MAX AUB AS A DRAMATIST

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CHAPTER I

INTRODUCTION

The purpose of this thesis is to make an intensive study of the dramatic works of Max Aub in order to determine his significance as a playwright.

However, after a thorough examination of his longer plays available at this time, one feels the need to make a complete and detailed study of his life and his non-dramatic works. A comprehensive study of the Spanish Civil War and world conditions thereafter is particularly valuable for purposes of understanding those dramas written by Aub between 1944-52, since three fourths of them have as their theme and background the Spanish conflict, the Second World War, and resulting social and economic conditions. However, further investigation makes it apparent that conditions in Spain, where Aub's earlier literary efforts were published, limit this study, especially of his writings prior to 1936. What few comments and critical analyses there are available are for the most part very general ones, and many writers seem just to repeat, almost verbatim, the words of some other Peninsular historian or critic.

Aub's exile to Mexico and the fact that most of his works since 1936 have been published in Mexico make it
possible to obtain many of them in the United States.
Since outstanding contemporary critics and historians now
living in Spain have not been able to read all of Aub's
works written since 1936, they have been unable to provide
any comprehensive analysis of his most outstanding dramas,
novels, poems, and literary criticism. The person studying
his works must for these reasons more or less rely on his
own critical judgment.
CHAPTER II

THE LIFE OF MAX AUB

Max Aub, poet, novelist, critic, and dramatist, was born, in Paris, France, on June 12, 1903. His father, Federico Aub, was German; his mother, Susana Aub, French. His physical appearance immediately suggests that he is not Spanish. Curious, shrewd, and nearsighted, he peers with kind admiration through spectacles mounted high on his nose. His blonde hair, thick neck, and broad, red face give him a foreign appearance, to which his uvular r's sound inappropriate.¹

Aub was educated at the Instituto de Valencia, Spain.² Somewhat before his twentieth birthday he began to appear at the literary tertulias of Madrid, elegant and very European in dress. He had already traveled much through Europe, and had spent some time in almost every province of Spain. For the most part he had traveled as a salesman. Upon reaching a city, he would check in at a first-class hotel, where he deposited numerous suitcases and trunks filled with men's jewelry and trinkets to be sold at the principal stores.

With the profit from the sale of this merchandise, he was able to support himself in a comfortable manner and still have leisure time for his real interest, writing.³

It was about this time that Max Aub first became associated with the literary school of vanguardism.⁴ This movement tended to address itself only to an aristocratic minority of European readers. There was little of enduring value that came of it, but it did serve as a sorely needed purge, helping to clarify social and metaphysical problems.⁵ The wordy descriptions of local scenes and types, largely imitative of European realist and naturalist technique, gave way to a profundity, strength, and clarity in form as it probed into the causes that make for injustice and inequality.⁶

Aub was always acquainted with the latest books, whether in French, Italian, Spanish, or German. He read the most controversial magazines of Paris, Berlin, Milan, Rome, and Madrid.⁷ His youthful curiosity also led him to become

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⁴Ibid., p. 652.
⁶Ibid.
interested in American writers. In Madrid he made friends with the young writers residing there who felt attracted, as did Aub, by post-war aesthetic revolutions. However, due to the influence of the cultural literature of his French schooling, he did not disdain the classics. From the Spanish and French he read the Arcipreste de Hita, Villon, Lope, Racine, Corneille, Molière, Quevedo, and Rabelais.

At night as he rested in his hotel room, Max Aub began writing poetry as well as prose. It was not easy work. Juan Chabás comments that for this determined young author,

El lenguaje es más duro que el mármol; el ritmo y el sonido de la palabra más difíciles que el teclado de un piano. Escribir es "una larga paciencia", se necesita un infatigable aprendizaje, hay que hacer arpegios de palabras como se hacen escalas, y luego, a cada voz, a cada verbo, a cada adjetivo, hay que señalarlos con el pulgar, darles forma nueva, vencerlos, con brillos encontrados con personal esfuerzo, esa pátina vieja de moneda gastada por el uso.

Soon Aub had developed a style of his own and, more important, had discovered that real life cannot be lived in an ivory tower. By the time war broke out in Spain, he

9 Ibid., p. 653.
10 Ibid., p. 653.
had already published several books of poetry, prose, and

drama, among them, Los poemas cotidianos (1925), Geografía
(1927), Narciso (1928), Teatro incompleto (1931), Fábula
verde (1931), A (1932), Luis Álvarez Petreña (1934), Espacio
de avaricia (1935), and Proyecto de un Teatro Nacional
(1936).  

He thereafter served as cultural attaché of the Spanish
Embassy in Paris, as director of the Teatro El Buho of
Valencia, and as secretary of the Consejo Nacional del Teatro
from 1937-39.  

At about the age of thirty, he came to realize the
necessity of reflecting in his works his own life and that
of his community. Just as he was renovating his aesthetic
conception and technique, he became a soldier and later a
collaborator with the Ministry of Propaganda, in defense of
the Spanish Republic.

13 Ángel Valbuena Prat, Historia de la literatura españa-
ola, Tomo III (Barcelona, n.d.), p. 699.


16 Chabás, Literatura española contemporánea, p. 653.

17 Ibid., p. 653.
Somewhat later, as an exile in Paris, he saw clearly that the tragic situation in Spain was evident throughout Europe.\(^\text{18}\) He himself did not escape the scars and tears of terror.\(^\text{19}\) As a prisoner in concentration camps in France, and later after being deported to Djelfa in Africa, he suffered many atrocities because of his love of life and loyalty to his beliefs.

Finally after much torture, Aub escaped from Africa and succeeded in emigrating to Mexico. In this generous country he reestablished his home and his life work. By writing scenarios for the movie industry, he was able to earn a living for himself and his family, which consists of his wife, Perpetua Barjau, and his children, María Luisa, Elena, and Carmen.\(^\text{20}\) Since his marriage to Perpetua on October 3, 1926,\(^\text{21}\) he had weathered many storms, trials, and separations, but now in exile he was faithful to his original plan to live his own life of truth.\(^\text{22}\) Fragment by fragment, work by work, he began to build his solid literary production of poetry and prose in action, now a novel, later a play, in between a critical prose writing.


\(^{21}\) *World Biography*, p. 307.

\(^{22}\) Chabás, *Literatura española contemporánea*, p. 654.
Since 1952 Max Aub has written especially prolifically. During his exile in France and under the most cruel and desperate conditions in concentration camps, he had already labored incessantly, attempting all forms of literary expression: fiction, lyric poetry, drama, short stories, essays. He wrote and still writes as a witness and a poet. The Spanish Civil War, so personally real to him, he paints most vividly for his readers. Aub's works written since 1936 include:

San Juan (1943)
Campón cerrado (1943)
El poema de Ain Sebae (1943)
La vida conyugal (1943)
Campón de Dielca (1943)
El laberinto mágico (1943)
Diario de Dielca (1944)
No son cuentos (1944)
Morir por cerrar los ojos (1944)


24 Chabás, Literatura española contemporánea, p. 660.


26 Chabás, Literatura española contemporánea, p. 658.
Campo de sangre (1945)

Discurso de la novela española contemporánea (1945)

El rapto de Europa, o Siempre se puede hacer algo (1946)

Sala de espera, Vol. 1 (1949)

Sala de espera, Vol. 2 (1950)

Deseada (1950)

Sala de espera, Vol. 3 (1951)

Campo abierto (1951)

No, (1952)

Yo vivo (1953)

"Obra de romano - Homenaje a García Monge" (1953)

Las buenas intenciones (1954)

"Los pies por delante" (1954)

Algunas prosas (1954)

La poesía española contemporánea (1954)

Tres monólogos y uno solo verdadero (1956)

Una nueva poesía española (1957)

Crímenes ejemplares (1957)

Jusep Torras Campalans (1958)

Obras en un acto (1960)

Poesía mexicana, 1950-60 (1960)

Cuentos mexicanos con pilón (n. d.)

La calle de Valverde (1961).
Max Aub's present address is Paseo de la Reforma 137, Departamento 2, Mexico, D. F., or Paseo de la Reforma 77, Departamento 107, Mexico, D. F.  

CHAPTER III

EXAMPLES OF AUB'S NOVELS, STORIES, AND POETRY

_Fábula verde_ (1931), one of Max Aub's first prose works, is an erotic fable in which a very fertile flower is used to set the stage with delightful, fragrant splendor. The imaginary location is perfectly designed to provide an atmosphere of tender desperation. One critic says of it, "la complacencia erótica de la fábula se desprende de ese juego de la imaginación, de esa irrisión de la fantasía, de ese ejercicio de la inteligencia más del conflicto amoroso que apenas era delicada hebra para engranar el haz pródigo, el ramillete venturoso y sensual del decoro de _Fábula verde._"¹

The construction of some images in _Fábula verde_, so like those of Cocteau, brings to mind the baroque Mexican poetry of Bernardo de Balbuena.² Since Max Aub was not acquainted with this Mexican writer at that time, Chabás considers the work an indication of "hasta qué punto la tensión barroca de nuestras letras, desde los años veinte, semeja en sus apariencias a la complejidad de la poesía sescentista."³

¹Chabás, _Literatura española contemporánea_, pp. 654-655.
² Ibid., p. 655.
³ Ibid., p. 655.
Almost identical in structure and intention is another of Aub's prose works, *Geografía* (1927). Chabás says of *Fábula verde* and *Geografía*, "excelentes productos de deshumanización esteticista de la poesía, revelaban ambas la lozanía de imaginación de su autor, la riqueza de sus medios expresivos y su fértil sensibilidad poética."  

