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ABSTRACT

This research intends to analyze the problem of gender relationships between men and women through the perspective of two literary pieces from the British and Ecuadorian Romanticism: *Visions of the Daughters of Albion*, by William Blake, and *La Emancipada*, by Miguel Riofrío. To fulfill this purpose, the analysis uses hermeneutics to extract ideologies, opinions, and categories from the different actions of the different characters – Rosaura, Oothoon, Eduardo, Theotormon - concerning gender relationships. This research considers that both literary pieces, during the XVIII and XIX centuries, established a similar point of view about the gender problem that unmasks relationships between men and women from the Romanticism context in the British and Ecuadorian societies, and it gives us some notions about why these irregular relationships are still persisting but not with the same strength as before, and why they will go little by little vanishing due to the tension in the social imagination and the pressure of modern institutions that push us to make these relationships disappear from the context of the XX and XXI centuries. Power, frictions, repressions, struggles, myths, prostitution, and sexual issues are the topics analyzed in these stories in order to get a new perspective of gender relationships that characterizes our occidental societies nowadays.

KEY WORDS

Miguel Riofrío, William Blake, Gender Relationships, Romanticism, Prostitution, Ecuadorian Literature, British Literature.

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DEDICATION

This effort is especially dedicated to my parents for their support in every stage of my life; in a certain way, they have accomplished one of three dreams. I would also like to thank my grandma for being my spiritual guide since I was a child. Besides, I'd like to express my sincere gratitude to my brother and my sister who were always there when I needed them; it's turn now! Finally, this thesis is dedicated to my girlfriend who understood how much this first means to me.

Antonio

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Antonio

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DEDICATION

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INTRODUCTION

The problem of gender relationships has been the object of different kinds of analysis and numerous studies in many different eras and in the different stages of the history of humanity. That is why some investigations have been expounded in order to defend the patriarchal system, while others have been carried out with the purpose of criticizing that those gender relationships provoke inequality and mistreat, which is shown not only against women but also against men and even against some social groups that during many years have been the object of abuse by the economically powerful social groups.

This paper explores the Romantic Movement in Ecuador and Great Britain with the purpose of helping readers appreciate the circumstances that condition our authors' ideas regarding gender relationships. Our analysis focuses mainly on two authors, William Blake and Miguel Riofrío, whom we think are the greatest representatives and defenders, each in his own culture, of positive gender relationships; they have exerted a decisive influence on the societies of great Britain and Ecuador respectively. More specifically, in this research we examine their literary master pieces, *Visions of the Daughters of Albion* and *La Emancipada*. By analyzing the thoughts of these two authors, we pretend that the convergences and divergences which appear in their visions of the problem in their works can give us an idea of how the societies of two different peoples were, so we can later state our different and original points of view regarding gender relationships and the possible joining of the analyses of English and Ecuadorian literature and culture.

We begin our task by analyzing one of the British poets that is considered as one of the founders of Romanticism in his native country,

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Great Britain: William Blake. He was a London poet, painter, and engraver, who was born in 1757. As a poet, his first work was *Poetical Sketches*, noted as one of the first Romantic literary pieces; it was followed by *Songs of Innocence* and *Songs of Experience*. His most important works were the *Prophetic Books*, which are a collection of illuminated long poems. Blake's works were adorned with some drawings that were developed by him and his wife, and in which we can see works such as *The Book of Thel*, *The Marriage of Heaven and Hell*, and the work that is going to be the source of our investigation and analysis: *Visions of the Daughters of Albion*.

Blake, as it is said, belongs to the English Romantic Movement of the XVIII century. He was influenced by Emmanuel Swedenborg and Jacob Bohme's works, and is a follower of Jesus in His deepest essence as a human being. In his different writings, Blake shows he is influenced by and interested in mysticism and surrealism. He shows an eager carelessness for reason as it was understood by those ideals of illustration and rationalists, so he thought that the truth can emerge from the prophetic vision.

In his work *Visions of the Daughters of Albion*, William Blake denounces the existing differences in the structure of English society as it is represented in the epoch regarding the gender problem and the relationships between men and women, essentially in what concerns cruelty of chastity, marriage without love, and the right of self-development of women. But, of course, in the development of this work we have found more and more different perspectives and points of view that not only have to deal with gender, but also with some other characteristics of the XVIII century, not only in Europe but also in America.

