SOME PROBLEMS WITH THE CONCEPT OF LITERARY INFLUENCE: THE CASE OF VIRGINIA WOOLF AND GARCIA MARQUEZ

by

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Abstract

The concept of literary influence has been for some time a topic of confusion and controversy. Its ill-defined methods and objectives as well as its tenuous conclusions have led many scholars to reject the concept and to propose alternative approaches to the study of literature. Still others defend it as a valuable means of studying both individual works and literary relationships. In the midst of, or in spite of, this debate, the fact remains that influence studies themselves persist, their authors presumably undaunted by the problems in the field.

This thesis is an attempt to investigate the question of literary influence not through the rejection or support of its claims but rather through an exposure of its presuppositions and its predetermined conclusions. Examination of the literature in the area shows these presuppositions to include the assumption of a traditional chronological system in which linearity necessarily implies causality, sequence meaning, and originality worth.

The hypothesis that Gabriel García Márquez was influenced by Virginia Woolf is studied here in the light of this exposure of the assumptions of influence theory. A review of the various discussions of this possible case of influence shows that the critics, whether supporting or denying the claim, (unconsciously) adhere to the assumptions of the theory and allow their conclusions to be (pre)determined as much by those assumptions as by the presence or absence of textual parallels.
Furthermore, it is demonstrated that the narrative effort of Woolf and García Márquez has been to subvert, or deconstruct, that same system of assumptions. My comparison of texts by these two authors has as its purpose neither the "proof" nor the denial of an influence but rather the demonstration of that deconstructive effort and hence of the prescriptive nature of influence theory which would ignore that effort in its imposition of a conventional reading.
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I. INTRODUCTION

Gabriel García Márquez is a (self-confessed) avid reader or Virginia Woolf. This has led some critics to suggest that he was influenced by her in his writing. Many reject this possibility and maintain that, in alluding to it, the author has quite simply, and consciously, contributed to a "myth." But others have pursued the suggestion, and in comparing works by the two have found certain similarities which, they maintain, lends support to the hypothesis. While to my knowledge no in-depth study of the matter exists, in the opinion of some critics the comparison merits further study.

However, to proceed with such a study is no simple matter. It requires only a superficial examination of the discussions written on influence theory to reveal the myriad problems in that area. The more one reads of the numerous arguments engendered by the subject, the more one becomes disinclined to embark on a study intended to prove or disprove an hypothesis of influence. Not only the methodological inconsistencies and shortfallings of the approach but also the very assumptions upon which influence theory is based make the very notion of such proof untenable and make the entire approach problematic.

But neither is an outright rejection of the proposal, and of the entire concept of influence as an approach to literature, a satisfactory conclusion. Many critics have done one or both of these, but this has done little to resolve or even to provide insight into the problem. And the need for insight and resolution is made evident simply by the fact that the approach
persists. Studies of influence persist. Critics will continue to set out upon proving or denying the influence of a Virginia Woolf upon a García Márquez.

The purpose of this thesis is, therefore, not to provide evidence to support or deny the hypothesis that García Márquez was influenced by Virginia Woolf. Rather it is to examine the ground, more fundamental and more in need of examination, of the very notion of literary influence. The case of Virginia Woolf and García Márquez will provide an example for examination and illustration of some aspects of the problem.

In spite of the reaction by many against any possible fruitfulness in the comparison of these two authors, given their very different styles and sensibilities, their case is particularly apt for the purposes of this study. The very fact that one does not immediately accept it as an obvious case of influence is in part what makes it so apt. For with an "obvious" case one is more inclined to accept the matter as given. When one is less inclined to so so, further questioning is in order. And it is the interrogation of this method which is our purpose here.

Furthermore, the case of these authors in particular is suitable because of the very nature of their writing. Their narrative intentions, it can be shown, are quite at odds with the very assumptions of influence theory, and thus provide an implicit deconstruction of those assumptions, and by extension of the theory. The notion of fitting their works into the
framework prescribed by influence theory becomes more problematic, if not ironic, in this light.

As the exposure of influence theory itself is the intention here, this study will begin with an examination of the concept. In the first chapter I shall look at definitions and characteristics of the notion, at criticisms and defences of, and alternatives to, this approach, as well as at the assumptions which inform it.

In the second chapter I shall look at various critics' views on the particular case of Woolf and García Márquez to discover, for one, on what basis they compare the two, as well as on what basis they deny the influence. This latter will prove to be as much on preconceived conceptions of the notion of influence as on textual differences. Also in this chapter I shall examine discussions of the two predominant similarities mentioned by critics - the manipulation of narrative time and the depiction of "the moment."

In the third chapter I shall attempt a comparison of texts by the two authors, starting with a general comparison and then focusing on two texts in particular, Woolf's Mrs. Dalloway and García Márquez's La hojarasca. This comparison, viewed in the light of the discussions in Chapter One of the assumptions of influence theory and in Chapter Two of the way in which the manipulation of narrative time is a subversion of those assumptions, will reveal the deconstruction of influence theory implied by these texts through their rejection of the premises
upon which that theory is based.

However, it must be stressed that this is not to conclude with those who deny any validity whatever to the study of influences. Once again, if such studies persist, that attitude is of little avail. In fact, the textual manifestations of the subversion of the conventions of influence theory can be shown to be doubly deconstructionist. That is, the notion of achieving a final and unequivocable refutation of the conventions of chronological time which govern both traditional narrative and the traditional critical approach of influence study, is itself refuted. For while these texts dispute the supremacy of linear time on the one hand, they attest on the other to its inevitability. Thus both the convention, and (the alternative convention of) its refutation, are refuted. Both influence theory and the argument against it are deconstructed. Through that deconstruction we can achieve a better understanding of the assumptions of this theory, and of the ways in which those assumptions inform the reading and placing of literary texts.
II. THE CONCEPT OF LITERARY INFLUENCE

The concept of influence has become distinctly unpopular, or out of fashion, among many scholars of contemporary literary criticism and theory. However, studies of alleged influences continue to appear, and thus the assumptions underlying this particular method continue to inform a certain portion of literary studies. Given this fact, the issue cannot be (profitably) ignored. A more fruitful approach would be to ask not whether or not they should, but rather why these studies persist, and to question the intention and the outcome of the assertion or the denial of an influence.

The number of discussions, not of particular cases of influence but of the concept itself, that this topic generates is further indication of a continuing preoccupation with the notion of influence. As in the case of actual studies of an influence, the authors of these discussions acknowledge the myriad problems that have led to the lengthy and heated debate over the validity of the concept. But, after raising the same issues, objections or defenses that countless other scholars have raised, they conclude as, again, countless others have concluded. That is, they either defend influence studies, if with admonitions as to specific objectives or applications of the method, or they reject it in favour of alternative concepts.

But rarely do they pose questions that would alter the course of the debate or that would provide new insight into the field. They do not examine the nature of the debate and the assumptions inherent in the arguments on both sides. Nor do
they question the fruitfulness, or rather the futility, of positing yet another claim on one side or the other of the argument.

For it becomes obvious, in the light of this debate, that any possibility of "proving" that an influence has, or for that matter has not, occurred is dubious indeed. Yet those who defend influence studies lay claim to a method which will "truly" prove the occurrence of an influence. And those who reject it ignore the fact that, firstly, as influence studies are still common they still form a part of the ways in which we understand, and classify, literature. And secondly, by failing to question and understand thoroughly the assumptions operative in the application of a theory of influence, they remain ignorant of the degree to which those same assumptions inform other theories of literature that allegedly "transcend" influence theory. Thus a disregard or a dismissal of the notion serves to obscure rather than to resolve the problem.

The intention here is not to hold with one side or the other. Rather it is to review the debate over influence studies and to attempt a critical discussion of the assumptions implicit both in that debate and in the concept of influence itself. As well it is to examine the notions proposed as alternatives to the study of influence, and to find these inadequate as replacements insofar as they fail to expose the assumptions of influence theory which continue to inform the reading, understanding, and situating of literary texts.
The problems and confusions in regard to literary influence begin with the very language associated with it. The terminology is by no means standardized, and no small amount of consideration is given this in discussions of the issue. Certain scholars go to great lengths to outline and define the terms involved; of these, some use various terms to classify different types of influence, others are more concerned with distinguishing influence from other related practices. A third group finds one or more of these alternative terms or concepts to be in fact a replacement of the term influence, and find no place for the latter in literary studies.

In fact, Anna Balakian, in her discussion of influence and literary fortune, finds that in the debate over the notion of influence, "there has been less disagreement than uneasiness over the cavalier use of the term," and that its misuse contributes to the overall ambiguity of the concept. Mere avoidance of the term does little to resolve that ambiguity, and other concepts can be considered as alternatives or replacements only after investigation of the meanings already taken from, or given to, the word "influence."

Harold Bloom, in The Anxiety of Influence, traces the word "influence" to its root meaning of "inflow" and defines its "prime meaning" as "an emanation or force coming in upon mankind from the stars." By the time of Aquinas, Bloom says, it "had received the sense of 'having a power over another.'" Jan Brandt Corstius gives the following definition of the concept:
The term 'influence' is often used in a general sense to denote the ideational and formal consequences that certain external and internal relations have had on a work of literature or of criticism or on an entire period.

Says J.T. Shaw, "an author may be considered to have been influenced by a foreign author when something from without can be demonstrated to have produced upon him and/or his artistic works an effect his native literary tradition and personal development do not explain." André Morize defines influence as "something more profound and generally something less tangible," in which textual borrowings may have no part. Morize thus places influence more at the level of inspiration than at the level of the text. In all of the above views, it is generally held that "influence presupposes some manner of causality."

In keeping as well with this notion of causality is the concept of influence as inextricably tied to misreading, misinterpretation, and misrepresentation of earlier works. Writes Claudio Guillén: "As no student or theorist of influences, including myself, denies that literature breeds literature, it seems apparent that the writing of new works is prepared for ... by misreadings, legends, mirages, mistranslations, and other verbal delusions or failures of communication."

While Guillén differs from Bloom on many other points, (they are in fact on opposite sides of the argument), their views on this particular point are comparable. For Bloom as well, "poetic influence - when it involves two strong, authentic
poets - always proceeds by a misreading of the prior poet, an act of creative correction that is actually and necessarily a misinterpretation."9 He makes this the very banner of influence studies, and goes on to propose a criticism which would "read any poem as its poet's deliberate misinterpretation, as a poet, of a precursor poem or of poetry in general."10 The very history of poetry is for Bloom "indistinguishable from poetic influence, since strong poets make that history by misreading one another, so as to clear imaginative space for themselves."11 To define the notion further, a more detailed study of its elements is necessary.

The possible sources of an influence are numerous. According to Shaw, "one may discover the 'source' of a borrowing in newspapers, reported conversations, in critical reviews, as well as within artistic works."12 F.W.Bateson distinguishes among these between "non-literary causes and literary sources," the latter being, in his opinion, a "part of the meaning of the poem," without knowledge of which the poem cannot be fully understood.13 Another axis of distinction is drawn by Shaw, who differentiates sources not by their nature (literary or otherwise) but by the nature of their relation to the later work. He distinguishes two types: those which provide materials (e.g. for plot) and those which have an "artistic," or formal, effect.14 According to Ulrich Weisstein, sources of influence which are by nature non-artistic (he gives as examples Freud and Marx) are usually manifested in the new work at the level of the
former of Shaw's types, the level of content, rather than at that of form.\textsuperscript{15}

Hassan lists as "the sources of plausible influences:"

...the climate, mores, or locale of a people...a historical event...some particular style or literary convention...a social and cultural tradition...a particular theory or idea...a thinker...a literary movement...an author...some specific literary work.\textsuperscript{16}

He attributes the difficulties in discovering a systematized method of approach to influence studies to this type of "heterogeneity" of ideas in the field.

Heterogenous as well are the possible recipients of an influence, which may be, according to Hassan: "an age, a tradition, a literary movement, a single author, [or] a particular work."\textsuperscript{17} Various factors can affect this reception, and Hassan stresses the "need to know what made a writer susceptible to the influence of another."\textsuperscript{18} As Shaw puts it, "the seed of literary influence must fall on fallow land."

Influence is detected, then, at both the level of form and of content. "It may be shown," according to Shaw, "in style, images, characters, themes, mannerisms, and it may also be shown in content, thought, ideas."\textsuperscript{19} However, René Wellek insists that to be significant, a parallel between two works must be "a highly intricate pattern rather than an isolated 'motif' or word."\textsuperscript{20}

The kinds of influence resulting from these relationships may be varied as well. Shaw speaks of direct and indirect influences, an example of the latter being the case of a work
influential in translation, where there has necessarily been adaptation from the original.²¹ André Morize speaks of retarded or arrested influences, the former delayed, the latter cut short, and of negative influences, where an effect is manifested as the reaction against a particular (literary) force. Weisstein gives as a "variant of negative influence the phenomenon known as 'counter-design,'" a term coined or at least popularized by Brecht... Here, a literary model is changed into its opposite, as it were, through a reversal of the polemic thrust."²²

Attempts have been made to restructure approaches to influence study by defining the objectives of such study. It is stressed that the knowledge that an influence has occurred "is not significant in itself."²³ Rather, the critics who grant any value to the method insist that it be used as an "instrument," as René Wellek calls it, by which insight may be gained into the individual quality of a work and/or into the quality of the relationship between works. Wellek maintains that, because of this potential, "whatever the abuses of the method,...it is a legitimate method and cannot be rejected in toto."²⁴ Even Guillén, in spite of the general attack which he launches against the notion, recognizes some value in influence studies:

...[influences] open, by means of the extensive examination of unmediated writer-to-writer or work-to-work contacts,...the doors of the writer's workshop and the endlessly complex process of artistic creation.²⁵

Others consider the method valuable as an aid to
interpretation of works. Bateson writes that "source-hunting...is clearly justifiable, on the strictest literary grounds, because it can serve to authenticate or correct our naïve, untutored responses." For Stallman as well, the knowledge of such a source is valuable to us as readers, for "it corrects or reinforces our interpretation of the whole and provides a check against misinterpretation of its parts."

But the "aversions" toward the concept of literary influence are, as Hassan puts it, "equally rife." Even those who maintain that it is a valid approach are quick to point out the weaknesses in the field. Corstius, in spite of granting a certain value to the concept, states that it is "of less importance to comparative literature than was formerly thought." Block, who also defends the concept, upholds the objection to the study of influence as "an end where it should have been a means, and," he continues, "too frequently influence has been employed in a simple and simple-minded way as the determining cause and unique source of a literary creation." As well, he says, "there are too many examples of vain or trivial attempts to demonstrate causal relationships where none exist."

Furthermore, the emphasis placed on these sources, which may be, as outlined earlier, either literary or external to literature, leads Guillén to his criticism of "the automatic subservience to the nonliterary that was the burden of influence studies." Guillén is objecting not only to the nonliterary
nature of the source but as well to the manner in which an influence occurs. Thus by "nonliterary" he means also that influences occur at a genetic or psychological level, rather than a literary one. Paul Van Tieghem, as well, points out that in the case of an influence of one writer upon another, "l'intérêt psychologique est ici plus grand que l'intérêt proprement littéraire." And it is on this basis, on the assertion that influences are not literary but, to a large extent, "genetic or biographical processes," that Guillén objects to the method.

As pointed out earlier, however, it is in its capacity as a means of gaining insight into artistic genesis that some place the value of influence studies. Weisstein, however, finds this entire notion of "penetrating to the inner sanctum of genius" impracticable. Guillén, he feels, "is wrong in regarding influence as a recognizable component of the genetic process... It is, in fact," he continues, "pure chance when the biography of a poet offers us clues to this type of influence."

This notion of biographical evidence of an influence, though upheld, as we have seen, by some scholars, has been disparaged by others. Like Guillén, Hassan objects to influence studies because he sees them as dependent upon "biographical detail." "One is forced to wonder," says Hassan, "if the emphasis on biography...does not give sanction to the accumulation of biographical data as equivalent to a proof of influence." Anna Balakian, while she sees validity in the approach, objects as well to extensive use of biographical
material which, she maintains, is often misleading and which has "tended to engulf a large part of our research activities and thereby veered us away from direct communion with the work of art." 37

Another objection which Hassan raises is to the "'expressionist' tendency in influence studies to consider the relationship between authors and their works as more or less of a constant, that constant being the factor of 'expression' of its author." 38 T.S. Eliot also attacked this notion of literature as the expression of experience. 39

It is not only the idea of experience being directly expressed in, or transferred into, literary terms that some critics find objectionable. As well as the transfer of experience to art, the concept of influence seems to assume a transfer between works of art. "An influence," says Guillén, "according to the old nineteenth-century idea, was the transfer and rearrangement of literary forms and themes from one work to another," which is, he claims, "not only untenable from the viewpoint of modern aesthetics, but inimical to the very existence of aesthetics." It is untenable, he would contend, because the two — experience in life and the product of artistic endeavour — belong to two different "orders of existence." 40

As well as the problems deriving from this assumption that experience is transferred directly from an author's life to his work, Hassan points out that this view of influence presupposes a relationship between the "influenced" author and his work which is analogous to the relationship between the influencing
author and his work. He claims that these relationships must needs differ, which fact would preempt the possibility of direct influence. Henri Peyre as well asserts that "much harm has been caused by the ambition of literary study to ape science and to conceive literature as a network of causal relations. Studies...of relations between two or more writers would be well advised to give up in most cases the search for causes or influences."

Another major concern in the argument over the place of influence studies is with regard to the question of aesthetics. Is the study of literary influence an aesthetic study? For Guillén it is not because, as he sees it, it is more concerned with the creative process than with aesthetics, with which he associates textuality. Elsewhere it is deemed aesthetic study for the very reason that it is the study of the creative process. Where for Guillén it is concerned with psychology as opposed to aesthetics, for Hassan there is no contradiction between the two.