_No son cuentos* (*19hh*) is the title of a book of short stories, told with such elegance of expression and such precise wording that the settings and personalities fit each tragic character. The stories are worthy of being told, true and very similar to each other, though not always realistically narrated. This fusion of poetical beauty and simplicity of dialog stands out as a new style in Aub's writings. He has not imitated popular and colloquial speech, yet his style of narration is much like that of common, everyday living. The short stories collected in _No son cuentos_, with the places and dates of their original publication, are *El Cojo* (*Barcelona, 1938*), *Cota* (*Vernet d'Ariege, 1940*), *Manuel, el de la Front* (*Djelfa, 1942*), *Un asturiano* (*Mexico, 1944*), *Santander y Gijón* (*Marsella, 1941*), *Alrededor de una mesa* (*Mexico, 1944*), *Teresita* (*Cuernavaca, December 9, 1943*), and *Yo no invento nada* (*Mexico, December, 1942*).
"Tras esos cuentos, por cuyo realismo el poeta afirma que no lo son," Chabás tells that Aub wrote two long novels, Campo cerrado (1943) and Campo de sangre (1944), "que más que 'novelas río', al modo, por ejemplo, de las de Martin du Gard, son largas novelas históricas, a la manera más bien de Galdós." Principally historical novels of contemporary happenings, with some qualities of epic poetry, both are a kind of world history, the history of a world where all changes in fortune have poetic significance for man in terms of his being in the world and his particular locale. The action itself is in no way autobiographical, but reflects the author's awareness of certain world conditions. As a result, his characters are necessarily figures whose tragic destiny is not in their own hands nor in their soul. The force of circumstance affects them, makes them, and destroys them. The common hero of both novels is the nation whose poetical history it is. "Y el haber conseguido expresarlo así," Chabás believes, "es el mayor mérito de estas obras de Aub." In these novels Aub utilizes all the resources of the contemporary historical novel: psychological introspection on the part of the characters, detailed descriptions, analysis of the subconscious mind, the exquisiteness of poetic prose.

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8Ibid., p. 661.  
9Ibid., p. 662.  
10Ibid., p. 662.  
11Ibid., p. 662.  
12Ibid., p. 662.
Domingo Pérez Minik says of them:

Se podría afirmar que Aub, por encima de Ramón Sender o Masip, a los cuales aventaja en impulso poético, continúa la gran tradición de la novela española y, reanudándola más allá de donde la habían dejado Baroja o Valle-Inclán, arranca, para trazar el camino de una nueva novelística contemporánea, desde Galdós. Aún no poseyendo Campo cerrado y Campo de sangre todos los méritos intrínsecos que poseen, esta virtud que ellas trascienden las señalaría como uno de los hechos literarios más interesantes del último tercio de esta semicenturia nuestra.\(^{13}\)

A part of what has been called the recent revival of the Spanish novel is the work of Spanish authors living outside of Spain and writing primarily on the theme of the Spanish Civil War.\(^{14}\) Although the study of these novels by critics of the Peninsula has been a little haphazard due to their publication outside Spain, Pérez Minik believes he has grounds to affirm such novels began with El laberinto mágico, written by Max Aub and published in Mexico in 1942.\(^{15}\)

There seems to be some confusion regarding the contents of El laberinto mágico. Pérez Minik lists as contained in this volume: Campo cerrado, Campo de sangre, and No son cuentos.\(^{16}\) The publisher of Campo abierto includes, not only this title, but Campo cerrado and Campo de sangre in the

\(^{13}\) Ibid., p. 662.

\(^{14}\) Domingo Pérez Minik, Novelistas españoles de los siglos XIX and XX (Madrid, 1957), p. 298.

\(^{15}\) Ibid., p. 298.

\(^{16}\) Ibid., p. 298.
trilogy, El laberinto mágico. However, in August, 1943, Aub himself wrote that he planned to publish under the title of El laberinto mágico a series of novels of the Spanish Civil War, which would include: Campo cerrado, Campo abierto, Campo de sangre, Tierra de campos, and Campo francés.

Campo de sangre deals with happenings of the Spanish Civil War from December, 1937, to March, 1938, and its action takes place principally in Barcelona. Of all the war stories, Campo de sangre is the least traditional, the most independent, and the most daring. At times it seems a serious report concerning real persons, places, and things; at other times its lyrical qualities seem to conflict with all its realistic elements. Finally, after reading several hundred pages the reader discovers a long meditation on the Spanish environment, events of the civil war, and the destiny of the Spanish man as he experiences bombs, starvation, and desperation. No Spanish novel offers the originality of Campo de sangre, composed, according to Pérez Minik, between 1940 and 1942 in France. The most important character in the story is Paulino Cuartero, "católico intachable, que vive siempre crucificado por el contenido emocional y ético de

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19 Pérez Minik, Novelistas españoles, p. 298.
20 Ibid., p. 299.
21 Ibid., p. 299.
su religión y su existencia conyugal desaventurada."22

Cuartero's final monologue is a highlight of the book.

A short critical work entitled **Discurso de la novela española contemporánea** (1945) is perhaps much more important than Aub himself realizes. Its precision and the fertile ideas it contains have been admired by leading Spanish critics, in spite of bits of erroneous information and some conflicting points of view.23 In this volume Aub expresses in the following way his new understanding of the destiny of man and of the world in which he lives:

En nuestra época . . . si un escritor se empeña en no ser hombre de su tiempo, sin vuelo necesario para serlo de todos, ni es hombre, ni es escritor. . . . Porque ya no se lucha por la publicación y exaltación de los Derechos del Hombre, sino por su inmediata aplicación, y por su camino más corto y menos brillante . . . . Así surgió en los países ricos, a fines del siglo pasado, una brillante intelectualidad reaccionaria, mortal muestra de su podredumbre . . . . Surgió, por otra parte, en nuestro cielo de intelectuales, y por do más pecado había, un turbión metafísico sapadrenado por dos, y aun tres, filósofos judíos, sustentadores de irracionalismos con sus escuelas fenomenológicas, y, por otra, en el bazqueo parisino, una especie de gnosticismo superrealista, envuelto en prendas de buen estilo; divorciados del mundo pretendían arrastrarnos a viejas zonas ya deshabitadas, . . . . Duro es nuestro porvenir, pero no por eso deja de serlo.24

**Tres monólogos y uno solo verdadero** (1956) contains three selections: **De algún tiempo a esta parte, Discurso de la**


23 *Chabás, Literatura española contemporánea*, p. 659.

Plaza de la Concordia, and Monólogo del Papa. In commenting on this work, Aub wrote:

Escribí De algún tiempo a esta parte en París, en 1939; se publicó, en Mexico, diez años más tarde, en cortísima edición, sólo por eso atontada. Ni el Discurso de la Plaza de la Concordia, ni el Monólogo del Papa habían gozado los honores del libro; el primero apareció en el número 1, del año 1950, de Cuadernos Americanos, el otro en el 22 de mi Sala de espera, en julio del mismo año.

El paso del tiempo, hasta hoy, no lleva a mis personajes a rectificar nada de lo dicho: todo está igual. Si no fuera así, tampoco enmendaría las plenas; cuanto escribí, si algún valor tiene, es el de testimoniar; con lo que rebajo no poca mi mérito, todo para el tiempo — que no es de envidiar para los españoles.

Yo vivo (1953), which he dedicated to himself, relates mainly one incident, the passionate love-making of a young man and his sweetheart. Enrique and Matilde plan to be married as soon as he has completed his preparation for a career. In the meantime, Matilde, who lives with her mother, enjoys her work selling gloves.

Aub uses words that express the feelings and emotions, of Enrique due to his intense love for Matilde. The title, Yo vivo, reveals that to Enrique spending the afternoon in the woods enjoying the companionship of his future bride is real living. Even though the author wrote this story in Valencia sometime between 1934–36, there is nothing in it that refers to the tragedy and horror of the Spanish Civil War or the world conflict that was to follow.

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In his dedication is found Aub's own comment on the book.

Esto escribía, a trozos, cuando la guerra nos envolvió. Al releer, hoy, estos cachos de prosa del que creí que sería mi gran libro, veo que quedará trunco para siempre. Me duele no poder acabarlo; hubiese querido describir otros placeres del hombre sin pararme en barras de callar algunos que cuentan, y no se cuentan.

Lo dejo como estaba en julio de 1936. Corrigo, suprimo, añado lo indispensable para darle cierta unidad. Lo miro con cariño porque es el libro que pudo ser y no es. El mundo me ha preñado de otras cosas. Tal vez es lástima, posiblemente no.

Y me lo dedico a mí mismo, in memóriam.

Mexico, 1951

Chabás states that Aub's "amor a la poesía le hará buscar a la poesía en acción." He adds that this author has striven for purity of poetry and dehumanization of art. By 1936 Max Aub had felt "el ejercicio poético como un juego del espíritu, aunque a veces jugaría a trenzar los hilos que llevaban derecho al corazón humano." He had come, it seems, to a different understanding of the essence of poetry and of literature in general. "Para expresión artística de esta índole el hombre y lo humano han de ser objeto primero del que trascienda el ser poético creado. Y el hombre, contemplado y sentido con ese empeño y ese anhelo de trascender.

27 Chabás, Literatura española contemporánea, p. 653.
28 Ibid., p. 653.
29 Ibid., p. 658.
su espíritu a voz de poesía, no podrá ser contemplado separadamente de su virilidad, de su quehacer dramático en y con la tierra en que reside." 30

The most recent poetic works of Aub are Poesía mexicana 1950-60 (1960) and Una nueva poesía española 1850-1955 (1957), as well as the poems found in the Sala de espera collection.