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On the other hand, we analyze Ecuadorian history and culture by looking at one of its maximum representatives of Ecuadorian literature, Miguel Riofrio, who was a journalist and writer of the XIX century. He is famous because he wrote the first Ecuadorian novel of the Republican Period, more precisely the same work that we have taken as the object of our study, *La Emancipada*, which belonged to the Romantic Movement of Ecuador. He was a strong critic of President Garcia Moreno, and he was exiled because of his political thoughts, so *La Emancipada* was written in a sort of pamphlet in the newspaper of the city, *La Union*, when he lived in Quito in 1863. He also wrote several writings such as *Correcciones del Lenguaje*, and an important indigenous poem within the Romantic Style called *Nina Yacu*.

By focusing on *La Emancipada*, we can refer to several aspects of the problem of gender; for example, the domain of any masculine figure over every woman, how some public institutions have helped to keep the status of women as housewives, and other important issues, such as the domain over some lower social classes, and so on.

We also have to consider that our study is mainly based on the English language; however, we do not have to leave aside the idea that we live in the Ecuadorian context and that our analysis is carried out more closely and specifically in our own environment, taking into account our epoch and the different changes that have occurred since two centuries before now.

This research work tries to contribute with some insights to “solve” the problem of gender relationships, by using different categories and reflections taken out from Blake’s and Riofrío’s thoughts, which are recorded in their works. We do this by using our knowledge of the poetic and linguistic analysis that has been acquired during the career in the

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subjects of *English Literature and Culture and Civilization of English Speaking Countries*. These categories and ideas are developed to understand the problem of gender relationships in both literary pieces.

This analysis is contextualized inside the parameters of Romanticism during the XVIII and XIX centuries in Great Britain and Ecuador; we have found a way to link Blake's *Visions of the Daughters of Albion* to Riofrío's *La Emancipada*, because both try to establish a similar point of view on the problem of gender relationships that in a certain way is unmasking the relationships between men and women from the Romanticism context either in the British or Ecuadorian societies, and it gives some notions why these irregular relationships are still persisting, even though without the same strength as before, and why they will go little by little vanishing due to the tension in the social imagination and the pressure that pushes us to make these relationships disappear from the context of the twenty and twenty first centuries.

By looking at Blake's *Visions of the Daughters of Albion* and Riofrío's *La Emancipada*, we want to make some reflections on gender relationships in the English and Ecuadorian Romanticism background; the two epochs are analyzed by simply looking at the parameters and the different circumstances by which the two authors were inspired to write their points of view and ideas. We pretend to analyze the problem of gender throughout Blake's *Visions of the Daughters of Albion* in the English Romanticism context and at the same time we ought to study the problem of gender throughout Riofrío's *La Emancipada* in the Ecuadorian Romanticism context, in order to create new reflections on the problem of gender by linking the visions of these two authors. For doing this, we have to stick to the main objective, which is to establish the update of the reflections on gender that these two authors developed in *Visions of the*

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Daughters of Albion and *La Emancipada* and how have they influenced on women and made them begin to think and behave differently.

The problem of gender, however, has been analyzed in only few contexts of history, and although most of the studies have been recently considered important, it was almost prohibited to say or write something about the gender's conditions. After many years, lots of things have changed around the world and women have got an important space in society and their role in activities, which until only recently were carried out exclusively by men. Fights for voting, revolves for better work conditions, long manifestations for getting access to study, etc., have made society begin to see that women are really an important component in its development and that they also have the same rights as their counterpart men. However, in this investigation, men are also considered in the different characters in both literary pieces. Repressions, abuse, and the wrong ideas about masculinity are dealt with in the forthcoming pages, as we get deep inside their diverse psychologies looking for new perspectives and answers to the problem of gender relationships.

As it was explained before, this research is concerned with two continents, two times, romanticism, and the problem of gender relationships. Now, we have to be well warned that there are some differences in the different types of Romanticism that appeared in Britain, Germany, and France. The Romanticism that domains Britain and Germany develops the idea that creativity and imagination are as important as reason; in France, Romanticism takes elements of patriotism and denotes a clear intention to fight against the ideas of the French Revolution. Blake uses Romanticism mixed up with social criticism to talk about some intense problems related to political and social issues. Riofrio develops his novel in the same direction.