The use of biographical material is equally controversial, considered by some antithetical to aesthetic study, by others a part of it. And the manner in which influence studies allegedly define the historicity of a work is questioned along the same lines. On the one hand the study of influence can be seen as a valuable means of linking works or movements in an international, temporal scheme. But Guillén objects to this view, maintaining that it creates a false concept of literary history as diachronically ordered and causally propelled,
dependent upon literary fortune rather than aesthetic value.42

Many attribute the problems in the field to the lack of a systematic methodology, and the ambiguity and confusion which abound in the field are a result of this lack. There is criticism of the lack of distinction in method in the establishment of different kinds of influence, as well as a concern with the lack of distinction between influences and other, separate notions such as literary fortune, a problem which Anna Balakian attributes to the "confusion of methods of research."43

However, a more recent, and extensive, study of the concept of influence has addressed that very problem. In his Influence in Art and Literature, Göran Hermerén provides a "systematic survey of the conceptual framework used by critics and scholars when they discuss problems of influence," as well as the outline for a definitive methodology for establishing an influence.44 In other words, while he discusses the various arguments for and against influence study, he does so with the purpose of making it "easier to weigh and sift the evidence in particular cases," in order to establish what he considers to be "genuine artistic influence."45

However, Hermerén's method, while it is systematized, differs very little from the approaches outlined by other influence scholars. Neither are his conclusions as to the worth of influence studies different from those outlined by others. He does provide a systematic overview of issues in the field. But he provides no further understanding of the fundamental
problems with the concept, and ends instead with a guide to "better" influence studies.

The failure to specify the assumptions inherent in the concept of influence allows for nothing more than such reiterations of one side or the other of the argument. This is because assumptions, when they remain as such and are not made explicit, become incorporated as norms. The discourse of influence theory conceals certain assumptions under the guise of the "obvious." As Barthes says, "everything conspires to make the structures one looks for appear either innocent or absent." A discussion of literary influence can go no further without a disclosure of the assumptions, and their implications in the study of literature, which form the seemingly "absent", or "innocent", underlying structure of influence theory.

The commonly understood notion of influence implies a diachronic structure. Edward Said describes this "linear (vulgar) idea of 'influence'" as "a crude idea of the weight of one writer coming down in the work of another." There is beneath it the notion of, as Guillén puts it, the need, or drive, to "rejoin the flow of process, of time passing and time past." Guillén objects to influence study largely on this basis, for to account for that passage of time it becomes necessary "to turn once more to the study of genetic and biographical phenomena" and to provide "a symbol of history as diachrony and as narrative."

The study of influences, therefore, both implies, and
requires, a strictly lineal structure. While this fact appears obvious, it is, again, essential to make explicit other notions that lineality implies. It is based, as Said puts it, on the "dynastic" principle of filiation, "bound to sources and origins," in which are permitted "visions...of pure continuity, progress, activity, and even achievement." Inherent, then, in the lineal structure, is an adherence to a chronological order implying "source" (a term often used to refer to an influence), continuity, succession, progression, and, necessarily, end.

Furthermore, implied in this system of chronological succession is an assumption of a causal process. While scholars differ on the value or place of defining literary relationships as causal, they take for granted that influence theory does define them as such. Hermerén calls this the "causal requirement" in the study of an hypothesis of influence. He finds difficulty with this assumption only when it is carried to an extreme. But he does not question, on the contrary he reaffirms, the basic assumption of causality. While he admits to complications arising out of this notion, and discusses to some extent the nature of those causal relations, he does not question the manner in which, or the reasons for which, causality came to be an assumption in literary relations, nor does he find the notion of causality inappropriate in the study of literary history.

But Roland Barthes dismisses such causal explanations as a "confusion between consecutiveness and consequence, what-comes-after being read in a narrative as what-is-caused-by."
Barthes' discussion pertains specifically to narrative, but the "narrative" or discourse of literary history reflects processes and presuppositions similar to those of narrative itself. This fact allows us to discuss certain notions as operative in both, and will be relevant later in the discussion of the texts of Virginia Woolf and García Márquez in terms of a possible influence.

Barthes goes on to state that, having assumed a causal process, "narrative would then be a systematic application of the logical fallacy denounced by scholasticism under the formula 'post hoc, ergo propter hoc.'" It follows that in this chronological order of succession one can conceive of the possibility of the ownership of texts, as it implies an origin, and to originate, or beget something is (necessarily) to assume its ownership. The very notion of "authoring," as Said points out, is an "'authority'...in the sense of that implicit power to generate another word that will belong to the writing as a whole (Vico's etymology is auctor: autos: suis ipsius: propsius: property)."

Thus Said links the very notion of "author" to "property," and a lineal structure of succession in turn links property to origin (or the possibility of originating). Ironically though, while influence theory, as a lineal structure, also implies this origin, the hypothesis of an influence places in question the "originality" of a particular author, or rather of their text(s). The assertion of an influence, in other words, implies the denial of the originality, or the individuality, of the
"influenced" author. There is, as André Gide points out, a "fear" of the declaration of an influence for this reason. Such fear is the effect of the high artistic value placed upon the quality of originality. Hermerén points out that, due to:

...the strong connection, or indeed the identification, between the concepts of artistic value and originality ... - statements to the effect that the creation of one work of art was influenced by another - are tied to attribution of praise or blame.

While Hermerén recognizes this value judgement, implicit in the hypothesis of an influence, as an assumption of the theory, he simply recommends overcoming it. "The moral of this," he says, "is that we should have a less moralistic view of influence." However, this "moralistic" view still prevails.

Hermerén points out that this notion of originality as the "supreme value in art" is a "basically Romantic conception." He names the Romantic movement as the period of culmination of new tendencies linking originality and aesthetic value. This, he recognizes, has not always been the case, and at different times other attitudes towards influence have prevailed. Earlier, rather than as a threat, authors saw their influences, according to Gide, as "un heureux moyen d'enrichissement personnel." The fear of which he speaks is, he says, "une peur toute moderne."

Furthermore, it is not only the Romantic but the concurrent capitalist context, with its valuing of the individual and of originality, that makes possible the notion of the ownership of texts, and the conception of textual borrowing as appropriation.
Thus while the very lineal structure of influence theory implies the notion of originality in its assumption of the existence of a source or origin, the claim of an influence is the denial of originality. Furthermore, the imitator, necessarily threatened by too close an association with a precursor, must needs avert or oppose that threat. "'Socrate,'" writes Nietzsche, "'m'est si proche, que je suis constamment en lutte avec lui.'"

This structure, therefore, presupposes a relationship of struggle, or of rivalry, between imitators and the legacy of the past handed down to them by their precursors. Discussions of influence, and the very language they employ, are fraught with images of such rivalry, or "rebellious sons [rising] in protest against their literary forefathers." According to Bloom, the poet is riddled with the fear that there is nothing left to be said, that "no proper work remains for him to perform." It is this that he calls the "anxiety of influence," which has been, he claims, "the covert subject of most poetry for the last three centuries."

T.S. Eliot, in his "Tradition and the Individual Talent," maintains that "what happens [to the poet] is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality." He implies that the poet steps quite willingly to this surrender, in the name of literary tradition. But for Bloom, the poet struggles against such surrender and strives to break free of
the shadow of his precursors. The fear, as Balakian puts it, is that the influenced author will "drown" in the influence.\textsuperscript{65}

Thus Bloom regards influence as "more of a blight than a blessing."\textsuperscript{66} "To be enslaved by any precursor's system," he says, paraphrasing Blake, "is to be inhibited from creativity by an obsessive reasoning and comparing, presumably of one's own works to the precursor's. Poetic Influence is thus a disease of self-consciousness."\textsuperscript{67} It is a "battle between strong equals, father and son as mighty opposites, Laius and Oedipus at the crossroads."\textsuperscript{68}

Bloom himself makes explicit further assumptions, embedded not only in the theory of influence but in the conventional view of the tradition of literature, regarding the hierarchy of texts or authors fixed into a lineal structure. "Poetic misprision," (that is, swerving from the original), says Bloom,

\[...\text{historically a health, is individually a sin against continuity, against the only authority that matters, property or the priority of having named something first. Poetry is property, as politics is property.}\textsuperscript{69}\]

In other words, Bloom does not argue the terms of this hierarchy, (i.e., he assumes its validity), but simply acknowledges the new poet's need, and right, to break the continuity, that he might himself become an owner. For to father something is to name it and thus to have automatic ownership of it, and he cannot father a work until he resolves the struggle with his own poetic father.

In summary, the concept of influence presupposes a lineal
structure, inherent in which is the notion of origin (or source). From this origin emerges a chronological, causal development in an order of succession, where origin implies originality (both in the sense of to have one's unique origin and thus individuality as well as to originate and thus to own). Originality in turn is given aesthetic value.

Many would have the pursuit of influences abandoned in favour of other focuses of study, and throughout discussions of the topic there arise a number of proposed alternatives to the concept of influence. While some of these are offered as replacements for the concept of influence, others are proposed for the purpose of distinguishing the study of influence from other activities that fall erroneously under that heading.

The confusion between influence and fortune, raised, as mentioned earlier, by Anna Balakian among others, is an example of this. Without rejecting the validity of influence studies, she maintains that we must separate the latter from the study of literary fortune. "What interests and impresses does not necessarily influence," she says, granting that the two are related, but hardly synonymous. In the same vein, Morize distinguishes between success and influence and Shaw between the latter and reception. Guillén also notes this distinction; fortune, he says, has to do with the career of the book, while influence, or impact, as he calls it, is to be discerned at the level of the genesis of the new poem.

The intention is not simply to distinguish between these
notions, but to separate them, in both theory and practice, and to provide an alternative label and methodology for that which, although commonly, and often ambiguously, classified as literary influence, is in fact the fortune or success of a writer, a work, or a movement.

The concept of "imitation" receives analogous treatment; Weisstein and Shaw maintain that much of what is considered influence is better described as imitation, a separate phenomenon, involving a degree of consciousness on the part of the imitator, while influence might he considered "unconscious imitation." 72

There are similar entreaties throughout the discussions of influence to sort out the approaches, methods, and goals in the field and either discard the concept of influence or confine it within strictly defined boundaries. For example, much activity previously included in the domain of influence would be classified as studies of parallelisms. Such parallelisms, discerned at the level of the text, might be similarities or affinities not necessarily resulting from an influence or a conscious imitation but due rather to fortuitous analogy, families of minds, common sources of ideas, literary conventions, or international literary movements, by which "more or less similar ideas are found to develop in more than one nation at once." 73

Many scholars share the opinion that while the study of parallels in itself may be fruitful, the parallel "may or may not go back to a common source." 74 Guillén insists as well upon
the existence of "noninfluential echoes and parallelisms" and bemoans the "consistent confusion between influences and textual similarities" and the assumption that "influences and parallelisms are indivisible." \(^5\)

There are various other concepts proposed either directly to replace influence theory, or, as Jonathan Culler puts it, to "transcend" it. \(^6\)

Claudio Guillén, for example, proposes that the study of literature should be the study of conventions and traditions, not of influences. While Guillén concedes that "genuine and convincing influences may occur," he insists upon the existence as well of "recurrent techniques and conventions" which would account for large number of textual similarities. \(^7\) These conventions he includes in what he calls the "linguistic instrument" available to a poet. "This 'vocabulary,'" he says,

...is the sum of the elements preserved in the memory or the sensibility of the poet before the genesis of a particular poem begins, and which are available indifferently to all his later writing. It contains potential vehicles of sensibility, reminiscences, self-contradictions. And it includes also linguistic or formal procedures, preserved in the technical memory of the artist, and of the sort covered by the terms 'conventions' and 'techniques.' \(^8\)

Guillén insists upon the existence of these conventions as entirely unrelated to any notion of influence, the latter implying a degree of causality. Conventions and techniques, he states, "cannot be regarded as causes unless they touch directly the emergence of the poem." \(^9\)

Linked with the idea of conventions is that of literary
traditions, the latter defined by Guillén as "conventions laid out as sequences (conventions, one might say, with a past)." This view would place a text within a tradition, not diachronically, but rather in terms of the system of conventions of the tradition.

Hassan adds the concept of development to that of tradition, the two together, in his opinion, providing a "sounder alternative to the concept of Influence in any comprehensive scheme of literature," which would afford a "readier access to the problem of literary relationships." His definition of tradition as a "developed system of norms" is similar to Guillén's, and similarly as well he proposes it as an explanation of textual similarities.

In Guillén's view, influence theory focuses primarily on the psychology of the author. In his insistence that literary study should focus instead on that which he deems the "aesthetic," he offers this concept of "tradition" as an alternative which would move away from the psychology of the author and toward a consideration of the participation of the reader. There are synchronic patterns in literature, he says,

...known to all insofar as they enter the reading experience. Formal and semantic relations play a part in the apprehension and evaluation of the individual literary work... In Saussure's terms, the 'langue' of universal literature becomes, as we read, the 'parole' of remembered systems.

But by thus placing the "reading experience" in a framework of the memory of past reading, it appears as hardly less of a psychological function than the process by which one writer is
influenced by another. Nor would such an approach be any freer from the assumptions operative in influence theory, as these same assumptions are embodied by the tradition in which readers necessarily take part, and by which their responses are governed.

Reader response theory seems, in fact, to take such subjectivity on the part of the reader for granted, and the tradition in which that reader has been schooled determines that subjectivity. Says Jane Tompkins:

Reader-response critics would argue that a poem cannot be understood apart from its results. Its 'effects,' psychological and otherwise, are essential to any accurate description of its meaning, since that meaning has no effective existence outside of its realization in the mind of a reader.83

Thus a reader-oriented approach does not necessarily transcend the assumptions inherent in influence theory, but transfers the operation of those assumptions from the author to the reader.

The concept of intertextuality is another approach proposed as an alternative to influence theory. It was, according to Culler, "designed to transcend...source study of a traditional and positivistic kind."84 In fact, intertextuality, as it is defined by such authors as Roland Barthes, Michael Riffaterre, and Jonathan Culler, does move further from the limits of influence theory than does, for example, reader response theory.85 This is so because intertextuality, in the definitions of those authors mentioned, is not the simple or precise memory of texts actually read. Instead, intertextuality is, according to Culler, "less a name for a work's relation to particular
prior texts than an assertion of a work's participation in a
discursive space." Thus the concept is clearly distinguished
from the concept of influence, in which the "relation to
particular prior texts" is of primary importance.

But while the notion of intertextuality does address some
of the problems of influence theory, notably those pertaining to
the insistence upon origin and chronology, it fails to unravel
sufficiently the ways in which those assumptions are still
operative in literary studies. Thus further discussion of the
concept is necessary to describe a critical method and its
prescriptive function in the study of literature, and to
ascertain the effect of its application on the reception of the
work in question, as well as on the ultimate maintenance of
certain existing structures in the tradition.

Bloom's system, for example, depicts the poet as
exclusively male, and for this reason has invited attack from
some feminist critics. But others, such as Joanne Feit Diehl,
and Sandra Gilbert and Susan Gubar, find his theory useful as
such a description—in particular as a description of the
overtly patriarchal order of influence theory. According to
Feit Diehl, there is a distinction "between the descriptive and
prescriptive aspects of any theory that seeks to come to terms
with a preexisting tradition." Gilbert and Gubar also view his
theory of influence as "descriptive" rather than "prescriptive,"
not a "recommendation for but an analysis of the patriarchal
poetics...which underlies our culture's chief literary
The application, however, of Bloom's theory, or any version of influence theory, is highly prescriptive. Influence theory, with its attendant assumptions, has a normative function. As Benveniste said of language: "the reality of the object was not separable from the method chosen to define it."\(^9\) The application of a theory of influence is indeed an attempt to "define the reality" of the works in question by the terms of this particular method rather than by the terms of the texts themselves. The system is defined a priori - the texts are then placed within it, or studied in the framework it prescribes, with the result that the outcome of that study is largely predetermined by the method and its assumptions. Culler describes Bloom's theory as doing exactly that:

The function of Bloom's theory of influence, certainly the function of the Freudian analogies which structure it, is to keep everything in the family. Intertextuality is the family archive; when one explores it one stays wholly within the traditional canon of major poets... There are origins after all; the precursor is the great original, the intertextual authority.\(^9\)

It is just this notion of the "function" of influence theory that I wish to emphasize. For the superimposition of a particular, and set, framework of inquiry upon a work or works will yield, or rather produce, certain predetermined results. Such application of a method ends by "producing meaning," to use Said's words. Thus the function is to produce, or construct, meaning rather than, for example, to decode the process of signification. The function of the application of Bloom's
theory is to produce a system whereby texts are locked into a strict order of patriarchal lineage and rivalry. As already stated, Bloom merely makes explicit this function, which has long informed much of the tradition of literary studies.

Culler's sardonic statement that "there are origins after all" provides a good example of the function fulfilled by this method. A system based upon lineality is bound to construct an origin for any given text. Furthermore, that establishment, or creation, of a source in itself further produces meaning. As Said puts it, "meaning [is] produced as a result of a given beginning." This would imply that to establish, in retrospect, a given beginning is to place new meaning on, for example, a text.

This has certainly occurred in numerous instances of influence studies. Influence scholars will claim that the "discovery" of the sources of, for example, a poem allows the reader to grasp the "true" meaning of it. It would follow that had the true source of the poem remained forever obscure, the true meaning of it would have been lost, and the poem misunderstood. Clearly the desire to establish true or absolute meaning (and the belief that this is possible) rather than the effort to reveal the process by which signification is generated, further limits this approach.

A further problem is in the failure by many critics to recognize beginnings, or origins, as designated, and in their insistence instead upon the "logical fallacy" cited earlier from Barthes: "post hoc, ergo propter hoc," which this notion of the
retrospective creation of a source irrevocably confuses. Cynthia Chase calls this process, whereby the establishment of an origin produces meaning in retrospect, "reverse causality," a notion which is, as she puts it, a "deconstruction of the concept of cause."  

The study of the hypothesis that García Márquez was influenced by the writings of Virginia Woolf will provide an example of such a deconstruction. It has been established that causality is a primary assumption of the concept of influence. The opinions of critics who have written on this alleged or suggested influence further illustrate this assumption: both agreement and disagreement with the hypothesis equally reveal the assumption of a causal process. For the assertion of the influence locks both authors in a chronologically (causally) ordered tradition of literature. And its denial is upheld on the basis of García Márquez's originality - a concept which, as already shown, is as much a part of a sequential (causal) process as is the assertion of an influence.

But study of the texts of these two authors will reveal a rupture with traditional concepts of narrative sequence, and thereby a rupture with conventional narrative adherence to causality. As influence theory does link meaning to sequence, the application of it to texts in which the production of meaning has been necessarily altered, is the imposition of a meaning produced by the method of study rather than by the texts.
However, one must heed Chase's warning against claiming for such a deconstruction any "more authority than the refuted concept." The self-defeating nature of the arguments for and against influence theory illustrate the folly of such a claim. It is ironic, for example, that in those arguments the same bases are used both to deny and to assert the validity of the concept. Recall, for example, the issue of originality: the very concept of influence implies the existence of an origin, and hence of originality. But the claim of an influence is the denial of originality. The denial of the influence is thus a reassertion of originality. And the denial of the validity of the whole concept has the unmistakable undertone of influence "anxiety," i.e., the resulting function of such denial, if not its motivation, is to allow for "originality."