His most recent novel, published in 1961, is entitled La calle de Valverde. 31

However, no study of Max Aub would be complete without mentioning Jusep Torres Campalans, his only literary effort dealing with pictorial art. Jusep Torres Campalans (1958) is a unique literary work, the "brain child" of Max Aub. In fact, it is Aub's ironic humor at its best. A few years ago he became disgusted with novels, which he said were "all tired", 32 and with biographies, "all false", 33 and decided to invent a new form of literature combining the two types. His finished product was painstakingly woven into one of the most ingenious art hoaxes of modern times. 34

The hero is a man who never was, a painter named Jusep Torres Campalans. Supposedly Jusep was born in Cataluña in

30 Ibid., pp. 659-660.
33 Ibid., p. 85.
34 Ibid., p. 85.
the year 1886. The fifth son of a peasant, J. T. C., as Aub refers to his creation, ran away from home to follow an actress to Barcelona when he was only sixteen. Here the pretty young lady preferred his older rivals, which resulted in his seeking other friends. One of these new friends, named Pablo Ruiz, grew up to be a famous painter who took his mother's name of Picasso.\textsuperscript{35} J. T. C. became interested in cubism, which Aub describes thus, "It's simple. Before, pictures were seen from the outside; now they are seen from the inside."\textsuperscript{36} In the same manner in which he left home, J. T. C. just as abruptly disappeared from Paris in 1914.

While Max Aub himself was on a lecture tour of Mexico in 1955, he supposedly met don Jusep, who by this time was a forgotten genius. A missing link of modern art, Jusep Torres Campalans lived like a peasant with the Indians. So fascinated was Aub with this "lost" artist that he set about writing a biography of him, so scholarly that even some of the footnotes had footnotes. He used as pictures of J. T. C.'s peasant parents a couple of figures he appropriated from some Spanish postcards. To prove his hero's friendship with Picasso, Aub simply clipped a face he found in a newspaper crowd scene and mounted it on a photograph with Picasso. Then he confided

\textsuperscript{35} "He aquí un escritor que hace adorar la mentira," \textit{Excelsior} (June 25, 1961), p. 12.

\textsuperscript{36} "J. T. C.," \textit{Time}, p. 85.
in the famous painter, asking his support in the hoax. Roaring with laughter, Picasso readily agreed to know J. T. C. as well as Aub wished.

Next came the most essential element for J. T. C.'s career, his paintings. Aub provided these himself, as he said, "When I did not know what to do, I simply slopped some oils on a canvas and held it under the hot water faucet." As for names, he invented some, such as "Coal Dealer's Daughter," or whatever popped into his mind.

Finally, Aub arranged an exhibit of J. T. C.'s works at the elegant Galería Excelsior in Mexico City in 1958. People even bought these paintings. The famous mural painter, David Siqueiros, announced that he knew Campalans well in Paris and that the artist Orozco also knew and liked J. T. C. A few weeks later when Aub confessed the hoax, Siqueiros and quite a few other Mexicans were embarrassed.

Jusep Torres Campalans was first published by Gallimard, a well known and respected Paris publisher, dedicated to the Minister of Culture, André Malraux, and endorsed by Picasso himself.

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37 Ibid., p. 85.
38 Ibid., p. 85.
CHAPTER IV

GENERAL CHARACTERISTICS OF AUB'S THEATER

In the theater Max Aub first distinguished himself by supporting such advanced literary movements as vanguardism. However, the horror and bloodshed that they were witnessing in Europe shocked a complacent intellectual minority, among them Aub, into a realization of the sad plight of the submerged masses. Aub and many other youthful liberals broke away from the modernists, the realists, and the naturalists to create a type of writing that was simple, sincere, and poetic in expression. This decision to shun all forms of dangerous extremism and return to a realism which deals with the broad eternal passions of real men and women, deeply rooted in the soil, was salvation for Max Aub.

Among the Spanish writers who were more than thirty years of age when the Second World War began, Aub is perhaps the one who, without breaking away completely from his

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3 Ibid.
previously acquired technique, has changed his style most in depth. This change is significant in his poetry and novels, as well as in his tragic drama. A new conception that there is a distinct relationship between life actively lived and poetry is the result of the Spanish Civil War, the Second World War, and the Nazi and Fascist terror which surrounded Aub and was personally experienced by him.

Max Aub made clear this political and ideological position, definable as a socialistic reform of class, as well as his aesthetic position, which leaned toward the aristocratic tendencies of the European literature of vanguardism. The first evidence of this change is noticed in his last dramatic works prior to 1936, especially in *Teatro incompleto*. These plays effectively combine both irony and humor. The destiny of each man and woman is so linked with that of the world that if a character aspires to change his own destiny, he must strive to change the destiny of the world. "Quienez lo rehuyan sucumbirán como víctimas ciegas."

Several passionate, ironical farces are included in the volume, *Teatro incompleto* (1931), among them, "El

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5Ibid., p. 658.  
6Ibid., p. 658.  
7Ibid., p. 658.  
desconfiado prodigioso", "Una botella", "El celoso y su enamorada", and "Crimen". Still others are found in Narciso (1928). Other dramatic works written by Aub prior to his exile are Espejo de avaricia (1935) and Proyecto de un Teatro Nacional (1936).

His plays published since his departure from Spain include San Juan (1943), La vida conyugal (1943), Morir por cerrar los ojos, (drama en dos partes) (1944), El rapto de Europa, O Siempre se puede hacer algo, (drama real en tres actos) (1946), Deseada, (drama en ocho cuadros) (1950), and No (1952). Sala de espera, Vol. 1 (1949), Sala de espera, Vol. 2 (1950), Sala de espera, Vol. 3 (1951), and Obras en un acto (1960) contain short dramatic pieces, poems, and short stories.

Though not of Spanish parentage, Max Aub is typical of the Spanish theater in respect to his interest in man himself and the study of human character.\textsuperscript{10} The eternal passions of real men and women are portrayed with the heart as well as with the head.\textsuperscript{11} While portraying character, Aub has used as his theme the Spanish Civil War of 1936 and the

\textsuperscript{10} Aubrey F. G. Bell, Contemporary Spanish Literature (New York, 1925), p. 19.

\textsuperscript{11} Ibid., p. 19.
World War of 1939-45 in most of his works published prior to 1952. Writing with artistic intensity and perfection, using ironical humor, strong characterization, and elements of political conflict, he has won the admiration of leading Spanish critics. The difficulty of securing Aub's most recent works, all published in Mexico, has hindered such Spanish authorities as Torrente Ballester from giving a personal opinion of Aub's works written since 1936. However, on the basis of earlier ones, this critic stated that Aub "fué un escritor de vanguardia, minoritario y a veces críptico, cultivador de un teatro de humorística y burlona naturaleza, con tendencia muy marcada a la farsa, teatro no representado -- que sepamos." Of Teatro Incompleto, Felix Delgado said,

Max Aub es antes que nada un humorista. Lo que otro autor elegiría como argumento para un drama lleno de efectos de más o menos calidad, Max Aub lo comprime hasta achicarlo en el rincón de su íntimo humorismo. Extrae así el jugo cómico del gran fruto dramático. Toca los resortes de su ironía y obtiene, colado, limpio, el zumo esencial de su humorismo.

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In 1932 the Spanish critic, historian, and essayist, Guillermo Díaz Plaja, affirmed that Aub was perhaps the Peninsular writer "que poesía más méritos concretos en orden a la creación de una dramática renovada." In 1946 the same critic, commenting on the general decadence of the Spanish theater, stated:

Excepto algunas nobles tendencias renovadoras —como las de Juan Ignacio Luca de Tena y Alejandro Casona—, el teatro se debate en una atmósfera de mediocridad y de rutina, si bien se hacen considerables esfuerzos para salir de ella, con una renovada atención a las grandes figuras del teatro español y extranjero. . . . Y la situación no ha mejorado mucho desde 1946. Hay ya, sin embargo, escritores dramáticos que son verdadera promesa para el resurgimiento del teatro español.

El mejor dramaturgo español de la actualidad es, sin duda, Alejandro Casona. . . . Corresponden también al período posterior a la guerra civil hasta el presente, con alguna de sus obras, autores como . . . Jacinto Grau y Max Aub.17

After a minute study of Spanish contemporary drama, Juan Chabás attributes to Max Aub, along with Lorca and Casona, "la salvación de las mejores tradiciones de nuestro teatro, y la única intención válida de renovarla."18 According to Chabás, Aub's best production is Narciso, a poetic drama of sharp humor and lyrical sensitiveness that reminds the critic

16 Ibid., p. 173.
17 Palacín Iglesias, Historia de la literatura española, p. 519.
18 Chabás, Literatura española contemporánea, p. 609.
at times of Cocteau.\textsuperscript{19} Aub's aesthetic position, Chabás believes, has contributed to making him one of the most productive writers, perhaps the most prodigal of his age.\textsuperscript{20}

These are his words, "Max Aub, en pleno destierro, descubre la verdad insoslayable de la terrenidad del hombre. Y no ciego, lúcidamente visionario, se contesta a la pregunta de Argensola que sí en la tierra, y el hombre en ella, 'el centro de las almas'.\textsuperscript{21}

The dramatic technique used by Max Aub in the works of his second epoch involves brevity and dynamic force in both action and dialog. In the logical development of the plot unforeseen incidents and the task of each character are placed before him as accidents, or as obstacles to his own life, as he meets the world face to face. Chabás expresses it in this way:

De ahí que un drama, en la concepción teatral de Aub, esté compuesto de lo que acontece en el mundo y lo que va pasando a sus personajes, quienes, mientras viven, mientras hacen o les pasa esto o lo otro, no advierten que son una parte del mundo, que es el destino de ese mundo, y la forma de su estar en él, los elementos que inexorablemente determinan su conducta.\textsuperscript{22}

Aub is a master at introducing surprise scenes in a situation where the liberty of individual conduct and the

\textsuperscript{19}Juan Chabás, Breve historia de la literatura española (Madrid, 1936), p. 307.