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As a second point, this work analyzes a long poem and a novel; however, our analysis is mainly focused on the ideological and reflexive points of view, not on a literary aspect, unless it is really necessary for understanding some thoughts within a theoretical issue. *Visions of the Daughters of Albion*, as we said before, is a very long poem that develops the problem of gender around some basic points that are related to the right of women to feel passion and the way in which men repressed themselves by punishing women. On the other hand, Miguel Riofrio wrote a novel about women when Ecuador was just crossing a stage in which women were considered an object used by their fathers, their husbands, and even brothers.

There are some obvious similarities in these two works; for instance, we can see how men treat women, and the different humiliations that some groups exert over other groups, aside of women, such as black people or indigenous people; these groups were expounded to mistreatment and had to suffer men's repression.

This investigation goes deeper into the roots of these two works to broaden people's narrow concepts of men, women, and their relationships, and the vanishing of those prejudices that during many years have been predominant in the history of Ecuadorian society. Blake and Riofrio not only visualized the problem but also saw a light at the end of the tunnel; we hope you enjoy it, as we have enjoyed it.

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CHAPTER I

VISIONS OF THE DAUGHTERS OF ALBION: MYTHIC REPRESENTATION AND SOCIAL CHAINS

1.1 WILLIAM BLAKE: MYSTICISM, MYTHS, AND ROMANTICISM

1.1.1 English Romanticism: Social Issues and Renovation

Romanticism in Britain takes an original shift; it is very similar to the European Continental Romanticism, even though it is a lot different from that taken in Germany. Literature, as long as thought, changes in some main aspects in England, which gives the British Romanticism a practical and political focus besides imagination, creativity, and emotional matters, characteristics of the German Romanticism. The French Revolution and the English Industrial Revolution both affected British Romanticism when they wanted to express some criticism to problems in society. The British Romantic Movement took German ideas and added a political connotation to it. Nonetheless, the Romantic ideals were taken in Britain as a continuity, not as a change. The British Empire saw the opportunity to avoid French Revolution ideals through Romanticism. Nature, myths, customs, and history were the foundations for the creation of a stronger country, not for its change (Agoglia, 1980).

Many authors think that the Romantic Movement started in Britain because of the prolific writers that were born in the island and the posterior influence they had in some of the most important American beliefs, as well as in its literature. Many English poets, such as

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Wordsworth, Coleridge, Byron, Shelley, and Keats confirmed the radical change that Britain suffered in the eighteenth century. Some of the American novelists and poets influenced by this tradition were Emerson, Hawthorne, Edgar Allan Poe, Thoreau, Melville, and Walt Whitman. However, this can be just appearance, since authors like Keats, Coleridge, and Wordsworth were prefigured by a 'pre-romantic sensibility' (Cuddon, 1991). This means that these authors had a definite awareness and a notion of what they believed regarding nature and a vision of the world, not simply a concept of a system. The identity was given by the conjunction of the whole British Romantic Literature, and not, as it happened in Germany, by a complete analysis related to their first Romantic works. Even Blake wrote his work before what we consider the British Romanticism, and his works were taken as "Romantic" some time later.

The essential characteristics of the Romantic Movement in Britain were subjectivity, a denoted tendency to individualism, and a solitary life rather than life in society, spontaneity, and freedom from rules to gain originality, the beliefs that imagination is superior to reason and devotion to beauty, traditional attachment to love and worship of nature, and a charm for the past, myths, and mysticism (Morner & Rausch, 1997). All these things were combined with the treatment of social and national problems. As we will see later in this Chapter and in the next one, this last part, the treatment of social and national problems, was important for both Blake and Riofrio.

In this context of renovation of the British Empire using Romanticism as a way to keep control over the ideals of the French Revolution, Blake tried to maintain a critical attitude towards society inside the national spirit that he represented through a personal mythology, guided by mysticism.

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1.1.2 Blake's life: Visions of a Son of Albion

William Blake was one of the most recognized writers born in England during the eighteenth century. He was born in London in 1757. Blake was equally admired as a poet, painter, and engraver. We can hardly analyze his poetry separated from his paintings and engravings because most of them show a short scene of what he wrote. Blake was influenced by some special authors and historical characters such as Plato, Jesus, and St. Francis, who were also immersed into mysticism. At the same time, he got the reflections and thoughts of writers such as Emmanuel Swedenborg and Jacob Bohme.