Both sides of the argument are based on the same assumptions, and one's subversion of the other is merely another convention. Rivalry, for example, poised as rebellion, is itself a convention in literature. The two sides claim to be mutually exclusive, to have each the ultimate authority. But what one side asserts the other rejects so that they appear as opposite sides of the same coin, and as such are the refutation of each other's exclusivity, and with it of their authority. In effect, they cancel each other out. It is, for example, in their dogmatic claims of authority, and in their implicit but nonetheless operative value judgements, that the refutations of the concept of influence contain the possibility of their own refutation.
Similarly it would be folly to read in the texts of Virginia Woolf and García Márquez simple refutation of the assumptions of influence theory (i.e., chronology, causality, etc.). Such a reading would, like the arguments for and against influence theory, open itself too readily to the limits of a subjective dogmatism. It would in fact be a closed reading, an attempt to obscure the complexity of the alterations in narrative time which lie not in a simple rejection of causality but, as I hope to show, a rejection that contains implicitly its own impossibility. This impossibility, to be discussed in depth later, is depicted in, for example, the attempt to have narrative escape the fatality of chronology, of the passage of time, depicted ultimately as inescapable.

Again, the implications of such a reading of the texts can be reflected in the broader discussion of influence theory, and may allow a deconstruction of that theory which contains both the refutation of its assumptions and in turn the refutation of that refutation. In other words, the study of textual properties which subvert the narrative conventions of chronology and causality will provide principles by which similar conventions in criticism are subverted, while in both subversion itself is (an alternative form of) convention.

The remainder of this work, therefore, while it is a discussion of the hypothesis of an influence on García Márquez by the writings of Virginia Woolf, has not as its intention the proof or the denial of that influence. Rather, the intention is to rethink that hypothesis and its implications in the light of
the above discussion of the deconstruction of the conventions and assumptions operative in the claim and the denial both of this particular case of influence, as well as of the validity of influence studies in general.
III. WOOLF'S INFLUENCE ON GARCIA MARQUEZ: THE CRITICS' VIEWS

The purpose in this chapter is to discuss the hypothesis that García Márquez was influenced in his writing by Virginia Woolf. I shall outline and discuss the opinions held by various critics on this question. As well I shall examine certain characteristics of the writing of these two authors which indicate parallels between them, and which have been seen by some as the sign of an influence. These are their treatment of narrative time and their depiction of "the moment."

The question will arise - why choose these two authors, this particular case of alleged influence, for this study? After all, while there are critics who believe that the influence did occur, many others are quick to deny it. Indeed, some scholars are puzzled at the very suggestion, finding no basis for comparison in the very different styles and sensibilities of the two authors. But this is exactly to be wished for in the present study. For in cases of more readily and/or universally accepted "influences," one is less compelled, or required, to question the very fundamentals of the hypothesis. These "accepted" influences are indeed often seen as obvious. As such, as illustrated earlier by Barthes' words, the very structures one looks for appear "absent" or "innocent." In the case of influence studies, the structures that go to make up the theory of literary influence remain undisclosed and their outcome assumed.

The purpose of this work is not to prove or deny the occurrence of the influence in question, but to study those
underlying structures and assumptions of influence theory and their function in the study of literature. It is to ascertain the normative function of influence theory as a critical method. Precisely because this case of influence is not regarded as an obvious one it is necessary to question further the hypothesis in order to seek the motivation and the consequences of such a claim. Why, given the differences between these authors, have critics suggested an influence? Why have others denied it? These questions can only be answered fully through a questioning of the assumptions of influence theory.

The fact that there is not strong defence of this hypothesis of influence is not to say that the choice to study Virginia Woolf and García Márquez is an arbitrary or random one. Many critics do regard her as one of his precursors, among others such as Faulkner, Joyce, Proust, Kafka, Gide, Mann, and Rabelais. George McMurray would add to this list the names of Sophocles, Cervantes, Defoe, Hemingway, and Camus. García Márquez, says McMurray, "has acknowledged his admiration for — and possible indebtedness to " these and other European and North American authors.

However, it is Faulkner and Woolf, whom, Mario Vargas Llosa tells us, García Márquez read "con avidez," who emerge as predominant on this list. In particular, his first novel, La hojarasca, shows, according to McMurray, "thematic and stylistic parallels" with the works of Woolf and Faulkner, and "reveals possible influences" of the two.
García Márquez himself has on numerous occasions discussed his having read Woolf. According to Vargas Llosa, he frequently cites her as among his favourite authors. As well both Rodríguez Monegal and Ernesto Schóó maintain that García Márquez acknowledges her as an influence. The author himself states that: "Yo sería un autor distinto del que soy, si a los veinte años no hubiese leído... Mrs. Dalloway." But Gustavo Esteva insists that this acknowledgement is merely the author's perpetuation of a myth of filiation, and warns of the capriciousness of authors confessing to influences they have undergone, and of the reliability of that admittance.

Others, however, defend the notion of influence as a means of approaching García Márquez. A review of the discussion generated by the question of this particular case of influence will serve to introduce possible points of comparison, both similarities and differences, between the two authors, as well as to demonstrate the ways in which those discussions reveal certain characteristics and assumptions of the very notion of influence. Both assertion and denial of the influence will show themselves equally to be based upon those assumptions.

Esteva, as stated earlier, maintains that García Márquez's own admission of reading Virginia Woolf is merely to perpetuate the "myth" of that relationship. He insists that any attempt to draw further parallels between them would be absurd. And Ernesto Volkening is far more adamant in his insistence that
there is no case here of any influence. His insistence stems in part from his objection to the apparent motive behind the claims of influence, which would be to "invent" for García Márquez "un venerable arbol genealógico," rather than to study his particular qualities. 

In addition to this problem of the unclear motive in this claim of influence, the possibility of its being merely a literary game of establishing ("inventing," as Volkening has it) literary genealogies, there are objections to the results of such study. I refer specifically to the question of originality. As pointed out in the first chapter, there is a propensity to intend and/or interpret claims of influence as an indication of a lack of originality on the part of the influenced author.

Because of this, the denial of an influence may be motivated more by a desire to assert an author's originality than by textual (and possibly biographical) "proof." And it is not only the artists themselves who deny their alleged influences for this reason, but their critics as well. Certainly in the case of García Márquez, his critics find numerous reasons - other than textual ones (or biographical, as it has been adequately shown that an influence was possible in that he did read Woolf's work with great interest) - for insisting that he was not influenced by Virginia Woolf.

Volkening, for example, objects not only to the threat to García Márquez's reputation of originality but also to that of nationality which the claim of foreign influences poses.
Emphasizing his "criollo" status, Volkening argues that García Márquez has the right to be "judged" firstly as an individual and secondly in regard to others of the "same origin," and only lastly in regard to the rest of the world. He rejects any possibility of an influence by Woolf because he rejects the analogy with, as he facetiously states, any "admirado modelo de las letras anglosajonas."\textsuperscript{106}

Volkening objects, furthermore, to the extreme emphasis in such study on the literary, as opposed to the "real" or worldly, aspect of García Márquez's work.\textsuperscript{107} Thus it is not only the defence of the reputation of the artist but also the particular critical style and approach which may lead to the denial of an alleged influence. Another critic would certainly not consider the question of literary relationships and traditions "literary in the extreme," where "literary" implies a derogatory sense. It becomes clear that the occurrence of an influence may be equally as present or absent in the mind of the reader or critic as in the works themselves.

Vargas Llosa, for example, finding in the study of influences a valid means of gaining insight into an author's works, differs on this point of the value of real life, as opposed to literary, reality. This distinction in value between the two, he maintains, would imply that "es más original ...el que erige sus ficciones más a partir de una realidad vivida que de una realidad leída, aquel cuyos demonios son más personales e históricos que culturales."\textsuperscript{108} As for the question of originality, he maintains that
He sets out to examine García Márquez's influences or "demonios culturales" with the purpose of demonstrating the author's utilization of them in his own work.

As to the particular case of Virginia Woolf's influence upon García Márquez, Vargas Llosa feels that "las coincidencias [no] deberían sugerir un parecido grande, ...las diferencias son más importantes que las semejanzas." These differences, as expressed by critics, are based on diverse criteria and provide no systematic comparison of the two authors. Nor do they provide convincing "proof" of the denial of an influence.

Alone, for example, distinguishes between the two through a vague notion of each author's relationship with the reader: Woolf, he maintains, remains detached and leaves the reader alone, while García Márquez "takes the reader by the hand."

Esteva finds the major difference between them in their creation and use of character. But he over-simplifies these in both, finding in Woolf a subordination of plot to the psychological process of one character, and in García Márquez of individual characters to the plot, and implies that the two approaches are mutually exclusive. His conclusions trivialize the efforts of these authors to portray the complexity of the
function of character, and the relationship between character and narrative. In neither is there a simple supremacy of character over plot, or plot over character, as Esteva would have it.

An entirely different basis for distinction is that found by Alone. He maintains that a major difference between them lies in the presence or absence of humour in their texts - present in García Márquez, absent in Woolf. However, while I do not wish to insist upon similarities as proof of any influence, it is a great oversight to miss the humour of Woolf's writing, and indicates a lack of extensive familiarity with her work.

Vargas Llosa finds that the difference which, more than any other, "astronomically distances" these two authors is "sex," which, he says, appears "en la novela de Virginia Woolf como referencia lejana e inocente y es en Macondo una presencia volcánica." But again, this difference is hardly as simplistic and straightforward as Vargas Llosa implies. The presence of sexuality in the two authors differs more in the style of its representation, manifested explicitly in the one, and less conventionally, hence less recognizably in the other. But this need not lead one to conclude that sexuality is any less a presence in the narrative or does not inform its reading. Take Woolf's own words, describing a female writer shaken from a trance of imagination, in which unspeakability, or absence, is a sign of that presence:

The imagination had dashed itself against something
hard. The girl was roused from her dream. She was indeed in a state of the most acute and difficult distress. To speak without figure, she had thought of something, something about the body, about the passions which it was unfitting for her as a woman to say. Men, her reason told her, would be shocked. The consciousness of what men will say of a woman who speaks the truth about her passions had roused her from her artist's state of unconsciousness... This I believe to be a very common experience with women writers - they are impeded by the extreme conventionality of the other sex.\textsuperscript{15}

It may in fact be the conventionality of many of these critics, both in their views toward influence and in their critical approaches, that disallows a reading-in-common of these two authors.

Furthermore, throughout these discussions the basis for distinction is found in everything from the author's distance from the reader, to the creation and function of character, to the representation of humour, to the presence or absence of sexuality. These represent a range of criteria from tone, to technique, to style, to theme. It becomes apparent that not only their conventional reading but also their failure to acknowledge the complexities of influence theory, or even to adopt consciously a formulated methodology to determine the occurrence of an influence, predetermines the conclusions which these critics adopt with such apparent confidence.

The same is true in their claims that an influence did occur. They do not attempt to specify the manner in which it may have occurred, nor the type of influence it was, i.e., in language, style, theme, etc.
Vargas Llosa, for example, sees some imprint, if limited, of Woolf's work in the writing of García Márquez. Certain "coincidences" with the latter's work can be found, he says, in Mrs. Dalloway and in Orlando, but of minor significance. In particular, he finds in Orlando "less subtle" contributions from Woolf's writing to the fictional world of Cien años de soledad. Both novels, he points out, constitute a condensed, fantastic journey through history. Both mix "real" (historical) with fictional events. And in both "lo anecdótico," "lo exótico" and "lo pintoresco" predominate. He compares the episode in Cien años of insomnia and amnesia with that of the "Great Frost" in Orlando, both of which are "descrito con la misma naturalidad y el mismo humor que las calamidades de Macondo." (It is, ironically, in the presence or absence of humour that Alone distinguishes between the two.) The two authors share in common, Vargas Llosa maintains, their use of exaggeration, which in both "convierte la materia ... de 'realidad objetiva' en 'realidad imaginaria.'" His comparison, in other words, encompasses a variety of both thematic and stylistic elements.

Rodríguez Monegal also finds parallels between the writing of García Márquez and Orlando. For him the connection, suggested also by Vargas Llosa, lies in the passage which Woolf's novel affords to "la narración fantástica."

It is also in Orlando, as well as in Mrs. Dalloway, that Schóó sees the sources of an influence. Again making reference to both theme and style, Schóó maintains that it is in the transformation of Orlando into a woman in the one, and in the
"ironic humor, tempered with melancholy" of Mrs. Dalloway, that one understands how these works influenced García Márquez.\textsuperscript{119}

Alone, again comparing Orlando and Cien años, calls the latter "heredera" of the former.\textsuperscript{120} For him, they are similar in that both novels represent similar attacks on political and social injustice.\textsuperscript{121}

La hojarasca has also been found to have "stylistic similarities," according to George McMurray, to Woolf's writing. (Vargas Llosa also compares it to Mrs. Dalloway in particular.) Says McMurray: "the vision of Macondo set forth in Leaf Storm reveals possible influences of William Faulkner and Virginia Woolf."\textsuperscript{122}

It is again apparent that due to the failure of these critics to consider the problem of influence and hence to formulate consciously a methodological approach, their conclusions are largely predetermined by unstated assumptions, and are based on too diverse a selection of (unconscious) criteria. Thus these conclusions can be of little value in an attempt to compare texts by Woolf and García Márquez in the light of influence theory. However, while we can ignore their conclusions, they do point out certain similarities between the two authors which merit further study. These are, primarily, their treatment of narrative time and their depiction of the "moment."

Vargas Llosa and Rodríguez Monegal, among others, have compared the treatment of narrative time in the two authors.
Says Rodríguez Monegal:

...el tiempo narrativo es tratado en ...esos libros con la misma libertad con que se trata la materia o el espacio, la memoria o el olvido, la ley de causalidad o la existencia (o inexistencia) de los ángeles. El tiempo en esas obras es también mágico y no está sometido a la servidumbre de la cronología. Es un tiempo al margen del tiempo que, a veces, se inserta en el tiempo de los relojes y los calendarios. Es un tiempo vivo y caprichoso que a veces se vuelve sobre sí, mordiéndose rabiosamente la cola, y otras se echa a dormir en una total inmovilidad. Es un tiempo que confunde episodios lejanos, sintetiza un mismo destino en la peripecia de varias personas distintas o hace posible encuentros entre seres que han vivido en distintas ondas cronológicas. Es el tiempo totalmente libre. El tiempo de la fábula.  

In the works of both authors, time, and with it the notion of history, is not only a formal but also a thematic preoccupation. In both, chronological time is manipulated and distorted, and made a function, rather than a controlling factor, of the narrative discourse. According to McMurray, time "constitutes a ... major theme" in García Márquez. The author, he says, "compresses clock time within a limited frame while exploring the vastly expanded temporal realms of his characters' minds."

As well, García Márquez explodes the myth of time and history having a natural, ordered sequence and portrays the struggle between natural chaos and the fiction of order, or the order of fiction. McMurray's comparison of José Arcadio Buendía and Aureliano Babilonia in Cien años de soledad is an illustration of this struggle. The history of the Buendía family, he says, is like a labyrinth, and he notes the
difference in the two characters' journeys into the maze. The quest of José Arcadio Buendía ends in madness, while that of Aureliano Babilonia ends in the discovery of "both his unknown origin and his destiny." The reason for this, McMurray maintains, lies in the opposition of reality and fiction. While José Arcadio, he says, tackles real life, "with all its unpredictable temporal and spatial incoherence," Aureliano Babilonia "unravels the artificial complexities of an artistically fashioned, fictitious paradigm of reality, perhaps man's only perfect foil to disorder and nothingness."  

Thus the end of the family line signifies not only death, decomposition, and sterility, as is often held. It is as well a sign of the assertion of narrative. The end of the "story," and with it of the Buendía family, coincides with the "discovery" of Melquíades' parchments, or at least the discovery of their meaning. Timeless, non-linear, cyclical, expressing all in an instant, they are the "fictitious paradigm" in which the whole is revealed. History, it seems, is chaos, and fiction order.  

History itself is also a theme of Cien años. Carlos Fuentes describes that novel as "una historia casi bíblica de las fundaciones y las generaciones y las degeneraciones, ... una historia del origen y destino del tiempo humano."  It is not only a history of "generations" but of "degenerations," and the author's treatment of history as theme constitutes an interrogation into the traditional understanding and portrayal of it.
There is a similar interrogation in Woolf's writing. James Naremore maintains that Woolf conveys an "ambivalence over the life process - the passing of time that leads us all closer to death." And in *The Years*, he says, that ambivalence is "doubled and intensified by a more immediate ambivalence about history."\(^{128}\)

In her writing there is a constant struggle between "fragmentariness" and linear time. In spite of efforts to break chronology and thus disrupt the passage of time, reality, as Maria DiBattista points out, is shown to have an "inexorably linear nature."\(^{129}\) As Naremore says, "the continuity of life is split up by the necessities of time and space, which cut people off from one another and eventually lead to death."\(^{130}\) He goes on to cite comments by Basilde Senancourt, who notes that Woolf "is always challenging her view of unity and continuity in human experience by choosing to render the dislocations caused by passing time, by death, or by the mind's conversations with itself."\(^{131}\)

Gillian Beer suggests that, due to this struggle between continuity and rupture, Woolf came to "distrust the day-to-day as a sufficient register of reality" and to reject plot, as "plot insists on origins, sequence, consequences, discovery, exclusion and closure."\(^{132}\) Beer suggests that Woolf creates "alternative ...fictive patterns [which] question, dilate or surpass the deterministic ones [in which] ...there is no space, no interruption, no moment, which can escape from sequence."\(^{133}\)
In both authors, repetition is a key formal device and an example of such "alternative fictive patterns" which convey the impossibility of continuity and at the same time the inevitability of the (linear, i.e., toward death) passage of time. Allen McLaurin notes the use of repetition in Woolf's work, which is, he maintains, a reflection of "her perception of repetition in human things, especially the repetitive inevitability of death." And McMurray says of García Márquez:

...the repetitive patterns and rhythmic momentum generated by mythical time create a mytho-poetic atmosphere that blurs sordid reality and thrusts the reader into a kind of temporal void where the laws of cause and effect tend to become meaningless.