\textsuperscript{20}Chabás, Literatura española contemporánea, p. 660.

\textsuperscript{21}\textit{Ibid.}, p. 660.

\textsuperscript{22}\textit{Ibid.}, p. 663.
necessity brought on by a crisis are for each character involved a combat, unending, changeable, and as prolonged as life itself.\textsuperscript{23} This sort of compulsion, poetically dramatic, gives tragic character to Aub's works. He is a poet who writes in prose. Taking care to insert the realism of his time, he makes us aware of it by his use of the insignificant, the daily, and the familiar. So sparingly and with such talent does he introduce secondary characters, scenes of manners and customs, and dialog with local color, that all are blended together without hindering the atmosphere of the drama. The wording of dialog is direct and concise. Words have the rhythm of the action, and the speech of each character is in keeping with his personality as well as with his gestures. "Esta individualización del habla es, sin duda," says Chabás, "uno de los valores más eficaces logrados por Aub en su literatura teatral."\textsuperscript{24}

Aub's first drama, \textit{Narciso} (1928), in addition to the mythological theme, contains the elements of jealousy, infidelity, and loneliness. The irony is, according to Valbuena Prat, "ágil, poético, y cortante."\textsuperscript{25} This critic continued by saying:

\begin{quote}
El contraste entre mitología y vanguardismo queda patente en las palabras del Corifeo: "No nos dejan
\end{quote}

\textsuperscript{23}Ibid., p. 663. \textsuperscript{24}Ibid., p. 664. \textsuperscript{25}Valbuena Prat, \textit{El teatro moderno en España}, p. 172.
ver las peripeicias nuevas del drama. ¡Se escapan las escenas de los moldes tradicionales! ¡Las palabras rituales se han desmoronado! No queremos saber nada de los nuevos derroteros, allá se las compongan como les venga en gana, Narciso, Eco y Juan. El coro ofendido se retira."26

Before the news of the flight of Eco, Narciso takes out a little pocket mirror and looks at himself, enchanted as a child with a new toy, saying: "Aun quedo un poquito, aun soy yo." As the scene becomes dark, the nymphs remark: "Narciso acaba de tirarse al río."27

_Espejo de avaricia_ (1935) is not the dramatization of a myth but of a passion.28 The theme is one of money and the covetous secret possession of money. Eusebio, insane, miserly, suspicious, and old, guards his money and fears that suddenly all his gold will turn to dust. Max Aub appears to be familiar with all the misers in literature, from Plato to Molière.29

In the series, _Sala de espera_, Volumes 1, 2, and 3 (1949, 1950, and 1951), a collection of very short plays, stories, and poems, Max Aub seems in certain ways influenced by the existentialism of the Frenchman Jean-Paul Sartre.30 Chabás declares that, "es juego externo y pegadizo de apariencias

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26Ibid., p. 172.  
27Ibid., p. 173.  
28Chabás, _Literatura española contemporánea_, p. 656.  
29Ibid., p. 656.  
30Ibid., p. 664.
Aub, después de un ciclo de producción tan interesante como el que ve del término de la guerra en España a los primeros años de la segunda postguerra mundial, sale a la busca de un nuevo itinerario poético.«31. A useful way to regard existentialism, according to Herman Eoff, is as a revolt against the historical viewpoint that dominated the nineteenth century, especially a refusal to look for an explanation of human existence in a causal chain of being. The twentieth century began with signs of such a rebellion in literature, its spirit being manifest in a reaction against the heavy sociological and psychological content of nineteenth-century realism. In existentialism situations are portrayed in which human beings are pitted against natural forces bent on man's destruction.32 The use of such situations constitutes the evidence of existentialist influence in Sala de espera.

31 Ibid., p. 664.
CHAPTER V

POLITICAL BACKGROUND OF AUB'S DRAMA

A study of the Spanish Civil War and of the conditions which led to this conflict helps one to gain a better understanding of Max Aub's development as an outstanding contemporary Spanish author in exile.

The nature of the crisis in Spain was first publicly exposed on June 16, 1936. The young leader of the Spanish Catholic Party, Gil Robles, declared in a speech that Spain was in anarchy; that not only were men drilling for military service, but also that churches were being burned, political murders committed, newspaper offices sacked, and strikes prevalent. This situation was caused by the many factions in Spain: Fascists, Communists, Anarchists, revolutionists, Monarchists, Republicans, and intellectuals.¹

One group of middle-aged, middle-class liberals, who were also honest and intelligent men, hated violence. Along with their followers, they admired the pleasing, democratic ways of Great Britain, France, and the United States;

however, "in both this hatred and admiration they were alone among Spaniards of the time."²

Five years earlier Alfonso XIII had abandoned the Spanish throne, to avoid, as he put it, the disaster of a civil war. His opposition claimed that he had violated the Constitution in accepting Primo de Rivera as military dictator. The strength of Alfonso's opposition resulted in municipal elections called by the king on April 12, 1931. After these elections, in which the Republicans won an overwhelming victory, Alfonso quietly went into exile.³

This bloodless transfer of power was not lasting, since the leaders of the new Republic were sharply divided and scantily inclined to compromise. Riots occurred, with each group blaming others for the burning of churches, convents, and newspaper offices. New elections in 1933 resulted in victory for Gil Robles and his Catholic Party. Women in Spain were for the first time given the vote, and, as a result, there was propaganda to the effect that the confessors had instructed Catholic women to vote for the Catholic Party. Further murders, violence, and chaos were preludes to the war.

²Ibid., p. 3.
Revolts and revolutions led to railroad wrecks, strikes, pillage, violence, and nameless atrocities in the provinces. Priests were murdered. Soldiers surrendered and then were shot. Women of the middle class were raped and killed.\(^4\)

Insurrections and rebel uprisings took place all over Spain. Thirty thousand political prisoners were taken in Spain during the months of October and November, 1934.\(^5\) In Asturias, where Moorish troops were brought from Africa by the Rightist government to quell a miners' strike, prisoners were subjected to every kind of indignity and many were tortured. Atrocities became more sadistic. The Civil Governor of La Coruña, located on the northwest corner of the Spanish Peninsula, was shot along with two generals. His pregnant wife, one of the intellectual,\(^6\) was first subjected to an abortion, then lowered into a grave on a stretcher, and shot. After witnessing this horror, one of the stretcher-bearers went mad.\(^6\)

About this time Francisco Franco Bahamonde, who had become successively the youngest captain, major, colonel, and general in the Spanish army, began in North Africa a military insurrection which he quickly carried to the Peninsula.\(^7\)

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\(^4\)Thomas, *The Spanish Civil War*, pp. 21-81.

\(^5\)Encyclopedia Britannica, Vol. XXI.


\(^7\)Ibid., p. 85.
In territory won by Franco’s Nationalist armies, the persecutions and atrocities continued. The army was in complete control; the administration of justice was taken over by a decree of martial law. Civilians were continuously insulted and accused of cowardice if not in uniform. Everyone who had voted for the opposing party was arrested and some shot, as were striking workmen. The wives, sisters, and daughters of uncooperative workmen were executed, or else had their heads shaved and their foreheads marked. Many of them were raped.\(^8\)

Such atrocities had a purpose. Because the rebels were few in number, the working class had to be terrified into submission. Franco’s men committed these indignities openly, even exposing to public view the bodies of those whom they killed. Mourning was forbidden even to the relatives of those murdered. In some cases, it was dangerous to identify the corpses.\(^9\)

In Republican territory the government found it equally difficult to control the killings, although it was sometimes responsible for them. The situation throughout the country had got out of hand “due to the smouldering resentment and hatred which had lain beneath the surface of the Spanish nation for generations.”\(^10\) Even the sanctity of the home

\(^8\)Ibid., pp. 165-166.  
\(^9\)Ibid., p. 167.  
\(^10\)Ibid., p. 167.
did not escape this upheaval. Marriage, divorce, and bigamy were common. In Republican Spain "marriage by usage" was instituted whereby a woman was considered wedded to any man with whom she had lived for ten months, or less if she became with child.\textsuperscript{11}

Even the eating habits of the Spanish nation were affected by this civil war. As the food supply of the country diminished, the diet often consisted of water, bread, horse-meat, and, as a luxury, cat cooked in sherry.\textsuperscript{12}

It was perhaps inevitable that the Spanish Civil War which began in 1936 should become a European crisis. In a broad sense the Spanish Civil War was primarily the result of the effects of general European ideas and movements upon Spain. The Communists saw in the conflict an opportunity to get a firm foothold in Spain, and by means of its discipline, its skill at propaganda, and its connection with Russia, the Spanish Communist Party sought to form a new Communist State. Although not openly, the Republican cause was aided by Russia, while the Nationalists under Franco secured the full support of Italy and Germany.\textsuperscript{13}

As the civil war came to a close on March 28, 1939, with the victory of Franco's forces, refugees fled to the border. At night the highways to the frontier were choked

\textsuperscript{11}Ibid., p. 184.  
\textsuperscript{12}Ibid., p. 204.  
\textsuperscript{13}Ibid., pp. 211-228.
with hungry, ragged, shivering human beings of all ages.
The frontier was a scene of consummate tragedy. Worn out
by hunger and fatigue, their clothing damp from the rain and
snow, the proud refugees of the Spanish Republic walked erect
and dignified. Children carried broken toys, symbolic of the
happy childhood that they had lost because of the tragic
struggle. Since there was no shelter immediately across
the French border, many of the women, children, and wounded
soldiers were moved to other parts of France, leaving
families separated. The ones left dug holes in the sand
dunes near the sea to find at least some shelter.