William Blake experienced lots of spiritual visions throughout his lifetime. In his own testimony, he says he had seen God at the age of four. The kid Blake affirms that he was able to see how his brother's soul ascended to heaven when he died. Besides, he saw angels, devils, and ghosts all along his life. All these spiritual guides led him to write without thinking (Livergood, 2007). In one of his letters to Mr. Thomas Butts, he spoke about his work, Milton, and tells us about his 'magic' power to work when some spirits were in possession of his mind.

"I have written this poem from immediate dictation, twelve or sometimes twenty lines at a time, without pre-meditation and even against my will. The time it has taken in writing was thus rendered non-existent, and an immense poem exists which seems to be the labour of a long life, all produced without labour or study" (Blake, 1988, page. 1127).

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His first work as a poet was Poetical Sketches. From then on, in his works were included engravings and paintings that complemented his extraordinary poems. *All Religions Are One*, *There is No Natural Religion*, and *An Island in the Moon* were his first poems; they included paintings that illustrated stories. However, Blake's more controversial and marvelous works were written during the shock produced by the French Revolution and the Independence of America. *The Book of Thel* and *Songs of Innocence* are part of this inspiration. Later, he would compose *The Marriage of Heaven and Hell*, *The French Revolution*, *America: A Prophecy*, *The Book of Urizen*, *The Songs of Experience*, *Europe: A Prophecy*, *The Book of Los*, *The Four Zoas*, and, of course, the book analyzed in the current investigation, *Visions of the Daughters of Albion*.

Blake abhors some Christians who tried to maintain the image of a god-authority reflecting that they were subordinates, and also to the people who used to keep domain. Blake also criticized the idea of rationalism and the supremacy of logic to get knowledge. He thinks that there are experiences beyond material things and senses, so a different kind of wisdom would come out.

1.1.3 Blake: A Social Mystic and a Realistic Myth

Although it is hard to apply the term 'social realism' in Blake, we will use it as a way to explain his worries for the multiple problems taking place in Britain and even in America. During the eighteenth century the uproar for the French Revolution was the topic of conversation and reflection of philosophers, writers, and clerics. The values the revolution brought forced the empires around Europe to take precautions and conservative intellectuals tried to convince the masses that there were other ways to make changes.

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Blake was really excited with the whole idea of liberty predicated by Illuminists. Nonetheless, Blake does not accept that 'reason' is the solution to every single problem of reality; intuition and spirituality go further than shallow logical thinking. It seems that Shakespeare agrees with Blake in this aspect when the greatest English writer states in Hamlet: "*There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.*" So Blake and the other Romantic thinkers want the change predicated by the revolution but they fight against Neoclassicism and essentially against the supremacy of 'reason' as the only source of knowledge. However, British Romanticism does not take the radicalism of German Romanticism. Some of it is considered to be negative romantic for being against any deep alteration in the current system; another part of it is positive romantic because people want a change in the Empire. Nature, customs, and patriotic feelings are taken by conservatives and liberals either to keep the order or to criticize social issues. Obviously, Blake belongs to the liberal side and he analyzes social problems such as authoritarianism, religion, and gender relationships.

Nevertheless, besides the French Revolution, there was another determinant fact for Blake's 'visions' and writings. The history of the 'New World' marks Blake and makes him reflect on the significant opportunity to create a society with fresh ideals. This is the reason that Blake condemns the unfair punishment that native people and black slaves suffer in Britain's hands. *Visions of the Daughters of Albion* demonstrates through the mythology created by Blake not only the abuse of men over women, but also the constant oppression of natives and blacks. As David Erdman has affirmed, Oothoon represents the 'soul of America', a continent that cannot maintain slavery (Erdman, 1954).

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Finally, the most controversial issue in Blake is the conflict in gender relationships. Oothoon is the symbol of women in a moment when these topics were almost forbidden in the England of the eighteenth century. Yet some authors think that his poems are not a defense of women or a criticism against patriarchal domain -some of them even think that Blake is a misogynist. Blake's most important legacy is the debate of this problem several years before the beginning of the discussion of gender relationships around the world.