Thus repetition creates a cyclical, mythical narrative, whose cycle of renewal, according to McMurray, partially alleviates the "terror and solitude engendered by rational thought and lineal history." Vargas Llosa, also, notes the cyclical nature of narrative time in Cien años de soledad, in which every episode is a circular, self-contained unit beginning and ending in the same spot, episodes which "se muerde[n] la cola." This image of (the serpent) biting its own tail is used as well to describe the structure of Woolf's To the Lighthouse:

[The] mythic recovery of the irrecoverable past is articulated by the shape of the novel itself - a circle that contains its end within its beginning. The form of To the Lighthouse images fate as the ouroboros, the snake with the tail in its mouth, the psychic symbol, as Erich Neumann has argued, "of the origin and of the opposites contained within it."
This depiction of time as cyclical presents a possible (mythical) resolution of the (irresolvable) contradiction between continuity and disruption and the ultimate inevitability of passage and death. Contained within it is not only the fatality of time, or the renewal of the cycle, but as well the exposure of origin and destiny as mutually bound to the fictive pattern by which destiny is determined by origin by virtue of narrative requirement.

In addition to the use of repetition and cycles, the "moment" provides another "alternative fictive pattern" to traditional chronology. It is in this, in Woolf's depiction of "ese instante vertiginoso y privilegiado, que da sentido y orden a un destino humano, ese insensible estado veloz que es explicación y fuente de la vida," that Vargas Llosa admits a possible influence by Virginia Woolf upon García Márquez. In this, in Woolf's depiction of "ese instante vertiginoso y privilegiado, que da sentido y orden a un destino humano, ese insensible estado veloz que es explicación y fuente de la vida," that Vargas Llosa admits a possible influence by Virginia Woolf upon García Márquez. He paraphrases Nilita Vientos Gaston, "lector inteligente de Virginia Woolf, [que] ha visto una coincidencia de intención entre La hojarasca y la obra de la novelista inglesa":

Toda la ambición de la primera novela de García Márquez residiría en la captación de un momento álgido y luminoso de la vida de los tres personajes atrapados en ese espacio claustro donde velan al médico, en ese tiempo encerrado y casi inmóvil que son las pocas horas que dura la acción. Allí, silenciosos, quietos, secuestrados, bajo la incertidumbre y la amenaza, obligados a pensar en sí mismos y en quienes tienen al frente, viven un instante de autenticidad, a la luz del cual sus vidas pasadas, y, quizás, futuras, encuentran sentido. La intención del decidida habría sido en esta novela la revelación de "the moment" woolfiano, de esa escurridiza, evanescente materia que es la vida.
Both Woolf and García Márquez use the expression of "fragmentariness," the capsule or the "moment," "broken away from sequence," as Beer says, as a means of depicting narrative time. Sequence loses its association with meaning and is replaced by "una visión de la realidad como una suma de anécdotas." "Lo fragmentario," says Volkening, "en García Márquez forma parte de su visión de un mundo inconcluso." And Naremore states that in The Years, we are given not so much a narrative history as a montage, an irregular succession of meaningful but undramatic moments which reveal the quality of daily life." DiBattista describes a similar occurrence in To the Lighthouse. "Humanly decisive events," she says, "are recorded in a series of parentheses which typographically enclose and thus preserve historical or human moments from the chaos of undifferentiated existence."

The Woolfian "moment" is a narrative device which exposes the false and rigid order of chronological narration. "The perception of the single moment," says McLaurin, "makes the sequence of one thing following another, like story, seem false. This is a constant theme in Virginia Woolf's work." It is in a sense an extension of the repetition mentioned earlier. For while repetition causes events to recur in a cyclical, or spiral, fashion, the moment is an instantaneous occurrence, and recurrence, of the whole. One might think of it as that which would be seen by looking down upon a spiral staircase, but without a sense of depth perception.
In her essay "How Should One Read a Book," Woolf's own description of a "moment" depicts a suspension of time, and as well of spatial elements, an intensity that seems in itself a glimpse of eternity. "Recall," she invites the reader, some event that has left a distinct impression on you - how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also tragic; a whole vision, an entire conception, seemed contained in that moment.147

And she describes another:

How stimulating the scene is, in its unconsciousness, its irrelevance, its perpetual movement - the colts galloping round the field, the woman filling her pail at the well, the donkey throwing back his head and emitting his long, acrid moan. The greater part of any library is nothing but the record of such fleeting moments in the lives of men, women, and donkeys.148

Woolf then goes on to describe the difficulty in attaining a form capable of expressing that moment:

But when you attempt to reconstruct it in words, you will find that it breaks into a thousand conflicting impressions. Some must be subdued; others emphasized; in the process you will lose, probably, all grasp upon the emotion itself.149

Woolf succeeds in capturing all of those impressions and in making time appear to stop, as though everything were told at once, rather than in the necessary succession which narration requires. In Moments of Being she describes the memory of such a moment:

It still makes me feel warm; as if everything were
ripe; humming; sunny; smelling so many smells at once; and all making a whole that even now makes me stop— as I stopped then going down to the beach; I stopped at the top to look down at the gardens. They were sunk beneath the road. The apples were on a level with one's head. The gardens gave off a murmur of bees; the apples were red and gold; there were also pink flowers; and grey and silver leaves. The buzz, the croon, the smell, all seemed to press voluptuously against some membrane; not to burst it; but to hum round one such a complete rapture of pleasure that I stopped, smelt; looked.

Thus Woolf and García Márquez reject the traditional linear notion of narrative time and present alternatives to it in their use of repetition and in their depiction of the moment. Implicit in that rejection is a refutation of traditional historical narrative (after which fictional narrative is modelled) and its assumptions of linearity, the order of chronology, and causality. Furthermore, those assumptions are the same ones underlying influence theory.

In view of this, the notion of applying a theory of influence to these authors, who have in their writing rejected the premises of that theory, becomes ironic. But, as was seen in the discussions of this case of influence, critics draw their conclusions as much from unconscious adherence to the assumptions of the method as from textual signs. Thus even if those assumptions are repudiated in a literary work, for example, that repudiation can be overlooked or ignored, and undone, through (conventional reading by) the critics.

In the next chapter, I shall compare textual qualities in
the works of Woolf and García Márquez which demonstrate the subversion of those assumptions associated with the traditional conception of narrative sequence, causality, and meaning.
IV. WOOLF AND GARCIA MARQUEZ: TEXTUAL PARALLELS

Throughout this work it has been stressed that the purpose here is not to conduct an actual influence study. It is, instead, to study influence theory itself. Yet in this chapter I shall examine similarities between the writings of Virginia Woolf and García Márquez, and between Mrs. Dalloway and La hojarasca in particular, which might be read as the signs of a possible influence. This is not to provide proof for the claim or the denial of that influence. It is, rather, to provide working material for the illustration of some of the implications of influence theory.

For this purpose I shall take Woolf and García Márquez as a sample case. The two have been compared, and García Márquez himself has alluded to the particular effect her writing had on his own. It is the intention here to question why this comparison is possible and from what it derives. To this purpose I shall explore certain parallels which exist between their works. But these parallels, the very similarities found between them, and seen as the indication of an influence, imply, ironically, a deconstruction of the very notion of influence theory. For the resulting function of certain textual and thematic characteristics present in both is the refutation of traditional chronology, and with it a redoubling or refutation of that very refutation through the reassertion of the inevitably linear nature of the passage of time.

This is further reason why the particular case of Woolf and García Márquez is especially appropriate for this study. For in
this comparison rather than try to demonstrate a similarity in intention, sensibility, or style, I shall show that the very basis upon which this influence has been proposed demonstrates a similarity in the narrative function of certain aspects of their work, that function being the refutation of the assumptions of chronological history and hence of the assumptions of influence theory.

If one were, then, to set out upon the study of the possible influence of Woolf upon García Márquez, one would have to begin by asking what makes even the beginning of such a comparison possible. As the purpose here is not actually to prove the occurrence of a "genuine" influence, it is not necessary to comply with all of the methodological stipulations for such study outlined by influence scholars. But an awareness and at least a partial compliance with those stipulations will provide a framework within which to begin the comparison.

It is, for example, necessary to specify the type of influence to be studied. That is, the interest here is with an influence limited to that of one author upon another, as opposed to upon a group, or a group upon one author, etc.. The possibility of this influence having occurred through other than direct, author to author, means will not be considered. There is as well the biographical requirement: do we know the "influenced" author to be familiar with the works of the precursor? In this case it has already been established that this is so. We know that Borges translated works by Woolf into
Spanish, and that García Márquez himself often spoke of having read Woolf.

Another stipulation made by influence scholars concerns the objectives of the study. They insist that there must be a purpose other than the mere divulgence of a source and the establishment of filiation. Such study should, instead, seek to reveal characteristics of the individual author's works as well as the nature of their interrelatedness. The present comparison does have other than the divulgence of a source as its purpose. The comparison of texts by these two authors will be valid, and fruitful, with no need of the pretext of a search for an influence. And the study of the relationship between their works will be specifically in the light of the assumptions of influence theory, both as those assumptions inform a reading of the texts when they are studied as a case of influence, and as the texts implicitly refute those very assumptions in their rejection of traditional narrative chronology.

The most important stipulation is, of course, that there exist textual similarities which would indicate a possible influence. These have been found by critics sufficient to consider the question of this influence, and to provoke a comparison of these authors' works. We maintain, then, that similarities exist which, while they "prove" nothing, merit comparison.

Furthermore, one should specify the manner in which the influence is expressed, i.e., in form, style, theme, etc.. In this case the comparison by critics as outlined in the second
chapter is indicative of the vagueness characteristic of influence studies. The main comparison, however, is in the narrative expression, both as theme and as form, of the notions of time and of the moment. As stated earlier, my own comparisons will be in the similarity of function, or the consequences, of that expression.

I shall first discuss parallels of a general nature, that is, those which may be found throughout the works of Woolf and García Márquez. Later I shall do a closer comparison of Mrs. Dalloway and La hojarasca.

In Chapter Two it was established that time is a major preoccupation in the writing of both Woolf and García Márquez. Throughout their works this preoccupation is manifested both as theme and as narrative technique. Thematically, for example, there are a number of motifs common to both authors which express this concern with time. Among these are motifs of power (the military, the nation), of the notion of origins, and of history, all of which are related to the passage of time. This concern is expressed formally in their works through a disruption of the traditional notion of narrative time and an exploration of alternative forms, such as the use of repetition, the expression of time as circular or cyclical, and the depiction of the moment.

Moreover, the narrative styles of both bear significant relation to mythological narrative. Again, this is manifested both as theme, for example in the play of fate and prophecy, and
as form, in the episodic, cyclical structure of the narrative.

García Márquez himself sees the "impact" of Woolf's work on his own in the depiction of time, and specifically in time as related to fate, and death or "decomposition," and as related to the notion of power. He cites one line in particular, a line from Mrs. Dalloway, which he maintains effected a turning point in his career as a writer. The sentence had such a great effect on him, he maintains:

... [p]orque transformó por completo mi sentido del tiempo. Quizás me permitió vislumbrar en un instante todo el proceso de descomposición de Macondo, y su destino final. Me pregunto además si no sería el origen remoto de El Otoño del Patriarca, que es un libro sobre el enigma humano del poder, sobre su soledad y su miseria.

In this line of Woolf's which he cites, there predominates a particular aspect of her many-faceted and complex portrayal of time:

"Pero no había duda de que dentro (del coche) se sentaba algo grande: grandeza que pasaba, escondida, al alcance de las manos vulgares que por primera y última vez se encontraban tan cerca de la majestad de Inglaterra, el perdurable símbolo del Estado que los acusosos arqueólogos habían de identificar en las excavaciones de las ruinas del tiempo, cuando Londres no fuera más que un camino cubierto de hierbas, y cuando las gentes que andaban por sus calles en aquella mañana de miércoles fueran apenas un montón de huesos con algunos anillos matrimoniales, revueltos con su propio polvo y con las emplomaduras de innumerables dientes cariados."

It is a linear time, symbolized by the march of power, in this case of royalty, a march which in its inevitable progress leads
to death and ends in nothing more than the ruins of history. In both authors this connection between the passage of time and power, represented variably in figures of power, the nation, and the military, is common. "'I can't help thinking of England,'" says Clarissa Dalloway to her husband in The Voyage Out:

'One thinks of all we've done, and our navies, and the people in India and Africa, and how we've gone on century after century.'... 'It's the continuity,' said Richard sententiously. A vision of English history, King following King, Prime Minister Prime Minister, and Law Law had come over him while his wife spoke. He ran his mind along the line of conservative policy, which went steadily from Lord Salisbury to Alfred, and gradually enclosed, as though it were a lasso that opened and caught things, enormous chunks of the habitable globe.154

And "la patria," says the dictator of centuries in El otoño del patriarca to his mother, "es lo mejor que se ha inventado."155 "La patria," in García Márquez and the "Empire" in Virginia Woolf are symbols of the thread of continuity and of a vision of eternity. This concept of nation is often represented in both by symbols of the military: wars, soldiers marching, military bands - the eternal march of time seen in the eternal march of the military. Of the dictator-general in El Otoño it is said that

... ningún mortal lo había visto desde los tiempos del vómito negro, y sin embargo sabíamos que él estaba ahí, lo sabíamos porque el mundo seguía, la vida seguía, el correo llegaba, la banda municipal tocaba la retreta de valsobobos de los sábados bajo las palmeras polvorientas y los faroles mustios de la Plaza de Armas, y otros músicos viejos reemplazaban en la banda a los músicos muertos. (OP; p. 9)

Similarly in Woolf characters are reassured by these symbols
that "life goes on," and similarly as well there is an irony between that reassurance and its attendant guarantee that the passage leads to death. Sandra, in Jacob's Room, ponders "the flight of time which hurries us so tragically along." But then "the royal band marching by with the national flag stirred wider rings of emotion, and life became something that the courageous mount and ride out to sea on." 156

But again this image is made ironic and is robbed of the nobility of courage:

The battleships ray out over the North Sea, keeping their stations accurately apart. At a given signal all the guns are trained on a target which (the master gunner counts the seconds, watch in hand - at the sixth he looks up) flames into splinters. With nonchalance a dozen young men in the prime of life descend with composed faces into the depths of the sea; and there impassively (though with perfect mastery of machinery) suffocate uncomplainingly together. Like blocks of tin soldiers the army covers the cornfield, moves up the hillside, stops, reels slightly this way and that, and falls flat, save that, through field-glasses, it can be seen that one or two pieces still agitate up and down like fragments of broken match-stick. These actions, together with the incessant commerce of banks, laboratories, chancellories, and houses of business, are the strokes which oar the world forward, they say. (JR; p. 155)

There is a constant struggle between these conflicting aspects of the state and militarism as both continuity, and death and destruction. Both authors depict power both as a symbol of continuity and the passage of time as well as of its disruption and of death and stagnation. In the sentence cited by García Márquez, the stopping of the car holding the important personage causes everything to "come to a standstill." 157 The general in his car in El otoño has a similar effect:
a través de los vidrios nublados de la carroza presidencial había visto el tiempo interrumpido por orden suya en las calles abandonadas. (OP; p. 246)

This struggle between linear time and its disruption is a constant theme. There is a need for continuity in order to have order. The narrator of The Voyage Out says of Mrs. Elliot that she:

... depended so implicitly upon one thing following another that the mere glimpse of a world where dinner could be disregarded, or the table moved one inch from its accustomed place, filled her with fears for her own stability. (VO; p. 129)

The disruption of such continuity obliterates the reassurance of the myth of causality, as occurs later in that novel during Rachel's illness:

... the outer world was so far away that the different sounds, such as the sounds of people passing on the stairs, and the sounds of people moving overhead, could only be ascribed to their cause by a great effort of memory ... Hours and hours would pass thus, without getting any further through the morning, or again a few minutes would lead from broad daylight to the depths of the night. (VO; pp. 329-30)

That loss of continuity and causality must lead to chaos and eventually to death, as it does in Rachel's case.

But the conflict is irresolvable, for in this is shown that in spite of efforts to interrupt continuity, to depict time as other than linear, its linear nature is inevitable. Like Woolf's war machine which "oars the world forward" is the narrator's description in El Otoño of "el coche fúnebre del progreso dentro del orden," progress being the vehicle of death
In spite of the total rupture with chronology which characterizes the narration of that novel, life, nonetheless, "sólo camina para un solo lado" (OP; p. 21). This is a theme as well of El coronel no tiene quien le escriba, where "lo único que llega con seguridad es la muerte."\(^{158}\)

These motifs of power, militarism, and Empire or patria are closely linked in both authors to the notion of history. In The Voyage Out, we find Hirst:

... reading the third volume of Gibbon's History of the Decline and Fall of Rome by candle light... [A] whole procession of splendid sentences entered his capacious brow and went marching through his brain in order. It seemed likely that this process might continue for an hour or more, until the entire regiment had shifted its quarters... (VO; p. 106)

History in the works of both Woolf and García Márquez is central both in the representation of it as theme and in the preoccupation with it as narrative model. Certainly both Orlando and Cien años de soledad are fictional histories as well as reflections on the fiction of history and in particular of historical narrative. Both question the assumptions of the model of historical narrative for the writing of fiction, and the reliability of the dependence upon causality as related to meaning.

This relation of meaning and sequence, which we have shown to be related to the establishment of origin, is questioned throughout their works. In The Voyage Out it is in relation to the theme of history that the characters seek knowledge of
origins. It is Rachel, this time, reading of marching armies in Gibbon:

Never had any words been so vivid and so beautiful—Arabia Felix—Aethiopia. But those were not more noble than the others, hardy barbarians, forests, and morasses. They seemed to drive roads back to the very beginnings of the world, on either side of which the populations of all times and countries stood in avenues, and by passing down them all knowledge would be hers, and the book of the world turned back to the very first page. (VO; p. 175)

"'After all we are founded on the past, aren't we?'" says Mrs. Thornbury in the same novel. "'My soldier son says that there is still a great deal to be learned from Hannibal'" (VO; p. 114).

Both the search for origins and the firm belief in the importance of the establishment of "filiation," or rather the questioning of both of these, are preoccupations of both authors. In The Years, North listens to a conversation at a party:

This is the conspiracy, he said to himself; this is the steam roller that smooths, obliterates; rounds into identity; rolls into balls. He listened. Jimmy was in Uganda; Lily was in Leicestershire; my boy—my girl... they were saying. But they're not interested in other people's children, he observed. Only in their own; their own property; their own flesh and blood..."159

In attempting to revise the insistence upon chronology in narrative, these authors thus question the insistence upon this relation between origin and meaning. For with such a state of
things, "how then can we be civilised?" North asks himself.