Thus ended a war that resulted in the death or exile
of most of the country's leaders. On both sides it had been
marked by a ruthlessness which astounded the civilized
world. The tragic echoes of this conflict are heard not
only in politics, in society, and in economic affairs,
but also in literature.

\[14\text{Ibid.}, \text{pp. 574-575.} \quad 15\text{Ibid.}, \text{p. 616.}\]
CHAPTER VI

MORIR POR CERRAR LOS OJOS

Morir por cerrar los ojos and El rapto de Europa O Siempre se puede hacer algo are the two most interesting of Max Aub's tragic dramas. However, unlike El rapto de Europa, Morir por cerrar los ojos is somewhat difficult to comprehend due to the fact that the numerous acts of the play are not written in chronological order. The action takes place in Paris, in various French prisons and concentration camps, and on the roads and highways used by refugees from Franco's Nationalist Spain and prisoners of the anti-Red French government. The play opens at approximately 7:30 A.M. on May 10, 1940, and ends on July 10, 1940.

Julio Ferrándiz, a Spaniard who has lived in France for years, and his French wife, María, are making preparations for Julio to go to his place of business, when the French portera knocks on the door, bringing the morning mail. It is not clear whether she does so as a part of her work, or out of curiosity concerning the contents of a certain letter. She quickly notes the contents of the room and questions María as to each item she has not seen the day before. Where did she get the new urn? When did Julio bring the expensive new radio home from his store?
When María answers that the urn is a gift from Emilia, the wife of Julio's half brother, Juan, the portera remarks that all foreigners are communists and should be shot. Taken back at this terse statement, María says, "Mi marido también es extranjero."

The most impertinent question asked while María is trying to read the letter from Juan is, "¿Y por qué le escribe siempre a usted y no a nombre de su marido?"

An example of Aub's humor, which he injects at some of the most tragic moments, is revealed in this conversation about the new radio:

María: Anoche oímos Nueva York.
Portera: Parece mentira ¡quién lo habría dedicado! Y ¿qué era bonito?
María: No sé, hablaban en inglés.

Before Julio has time to finish his breakfast, the French police arrive, requesting that he accompany them to the police station. The inspector ignores Julio's question, "¿Y la tienda? ¡Nos arruinán!" When he denies being a Communist, the officer retorts, "Pero usted estaba contra Franco."

Julio explains that he is neither for nor against Franco, since he was taken out of Spain by his parents when

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1Max Aub, Morir por cerrar los ojos (Mexico, D. F., 1944), p. 17.
2Ibid., p. 19.
3Ibid., p. 15.
5Ibid., p. 24.
still a child. He has lived in France for thirty years, the last twenty having been spent in Paris. Naturally he has no passport, but has had a permit which it was necessary to renew every three years.

When he is accused of leaving Spain on August 19, 1936, he tells the inspector of his younger brother Juan, who has fought in the Spanish Civil War on the Republican side. Julio suggests that perhaps the French police have mistaken him for Juan, who is now in a concentration camp at Vernet. As they take him away, they remark to Julio and María that if the police are mistaken, he will be released after two or three days of questioning.

Shortly before the police leave with Julio, Juan's wife, Emilie, comes to María with a problem. She has been dreaming that Juan is going to kill her. She is five months pregnant by Alfredo, a taxi driver, who has just been sent to the Maginot Line. María readily gives Emilie permission to move in with her and Julio. Then after she leaves to bring back her luggage, Juan himself arrives, telling María that he has escaped from the concentration camp.

This being their first meeting in some three years, María is overjoyed but apprehensive about his safety and that of her husband, who certainly has been arrested by mistake. Throughout the play Juan's humor, understanding, and optimism relieve the
situation, no matter how tense. To María he teasingly remarks, "Bien valen seis meses en chirona el placer de haberte vuelto a ver." 6

Years before María and Juan had been in love, but each had married someone else, as indicated in this conversation:

Juan: Te casaste.
María: Sí... después.
Juan: ¿Después de qué?
María: De que lo hicieras tú.
Juan: No hubo manera de vencer tu terquedad.
María: Los hechos han demostrado que yo tenía razón.
Juan: No.
María: ¿Sigues empeñado en creer que hiciste bien en marchar?
Juan: Sí. (Pausa.)
María: ¿Por qué escogiste a Emilia?
Juan: No sé. Quizá porque hay días en que uno cree que las mujeres deben ser tontas para serlo propias. 7

The two spend the day going from place to place in the city of Paris, María to make inquiry about Julio's arrest and Juan to check with the underground. María declares that she has never in her life had so much coffee, which she drinks as she waits in the various restaurants while Juan takes care of his business. They both realize that they are still in love.

Juan: Si yo te propusiera ahora que marcháramos — tú y yo — a Orleans. Allí, en un pueblo-cito cercano, vive la madre de un compañero mío, nadie nos iría a buscar. Tengo papeles. ¿Qué dirías?
María: ¿Lo dudas?
Juan: No. (Pausa.) ¿Le quieres?
María: No.
Juan: ¿Por qué seremos personas decentes?
María: Sólo Dios lo sabe. 8

6 Ibid., p. 50.  
7 Ibid., pp. 64-65.  
8 Ibid., pp. 73-74.
Arriving home about 11:00 P. M., they find that Emilia has been waiting for hours and that Julio has just been released. Of his arrest Julio says, "Era una injusticia tan flagrante. ¡Y me presentaron excusas!"9 "Me confundieron con mi hermano."10 He is very bitter as the result of his unjust arrest and almost has a fist fight with his half brother after this discussion.

Julio: Yo quiero trabajar ¿me oyes?
Juan: ¿Quién te lo impide?
Julio: Trabajar y que me dejen en paz. . . . 11

Julio: Si no te detienden ¡volverán por mí!
Juan: ¿Estás seguro?
Julio: Es lo natural. Si tú fueras jefe de policía.12

Then Juan, realizing that the police may also arrest Emilia as they had Julio, suggests that he take her to Juana's. Emilia finds that she has nothing to fear from Juan because of her adultery. Just as they reach the street, the French police capture Juan, but not before the noise disturbs many of the neighbors.

The inquisitive portera has already shown the apartment to a new tenant, telling him, "El dinero de los refugiados españoles es ruso. Lo ha declarado un ministro rojo."13 She considers all foreigners as spies and takes this opportunity to tell Julio and María to vacate.

9Ibid., p. 80.
10Ibid., p. 84.
11Ibid., p. 89.
12Ibid., p. 92.
13Ibid., p. 52.
Portera: Pero, de todos modos, para el buen nombre de la casa, y el de Uds., quizá fuera mejor que se mudaran a un barrio donde ignoraran lo que ha pasado. . .

Julio: Pero, ¡Madame Meunier! ¡Ud. sabe que yo soy inocente!

Portera: No digo yo que no, Monsieur Ferrándiz, pero a veces las circunstancias. . . Ud. es extranjero, y sería muy molesto que le hicieran feas a su señora.14

Madame Goutte: Mejor hará en preocuparse de buscar otro piso; aquí no queremos espías. (Y por Emilia.) Ni extranjeros.15

Within three hours after his release Julio is again visited by the police, whom he questions as to the two arrests.

Inspector: Aquello era una orden particular. Una denuncia específica. . .

Julio: ¿Y ahora?

Inspector: Ahora es distinto. Es una medida de orden general.

Julio: No entiendo.

Inspector: Ni falta que le hase. No estoy aquí para darle explicaciones. Francia tiene que defenderse.16

Now that both of their husbands are imprisoned, María and Emilia remain together, trying to keep up with the movement of their spouses as they are transferred from prison camp to prison. María, the stronger physically and emotionally, works continuously to secure their release, and when all legal means fail, she resorts to the underground. Poor Emilia, so weak emotionally and by now physically, trudges along fearfully each step of the way.

14Ibid., p. 102. 15Ibid., p. 118.
16Ibid., p. 105.
Rather oddly, the two women discuss the "eternal triangle" in which they are involved and seem to be drawn closer together as they feel the devastating effects of the Spanish Civil War upon Spaniards everywhere, even those who have taken no part in the conflict. Speaking of Juan, Emilia asks María,

Emilia: Tu le quieres.
María: ¿A quién?
Emilia: A Juan.
María: No.
Emilia: ¿Por qué mientes?
María: ¿Cómo lo sabes?
Emilia: No sé. Y él te quiere a ti. Ahora en el silencio recuerdo el tono de su voz, cuando te hablabas... Te lo mereces.
María: Estás diciendo tonterías. Es tu marido, y yo estoy casada con Julio, y Julio me quiere. ... En mi tierra cuando una mujer se casa con un hombre es para siempre. Yo pude tener a Juan. Antes de que te conociera. Lo perdí por mi voluntad. Esas cosas se pagan con la vida... Estoy con Julio, Emilia, con él me quedo.17

Conditions in the prison camps are unspeakable. Filth, fleas, rats, misery prevail. Julio, who is not accustomed to such treatment, is admonished by a Greek prisoner not to complain. "¿Qué no le oigan!"18 One sick man is ordered to get up by the guard, who kicks him and then seizes the poor creature by the neck. One Gerhard Von Ruhn, writer and hero of Equatorial Africa, goes around the camp asking everyone for a rope with which to commit suicide. At one time he had in his possession two grams of cyanide; however, he gave it to...