1.2 VISIONS OF THE DAUGHTERS OF ALBION AND GENDER RELATIONSHIPS

1.2.1 Blake's Personal Mythology

To understand Blake's explanation of his originality, it is necessary to consider his own mythology. Blake's thoughts cannot work out without mysticism, and maybe the best way to create a bond between the spiritual sources, his inner feelings, and literature was precisely the creation of myths, not just any kind of myth, but one that comes from the deepest inspiration of his visions. However, as we will see in this section, Blake's personal mythology is not as original as it seems.

Blake uses personal mythology because he does not want the reader to get confused with the images inside traditional mythologies, such as those of the Greeks or the Olympus; the Romans with Romulo and Remo; the Nordic myths with Thor and Odin as the visible heads, etc. Instead, Blake takes many old stories concerning the foundation myth of Britain to create his own images. Other sources, such as Geoffrey Monmouth with *The Historia Regum Britanniae* and stories in which the legend of Brutus is involved, are taken to produce a rich world

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full of figures that treat, at the same time, a social issue. Now, what is this myth about? The foundation myth is created out of *The New Chronicles* and *The Brut*. In these stories, the daughters of King Dioclician plan a rebellion against their father because he pushes them to get married with men they do not love. The sisters are expelled and then they are led by Albyna and settle down in an island named Albion. Sebastian Mahfood says that Blake's foundation myth goes with his idea of women, the way they are oppressed and the way they fight. Mahfood continues saying that this is the dark side of the story told by Spenser in *The Faerie Queene* in which the island is called Albion after a giant who had conquered Britain (Mahfood, 1999).

The myth does not end up here, and changes considerably in Blake. According to *The New Chronicles* and *The Brut*, the Daughters of Albion are raped by demons, and the product of this union is a race of giants that are defeated by Brutus, the great-grandson of the Trojan Aeneas (Mahfood, 1999). Blake breaks his ideas with the original foundation of Britain and begins to use new characters in his mythology (Oothoon, Bromion, Theotormon, Urizen, Thel, and others).

As we can see, Blake analyzes the foundation myth of Britain, takes the female origin, and gives it a social realism that lies on a spiritual base. The only way in which British can think of women as a reality is to use mythology. People cannot obey what men say but they cannot disobey gods. Whether this weapon employed by Blake results or not, is the point to be clarified during the next sections throughout a reflective examination of the story.

1.2.2 Oothoon suffers: An Oppressed Flower

Oothoon's long road of suffering begins when she is walking through the valley and picks up a flower to go to Theotormon, her lover.

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When she is on her way to find him, she is raped by Bromion. Theotormon goes to Bromion's cave and punishes the couple by chaining them back by back. Oothoon claims for punishment by asking eagles to come and eat her flesh. Most of the poem describes the regrets and grief of Oothoon, who has a new task given by herself: she looks for young women to satisfy Theotormon's sexual desire and she even wants to be a spectator of such a show in a voyeuristic impulse. The poem ends up with the daughters of Albion listening to Oothoon's sorrow.

The poem by itself is enough controversial for its time. The treatment of sexual aspects is not new since other literary pieces, such as *The Canterbury Tales*, also bring sexual images in their pages. The original point here is that gender relationships appeared in a time when women were punished severely in a society which conservative way of thinking did not let women to be innocent in sexual crimes. Since the Middle Ages, women are 'the symbol of sin'. Oothoon's case is not different. She is raped but her couple does not blame the rapist; he blames the raped woman. Now, despite of the intense attack from society that Blake carries on through his poem, some critics still wonder if Blake's final proposal defends enough women, if his intention is just to criticize women and men equally concerning the problem of gender relationships, or if Blake is a misogynist.

Blake's poetry is full of images and the first one at the beginning of the poem is essential. When Oothoon picks up the flower to go and give it to her lover, Blake does not only refer to the flower itself but to her virginity. Oothoon wonders if she is prepared to bestow it to Theotormon when she says:

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“And thus she spoke to the bright Marigold of Leutha's vale:-

Art thou a flower? art thou a nymph? I see thee now a flower,

Now a nymph! I dare not pluck thee from thy dewy bed!”

However, some authors think of a different interpretation; Bruder addresses Oothoon's doubts to masturbation. Bruder (1997) stresses another line of the poem in which Oothoon picks up the flower to comfort her; it means to satisfy herself:

“Along the vales of Leutha, seeking flowers to comfort her...”