García Márquez also toys with this conviction that meaning derives from origin. In *Cien años de soledad*, for example, while there is throughout a preoccupation with establishing paternity, the complexity of the family's incestuous relations obscures the issue and renders ambiguous the relation between origin and identity:

Atormentado por la certidumbre de que era hermano de su mujer, Aureliano se dio una escapada a la casa cural para buscar en los archivos rezumantes y apolillados alguna pista cierta de su filiación ... Viéndolo extraviado en laberintos de sangre, trémulo de incertidumbre, el pároco artrítico que lo observaba desde la hamaca le preguntó compasivamente cuál era su nombre.

- Aureliano Buendía - dijo él.

- Entonces no te mates buscando - exclamó el pároco con una convicción terminante -. Hace muchos años hubo aquí una calle que se llamaba así, y por esos entonces la gente tenía la costumbre de ponerles a los hijos los nombres de las calles.160

But of course the very reverse is the case, and the street was named after his direct ancestors.

Furthermore, the very ability to originate, that is, to father children and continue the family line, belongs to those with the name José Arcadio; the Aurelianos, on the other hand, are incapable of doing so. But even this is confused, for the opposite is the case with Aureliano Segundo and José Arcadio Segundo. This fact is attributed, however, to their being mixed up at birth; thus identity as connected to origin is reestablished. This recalls Cynthia Chase's notion of reverse causality, where there is a present cause of a past effect, a play on the notion of causality which refutes the absolute
validity of the latter. For the inability of José Arcadio Segundo, and the ability of his brother Aureliano Segundo, to procreate are attributed to the later event of their being mixed up at birth. The mix up is given as the cause of a past effect.

In *El otoño del patriarca* there is also this obsession with origins, and the lack thereof, and with it an unravelling of the relation of origin to meaning. It is said of the general that "todo rastro de su origen había desaparecido," and that he himself

consideraba que nadie era hijo de nadie más que de su madre, y sólo de ella. Esta certidumbre parecía válida inclusive para él, pues se sabía que era un hombre sin padre como los déspotas más ilustres de la historia... (OP; pp. 50-1)

His mother as well is described as "una rara mujer de origen incierto" (OP; p. 51).

Both authors use other means, in addition to this questioning of the significance placed upon origins, in their departures away from traditional chronological narrative. Linear time is often portrayed as that which leads to an inevitable and futile destiny. But that futility is not only an expression of stagnation and end. It expresses also the loss of faith in chronology as a means of portraying reality and the impossibility of a strictly linear, causal narrative. The latter is replaced by a pattern of repetition, a cyclical time which while it forever turns back upon itself is also a continual renewal. It is, as Woolf expresses it in *The Years,*
"like a serpent that swallowed its own tail" (Y; p. 100).

While, as Vargas Llosa points out, all of the episodes of *Cien años de soledad* have a circular structure ("episodios que se muerden la cola"), the entire novel is also circular. It ends with the deciphering of Melquiades' parchments which tell the history of the Buendía family exactly as told from the first page of the novel. The end of the family has been present since the beginning, only to be decoded and thus brought to pass by the development of the narrative itself. It does indeed rupture and destroy the notion of causality, for it becomes clear that the end of the Buendía family is a narrative requirement; it is the past effect of the present cause. That is, the deciphering of the parchments requires the destruction of Macondo. This is made clear as Aureliano Babilonia deciphers his own destiny as he lives it:

Sólo entonces descubrió que Amaranta Ursula no era su hermana, sino su tía, y que Francis Drake había asaltado a Riohacha solamente para que ellos pudieran buscarse por los laberintos más intrincados de la sangre, hasta engendrar el animal mitológico que había de poner término a la estirpe. (CA; p. 447)

Thus it is not because Drake attacked Riohacha that the "mythological animal" can be engendered, but rather because it is to be engendered that he attacks. The engendering is the present cause of the past effect, which was the attack. The narrative purpose has been to decipher these parchments which are the narrative itself. The circle is complete.
As well this circular time is closely related to and helps to describe the notion of the moment. The narrator of *Cien años de soledad* tells us that

Melquiádes no había ordenado los hechos en el tiempo convencional de los hombres, sino que concentró un siglo de episodios cotidianos, de modo que todos coexistieran en un instante. (CA; p. 447)

For that is one characteristic of "the moment" - it contains within it both past and present, end and eternity. In such a depiction of time, the weight of the past is ever-present. As Aureliano sits in the house he receives a lightning flash of lucidity in which he realizes "que era incapaz de resistir sobre su alma el peso abrumador de tanto pasado" (CA; pp. 445-6). Similarly in *Jacob's Room* Betty Flanders "sighed like one who realizes, but would fain ward off a little longer - oh, a little longer! - the oppression of eternity" (JR; p. 160).

In both authors the narrative structure is like a series of capsules or moments rather than a continuous line. As well there occur not only in Woolf but also in García Márquez Woolfian-type "moments" - moments of brief, intense illumination in which both time and space are suspended.

In his very description of the way in which he was affected by *Mrs.Dalloway*, García Márquez utilizes this notion of the moment: "me permitió vislumbrar en un instante todo el proceso de descomposición de Macondo." And his characters have occasional moments of similar lucidity. At the end of *Cien años de soledad*, after seeing the ants carry away the baby, Aureliano
... no pudo moverse. No porque lo hubiera paralizado el estupor, sino porque en aquel instante prodigioso se le revelaron las claves definitivas de Melquíades...

... Aureliano no había sido más lúcido en... su vida... (CA; p. 446)

And in the last lines of El coronel no tiene quien le escriba, the colonel experiences a moment of lucidity:

"Y mientras tanto qué comemos", preguntó, y agarró al coronel por el cuello de la franela. Lo sacudió con energía.
- Dime, qué comemos.
El coronel necesitó setenta y cinco años de su vida, minuto a minuto - para llegar a ese instante. Se sintió puro, explícito, invencible, en el momento de responder:
- Mierda. (CT; p. 92)

In Woolf's novels there are many, many such moments; the moment is indeed an important formal technique in her writing. There are moments of quick, clear illumination. Hirst in The Voyage Out has "the whole meaning of life revealed to [him] in a flash" (VO; p. 312). Lily Briscoe in To the Lighthouse remembers a leaf pattern "which she had looked at in a moment of revelation."161

At other times Woolf gives a longer description which holds every aspect of the moment and gives the impression that there is no linear succession but that all the points exist, and indeed are narrated, simultaneously:

... owing to the broad sunshine after shaded passages, and to the substance of living people after dreams, the group appeared with startling intensity, as though the dusty surface had been peeled off everything, leaving only the reality and the instant. It had the look of a vision printed on the dark at night. White and grey and purple figures were scattered on the green; round wicker tables; in the middle the flame of
the tea-urn made the air waver like a faulty sheet of glass; a massive green tree stood over them as if it were a moving force held at rest... for a moment nothing seemed to happen; it all stood still... (VO; p. 259)

This moment is like the negative of a photograph. Others have this same style of holding all, time and space, in suspense, yet with a warmth and colour, a quivering of life:

"Marmaduke Bonthrop Shelmerdine!" she cried, standing by the oak tree. The beautiful, glittering name fell out of the sky like a steel-blue feather. She watched it fall, turning and twisting like a slow-falling arrow that cleaves the deep air beautifully. He was coming, as he always came, in moments of dead calm; when the waves rippled and the spotted leaves fell slowly over her foot in the autumn woods; when the leopard was still; the moon was on the waters, and nothing moved between sky and sea. Then he came.162

Here all is still except the name, which falls through and cleaves, though without disturbing, the air and the moment.

Such visions of the moment illustrate a vision of narrative time portrayed by Woolf. It is "the eternal drudge and drone, now bursting into fiery flame like those brief balls of yellow among green leaves" (JR; p. 152). The myth of continuous, conscious time gives way to "a state of perpetual uncertainty, knowing nothing, leaping from moment to moment as from world to world" (VO; p. 127). "Such," says the narrator of Jacob's Room, "is the manner of our seeing" (JR; p. 71). This manner of seeing, this vision of reality as a series of capsules rather than a continuous line, informs the narrative style of each of these authors.
This narrative style has similarities with that of mythological narrative. Episodes are contained within themselves in a story-telling fashion and in an ever-repeating, cyclical structure. The relation of the works of each of these authors individually to classical mythology has in fact been a subject of study, and it is a point upon which the two may be compared. In fact, the similarities or parallels between them which have been discussed here are closely related to the ways in which the works of each of them bear reference to the Classics.

Mythological narrative has as well an episodic structure. Although stories are connected to one another, they are as well units in themselves. The structure is cyclical, a structure of repetition, of continued death, renewal, and metamorphosis. Throughout, the passage of time is marked by narration itself; characters tell stories to pass the time, to assuage fear, to lighten a burden. The very act of narration as a temporal device is thus, as in Woolf and García Márquez, highly self-conscious.

Furthermore, these works have in common with classical mythology not only the inevitability of fate, and the impossibility of escaping it, but as well the fulfillment of fate as a narrative requirement. The normative power of the written word to bring the narrative circle to a predestined close, like that in Cien años de soledad determined by the predictions of Melquíades, is like the power of the prophecies in mythology, all of which are fulfilled, all attempts to escape
which are not only thwarted but lead directly to Fate's door.

Woolf herself, well-known for her familiarity with Ancient Greek language and literature, makes reference to this in her essay "On Not Knowing Greek":

... all those thousands of years ago, in their little islands, [the Greeks] know all that is to be known. With the sound of the sea in their ears, vines, meadows, rivulets about them, they are even more aware than we are of a ruthless fate. There is a sadness at the back of life which they do not attempt to mitigate. Entirely aware of their own standing in the shadow, and yet alive to every tremor and gleam of existence, there they endure, and it is to the Greeks that we turn when we are sick of the vagueness, of the confusion, of the Christianity and its consolations, of our own age.

She finds a clarity, in characters and in situations, in the Greeks which her use of the moment helps to achieve in her own writing. The moment allows the narrative to bypass the "vagueness," the "eternal drudge and drone," and to depict instead the balls of "fiery flame" which are, in their purity, more of an essence than the record of events from Monday to Saturday.

There is throughout Woolf's writing a certain proccupation with the Greeks. In The Voyage Out there is the concern with establishing origins which inevitably leads to the study of the Greeks. And Gerhard Joseph's discussion of The Years outlines that novel's relation to the Antigone:

A chronicle novel describing the fortunes of the upper-middle-class Pargiter family as it moves from the 1880s to the early 1930s, The Years uses elliptical repetition of image and incident to establish the deeper pattern that underlies the drift of the period's social history. More specifically,
the recurrent allusions to the *Antigone*, with its theme of being "buried alive," constitute one of the leitmotivs intended to exemplify the cyclical rhythm the book's title offers as the paradigm of human experience."  

It is, of course, also the *Antigone* from which García Márquez chooses his epigraph to *La hojarasca*, and throughout the novel there are references which reflect and give meaning to that opening, and cause the reader to bear Sophocles' play in mind.

In fact, the comparison of *La hojarasca* and Woolf's *Mrs.Dalloway* can begin with the relation of both to the *Antigone* in particular, and to classical Greek literature in general. In addition to classical allusions and thematic parallels, in both novels this relation is portrayed in the notion of language as related to prophecy and in the play of fate.

The epigraph to *La hojarasca* is the passage from *Antigone* in which Antigone bewails the proclamation forbidding the burial of Polyneices:

> But Polyneices' corpse who died in pain they say he has proclaimed to the whole town that none may bury him and none bewail, but leave him unwept, untombed, a rich sweet sight for the hungry birds' beholding. Such orders they say the worthy Creon gives to you and me - yes, yes, I say to me - and that he's coming to proclaim it clear to those who know it not. Further: he has the matter so at heart that anyone who dares attempt the act will die by public stoning in the town.  

The possible significance of the passage to García Márquez's novel has been considered by critics, among them...
George McMurray. He finds that

the similarities between the ancient tragedy and Garcia Márquez's novel stem from the fact that both the colonel and Antigone place the dictates of their own consciences above the decrees of civil authorities.¹⁶⁶

Pedro Lastra, as well, maintains that "el coronel actúa con la misma entereza; como Antígona, podría decir: 'No he nacido para compartir odio, sino amor.'"¹⁶⁷

This is, however, a rather over-simplified view of the connection between the works, as the "dictates of conscience" most definitely differ between the colonel and Antigone. According to Woolf, the characters of Greek tragedy are driven by pure and violent emotion to act nobly.¹⁶⁸ This is made ironic by the colonel, whose motives are not so well-defined.

It is not clear, for example, why he insists that Isabel accompany him in his defiance of the "decrees of civil authorities." Antigone is sure of her task, and will not have her sister Ismene take part if the latter is not as fully committed to carrying it out. Antigone is not afraid to take the consequences alone. While the colonel maintains that he insists on Isabel's coming out of charity, his doing so in full knowledge of the impending consequences render ambiguous the conviction of his own conscience.

The "nobility" of his attitude is more than once undermined. His wife's reaction, for instance, is one of frustration with his cool determination and his smug conviction that he is always right:
... se observaba que más que arrepentido estaba satisfecho de su obra, como si hubiera salvado su alma oponiendo a las conveniencias y la honra de esta casa su proverbial tolerancia, su comprensión, su liberalidad. Y hasta un poco de insensatez.¹⁶⁹

And when Isabel remembers her father insisting upon her going with him to the funeral, she thinks:

... llegada la hora, no ha tenido el valor para hacerlo solo y me ha obligado a participar de ese intolerable compromiso que debió de contraer mucho antes de que yo tuviera uso de razón... me dijo: "Tiene que acompañarme." ... Y después, antes de que yo tuviera tiempo de preguntar, golpeando el piso con el bastón: "Hay que salir de esto como sea, hija. El doctor se ahorcó esta madrugada." (pp. 17,21)

Lastra goes much further in his comparison of La hojarasca and the Antigone and finds numerous similarities between them. He maintains that the reference to the earlier work provides a clue to the social commentary in La hojarasca on the phenomenon of "la violencia colombiana."¹⁷⁰ It is neither provable nor of interest here to pursue this notion of the sociological aspects of this work as alluded to by the reference to the Antigone.

However, the similarities that Lastra points out, regardless of the meaning he attributes to them, are undoubtedly present. In La hojarasca, as in the Antigone, there is a promise of burial and a prohibition of that burial as a result of injustice done against the city or town. Lastra points out as well, among other minor parallels, "la presencia de la fatalidad."¹⁷¹

The theme of burial is, of course, central to La hojarasca. The narrative action takes place exclusively in the doctor's
house, referred to often as a tomb-like vault, where his "wake" is in progress. Only the colonel, his daughter Isabel, and her small son, along with four Indians who work for the colonel, are present. This, we discover as the three main characters draw circles into the past through interior monologues, is because the town has placed a curse upon the doctor that he not be buried before his corpse rots. He refused to assist the wounded of the town during an outburst of military violence, and they have waited for this day to reap vengeance.

The colonel, however, well-known for his habit of going against the will of the majority, has promised to fulfill the doctor's request for burial. As in the Antigone, where the corpse, once buried:

... was hidden, not inside a tomb, light dust upon him, enough to turn the curse, no wild beast's track, nor track of any hound having been near, nor was the body torn,\textsuperscript{172}

the doctor asks the colonel, "si quiere hacerme un favor, écheme encima un poco de tierra cuando amanezca tieso. Es lo único que necesito para que no me coman los gallinazos" (p. 125).

While, as mentioned earlier, extensive comparisons have been drawn between the Antigone and Woolf's The Years, in Mrs. Dalloway there is but subtle allusion to it in particular. The theme of burial has scant significance in itself and is rather an extension of the overwhelming and ever-present theme of the imminence, indeed the lure, of death. (The theme has the same function in La hojarasca, but is more explicitly developed there.) For example, a "seedy-looking non-descript man carrying
a leather bag" standing on the steps of St. Paul's Cathedral, thinks:

... within was what balm, how great a welcome, how many tombs with banners waving over them,... the cathedral offers company, he thought, invites you to membership of a society; great men belong to it; martyrs have died for it; why not enter in, he thought... (p. 41)

And in Mrs. Dalloway's house, we are told, "the hall ... was cool as a vault," one reference among others to picture her house as her tomb (p. 42).

Yet there is frequent allusion of a more general sort to the Greeks. Her own description of the characters of classical tragedy acting out of "real" emotion is reflected in Clarissa Dalloway's adherence to, yet frustration with, the superficiality of the characters around her:

... but after all it was what other people felt, that; for, though she loved it and felt it tingle and sting, still these semblances, these triumphs (dear old Peter, for example, thinking her so brilliant), had a hollowness; at arm's length they were, not in the heart; and it might be that she was growing old but they satisfied her no longer as they used; and suddenly, as she saw the Prime Minister go down the stairs, the girl with a muff brought back Kilman with a rush; Kilman her enemy. That was satisfying; that was real. Ah, how she hated her - hot, hypocritical, corrupt; with all that power; Elizabeth's seducer; the woman who had crept in to steal and defile (Richard would say, What nonsense!). She hated her: she loved her. It was enemies one wanted, not friends ... (pp. 265-6)

As well there are in Mrs. Dalloway numerous other references to the Greeks, to the "Gods, who never lost a chance of hurting, thwarting and spoiling human lives" (p. 117), the old woman's song imploring "the Gods to lay by her side a bunch
of purple heather, there on her high burial place" (p. 123), to the smashed plaster cast of Ceres (p. 129), to clouds having "all the appearance of settled habitations assembled for the conference of gods above the world" (p. 210), to Miss Kilman "being still on the threshold of their underworld, ... a soul haunting the ... territory" (p. 203), to "the meadow of life beyond a river where the dead walk" (p. 36).

In both Mrs. Dalloway and La hojarasca there is, as well, a notion of language as prophecy, both requiring and allowing for (mis)interpretation, a reading and misreading of signs as of the prophecies of the oracles, a power placed in language similar to that of the normative power of the words of fate decreed by the oracles. In Mrs. Dalloway Septimus Warren-Smith is the primary vehicle of this explosion of the function of language:

This was now revealed to Septimus; the message hidden in the beauty of words. The secret signal which one generation passes, under disguise, to the next is loathing, hatred, despair; Dante the same. Aeschylus ... the same. (p. 134)

There are numerous instances in the novel which emphasize the incomprehensibility of words and language, the tendency toward disjointedness and discontinuity and the attempt to rectify that and draw sense from chaos, and the enormous room there for misreading. A group of onlookers watch a plane in the sky that appears to be writing letters, but, while everyone tries to put them together, sense cannot be made, words formed. The letters are disjointed, and through the rupture in what
would be a readable code Septimus finds (alternative) meaning. "They are signalling to me," he thinks (p. 31). Again in Regent's Park, thinking in the short, detached, disjointed fashion characteristic to him, Septimus interprets wildly:

He listened. A sparrow perched on the railing opposite chirped Septimus, Septimus, four or five times over and went on, drawing its notes out, to sing freshly and piercingly in Greek words how there is no crime and, joined by another sparrow, they sang in voices prolonged and piercing in Greek words ... (pp. 35-6)

Septimus' task, as he sees it, is to interpret "with effort, with agony, to mankind" (p. 103). Says his psychiatrist Sir William Bradshaw: "He was attaching meanings to words of a symbolical kind. A serious symptom" (p. 145). For clearly such loss of continuity must lead to chaos, to madness, to death. The doctor prescribes rest in a home, "rest without friends, without books, without messages" (p.50).