17 Ibid., pp. 112-115. 18 Ibid., p. 122.
a companion who was arrested before him. Von Ruhn apparently succeeds in obtaining a rope, for when he is absent for the next roll call, a search is made and he is found hanged. A dog that Julio has become fond of and that the men have kept hidden from the guards is found and shot. Shortly after the mail arrives and after Julio learns that María has been granted permission to visit the camp that afternoon, the men learn that in ten minutes the group will be leaving for an undesignated destination.

About a month later María reaches the concentration camp at Vernet, from which Juan previously escaped. In the meantime, Emilia, weary, sick, and tired, has been killed by a bombing as the two women walked along the highways and roads seeking news of Julio and Juan.

María has found a sergeant whom she used to know who "por 500 francos le dejará escapar." She is to rent bicycles and be back for Julio at 10:00 P.M. that night. She notices that Julio has changed, as Juan explains in this dialogue.

Juan: Julio se ha convertido en un chivato indecente. Todo lo que le digas lo repetirá al Comandante del Campo. No le domina más que una idea: ¡denunciar, denunciar, denunciar! No resuma odio, que es una pasión, sino rencor, bajeza, resentimiento. Nadie le habla en el campo como no sean traidores de su casta.

María: ¡No es posible! ¡Julio!

Julio: No lo creas. ¿Sabes la verdad? Lo que le pasa es que todavía te quiere. Me odia

19Ibid., p. 194.
porque me preferiste; nunca perdoné nuestra boda. No sabe que hacer para que me dejes; inventa mentiras, calumnias odiosas.

Juan: Mirale la cara. Sí, quiero a María. Le quiero más que a mi vida, ¿y qué? ¿Crees que ella no lo sabe? ¿Y quieres saber algo más? Ella me quiere a mí.20

As soon as María leaves, Julio asks the sergeant to tell the commandant that he needs to talk to him about a very important matter. What he says to the officer is not revealed.

The climax and end of this tragic drama are almost simultaneous. As Julio is cutting the wires of the fence, a drunken guard hears the noise, sees the figure of a man, and shoots him, not realizing that it is a friend and informer. This tragedy is too much for the heroine, María. After months of starvation and privation, trudging along from camp to camp, finally securing means for the escape of her husband, she has found him changed to the extent that he would serve as an informer for the Commandant of the Camp. Even though she loves another, María has remained loyal to her husband to the very end; therefore, when she sees her escape plan fail, she goes to pieces. As María cries out in bitterness and anguish, the commandant orders a guard to take her to the concentration camp for women.

20Ibid., pp. 199-200.
CHAPTER VII

EL RAPTO DE EUROPA, O
SIEMPRE SE PUEDE HACER ALGO

The setting of the tragic drama, El Rapto de Europa, O Siempre se puede hacer algo, is Marseilles, France. The action occurs in the year 1941. Margaret Dodge, an American citizen and a native of Indiana, has come to Spain for fifteen days, only to stay fifteen years. Aub seems to be speaking through the heroine, Margaret, of the human suffering, trials, and anguish brought on by the Spanish Civil War.

Margaret's occupation is one prompted by compassion for the mass of humanity who suffer, due not to conditions of their own making but to the force of circumstances. She is head of an underground system working to smuggle the defeated Republican refugees out of Spain to exile in Mexico or South America.

As the play opens, Miss Dodge has made arrangements for Rafael Santos, a colonel in the Republican army, and Adela, his twenty-year-old French common-law wife, to leave by train that night for an underground journey that will take them to safety and a new life in Mexico. Disguised with a beard and black spectacles, Rafael's appearance will easily deceive
the French police, who are on the lookout for a thirty- to thirty-five-year-old colonel in the Spanish Red army who has escaped from a concentration camp.

Rafael and Adela daydream of a life in Mexico, as they await the arrival of Bozzi, an old, rugged anarchist from whose cabinet-making shop near the waterfront the refugees of Margaret Dodge's underground leave France by train or boat for Lisbon. It is difficult for Adela to believe that there are cities without blackouts, stores and shops with plenty of food and clothing, newspapers without Fascist propaganda, and public places where one can say what one thinks.

The only regret that Rafael has is that he is unable to notify his wife, Luisa, who is somewhere in Spain, of his escape to Mexico. With mixed emotions he tells Margaret that he used to love his wife, whom he has not seen in five years. However, after his experiences as an army officer and as a prisoner in concentration camps, he wonders if his feelings for Adela are love or passion. Margaret refuses to advise Rafael beyond saying, "Cuando uno se casa, se casa . . . . Pero puesta a escoger entre la querida y la mujer legítima, en cualquier situación, siempre estaré con la esposa."¹

An informer, in the person of Bozzi's son-in-law, notifies the French police of the escape plans for one Rafael Santos.

When Luisa unexpectedly arrives in Marseilles with her young son, Margaret wisely arranges for them to be reunited with Rafael and the audience is assured that it will be Luisa who flees to Mexico with her husband.

The impression is given that for the first time in her young life, Adela sees herself as she really is. As an orphan reared by her cousins, her city life in France had been so unhappy that she ran away to be a nurse in Spain, where she met Rafael. Her cruel outburst regarding her relationship with Colonel Santos during the war in Spain causes Luisa to feel that the privation and imprisonment she endured to be reunited with her husband were futile, since apparently he now loves Adela.² Margaret solves the "eternal triangle" by convincing Adela that her future means taking Margaret's place in the underground.

Because of her American citizenship Margaret's activities are embarrassing to the United States government, even to President Franklin Roosevelt, to such an extent that the American consulate has made arrangements for her to leave for America immediately via Lisbon. According to Mr. Hope of the American consulate, Miss Dodge is more trouble than one hundred refugees. Her underground activities in favor of the defeated Spanish Republic in anti-Red France make her deportation expedient.

²Ibid., pp. 70-76.
Margaret's altruistic attitude and freedom from prejudice are revealed in this remark to Mr. Hope, "... me interesan las personas. Los problemas, las religiones, las razas, los colores de la piel y los del espíritu, me tienen sin cuidado. De esos males se me da muy poco, porque, con los años, he descubierto que un corazón bien vale otro." 3 No matter how pessimistic the others become, Margaret Dodge's answer is always, "Siempre se puede hacer algo." 4 Through her influence even Rafael comes to have her optimism when he reminds her at the end of the play, "Siempre se puede hacer algo." 5

The humor of the drama is found in the attitude of the men toward Margaret. An old maid of sixty, she wistfully remarks that thirty years before she would have really appreciated the flattery and affection of Bob, the pleasant, young American journalist, of Rafael, and of the others for whom she secures shoes, warm clothing, food, money, and in some cases a chance to escape. Their love for her is expressed in various manners, but whether their remarks are serious or facetious, they are always reflective of the reaction to her unselfishness and dedication. Her influence for good changes both Adela and Roger, the despised informer.

The play ends with the suggestion that not only has Margaret persuaded Adela to give up her passport for Luisa, but that Margaret herself may use her own passport for another's

3Ibid., p. 48. 4Ibid., p. 34. 5Ibid., p. 146.
escape to freedom, as indicated by her statement at the end of a telephone conversation with Mr. Hope and her words to Bob immediately after she hangs up:


Bob: No, no quiero. No debes hacerlo.
(con el pasaporte en la mano)

Margaret: ¿Escrúpulos para salvar una vida?
Bob: No. Decisión irrevocable de no poner otra en peligro evidente.

Margaret: ¿Qué estás inventando?
Bob: Ya sé lo que quieres: no tengo más que verte. Se ha ocurrido el mayor disparate: darle tu pasaporte a la alemana de marras, que, . . ., está durmiendo en mi cama, y con mi pijama. Y quieres, además, que yo me encargue del cambio de fotografías, etc. Fíada en mi múltiple experiencia de periodista. . .

Margaret: No te preocupes. Daré con la patata cruda, que será lo único difícil de conseguir.

Bob: Dios me castigará por haberte declarado el prodigioso secreto de la patata cruda.

Margaret: ¿Sabes que al principio lo tomé a broma?
Bob: Lástima que no sigamos en el principio.

Margaret: Pero no, es tan sorprendentemente cierto como sencillo. Chupa la tinta y luego la reproduce mejor que cualquier sello falso.

Bob: Ahora te hablo en serio, Margarita. Bien está lo que está bien. . . .

Margaret: ¿Es cuanto se te ocurre decir?
Bob: ¡Oh, ya sé! ¡Ya sé! Me vas a salir con tus cuentos pacifistas. Pero no se trata de eso, Margarita, sino de ti. Te vas a quedar sola, ¿me oyes? Sin pasaporte.