Following this interpretation, Bromion gets revenge because Oothoon is trying to do something that is a prerogative of men. If Oothoon's intention is either masturbation or giving her virginity to her lover, the punishment provided by Theotormon is not justified when we focus on the problem of our times. Another studios of Blake, Noskova, thinks that Bromion's exclamation pointing out Oothoon's presence in his bed demonstrates the idea accepted in Blake's times that women are the ones who provoke the rape (Noskova, 2004).

“Behold this harlot here on Bromion's bed...”

However, this is not the biggest pain for Oothoon; Theotormon's reaction is what she does not understand.

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1.2.3 Oothoon: An Unlucky Harlot

David Erdman thinks that Bromion does not use naive words or insults when he calls Oothoon a 'harlot.' Erdman remembers that, traditionally, women who are called whores or the ones who were prostitutes are not able to be protected by men when a rape succeeds. Therefore, at the moment that Bromion calls her a 'harlot', he takes away from her the right to be defended (Erdman D., 1954). Following the stereotype created by Bromion, we can comprehend how Theotormon rejects Oothoon's explanations and her defense using nature as the main argument to prove that only her body has been profaned but not her spirit. However, Erdman notices that thinkers in those times usually accuse nature of harlotry. In other words, it is impossible for Oothoon to convince Theotormon that the physical body or the natural world can be still 'pure' (Erdman D., 1954). Theotormon does not understand the physical world and the natural impulses, so he cannot forgive Oothoon not only because of her 'sin' but because of her own defense using examples from nature:

“With what sense is it that the chicken shuns the ravenous hawk?

With what sense does the tame pigeon measure out the expanse?

With what sense does the bee form cells? Have not the mouse and frog

eyes and ears and sense of touch?”

Oothoon is unlucky because she does not even employ the right argument to calm down Theotormon's wrath. She is unlucky because

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even as a harlot she could have said that she regrets, she could have lied that the body is really important, that she is stained by the sin.

Nevertheless, this is not Blake's purpose. Blake wants a woman trying to demonstrate her sexuality, a woman who can be opened as much as a man is. Is this enough? Some authors do not believe so. This is the main discussion concerning Blake's *Visions of the Daughters of Albion*. Linking (1990) thinks, for instance, that the main point is to figure out if Oothoon succeeds with her prophecy or if she fails by her situation or herself.

Oothoon prefers to humiliate herself. She tries to get young women to have sex with Theotormon and she wants to witness it. She is trapped between her discourse and her feelings. Oothoon can fight for a new kind of respect; she can even imagine women without thinking of men. She can hardly leave the world dominated by her feelings. She loves Theotormon too much as to begin a struggle with him. Women cannot be able to create a revolutionary female group; they can only repeat the same sorrow that every woman was repeating at that time (Noskova, 2004); this is a topic we will be dealing with later in this work.

1.3 OOTHOON'S NIGHTMARE: BROMION AND THEOTORMON

Oothoon lives a sort of nightmare because she cannot breathe without men. Actually, she loves men and she has been loved by her Theotormon so far. However, when Oothoon finds out that she is ready to wake up her sexuality, her dream of pure love becomes a nightmare where she is chained to her rapist and hated by the man she loves. Oothoon is the symbol of the eternal nightmare in which women are caught at the time. They cannot be able to organize a group because

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their feelings to their fathers, husbands, and sons are so strong that they cannot think of themselves. Their voices do not become one, but several whisperings.

1.3.1 A Freudian Interpretation

Among the theories that interpret Blake, there are some that try to give it a Freudian explanation to the execution of the characters. These thinkers are in the side of the triangle created by the father, the mother, and the son. In this particular case, Bromion takes the figure of the father, Oothoon is a kind of mother, and Theotormon represents the son.