The loss of absolute meaning in language is epitomized in the passage in which Peter Walsh hears the old woman's song:

A sound interrupted him, a frail quivering sound, a voice bubbling up without direction, vigour, beginning or end, running weakly and shrilly and with an absence of all human meaning into

   ee um fah um so
   foo swee too eem oo -
the voice of no age or sex, the voice of an ancient spring spouting from the earth. (p. 122)

In La hojarasca as well words are riddles to be deciphered rather than vessels of absolute meaning. Isabel describes her son at the wake:
Permanece silencioso, perplejo, como si esperara que alguien le explique el significado de todo esto; como si aguardara ... que alguien le descifre este espantoso acertijo. (p. 18)

And where language is intelligible it is by virtue of mutually understood codes. The boy utters nonsensical phrases to his friend Abraham:

- Incomploruto.
  Abraham me entendió. Sólo él entiende mis palabras. (p. 54)

He recognizes a similar code between his mother and his grandfather:

Ellos entienden sus palabras. Hablan sin mirarse ... Pero aun así se entienden sus palabras, como nos entendemos Abraham y yo ... (p. 107)

At other times words lose their meaning, or intelligibility, altogether. Says Isabel: "no encontraba ninguna correspondencia entre esas palabras y la realidad" (p. 74). And neither can she find any reality in the name of her fiancé:

Me decía a mí misma: "martín, martín, martín". Y el nombre examinado, saboreado, desmontado en sus piezas esenciales, perdía para mí toda su significación. (p. 75)

Again, there is a relation between language and prophecy. Martín reads Isabel's fortune in the coffee (p. 74). The colonel especially is given almost prophetic powers. After describing one particular presentiment, he says: "Me sentía metido en el corazón de una inmensa galería de imágenes proféticas" (p. 94).
Such prophecy is invariably the prediction of fate, and it is the play of fate which is most noticeably and significantly reminiscent of the Greeks in both *La hojarasca* and *Mrs. Dalloway*. In *La hojarasca* Isabel says "mi castigo estaba escrito desde antes de mi nacimiento" (p. 21). The colonel tells that

... algo me indicaba que era impotente ante el curso que iban tomando los acontecimientos. No era yo quien disponía las cosas en mi hogar, sino otra fuerza misteriosa, que ordenaba el curso de nuestra existencia y de la cual no éramos otra cosa que un dócil e insignificante instrumento. Todo parecía obedecer entonces al natural y eslabonado cumplimiento de una profecía. (p. 99)

The doctor, he says, had shut himself up "quién sabe por qué implacables bestias proféticas" (p. 100). He explains his inability to change a situation by the fact that "otro capítulo de la fatalidad había empezado a cumplirse" (p. 101).

The very destruction of Macondo is attributed to "esa amarga materia de fatalidad; ... todo ... parecía dispuesto, ordenado para encauzar los hechos que, paso a paso, nos conducirían fatalmente a este miércoles" (p. 122). These are but a few examples of the insistence upon the power of fate. All emphasize its inevitability, the impossibility of escaping it, and indeed its function as the cause, and not merely the prediction, of the outcome of events.

While in *La hojarasca* there are these frequent specific references to fate, this is further illustrated in the text by the overwhelming inevitability of, and regret for, the passage of time. Isabel understands through Meme that
... nuestras vidas habían cambiado, los tiempos eran buenos y Macondo un pueblo ruidoso en el que el dinero alcanzaba hasta para despilfarrarlo los sábados en la noche, pero Meme vivía aferrada a un pasado mejor. (p. 41)

Meme, Isabel says:

... recordaba con tristeza. Se tenía la impresión de que consideraba el transcurso del tiempo como una pérdida personal, como si advirtiera con el corazón lacerado por los recuerdos que si el tiempo no hubiera transcurrido, aún estaría ella en aquella peregrinación ... (pp. 39-40)

In Mrs. Dalloway as well there is an overwhelming sense of the inevitability of fate in the frequent reiterations of the inevitably linear nature of time's passage. Clarissa has a sense of the "astonishing and rather solemn progress with the rest of them up Bond Street" (p. 14). She wonders, "did it matter that she must inevitably cease completely" (p. 12). There is among Clarissa and her friends a constant regret for this passage, an awareness of their aging as reflected in each other's faces, a fear of death. "No! No!" cries Peter Walsh. "She is not dead! I am not old, he cried, and marched up Whitehall, as if there rolled down to him, vigorous, unending, his future" (p. 75). And Clarissa:

... feared time itself, and read on Lady Bruton's face, as if it had been a dial cut in impassive stone, the dwindling of life; how year by year her share was sliced; how little the margin that remained was capable any longer of stretching, of absorbing, as in the youthful years, the colours, salts, tones of existence. (p. 44)

The parallels in the treatment of time between Mrs. Dalloway
and La hojarasca extend far beyond these themes reminiscent of
the classics. There is in addition further thematic portrayal
of time in their frequent references to clocks (and, in La
hojarasca, the whistle of the train). As well, both present an
overwhelming and varied portrayal of the theme of death. Also
related to time are the themes of marriage and of sterility.
Furthermore, the theme of time is reflected in the structures of
these works, which convey parallel notions of discontinuity and
sterility, as well as of repetition and renewal.

In both books, the inevitability of time's passage is
marked by frequent references to clocks which irrevocably tick
on. In Mrs. Dalloway the booming of Big Ben repeatedly alerts
the characters to time's passing, and in La hojarasca the
frequent reference to the clock and the whistle of the train do
the same. And in Mrs. Dalloway Woolf also uses her common theme
of the Empire and the military, ironically symbolizing at once
stability and continuity, and the march toward sure death. For
on the one hand all is well because the "King and Queen were at
the Palace" (p. 6), and the majesty of England is the "enduring
symbol of the state which will be known to curious antiquaries"
(p. 23). But on the other there is always a relation drawn
between the military march of the Empire and death. One thinks
at once "of the dead; of the flag; of Empire" (p. 25), and as
the car passes within which an important figure of state is
thought to be, it is a "pale light of ... immortal presence"
which falls upon the onlookers (p. 26).
The inevitably linear nature of time is reiterated in both novels by this constant awareness of death, this certainty that "we must die" (p.267). It is as though the characters were being tumbled and hurled headlong toward their end. Time, whose passage is constantly marked in the novels, brings death.

And just as time's progress is marked by clocks and trains and is a constant reminder of death, so the presence of death in these books marks the passage of time. There is not, in other words, merely a passage of time which implies the imminence and inevitability of death, and generates a fear of it, but death surrounds the characters and invades their lives and riddles their lives and the narrative with a sense of destruction and decay.

In La hojarasca one can see in the doctor "los gérmenes de la muerte que hacían visibles progresos en sus duros ojos amarillos" (p.106). He is as time goes on nothing more than the ruins of a man, thus his presence incites a fear of death in others. "Nada en este mundo debe ser más tremendo que los escombros de un hombre" (p. 111). And, like the clocks and trains, the curlews in La hojarasca mark time. But they do not sing merely of time's passing, but of death itself. "Ada," says the boy, "me ha dicho que los alcaravanes cantan cuando sienten el olor a muerto" (p. 132).

The singing of these birds at the smell of death marks the final episode of La hojarasca. It is what the entire narrative has been progressing toward, what the town has waited for. The clock throughout ticks impossibly slowly, seems to stop
entirely, crawling agonizingly towards three o'clock. When the boy hears the curlew singing he asks his mother: "'Lo oyes?' Y ella dice que sí, que deben ser las tres" (p. 132). She answers as though it were a clock she should have heard. It is finally three o'clock. But it is the bird the boy is referring to. The doctor is finally "dead" - that is, his body has begun to rot. Death is the very tolling of time, and is required for the narrative to conclude.

In Mrs. Dalloway as well there is a narrative progression which requires death for its fulfillment. The clocks toll for death, their aging tells the characters they must die; and while Clarissa Dalloway's day ends in the success of her party - a celebration, for her, of life, a love of life - Septimus has died. And while Clarissa's thoughts throughout are often of her love of life, they are as well like Septimus' - driving feverishly and uncontrollably toward death. His are enveloped in madness, generated by chaos, while Clarissa is outwardly rational and calm. But he does nevertheless represent a sort of "other" of Clarissa. She herself "felt somehow like him - the young man who had killed himself" (p. 283). When she hears of his death she separates herself from the others at the party:

The clock began striking. The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. There! the old lady had put out her light! the whole house was dark now with this going on, she repeated, Fear no more the heat of the sun. She must go back to them. (p. 283)

Clarissa and Septimus are both constantly drawn to envy
the dead or wish for death. Death is like a command, or a seduction. To Septimus:

... the whole world was clamouring: kill yourself, kill yourself .... now that he was quite alone, condemned, deserted, as those who are about to die are alone, there was a luxury in it, an isolation full of sublimity; a freedom which the attached can never know. (p. 140)

And for Clarissa "there was an embrace in death" (p. 281). She wonders: "did it not become consoling to believe that death ended absolutely?" as she reads:

Fear no more the heat o' the sun
Nor the furious winter's rages.

( pp. 12-13)

This refrain is repeated numerous times throughout the novel. "'Fear no more,' said Clarissa. 'Fear no more the heat o' the sun; for the shock of Lady Bruton asking Richard to lunch without her made the moment in which she had stood shiver" (p. 44). And as Septimus lies on the sofa, watching patterns on the wall which spell out messages: "Fear no more, says the heart in the body; fear no more" (p. 211). "'The coward!"' Dr. Holmes says of him, before realizing that he has flung himself from the window (p. 226). For Septimus "was not afraid" (p. 211). The rhythm of the refrain has its climax in the choice of death, and its repetition has created, as in La hojarasca, a narrative requirement which only the death can fulfill.

In each of the novels death is as well an actual presence; the dead are present. In La hojarasca death is present in the doctor; in the very opening line the boy tells us: "Por primera
vez he visto un cadáver" (p. 11). The corpse is present throughout the duration of the narrative action. And even in the accounts of the past, the colonel describes the doctor as "un cadáver al que todavía no se le han muerto los ojos" (p. 112). But as well there is a dead man who every night sits on the stool by the stove and looks at the ashes (p. 53).

In Mrs. Dalloway, while the presence of the dead is not treated as an everyday and natural occurrence as in García Márquez, they are nonetheless present. Septimus not only receives "messages from the dead" who "sing behind rhododendron bushes" (p. 244), but his commander and friend, Evans, who died in the war, is often with him (p. 140). And when Clarissa hears of his death, she thinks "Oh! ... in the middle of my party, here's death" (p. 279).

Even indications or reassertions of life are told, or end, in shadows of death. In La hojarasca Isabel's mother dies in childbirth, and the pregnancy is a growth of death within her:

... el hijo que le creció en el vientre durante la travesía ... le iba dando muerte progresivamente a medida que se acercaba la hora del parto. (p. 40)

Giving birth is "el último acto de su vida" (p. 43). As well, both Isabel's and Clarissa's weddings, normally taken as a beginning, of life, of creation, have shadows of death. Says Isabel: "En un setiembre abrasante y muerto como este, hace trece años, mi madrastra empezó a coser mi traje de novia" (p. 81). When she puts the dress on it becomes a shroud, herself the ghost of her mother:
Me veía pálida y limpia frente al espejo, envuelta en la nube de polvorienta espumilla que me recordaba al fantasma de mi madre ... Y me desconocía a mí misma; me sentía desdoblada en el recuerdo de mi madre muerta ... después de mi nacimiento, mi madre fue vestida con sus prendas nupciales y colocada en el ataúd. Y ahora, viéndome en el espejo, yo veía los huesos de mi madre cubiertos por el verdín sepulcral, entre un montón de espuma rota y un apelmazamiento de polvo amarillo. Yo estaba fuera del espejo. Adentro estaba mi madre, viva otra vez, mirándome, extendiendo los brazos desde su espacio helado, tratando de tocar la muerte que prendía los primeros alfileres de mi corona de novia. Y detrás, en el centro de la alcoba, mi padre serio, perplejo: 'Ahora está exacta a ella, con ese traje'. (p. 89)

In the church, says Isabel:

... algunas mujeres se volvieron a mirarme cuando atravesé la nave central como un mancebo sagrado hacia la piedra de los sacrificios. (p. 90)

Clarissa Dalloway also thinks of her wedding as she contemplates the "embrace of death" after hearing of Septimus' death: "'If it were now to die, 'twere now to be most happy,' she had said to herself once, coming down in white" (p. 281).

In fact in both novels the contrast between marriage and children on the one hand, and sterility and the inability to continue the line on the other, is an important theme. In it can be seen a parallel illustration of the sterility of linear time which inevitably leads to death, and thus the difficulties with, and inadequacies of chronological narrative which adheres to a strictly linear notion of time.

In Mrs. Dalloway marriage is that which breaks the otherwise
continuous, monotonous flow of time, of history. In the line cited by García Márquez where the car passes with "greatness within," the majesty of England is "the enduring symbol of the state." Yet it is the wedding rings mixed in the dust and bones which "curious antiquaries" will find and which will speak to them of a past generation. And when Clarissa is walking up Bond Street and has a sense of being only a part of the progress of the populace, she has:

... the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now... (p. 14)

It is marrying and having children that is believed to leave one's mark, break the monotony, work against end and nihilation.

Like in The Years, as mentioned earlier, there is in Mrs. Dalloway a criticism, on the other hand, of this need to procreate and establish one's offspring as property. Peter Walsh, like North in The Years, is annoyed by Clarissa having called her daughter "my" Elizabeth (p. 73). This indicates the irony of this fixation on marriage and children. For sterility makes continuation impossible. But procreation is shown as a vain attempt to escape the fate of death, as marriage and having children are linked with death. Peter Walsh, with no children, no wife, looks younger than any of them, Sally Seton tells him (p. 289). Like in The Years, the necessity to measure time through the continuing of one's line is portrayed as inadequate, outmoded, sterile in its inability to grasp any essence.

Peter Walsh makes fun of this prooccupation with marriage
and children. "'Everybody in the room has six sons at Eton,' Peter told her, except himself" (p. 289). And indeed most of the characters are defined in these terms. Hugh and Evelyn Whitbread are unfortunate because they have no children. Rezia Warren-Smith longs for a child. "They must have children," she thinks. "She must have a boy" (p. 134). "She could not grow old and have no children!" (p. 136) But Septimus thinks:

One cannot bring children into a world like this. One cannot perpetuate suffering, or increase the breed of these lustful animals ... (p. 135)

In both novels the principal female characters, Isabel and Clarissa, have only one child and are set in contrast to an old friend who has many. "'I have five enormous boys,'" says Sally Seton, Clarissa's friend from her youth. While Clarissa, though she has a child, is described by Peter Walsh as unmaternal (p. 290). And in La hojarasca Isabel's friend Genoveva returns to Macondo with six children, among them two sets of twins, and is fat and happy among her brood. She comments on Isabel's husband Martín, who has since left:

"Y no te dejó más que éste?" ... Genoveva rió ...
"Se necesita ser bien flojo para no hacer sino un hijo en cinco años," dijo ... (p. 115)

She had been suspicious of Martín herself because they had met him at the wake of a child. And indeed the one son he left Isabel is, like him, a shadowy, mysterious, empty or sterile-seeming person.

As well in La hojarasca, in addition to the relation
between marriage and birth, and sterility or death, in both Isabel and her mother, the Indian girl Meme is described in similar terms. Her life, says Isabel, is sterile (p. 41). She becomes pregnant twice by the doctor. But the first time she has an abortion, and the outcome of the second pregnancy—whether a child was born, if it was whether it died—is never disclosed.

There is also the case of the barber's daughter, who is said to have conceived by an invisible lover during "una luna de miel solitaria y muerta" (p. 80). She never gives birth. Time itself in the novel is sterile—in Macondo the present is "static," the future empty (p. 110).

There is a strong relation in this between theme and narrative technique. For in the thematic depiction of the contrast between sterility and continuity is an illustration of the inability of linear narrative to represent any "reality" and of the attempt to erode the supremacy of chronological narrative as the representation of that reality. If these novels are to question that supremacy, it follows that the impossibility of continued lineage at the level of theme is one which reflects a parallel in form. It is like in Cien años de soledad, where the family line ends. But only through such ends can these novels signify the break with traditional narrative chronology and allow for the exploration of possible alternatives.

Thus while many describe Macondo's time, in Cien años de soledad and also in La hojarasca, as strictly stagnant and
sterile, that sterility can be seen as the illustration of the failure, and thus rejection, of linear narrative to depict "reality," instead of seeing it as cynical, nihilistic destruction. Time-bound narrative, as Said calls it, is destroyed to make way for other means of expression.¹⁷³

Both Mrs. Dalloway and La hojarasca present a rupture with the strictly linear form of narrative continuity and have instead a cyclical structure, which is strikingly similar in the two novels. While critics, as mentioned earlier, have made reference to vague similarities in their depiction of time, none has noted the extraordinary parallels between the two novels. These parallels exist not merely in simple motifs of time but in their complex narrative structures, which in themselves convey the interrogation of the notions of time expressed at the level of theme.

In both novels, the actual time span of narrative action, the time that passes in the "story" between the beginning of the narrative to its close, is short. In Mrs. Dalloway that span lasts one day. The "action" begins in the morning and ends with Mrs. Dalloway's party on the evening of the same day. In La hojarasca only one half hour passes. Near the beginning of the action the train whistle is heard which signifies two-thirty. And at the end it is three o'clock.

In both, then, while the actual story-time which passes is short, the narrative does begin at a certain point within the story. That is, neither is told from one point before which all
of the events have occurred, the entire story in a completed past, but rather from a point from which while most of the events to be narrated precede the opening action, there does lie ahead a period of action, a series of events, which are yet to occur. Already this gives some picture of the distortions of time. Rather than one line of narration that tells of events which begin at a point in the past and end at some later (past) point, there is one progression of time which passes from the opening to the closing episodes, and another which tells of events in the more distant past. The two "times" necessarily "progress" at different rates to attain completion with the completion of the novel, for at one level only one half hour, or one day, has passed and at another an entire history, indeed various histories, have been recounted.