Margaret: Diré que lo perdí; me darán otro.
Margaret: No es cuenta tuya.
Bob: Sí lo es. Porque yo me marcho.
Margaret: ¿Te vas? (Sorprendida)
Bob: Sí. Orden del "encanto" de mi director. Me envía a China. Embarco el 25, en Lisboa, contigo. Comprènderás que no te voy a dejar aquí. . . . Por última vez, Margarita: ¿vienes?
Margaret: Si haces lo que te pido, lo pensaré.
Bob: No.
Margaret: Está bien. Otros habrá.
Bob: Otros, sí. Pero otras como tú, no.
Margaret: ¿Qué equivocado estás! Si yo fuese la única, ¿cuál sería mi fuerza?6

6Ibid., pp. 128-132.
CHAPTER VIII

DESEADA

Deseada, a drama in eight quadros, takes place in the living room of a modern, fashionable country home in Spain. This work differs from Aub’s other later long plays in that, neither the background nor the unforeseen incidents have anything to do with the Spanish Civil War.

Miguel, the indulgent father of Teodora, dies while she is away at school studying medicine. The mother, Deseada, had suggested that Teodora be sent away to boarding school at the age of sixteen to prevent her learning that her father, whom she adored, was not the ideal person she thought. His weakness is shown in the following passage of dialogue:

Miguel: (Nervioso) Di. Habla de una vez. ¿Para qué? ¿No está dicho todo entre nosotros? Sin remedio. ¿Volver a las andadas? Tus juramentos de hace un mes, ¿dónde están? Tus promesas, ¿a dónde fueron a parar? Sólo sabes adular, en-volver con liasonjas, fingir admiración... Para ti el mundo no es más que río revuelto. (Pausa) Tu hermano cubrió tus cheques. Está un poco mejor, pero sigue grave. No le extranó que vinieses a encerrarte aquí, sin preocuparte por él. Huyes del dolor de los demás; te molesta... Si no lo haces por mí... ¡hazlo por Teodora!1

Deseada fears also that Teodora will soon realize that her parents' marriage has been an unhappy one. The memory of her own childhood as the daughter of wealthy but divorced parents prompts her answer in the following conversation with her husband:

Miguel: Si quieres el divorcio, no tienes más que pedírló. . .
Deseada: Sabes mejor que yo que no me divorciaré jamás.2

Miguel is so indulgent that on occasion he even encourages Teodora to do things which were objectionable to the more conventional mother.

Teodora: ¡Papá! ¡Papá! (Se abrazan)
Miguel: ¡Qué alta estás! ¡Qué guapa!
Teodora: ¿Sí? mamá dice que este peinado no me favorece.
Miguel: Tú favoreces a cualquier peinado. . . Todos preguntan por ti. Yo no tengo la culpa de tener una hija tan bonita como la que tengo. (Miguel saca un paquete de cigarrillos.) ¿Fumas?
Deseada: ¡Miguel! . . . (Teodora coge un cigarrillo.)
Miguel: Déjala. Ya es mayor.3

It is not surprising that Teodora should be more affected by her father's death than she would have been under ordinary circumstances. Teodora's bitterness after losing her father increases so much that she wants to hurt someone as she has been hurt. Her mother is now happily married to Pedro, who adores Deseada so much that he hopes in some way to take the place of Teodora's beloved father. To see her mother and stepfather so exquisitely happy makes Teodora more set on revenge.

2Ibid., p. 185 3Ibid., pp. 172-174.
First, she tries to attract the forty-five year old Pedro physically with her young beauty and freshness. Failing, she shoots him and immediately drives away with no explanation to her bewildered mother.

During the intervening year Deseada goes into retirement to the extent that people think she is insane. Just as suddenly as she had left the year before, she returns to taunt her mother with cries of "Me quería a mí: Si alguien tiene derecho a gritar, ¡soy yo!"\textsuperscript{4}, just after she has shouted with bitter irony, "Saqué la pistola y disparé!"\textsuperscript{5}

At the end of the play Teodora finally realizes that her mother has loved her, needed her, and wanted her at her side; however, reconciliation comes about largely as a result of what Nona, the maid who has worked for the family for years, tells Teodora during a violent quarrel between mother and daughter.

\textbf{Teodora:} Si de verdad hubieras hecho eso por mí, ¿por qué te volviste a casar?
\textbf{Deseada:} ¡La culpa fue tuya! ¡No quisiste volver a mi lado! Me quedé sola y Pedro porfiaba y porfiaba. Te escribí, fuí a verte, a rogarte que volvieras conmigo. Te negaste, indiferente. Querías estar lejos de mí. . . .
\textbf{Nona:} ¡Basta! ¡Basta! ¡Por fin puedo respirar por la boca! ¡Va a hablar la anguila, Teodora!
\textbf{Teodora:} Calla, bruja.
\textbf{Nona:} Ya no. Tu madre rompió las amarras. Óyeme: todo lo que ha dicho es cierto. Y aun se queda corta en la verdad. ¡Ha vivido años engañándote para que fueras

\textsuperscript{4}\textit{Ibid.}, p. 159. \textsuperscript{5}\textit{Ibid.}, p. 157.
feliz con un recuerdo decente de tu padre!
... ¡nadie tiene culpa de lo pasado!

Teodora: ¡Defiéndela, es natural! ...

Nona: No la defiendo. Hablo con la verdad en la mano para que abras los ojos.

Teodora: No te preocupes: no los volveré a cerrar en lo que me queda de vida.

Nona: ... Yo vi cómo la humillaba, engolfándose cada día en nuevos pecados. Y me tenía que callar, porque era una criada... Añadía injurias a injurias, haciendo males a la vista de pocos, con tal de salvar la cara. Y yo me tenía que callar, porque era una criada. ...

Teodora: ... ¿Porque eras una criada! Bueno ¿y qué? ¡Sigues siendo una criada! ¡Lo ves todo con ojos de criada! ... ¡Yo defiendo a mi padre! ... ¡Era mi padre! ¿Me oís...? ¡Era mi padre! ... ¡Mi padre! Y una sola gota de su sangre preciosa vale más que todo ese estiércol que estáis expeliendo sobre su memoria...

Deseada: ... Debió haber muerto antes de decir nada de lo que oíste y acabar mi lengua conmigo a solas. ... Perdóname. Tú puedes... pudiste- hacerme daño, estás en tu derecho: eres mi hija... No debí nunca volverme a casar... ¡No te vayas! ¡No me dejes sola! ...

Teodora: ¡Yo tengo la culpa por haber hablado!
... ¡No te marches! ¡No me dejes! O, sí. No hay otro remedio... Tú te marcharás, y yo en la dirección contraria... Hasta morir... sola... absolutamente sola... ¡Teodora! Creí que te habías ido...

como la otra vez...

Teodora: ¡Mamá! (La abraza) ¡Mamá! (Ambas se abrazan desesperadamente, sollozando) ¡Mamá!6

6Ibid., pp. 196-204.
CHAPTER IX

NO

Aub's tragedy entitled No is not only unusual in its name, but also in its structure. The setting, a railroad station in the village of Altberg, Germany, in the year 1951, portrays the Soviet and the Allied zones of occupation. The scene is divided precisely in the middle by a high wooden fence. The railroad platform runs parallel to the footlights, with the trains passing back and forth in front of this platform. What little action occurs is secondary to the dialog, which reveals the past, present, and future actions of the characters as well as their personality.

The number of characters is so large that constant reference to a list of more than twenty-eight in the American sector and an equal number in the Russian sector is necessary. Every type of humanity is pictured, the good, the bad, all with one thing in common, involvement in the particular circumstances that bring them together.

Ted Harkness, one of the three Americans in charge of the Allied gate, was born in Cleveland, Ohio, in 1923, of American and German parentage. He was sent to this post because of his fluency in German. To Harkness any place would be better. Probably his co-worker, Bob Talcott, feels the same when the
two hold this conversation:

Talcott: A veces me pregunto si no se están vol-
viendo locos.
Harkness: ¿Quiénes?
Talcott: En Washington.
Harkness: Ellos saben lo que hacen. ¿Por qué te
preocupas?
Talcott: Considera el caso de este hombre.
Harkness: Un tal Gleich.¹

Teodoro Gleich, an eminent specialist in the field of
palaeontology, has been denounced by a servant. Washington
denies Gleich a visa because he has been a Communist. Talcott
feels that Gleich has been unjustly accused.

Talcott: Y le negamos el visado de entrada. ¿Por
qué?
Harkness: Por comunista.
Talcott: Tan comunista como tú o como yo.
Harkness: ¿Quieres ver su expediente?
Talcott: Lo conozco. Le denunció una criada, con
la que tuvo sus más o menos. Pero es falso;
así lo hice saber. Fué inútil.²

A visa to enter Russia is granted to Nicolas Kaufmann,
alias Nicolas Blawinski, a specialist in molecular chemistry,
who secretly left Hamburg in disguise, because, as he says,
"Quería trasladarme a los Estados Unidos. Me ofrecían cuanto
se puede apetecer, con tal de trabajar en perfeccionar la bomba
de hidrógeno. Y no quise."³

Nicolas declares that he refuses to collaborate in the
manufacture of bombs, or in any other destructive machinery.
He wants the Russian gate official to sign his passport in the
name of Nicolas Kaufmann and then let him earn his living in

²Ibid., pp. 45-46.
³Ibid., p. 182.
some Russian factory, but not as Nicolas Blawinski, the famous scientist.

The Communist border guard, Lipinski, answers, "Me pide un imposible. . . . No olvide usted que la única misión, en la vida de un comunista, es la lucha por el comunismo." The following conversation gives an inkling of what may happen to Nicolas Kaufmann, alias Nicolas Blawinski:

Nicolas: Pero yo no soy comunista.

Nicolas: Me parece inútil seguir discutiendo.
Lipinski: Siempre es útil discutir. Por de pronto, sigame; voy a enseñarle su alojamiento.