One of these thinkers is Brenda Webster, who analyzes Theotormon's childish behavior and his fighting against his own emotions when he finds his 'mother' in a sexual intercourse with a man who is not his 'father.' Webster takes some consequences out of it. First, we can understand Theotormon's rage and impotence since he does not know how to punish his 'father;' he prefers to punish his 'mother' for her unfaithfulness. Oothoon's reaction is the one of a mother trying to comfort her son. Oothoon even pretends to be that kind of mother who chooses her son's wife. She tries to push the 'son' to enjoy his sexual desires. Before Oothoon makes this proposal, she attempts to convince Theotormon to have sex with her. Webster believes that Blake's idea should end up in an incestuous act of love when Oothoon asks Theotormon to enjoy her. It never happens. However, in a later Blake's poem called *America*, the act of incest is concreted when Orc rapes her sister finishing the Freudian circle. By using Freud, Webster reminds us of an important point about Blake: his idea of free love (Webster, Blake, *Women, and Sexuality*, 1987).

Nevertheless, as everyone knows, a Freudian interpretation cannot work out without 'sex' as the cause of all actions. Webster's

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interpretation of Blake is similar in the sense that they are not able to give a different understanding to the poems. Thus, the political and the feminist interpretations of the issue among Oothoon, Theotormon, and Bromion are taken to the sex oedipal triangle again and again. However, Webster helps us to give important lights on what Blake is trying to show with Oothoon and her defense of sexual impulses.

Going back to the story, let's remember that Oothoon never seems to regret the sexual part of the rape and this is what Theotormon cannot stand. She tries to justify the good things of the physical senses but she really laments that she could not surrender her pure love to Theotormon. He feels a betrayal, and he intends to keep Oothoon's explanations and ideas quiet to calm down his pain.

1.3.2 Theotormon

As we will see in *La Emancipada* in Chapter 2, male figures are not really different one from another in romantic writers. On the one hand, the heroines must end up as martyrs; to be real, women have to suffer, to lose, and the only way to give a step ahead is to die for the cause, as an example of inequality, not as a claim to raise a revolve. On the contrary, men are philosophically static. They are not able to react when women go beyond that thin line that separates 'men' from 'women.' This impossibility of reaction gets worse when women touch 'men's territory.'

Theotormon is not different. He is impotent while he looks at her lover lying down in another man's bed. As every man would do, he presents himself as a perfect being who has never committed a sin. Blake describes Theotormon just like the symbol of ascetics and moral behavior. However, as Erdman affirms, the punishment that Theotormon imposes to the other is equally harmful for him. He cannot stand the sounds that call him to forgive Oothoon and surrender to this world full of

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senses. Theotormon becomes justice himself; he is the only one who can avoid the sins of the world and apply correct chastisement. Erdman believes that the image of Theotormon at the entrance of Bromion's cave means no other thing than the transformation of Oothoon's lover into the protector of moral behavior (Erdman D, 1954).

When Oothoon decides to be punished by the eagle, Theotormon smiles like those men who feel satisfaction at seeing her wife humiliated and asking for forgiveness when Blake says:

“The Eagles at her call descend and rend their bleeding prey:

*Theotormon severely smiles; her soul reflects the smile,
as the clear spring, muddied with feet of beasts, grows
pure and smiles”*

Theotormon's pain just calms down when he sees his lover in pain. He does not hear Oothoon trying to push him to accept the joy of free love; he does not understand how a body can still be pure, no matter if it was raped; he does not want to hear the claim for a new relationship where both can sin and enjoy the good things of life. Men do not want revolves; they prefer women to be quiet, and when they are stained they want to see them destroyed, and this gets worse at the moment the fragile gender relationships are touched and intended to change.

1.3.3 Bromion

As we have said, Bromion is angry because Oothoon is trying to invade men's prerogatives, no matter if Oothoon's intention is

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masturbation or to render her virginity to Theotormon. He does not seem to be jealous. He does not love her and he just wants to punish.

He is violent but his intention is no other than punishment. It seems that Oothoon does not care about the rape itself; she just cares about Theotormon's cruel silence. The interesting point is that at the moment of the trial carried on by him, Bromion is set free. Why is Bromion set free? Let's remember that the rapist makes fun of Theotormon when he said that Theotormon will take care of Bromion's child:

"Now thou may'st marry Bromion's harlot, and protect the child

of Bromion's rage, that Oothoon shall put forth in nine moons time."

Actually, he hates Bromion's actions; that is why he chained him to Oothoon. However, Theotormon ends up protecting men when he focuses his attacks on Oothoon. Blake wants to demonstrate that men support men when their territory is in danger; women are the common enemy that has to be controlled. It is impossible to betray another man, so he has to believe that it was all Oothoon's fault.