In La hojarasca the "story" of the half hour which passes, the events which occur and the thoughts of the narrators, are told in the present tense, while the narration of past events is in the past tense. While in Mrs.Dalloway the distinction between the two "times" is not manifested by a strict difference in tense, there is a clear division between the present time, told in the past tense, and the distant past, often told in the past perfect. This distinction in temporal situation serves to emphasize the slow progress of the time which the characters are presently living. This is further emphasized by the clocks - in Mrs.Dalloway the suspended moments before their chime, and in La hojarasca by the telling over and over of the same time, and the clock's barely perceptible progression. The impression in both
is of a suspended present, where time crawls at a snail's pace. At one point in La hojarasca someone asks if it mustn't be about three-thirty, but the clock says only two forty-seven (pp. 63-4). Isabel thinks:

Si el tiempo de adentro tuviera el mismo ritmo del de afuera, ahora estaríamos a pleno sol, con el ataúd en la mitad de la calle. Afuera sería más tarde: sería de noche. (p. 60)

Furthermore, the passage of time which does occur between the opening and the close of both novels is not a strictly linear one. Through the telling and retelling of the same events and the telling of the same time over and over by clocks and trains there results an overlapping, cyclical narrative which progresses by means of circles which move the story forward and then back, each time slightly further forward.

This is achieved, again in both novels, by the use of multiple narrators. In La hojarasca the narrator is in the first person and alternates between the boy, his mother Isabel, and her father the colonel. The novel consists of a series of interior monologues in the minds of these three characters.

In Mrs. Dalloway the narrative voice is that of the third person throughout. However, an effect very similar to that of La hojarasca is achieved through alternations in what I will call the narrative perspective. That is, rather than an entirely omniscient third person narrator, the narrator of Mrs. Dalloway takes on the perspective of one character at a time and narrates from that character's viewpoint by telling their thoughts. The narrator changes perspective, alighting now upon
one character, now another.

In both novels, repetition occurs when the same episodes are narrated through the minds of different characters. Each telling of the same event is from a different perspective and provides a different degree of insight into the event.

An event of primary importance in *Mrs. Dalloway*, the death of Septimus, is an example of this. In various ways it is told and retold. There are his own musings on death (p. 140), reflected later by Clarissa's strikingly similar thoughts (p. 280). Both see death in many ways as an embrace. Then the scene of Septimus' actual death is told, the narrator first in the mind of Septimus. "'I'll give it you!' he cried, and flung himself vigorously, violently down on to Mrs. Filmer's area railings" (p. 226). Then it is told through Rezia's perception:

She must be brave and drink something, he [Dr. Holmes] said (what was it? Something sweet), for her husband was horribly mangled ...

It seemed to her as she drank the sweet stuff that she was opening long windows stepping out into some garden. But where? (p. 227)

The opening of the long windows onto the garden explicitly recalls the first page of the novel and Clarissa's memory of opening the French doors at Bourton and stepping out into the garden. Thus Clarissa is already drawn into the event of this death.

At the end of this episode they "carry him away" (p. 228). The opening of the next has Peter Walsh musing on the passing of a (the) ambulance. This is a good example of the change in
narrator, or narrative perspective, which occurs throughout the novel. The "omniscience" is limited to one character at a time and the reader has no more than one character's (limited) perspective at a time. Thus Peter's thoughts on the occasion are ironically inappropriate. For Septimus has just been taken away dead, and "horribly mangled." Yet Peter thinks:

'It is one of the triumphs of civilisation, as the light high bell of the ambulance sounded. Swiftly, cleanly the ambulance sped to the hospital, having picked up instantly, humanely, some poor devil; someone hit on the head, struck down by disease, knocked over perhaps a minute or so ago at one of these crossings, as might happen to oneself. (p. 229)

Thus his is an ironic retelling of the affair.

Then the story reemerges at Mrs. Dalloway's party, when Sir William Bradshaw, who had treated Septimus, explains he has arrived late because of a suicide. The event is again not simply retold here, but given further significance. It is Septimus' death as it occurs for Clarissa:

What business had the Bradshaws to talk of death at her party? A young man had killed himself. And they talked of it at her party - the Bradshaws talked of death. He had killed himself - but how? Always her body went through it first, when she was told, suddenly, of an accident; her dress flamed, her body burnt. He had thrown himself from a window. Up had flashed the ground; through him, blundering, bruising, went the rusty spikes. There he lay with a thud, thud, thud in his brain, and then a suffocation of blackness. So she saw it. (p. 280)

There are other examples of this repetition of episodes through different narrative perspectives, such as the scene in
Regent's Park, where Septimus and Rezia, and Peter Walsh cross paths and each one's perception of the situation is given. While Rezia thinks of Peter as that "nice man," Septimus believes him to be the dead Evans. And Peter looking on at the two thinks "that is being young ... lovers squabbling under a tree" (pp. 106-7).

In *La hojarasca* the effect of repetition is an even stronger sense of a circular structure. This is because the three narrators recount the events of the half hour in the present tense. Thus when an event is retold, in a later point in the book, again in the present tense, it virtually brings the narrative back to the very same spot, while in the previous telling the action had progressed at least to some degree. We are repeatedly brought forward and then back again to the same "present" time we were in at some earlier point in the narrative. Thus not only are the events which occur in the passage of time from the opening to the close of the narrative retold within that span, as occurs in *Mrs. Dalloway*, but the same events actually appear to occur numerous times, narrated as they are in an eternal (same) present.

There are many instances of this retelling by all three narrators of the same event. For example, different conversations which occur in the doctor's house between Isabel and the colonel are told three times. Each of the narrators tells of the colonel saying that the rice will burn and the milk spill today in the houses of Macondo (pp. 64, 67, 122). The same is true of a conversation they have about the priest, "El
Cachorro." The boy, then Isabel, then the colonel remembers the latter having said of the townspeople who hadn't come to the funeral that: "'El Cachorro los habría hecho venir a correazos'" (pp. 109,14,121).

Again, as they wait in the doctor's house, Isabel tells of her father falling:

... luego miro hacia donde mi padre que acaba de decir: "Cataure", llamando al más viejo de los guajiros ... que al oír su nombre levanta la cabeza ...

... Pero cuando mi padre va a hablar de nuevo, se oyen en el cuartito de atrás las pisadas del alcalde que entra en la habitación, tambaleando. (p. 116)

Her monologue is interrupted here by that of the colonel, and resumes some pages later:

Mi padre se detiene con el cuello estirado, oyendo las pisadas conocidas que avanzan por el cuarto de atrás. Entonces olvida lo que pensaba decirle a Cataure, y trata de dar una vuelta sobre sí mismo, apoyado en el bastón, pero la pierna inútil le falla en la vuelta, y está a punto de irse de bruces ... recobrando el equilibrio por el apoyo que le presta el alcalde ... (p. 119)

Some pages later is the colonel's version of the same event:

"Cataure", digo, llamando al mayor de mis hombres, y él apenas ha tenido tiempo de levantar la cabeza, cuando oigo las pisadas del alcalde avanzando por la pieza vecina.

Sé que viene directamente hacia mí, y trato de girar rápidamente sobre mis talones, apoyado en el bastón, pero me falla la pierna enferma y me voy hacia adelante, seguro de que voy a caer y a romperme la cara contra el borde del ataúd, cuando tropiezo con su brazo y me aferro sólidamente a él, y oigo su voz de pacífica estupidez, diciendo: "No se preocupe, coronel. Le aseguro que no sucederá nada". (pp.
And later the boy tells it again:

"Cataure", oigo ... En esto entra, por la puerta de atrás, otra vez el hombre del revólver. Al aparecer en el vano de la puerta se quita el sombrero y camina con cautela, como si temiera despertar el cadáver. Pero lo ha hecho para asustar a mi abuelo, que cae hacia adelante empujado por el hombre, y tambalea, y logra agarrarse del brazo del mismo hombre que ha tratado de tumbarle. (p. 130)

The three descriptions of the event note many of the same details and even use the same words. But they differ in their perceptions. Isabel, for example, believes that her father has forgotten what he was about to say to Cataure, while the colonel himself does not say so but rather that he turns away deliberately. The boy's account is far more coloured still, and the mayor (with his revolver) actually pushes the colonel in the boy's eyes. The distortion is evident.

This pattern occurs over and over in both novels. The use of different narrative perspectives provides a vehicle for repetition which manipulates linear time and shows the narrative to progress and back-track in a circular pattern.

This technique of having the same story retold from different narrative perspectives has in addition the effect of disallowing the impression of events telling themselves in the "natural" order and manner in which they occur. For that is the impression which traditional chronological narrative, both historical and fictional, attempts to give. The narrative is presented as the straightforward, objective record of events as
they occur in their "natural" sequence. This retelling by different narrators both disrupts the sequence, as events are retold, and exposes the impossibility of objectivity, as each retelling, from its different perspective, is a different (version of the same) story.

This repetition from different perspectives has in addition in _La hojarasca_ the function of foreshadowing information to be disclosed in a later retelling, often information that is supplied through characters going into the past. Near the beginning the boy thinks: "No sé porque no ha venido nadie al entierro. Hemos venido mi abuelo, mamá y los cuatro guajiros que trabajan para mi abuelo" (p.14). With each successive telling more information will be provided through memories provoked. Eventually the reason, unknown to the boy, for no one coming to the wake will be disclosed through the monologues of the other characters.

The same happens in the example of the colonel's fall, described earlier. Isabel's account of the episode is begun, then interrupted by a monologue of the colonel in which he intimates having been ill three years earlier, and owing his life to the doctor, and hence owing the latter this burial. Then we return to Isabel's monologue in which the episode of the colonel falling resumes. "Está a punto de irse de bruces," she says:

... como se fue hace tres años cuando cayó en el charco de limonada entre los ruidos del jarro que rodó por el suelo y los zuecos y el mecedor y el llanto del niño que fue la única persona que lo vio caer.
Desde entonces cojea, desde entonces arrastra la
The colonel's own version of his fall also awakens his memory to his fall of three years before and his ensuing illness. His monologue sheds further light on the events of that time, the involvement of the doctor, and the "secret of his compromise." The doctor had come to his bedside and "rescued him from death."

Yo había de preguntarle dos días después cuál era mi deuda, y él había de responder: "Usted no me debe nada, coronel. Pero si quiere hacerme un favor, échame encima un poco de tierra cuando amanezco tieso. (p. 125)

Thus not only the events and thoughts occurring during the time span of the novel's action, but events from the past, are told over and over. And again, each telling provides new insight. Isabel recalls a conversation with her stepmother in which the latter tells her of the night Meme was ill and the doctor refused to attend her (p. 84). Later the colonel remembers the same night. But his memories explain the events that passed, for it was him who had spoken to the doctor. Meme, the doctor had told him, needed no treatment as she was not seriously ill, but pregnant (p. 101). The initial arrival of the doctor at the colonel's house is also told various times and with varying opinions and emphasis (pp. 43, 48). The entire novel is made of these repetitions.

The same is true of Mrs. Dalloway. While the first few
sentences of the book describe the present, the day of the party, the narrative then plunges immediately into the past.

Mrs. Dalloway remembers Bourton:

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; ... looking at the flowers, at the trees ... standing and looking until Peter Walsh said, "Musing among the vegetables?: - was that it? - "I prefer men to cauliflowers" - was that it? He must have said it at breakfast one morning when she had gone out on to the terrace - ... it was his sayings one remembered ... when millions of things had utterly vanished - how strange it was! - a few sayings like this about cabbages. (pp. 3-4)

In their memories both Clarissa and Peter Walsh, and towards the end of the novel Sally Seton, return to such scenes at Bourton. Peter remembers the same garden and a moment there with Sally:

There was a garden where they used to walk, a walled-in-place, with rose-bushes and giant cauliflowers - he could remember Sally tearing off a rose, stopping to exclaim at the beauty of the cabbage leaves in the moonlight (it was extraordinary how vividly it all came back to him, things he hadn't thought of for years) ... (p.114)

There are other examples, such as Clarissa, then later Peter and Sally, remembering a brooch of Sally's allegedly belonging once to Marie Antoinette (pp. 48-9,286), and their different memories of Sally smoking (pp. 90,48).

The same occurs with Septimus and Rezia. They each remember in very different ways their meeting in Milan. Rezia remembers the time as a happy happy one: "she had been happy; she had had a beautiful home, and there her sisters lived still,
Making hats" (p. 98). While Septimus was already on the verge of madness, unable to feel, to taste, overcome by fear, she interprets his manner entirely differently:

"The English are so silent," Rezia said. She liked it, she said. She respected these Englishmen, and wanted to see London, and the English horses, and the tailor-made suits, and could remember hearing how wonderful the shops were, from an Aunt who had married and lived in Soho. (p. 133)

But Septimus' memory of their engagement in Milan and their marrying shows a side tragically in opposition to Rezia's love and simplicity. He had come through the war, though losing his best friend. He had distinguished himself. But he could no longer feel:

When peace came he was in Milan, billeted in the house of an innkeeper with a courtyard, flowers in tubs, little tables in the open, daughters making hats, and to Lucrezia, the younger daughter, he became engaged one evening when the panic was on him - that he could not feel ... Still, scissors rapping, girls laughing, hats being made protected him; he was assured of safety; he had a refuge. (p. 131)

He had asked Lucrezia to marry him because she was "gay" and "frivolous" (pp. 131-2). But later this becomes in his eyes one of his "crimes": "he had married his wife without loving her; had lied to her; seduced her" (p. 137).

Thus in both Mrs. Dalloway and La hojarasca there are two distinct cycles of narrative time. One is the time which passes between the opening and close of the novel, the narrative present, as it were, progressing in a circular or spiral pattern through extensive repetition from various perspectives of events
of the day. This time passes slowly, indeed often appears to have come to a standstill, an effect emphasized by the frequent marking of the time by the clocks' chime and the train's whistle which show only the slightest temporal progression.

This still present is interrupted by frequent recounting of the past which seems to put the narrative into motion temporarily. These memories of scenes from the past cause another pattern of circles, repeatedly taking the narrative back into the past and bringing it again to the narrative present, while the circles of the other cycle form a spiral which moves (if slowly) forward.

Yet another aspect of both of these novels which disrupts a strictly linear notion of time is the depiction of the moment. These moments are at times spatial descriptions, at others temporal devices both to disrupt linearity and hold time still and at the same time to contain past, present, and future in one instant.

The moments which are primarily descriptive of the spatial elements of a particular instant cause an impression of a suspended present. Although the features of the instant are described in succession, there is a striking impression of their instantaneous existence at precisely one instant. It is as though the words, or images, were transparent and superimposed upon, rather than following, one another. For example, Clarissa Dalloway thinks:
In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwichmen shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. (p. 5)

And Peter Walsh thinks:

... really, it took one's breath away, these moments; there coming to him by the pillar-box opposite the British Museum one of them, a moment, in which things came together; this ambulance; and life and death. (p. 230)

In la hojarasca in the boy's monologues there are similar moments. He describes the room in which they are to spend an interminable half hour:

El calor es sofocante en la pieza cerrada. Se oye el zumbido del sol por las calles, pero nada más. El aire es estancado, concreto; se tiene la impresión de que podría torcérsele como una lámina de acero. En la habitación donde han puesto el cadáver huele a baúles, pero no los veo por ninguna parte. Hay una hamaca en el rincón, colgada de la argolla por uno de sus extremos. Hay un olor a desperdicios. (p. 11)

And later he recalls another moment, where activity is rendered motionless:

Tobías y Gilberto caminaban hacia el final de la nave oscura. Como había llovido durante la mañana, sus zapatos resbalaban en la hierba enlodada. Uno de ellos silbaba y su silbo duro y recto resonaba en el socavón vegetal, como cuando uno se pone cantar dentro de un tonel. Abraham venía atrás, conmigo. El con la honda y la piedra lista para ser disparada. Yo con la navaja abierta.

De repente el sol rompió la techumbre de hojas apretadas y duras y un cuerpo de claridad cayó aleteando en la hierba, como un pájaro vivo. (p. 53)
The "action" of the sun breaking through and of the light falling onto the grass intensifies the stillness captured in the preceding lines.

Another function of the moment in *Mrs. Dalloway* is the conveyance of brief, momentary illumination. "All this she saw as one sees a landscape in a flash of lightning," is said of Clarissa (p. 53). And Peter Walsh, remembering times spent at Bourton, thinks: "He was a prey to revelations at that time. This one - that she would marry Dalloway - was blinding - overwhelming at the moment" (p. 92).

As well these moments are characterized by a sense of great intensity. Lady Bruton "asking Richard to lunch without her made the moment in which [Clarissa] had stood shiver, as a plant on the river-beds feels the shock of a passing car and shivers: so she rocked: so she shivered" (p. 44). In *La hojarasca* there are similar moments of overwhelming physical sensation. At the end of the novel, for example, when they are about to carry the coffin out into the street, the boy thinks: "En este instante siento verdaderamente el temblor en el vientre" (p. 133).