Nicolas: ¿Me puedo negar?
Lipinski: ¿De qué le serviría?

Señora Frenkel expresses the feelings of many on both sides of the Iron Curtain in a conversation with Gustavo as they wait on the American side. A well-educated woman who was happy until 1914, this lady has become bitter due to economic difficulties and the fact that her son, who has been in Russia for eight years, is ill in a Soviet prison. Day by day she waits there in the waiting room, hoping to see her beloved son walk through the gate that separates the two zones. The cynical, sarcastic Gustavo tells her that the station is too crowded for her to remain there day after day, suggesting that she remain in her village.

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4Ibid., p. 185.  
5Ibid., pp. 185-186.
Señora Frenkel: ¿Y si llega mi hijo?
Gustavo: Ya se encontrarán. Es fantástico el olfato que tiene la familia.  

The echo of countless millions is heard in the old lady's words.

No queremos más guerras. Ha sido toda nuestra vida—y la odiamos. Hemos vivido exactamente como no hemos querido. Mataron a mi hermano en Verdún, en 1917. ¿Cree que mi hermano vivió deseando eso? Mi marido volvió, en 1918, con un brazo menos y los pulmones hechos polvo. ¿Cree que es lo que ansiaba? Mi hijo está en Rusia... prisionero desde hace ocho años. Se acababa de casar. Mi nuera murió en un bombardeo, en Berlín. ¿Cree que es la vida que soñó? Y como yo, miles y miles, y miles. Ahora quieren que nos volvamos a armar, y que de nuevo seamos bombardeados, y muertos, y que se remuevan otra vez las cenizas de los cementerios.?

The reader finds an ironic contrast between the marital relationships of two couples and the situations in which the four people involved find themselves. Franz Bleiberg, a Protestant clergyman, and his wife, Margarita, are incompatible to the degree that he spends all of his time away from home. Franz is full of good intentions, but is vacillating and ineffectual. His wife is jealous and bitter because she has no children and because her husband lacks ambition.

María, a Russian citizen, and her husband, Hermann, a German, reach the border between the two zones of occupation, hoping to secure permission to enter the Allied section and eventually to reestablish a home in South America. Lipinski, the Russian guard, denies María a passport, resulting in anguish for the two whose love is so tender. The action that

6Ibid., pp. 30-31.
7Ibid., p. 28.
follows proves that love conquers all.

María: ¿Si no me dejan salir, ¿qué harás?
Hermann: No hay ley humana que lo pueda impedir.
María: Si no me dejan ¿qué harás?
Hermann: Intentarlo de otro modo...

When the Russian border guard calls for María Ivanova Burnasian to come forward with her luggage, without her hus-
band, it becomes evident that underground methods will be
necessary if María is to leave Russia with Hermann.

Lipinski: Aquí tengo su pasaporte, en regla.
María: ¿Y yo?
Lipinski: Es inútil que insistas. Has ocupado puestos
de confianza. Y el Partido sigue teniéndola en ti.
María: No lo muestra.
Lipinski: Nunca hay que desestimar las fuerzas del
adversario, ni su doblez. Hay que curarse en salud...
El no es ciudadano soviético. Se le otorgó la salida: tiene que marcharse.
María: ¡Pero nos queremos!
Lipinski: "La defensa de la Patria es el deber sagrado
de todo ciudadano de la URSS."

A bit later Hermann and the guard exchange the following remarks:

Hermann: ¿Y mi mujer?
Lipinski: Por ahora no puede acompañarle.
Hermann: Entonces me niego a irme.
Lipinski: Lo siento, pero ya están asentadas las for-
malidades de su salida, y no pueden borrarse.
Hermann: Pero es una monstruosidad.

Even the American border guards, Talcott and Harkness, deny
María' entrance into the Allied sector because she has been and
still is a Communist.

Harkness: Lo que importa es que es o ha sido comunista.
Hermann: ¿Es algún estigma?

8Ibid., p. 105 9Ibid., pp. 121-122.
10Ibid., pp. 126-127.
Harkness: Contagioso.
Hermann: No puedo acabar de creerlo. . . ¿Y esa es la tan escasada libertad norteamericana?
Harkness: Pregúnte a su mujer si dejan entrar anti-comunistas al otro lado. . .

Helped by Hermann, María climbs the fence into the American sector, just as a train is heard in the distance. Naturally they are pursued by both the Russian and American guards; however, after an American sentinel remarks, "No se les ve por ninguna parte,"¹² Harkness shrugs his shoulders and walks away, leaving the audience fairly certain that María and Hermann escape to freedom on that train.

¹¹Ibid., pp. 202-203. ¹²Ibid., p. 224.
CHAPTER X

CONCLUSION

The purpose of this thesis has been to make a thorough and detailed study of the dramas of Max Aub. Because of his limited production in this genre, and the scarcity of published critical opinion, it was considered advisable to extend the investigation to his novels, short fiction and plays, poetry, and critical essays, as well as his life.

It is possible to divide Max Aub's career as a writer into three periods: the pre-war years of his early writings, the war years and his adjustment to exile in Mexico, and his later years of literary maturity.

His works of the first period, prior to 1936, include three novels, Geografía, Fábula verde, and Luis Álvarez Petreña; three volumes of plays, Narciso, Espacio de avaricia, and Teatro incompleto; two books of poetry, Los poemas cotidianos and A; and one essay, Proyecto de un Teatro Nacional. The first two novels are fables written in poetic prose, abounding in imagery. The third, Luis Álvarez Petreña, is written partly in the form of a letter and partly in that of a book of confessions. Two of the dramas are mythological, patterned after classical literature. In each of these
works there is evident influence of the aristocratic
tendencies of vanguardism, along with another element so
typical of Aub, ironic humor. It is in Teatro incompleto,
published in 1931, that one first notices the change in
Max Aub's views and interests. To understand completely
this change, a consideration of the Spanish Civil War, the
Second World War, and resulting world conditions is
expedient. When Aub mentions such places as Vernet
dl'Ariege, Djelfa, Marsella, Lisbon, Paris, Africa, German,
and Russian concentration camps, his vivid descriptions,
action, and dialog prove that he has actually been in each
place himself. The atrocities and indignities to which his
characters are subjected are in many cases identical to
those mentioned in the works of authoritative historians of
our time. However, the reader feels that Aub is writing as
one who actually experienced these horrors himself, or saw
his friends and loved ones suffer them. His descriptions
have an element of emotion that distinguish them from
objective historical accounts.

In the second period, approximately from 1936 to 1952,
Aub wrote five dramas, San Juan, La vida conyugal, Morir por
cerrar los ojos, El rapto de Europa O Siempre se puede hacer
algo, and No; a series of three novels, Campo cerrado, Campo
abierto, and Campo de sangre, collectively entitled El
laberinto mágico; three books of poetry, El poema de Ain
Sebaa, Diario de Djelfa, and Campo de Delfa; one essay, Discurso de la novela española contemporánea; and four volumes of short stories, poetry, and short plays, No son cuentos and Sala de espera, Vols. 1, 2, and 3. The tragedy and bloodshed so personally real to Max Aub he portrays in the works of this second period. The realization of the sad plight of the masses caused him to shed his youthful affiliation with the aristocratic minority of vanguardism and return to a modified realism. Influenced as well by existentialism, the theory evident in the works of this second period is that the destiny of man is so closely linked with that of the world that if one aspires to change his own destiny, he must strive to change the destiny of the world.

There is evidence in the third period, from approximately 1952 to the present, that Max Aub has reached a mature level, without the extremes of idealism characteristic of his first period or those of realism which characterized his second. Even though Deseada was written in 1950, it seems more like the writing of his years of literary maturity. His works of this period thus may be said to include three books of poetry, La poesía española contemporánea, Una nueva poesía española, and Poesía mexicana; a few essays and pieces of short fiction, "Obra de romano", "Los pies por delante", Algunas prosas, Tres
monólogos y uno solo verdadero, and Cuentos mexicanos con pilón; one novel, La calle de Valverde; one drama, Deseada; one book of short plays, Obras en un acto; and two humorous writings, Crímenes ejemplares and Jusep Torres Campalans. In this period an increase is noted in the number of critical essays, as well as in humorous writings. The kind of irony so typical of Aub is, however, always present.

For purposes of the study of Aub's work as a playwright --and this thesis is primarily concerned with that facet of his literary personality--it is perhaps best to consider together the works of the second and third periods of his career. The three outstanding characteristics of this epoch are his dramatic technique, his strong characterization, and his humor.

Even though most of his works are in prose, in all of them one finds poetic elements, especially rhythm and perfection of word arrangement, to such a degree that critics will agree that Max Aub is indeed a poet writing in prose.

The simple and concise wording of his portrayal of common, everyday happenings and his depiction of tragic characters in the grip of circumstances beyond their control is not typical of the Spanish theater. However, Aub is typical of the Spanish theater in respect to his emphasis upon characterization. His characters are men and women of strong passions. Among them one finds the good and the
bad, in varying degrees. He portrays human nature as it is, using the heart as well as the head. Each character is an individual, but all have one thing in common. All are involved in conflicts in which they must make decisions, yet in the last analysis it is the force of circumstances which determines the destinies of all.

Max Aub's use of humor and irony is without a doubt one of his most unusual talents. In the most unexpected places and at some of the most serious moments, he introduces something humorous to offset the stark tragedy of the situation in which his characters find themselves.

Whatever the future holds for Max Aub in the field of drama, it would appear that his tragic drama will not go unnoticed by future Spanish literary historians and critics,
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