociedad." Most characteristic of Delibes' poetics is "la novelización del punto de vista, la recreación, desde dentro, del sistema de valores y creencias de los personajes."

Rey's attempt to arrive at a common denominator of Delibes' art is useful, going beyond most prior critical pronouncements. His bibliography indicates much about his critical concerns, responding as it does to three principal foci: general novelistic and aesthetic theory, the Spanish post-war novel as a whole, and works of Delibes. The study is well done, with valuable insights into the novelist's "mechanics," and suggestive of new criteria for the ordering and evaluation of Delibes' production.

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CUNQUEIRO, ALVARO. *El año del cometa con la batalla de los cuatro reyes*. Barcelona: Destino, 1974. 239 pp.

El año del cometa generally deals with the life of Paulos, a modern "dreamer" able to transcend the boundaries of time and space. The novel's specific tension centers around a comet, which is the presumed cause of a tyrant's irrational vow that he will conquer all cities having only one bridge. Paulos, to protect his city, enlists the aid of three kings: the Biblical David, King Arthur, and Julius Caesar.

The novel opens with Paulos' death; a group of military police brutally shot him, but "los disparos fueron legales: 'Los extranjeros no pueden viajar si no es por el camino real.'" (p. 13). Shifting the focus to Paulos' life, the narrator reveals that Paulos, through his extraordinary dreams, travels to many known and some unknown places and times. In one case, he journeys to a hand-shaped country, where he buys a ring. When Paulos learns that the comet's passing might cause natural and supernatural calamities, he requests admission to his city's astrological academy. He tells the members that he has observed an important sign of the comet's effects: the appearance of a unicorn which merges its

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