These moments function also as memory devices, as their intensity is such that they leave an imprint, allowing for vivid recall. Peter Walsh, on hearing the clock bell strike, thinks of Clarissa:

... with a deep emotion, and an extraordinarily clear, yet puzzling, recollection of her, as if this bell had come into the room years ago, where they sat at some moment of great intimacy ... (p. 74)

And he thinks later: "How sights fix themselves upon the mind!
For example, the vivid green moss" (p. 96). The colonel remembers a certain moment also because of the impression it made on him at the time of its occurrence:

Nada recuerdo con tanta precisión como ese instante en que irrumpimos en el comedor y yo mismo me sentí vestido con demasiada domesticidad para una mesa como la preparada por Adelaida. (p. 58)

The moment functions as a device to manipulate narrative time, as well. The novels are narrated by means of moments or capsules rather than a continuous line. Each moment causes narrative progression to stop, to stand still:

As a cloud crosses the sun, silence falls on London; and falls on the mind. Effort ceases. Time flaps on the mast. There we stop; there we stand. Rigid, the skeleton of habit alone upholds the human frame. (pp. 73-4)

In La hojarasca there are similar instances of time at a standstill:

Hay un minuto en que se agota la siesta. Hasta la secreta, recóndita, minúscula actividad de los insectos cesa en ese instante preciso; el curso de la naturaleza se detiene; la creación tambalea al borde del caos y las mujeres se incorporan, babeando, con la flor de la almohada bordada en la mejilla, sofocadas por la temperatura y el rencor; y piensan: "Todavía es miércoles en Macondo." (p. 60)

The narrative progresses not as a continuous flow but by skipping from moment to moment. Both Woolf and García Márquez conjure an image of time as a dripping liquid. Peter Walsh thinks of his visit with Clarissa as "the drip, drip, of one impression after another down into that cellar where they stood,
deep, dark" (p. 230). And Clarissa thinks of the coming year and of the time that remains to be lived in it: "and, as if to catch the falling drop, Clarissa ... plunged into the very heart of the moment, transfixed it, there" (p. 54). Similarly in La hojarasca there is a moment when:

A dead clock on the brink of the next minute ... dives into the prodigious quiet of the moment and comes out afterward dripping with liquid time, with exact and rectified time. 174

This narration in moments or disconnected capsules is, as well, a means for Woolf of rendering relationships between characters. This function of the moment is explained through Peter Walsh's description of his relationship with Clarissa:

Brief, broken, often painful as their actual meetings had been what with his absences and interruptions ... the effect of them on his life was immeasurable. There was a mystery about it. You were given a sharp, acute, uncomfortable grain - the actual meeting; horribly painful as often as not; yet in absence, in the most unlikely places, it would flower out, open, shed its scent, let you touch, taste, look about you, get the whole feel of it and understanding, after years of lying lost. (p. 232)

And Richard thinks how: "it was difficult to think of [Clarissa]; except in starts, as at luncheon, when he saw her quite distinctly; their whole life" (pp. 174-5).

But there is as well a desire for continuity, an inevitable need for it in order to maintain order:

All the same, that one day should follow another; Wednesday, Thursday, Friday, Saturday; that one should wake up in the morning; see the sky; walk in the park; meet Hugh Whitbread; then suddenly in came Peter; then these roses; it was enough. After that, how
unbelievable death was! - that it must end ... (p. 185)

In the case of Septimus, the breakdown of that flow of continuity into disjointed thoughts and images leads to chaos, to madness, to death.

A similar notion can be found in La hojarasca where although the restrictions of linear time are subverted in the narrative, the loss of continuity and of a relationship with the past is still seen as a sign of chaos and end. The colonel says of the doctor, a man of unknown origin and mysterious identity whose name is never known, that

... en su rostro se advertía ... la expresión abúlica y fatigada del hombre que no sabe qué será de su vida ni tiene el menor interés en averiguarlo. (p. 68)

These moments often link this stopping of time, or interruption of the continuous flow of time, with death. In La hojarasca the boy sits in the doctor's house:

Acosado por el calor sofocante, por el minuto que no transcurre, por el zumbido de las moscas, siento como si alguien me dijera: "Estarás así. Estarás dentro de un ataúd lleno de moscas. (p. 22)

And the sensation of time halted in the house is related to the presence of the corpse:

Mientras se mueva algo, puede saberse que el tiempo ha transcurrido ... Por eso no transcurre el tiempo para el ahorcado: porque aunque la mano del niño se mueve, él no lo sabe. (p. 62)

Thus time is not given any natural, "real" movement but is only
perceived to move with life, to stop for the dead.

In *Mrs. Dalloway* these moments hold both life and death. At times they are "like the pulse of a perfect heart" (p. 82), "buds on the tree of life" (p. 43). But they are also, as in this case for Septimus, visions of death:

... this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him. The world wavered and quivered and threatened to burst into flames. (p. 21)

Thus it is in one sense the conclusion of such fragmented narration that both linear, causal time leads to decay and death, and the moment "broken away from sequence" leads to chaos and madness and thus to death. Like at the end of *Cien años de soledad*, Aureliano Babilonia is driven mad by the mystery of his past, his origins, and frantically searches through the church records to discover the truth. He cannot exist without it. Yet the truth is the vehicle of his death, for it leads him to follow his family's history to its final end in his own death.

The moment, however, while it cannot allow for ultimate escape from the passage of time, while it is only momentary, allows for temporary illumination, and for visions not restricted by the chronology of historical narrative but ones which capture at once past, present, and future - visions of eternity.
V. CONCLUSION

Clearly, the rejection by Woolf and García Márquez of the supremacy of traditional chronological narrative is by no means offered here as new, or unique to these two authors. Writers of fiction, as well as, as Hillis Miller points out, writers of history itself, after which fictional narrative is modelled, have long confronted the problem of facticity vs. construction in the recording of past events. Neither, as shown by the extent of the debate over the validity of influence theory, is the interrogation and push for reconsideration of the concept itself new.

However, it has been my hope that the juxtaposition of these two questions will yield if not new answers then newly formulated questions. I have not asked: was there an influence? nor: is influence study valid? Rather, I have asked: what would be the implications of the imposition of influence theory upon given works?

In the first chapter the approach to these questions was begun through an exposition of the assumptions underlying the theory of influence which necessarily inform the method as it is applied to authors and texts. These assumptions include the presupposition of a lineal structure implying origin and end and progressing in a chronological, causal order, in which origin and sequence confer meaning, and originality artistic worth.

In the second chapter I attempted to show through the examination of critical opinions on the subject, first, how scholars who attempt the question of a possible case of
influence unwittingly display the performance of those assumptions in their work of criticism. That is, their conclusions are determined by their adherence to the assumptions of influence theory more than they are wrought from the texts themselves. Thus the denial of any influence by Woolf on García Márquez appears to derive more from an attempt to preserve his reputation of originality, nationality, etc., than from a conviction that their texts bear no significant similarities which might indicate an influence.

And secondly, in the second chapter, I examined characteristics of their works which critics have found in common, to understand the nature of those characteristics and how they are (ironically) a contradiction of the very framework of assumptions which critics would impose on these two by claiming (or denying) an influence. For while influence theory is rooted in traditional chronology, Woolf and García Márquez reject that tradition in their works.

In the third chapter I studied parallels between texts by Woolf and García Márquez which might, if one were interested in conducting an actual influence study, serve as a point of departure. However, those aspects of their works which indicate parallels between the texts were shown to contain implicitly a refutation of influence theory in their refutation of the assumptions of traditional chronological narrative.

My contention is that influence theory, being a system of set assumptions, is prescriptive in its application and imposes a particular (conventional) reading upon texts. Approaching any
given work from the perspective of a theory of influence will inevitably prejudge the outcome of study through the terms and assumptions of the theory.

What I have suggested is looking instead from the perspective of the texts, with their particular characteristics, in this case their innovation of narrative time, back on to the theory. Such a reversal of perspective reveals the contradictions between the premises of the narrative of their texts and the premises of influence theory. Whereas a reading of texts through the framework of influence theory can merely obliterate or read over, through the imposition of a conventional reading, any unconventional aspects of the texts, the reverse position of reading influence theory through the framework of these texts sheds light on the theory and outlines its differences with the texts. The attempt, therefore, has not been to reject the worth of influence studies, but to silhouette the allegedly "absent" structures of the theory.

However, the texts themselves, while they contain within them narrative landmarks, as it were, which point to a refutation of the premises of chronology, contain as well a warning of the trap of seeing such refutation as absolute, as the final word.

For the refutation of conventional linearity which these texts display has itself become a convention, and one can trace in them as well the signs of a refutation of that refutation, and a subversion of the convention of rejecting chronology, in their reassertion of the impossibility of escaping the passage
of time. They reject the necessity of depicting "history" as a linear series of events in their "natural" order whose gradual unfolding reveals meaning, but also mock the temptation to conclude that unconventional, non-linear narrative can actually stop time. Thus while a linear conception of narrative is no longer seen as adequate to express any sense of "reality," there is no escape from the eventual "end of the line."

Rather than denouncing entirely the validity of influence studies, one can allow their usefulness insofar as they are taken as descriptive of a method which defines and situates texts and authors. And insofar as they are prescriptive, one can make explicit the assumptions of the method, which largely predetermine their conclusions, that they might not ("innocently") inform an inappropriate reading of texts. Thus one can expose the "conspiracy," as North calls it in *The Years*, "the steam roller that smooths, obliterates; rounds into identity; rolls into balls," that is, the obsession with and insistence upon identity as connected with origin.
NOTES


9 Bloom, p. 30.

10 Bloom, p. 43.

11 Bloom, p. 5.

12 Shaw, p. 89.


14 Shaw, p. 90.

15 Ulrich Weisstein, "Influence and Imitation," in his Comparative Literature and Literary Theory, trans. William

16 Hassan pp. 66-7.

17 Hassan, p. 67.

18 Hassan, p. 73.

19 Shaw, p. 92.


21 Shaw, p. 94.

22 Weisstein, p. 35.

23 Corstius, p. 185.

24 Wellek and Warren, p. 258.


26 Bateson, p. 437.


28 Corstius, p. 178.


30 Block, p. 34.


33 Guillén, "Note," p. 58.

34 Weisstein, pp. 43-4.

35 Hassan, p. 76.

36 Hassan, pp. 68-9.

37 Balakian, p. 30.

38 Hassan, p. 69.


43 Balakian, p.29.


45 Hermerén, pp. 7,154.


47 Said, p. 15.


50 Said, pp. 66,25.

51 Hermerén, pp. 93,5,105.


53 Barthes, "Introduction," p. 94.

54 Said, p. 16.


56 Hermerén, p. 132.

57 Hermerén, p. 130.

58 Hermerén, pp. 130-1,142-3.

59 Gide, p. 258.

60 Gide, p. 264.
Nietzsche, as quoted in Peyre, p. 563.

Weisstein, p. 34.

Bloom, p. 148.


Balakian, p. 29.

Bloom, p. 50.

Bloom, p. 29.

Bloom, p. 11.

Bloom, p. 78.

J. Hillis Miller, in his "Narrative and History," shows that these assumptions are the same as those of both historical and fictional narrative, having been transferred from the former to the latter. See J. Hillis Miller, "Narrative and History," ELH, 41 (1974), 455-73.

Balakian, pp. 24-5.

Weisstein, p. 31.

Corstius, p. 187.

Shaw, p. 90.


Guillén, "Aesthetics," p. 34.


Guillén, "Note," p. 60.

Hassan, p. 74.


84 Culler, p. 1388.


86 Culler, p. 1382.

87 That the poet is considered to be (necessarily) male is yet another assumption of influence theory. The most cursory glance at the material written on the topic reveals a system deeply rooted in what must needs be called a male tradition. It will not suffice to explain this phenomenon by the fact that the male pronoun is used to denote both male and female, or "human," for it goes far beyond that. The material is overwhelmingly bound in a "male" language, fraught with phallic images, images of fathers and sons, of rivalry and battle, of a poet's forefathers and "his" own fathering of poems. For feminist commentary on female authors and literary influence, and on Bloom's theory in particular, see Louise Bernikow, "Comment on Joanne Feit Diehl's 'Come Slowly Eden: An Exploration of Women Poets and Their Muse," *Signs* 4 (1978); Joanne Feit Diehl, "'Come Slowly - Eden': An Exploration of Women Poets and Their Muse," *Signs*, 3 (1977/78), 572-87; Sandra Gilbert and Susan Gubar, "Towards a Feminist Poetics," in their *The Madwoman in the Attic* (New Haven: Yale University Press, 1979), 3-104; Susan Gubar, "'The Blank Page" and the Issues of Female Creativity," *Critical Inquiry*, 8 (1981), 243-63; Mary Jacobus, "The Buried Letter: Feminism and Romanticism in *Villette*" in *Women Writing and Writing About Women*, ed. Mary Jacobus (London: Croom Helm Ltd., 1979).

88 Feit Diehl, p. 573.

89 Gilbert and Gubar, P. 48.


91 Culler, pp. 1386-7.

92 Said, p. 6.


94 Chase, p. 220.

95 Alone, " Orlando and Cien anos de soledad," *Crónica*
It is, furthermore, significant that it was Jorge Luis Borges who translated works by Virginia Woolf into Spanish. His translation of Orlando appeared in 1937, translated, according to Rodríguez Monegal, "con una perfección tal que lo convierte en un libro capital de las letras latinoamericanas." (p. 14) It cannot go without notice, then, that the translations of works by Woolf available to García Márquez were those of a scholar who was himself an alleged influence upon García Márquez. This fact, along with Woolf and García Márquez having possible influences in common (such as Proust, among others, named as precursor to both), may cause the relationship between these two to be viewed by some as a case of indirect influence.

Vargas Llosa, p. 159.


Esteva, p.1.


Volkening, p. 149.
Indeed, the narration of plot, like that of history, far from...
representing any natural sequence, has an interpretive function. For plot is the embodiment of sequence, and hence a vehicle for the construction of meaning. For further examination of the interpretive power of plot, see Jurij M. Lotman, "The Origin of Plot in the Light of Typology," Poetics Today, 1 (1979/80), 161-83. "Plot," says Lotman, "represents a powerful means of making sense of life. Only as a result of the emergence of narrative forms of art did man learn to distinguish the plot aspect of reality, that is, to break down the non-discrete flow of events into discrete units, to connect them to certain meanings (that is, to interpret them semantically) and to organize them into regulated chains (to interpret them syntagmatically). It is the isolation of events - discrete plot units - and the allotting to them, on the one hand, of a particular meaning, and, on the other, a particular temporal, cause-result or other regulatedness that makes up the essence of plot" (pp. 182-3).

133 Beer, p. 80.
135 McMurray, p. 158.
136 McMurray, p. 106.
137 Vargas Llosa, p. 550.
138 DiBattista, p. 169. Note as well a similar description by Rodríguez Monegal, cited earlier, of time in these novels as "mordiéndose rabiosamente la cola." For a particularly good illustration of the relation of this motif to narrative, see Ursula K. LeGuin, "It Was a Dark and Stormy Night; or, Why Are We Huddling about the Campfire?" in On Narrative, ed. W. J. T. Mitchell (Chicago: Universtiy of Chicago Press, 1981), pp. 187-95. LeGuin relates the story of the hoop snake, who takes its tail in its mouth to form a hoop and thus roll along, with the drawback that some hoop snakes have rattles, and die of the poison they inject into themselves. "I don't know what the moral is," says LeGuin. "It may be in the end safest to lie perfectly still without even crawling... But then no tracks are left in the dust, no lines drawn; the dark and stormy nights are all one with the sweet bright days, this moment of June - and you might as well never have lived at all. And the moral of that is, you have to form a circle to escape from the circle ... [and] very few things come nearer the real Hoop Trick than a good story" (pp. 189-90).
139 Vargas Llosa, p. 160. Vargas Llosa's description of the moment as "privilegiado" recalls Proust's "moment privilégié." However, the two concepts have significant differences. The importance of Proust's moment is most predominantly in its relation to memory, in that a memory is recalled by the particular sensations of a present moment.
Elizabeth Shore has compared this to Woolf's moments, and, while she maintains that in general there is little similarity, there are certain moments in Orlando which bear a great resemblance to the Proustian moment. In fact, she claims to substantiate the hypothesis that Woolf was influenced by Proust primarily on the basis of that similarity. See Elizabeth Shore, "Virginia Woolf, Proust, and Orlando," Comparative Literature, 31 (1979), 232-45.

140 Vargas Llosa, p. 162.
141 Beer, p. 80.
142 Vargas Llosa, p. 41.
143 Volkening, p. 163.
144 Naremore, p. 247.
146 McLaurin, p. 160.
148 Woolf, "How Should?" p. 5.
149 Woolf, "How Should?" p. 2.
150 Virginia Woolf, Moments of Being: Unpublished Autobiographical Writings, ed. Jeanne Schulkind (1976; rpt. St.Albans: Triad Panther, 1978), p. 77. Georg Lukács uses very similar images in his discussion of the relationship between the concept of the moment and the form of fiction. "Every written work," says Lukács, "leads towards great moments in which we can suddenly glimpse the dark abysses into whose depths we must fall one day; and the desire to fall into them is the hidden content of our lives. Our consciousness allows us to evade them for as long as we can, yet they are always there, gaping at our feet when a view opening unexpectedly before us from a mountain top gives us a touch of vertigo, or when roses whose scent still surrounds us suddenly vanish from our sight in the evening mist. Every written work is constructed round a question and progresses in such a way that it can suddenly stop at the edge of an abyss - suddenly, unexpectedly, yet with compelling force. And even if it leads us past luxuriant palm groves or fields of glowing white lilies, it will always lead to the great abyss, and can never stop anywhere else before it reaches the edge. This is the most profound meaning of form: to lead to a great moment of silence, to mould the directionless, precipitous, many-coloured stream of life as though all its haste were only for the sake of such moments." (pp. 113-4) See Georg Lukács, "The Moment and Form," in his Soul and Form, trans. Anna Bostock (Cambridge, Mass.: The Mit Press, 1974), pp. 107-23.
This is not to say, it must be stressed, that this is the more reliable point of comparison because the author acknowledges it. That an author's admission of an influence is definitive proof of its occurrence is yet another unfortunate myth of influence studies. But it is a parallel which, for one, corresponds to those drawn by critics. And it will provide clues as to how García Márquez read Woolf and how his particular reading of her affected, in his own mind, his writing.

García Márquez, Olor de la guayaba, pp. 50-1.

García Márquez, Olor de la guayaba, p. 50. Note the great similarity between this sentence and the first sentence of Cien años de soledad, in which the perspective is also that of looking back upon the past from a projected future time: "Muchos años después, frente al pelotón de fusilamiento, el coronel Aureliano Buendía había de recordar aquella tarde remota en que su padre lo llevó a conocer el hielo." (p. 59)

Virginia Woolf, The Voyage Out (London: Harcourt Brace Jovanovich, 1920), pp. 50-1; hereafter cited as VO. All further references to this work appear in the text.

Gabriel García Márquez, El otoño del patriarca (Buenos Aires: Editorial Sudamericana, 1975), p. 22; hereafter cited as OP. All further references to this work appear in the text.

Virginia Woolf, Jacob's Room (1922; rpt. London: The Hogarth Press, 1954), pp. 152-3; hereafter cited as JR. All further references to this work appear in the text.

Virginia Woolf, Mrs. Dalloway (London: Harcourt Brace Jovanovich, 1925), p. 20. All further references to this work appear in the text.


Virginia Woolf, To the Lighthouse (London: Harcourt Brace Jovanovich, 1927), p. 220; hereafter cited as TL. All further references to this work appear in the text.


166 McMurray, p. 10.

167 Pedro Lastra, "La tragedia como fundamento estructural de La hojarasca," in Nueve asedios a Garcia Marquez, p. 46.


170 Lastra, p. 39.

171 Lastra, p. 50.

172 Sophocles, Antigone, pp. 167-8.


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