Bromion claims that Oothoon belongs to him and he does it as a metaphor to show that women are under men's domain when he says:

"Thy soft American plains are mine, and mine thy north and south..."

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They cannot subsist without men, and they must show obedience. But this is not the only thing that Bromion wants to tell women. He believes that pain is the only thing that women can handle. Women are not able to protect themselves and they look for it in men; therefore, they cannot resist when men request obedience.

*“They are obedient, they resist not, they obey the scourge;
Their daughters worship terrors and obey the violent.”*

Bromion and Theotormon represent the multiple power of control in which gender relationships are involved. Blake criticizes the society of his time. He establishes that justice -Bromion- helps men to penalize women when they attempt to raise a revolve, and moral -Theotormon- helps to keep the conscience on society that these punishments are good to avoid any insinuation of changing gender relationships. Blake knew that the power to control women is not located in one place; it has to be multiple to work out.

1.4 VISIONS OF THE DAUGHTERS OF ALBION

1.4.1 Blake: A Misogynist?

There is a controversy about Blake and his relationship with women. If many authors consider that Blake is a symbol of the fight for gender relationships, there are many others that identify lots of lines in Blake's poetry with misogynist thoughts. We can analyze some of the lines to detect misogynist attitudes towards women and, however, we can find whole poems in favor of women.

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Noskova thinks that there is a habit in critics who want to see in Blake a fighter for equality in gender relationships that makes them pay attention just in the examples of the 'feminist Blake', and, of course, they tend to hide the lines that provoke confusion or contradiction with this attitude. Of course, those who tend to see the 'misogynist Blake' find the same problems (Noskova, 2004). It seems that we can find two stages in Blake. On the one side, in the first Blake's works we read a clear defense of women and sometimes we are able to read a revolutionary speech. On the other hand, in the second part, it seems that the discourse goes to politics and this defense of women ends up pointing out women's weaknesses.

Nonetheless, in this research we are concerned with the *Visions of the Daughters of Albion* and we have to take a position regarding this poem. We cannot accept the consideration some authors make when they affirm that *Visions of the Daughters of Albion* is the switch in Blake's defense of women; it would be a mistake to leave the idea in this part. Oothoon can be divided into two women: the one who tries to convince Theotormon of sexual liberation that brings the fight for women's rights; and the other, that woman who cannot carry on her shoulders Theotormon's despise for her. Blake takes Oothoon to the extreme of losing everything, even her self-respect.

From this perspective, it is impossible to see some aspects that make us believe that Blake has certain tendencies in the poem to locate women under men's control when he writes:

"They are obedient, they resist not..."

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We prefer to see a positive point if we focus it differently; this view leads us to consider that what Blake does is to point out that men are not the only problem in this inequality; women are also the problem -and probably the main one- since they are not able to give up their personal feelings in order to get a group revolve just like Noskova thinks of.

1.4.2 Blake's trap

Now, if we take these lines of the poem as a manifestation of the weak points in the feminist movement, we will criticize the way in which Blake makes the critic. Oothoon is trapped in a world controlled by men and her only way out is totally locked considering the organisms of justice are in men's hands. She will never leave the place she was placed in by Blake. The author does not give her a possible solution or clue for her liberation.

Rebecca Norton names Oothoon in her research concerning black women in Britain during the eighteenth and nineteenth centuries to characterize those women that are almost invisible, women that are obliged to hide because they result to be dangerous for the patriarchal system of those times. Obviously, this is even worse when Rebecca Norton speaks about 'black women':

*"...darken'd and cast out,
a solitary shadow wailing on the margin of nonentity?"*

These 'obscure figures confined to the margins of the British history' are the real Oothoons. Women are not able to get organized because they are in a trap since there is a whole structure having power over any possible rise. When the structure fails, the other weapon starts

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ignition: women fall in love and they love their sons, so they cannot get in a group so easily because they can lose their love. As we will see during the analysis of *La Emancipada*, the power does not come only from outside but from inside women.

This is the trap created by Blake for Oothoon, a trap in which a system and feelings are working together. Blake does not only take Oothoon to lose her lover, but also she gets desperate and looks like being crazy since she wants to see Theotormon getting laid with other women. It is not as easy as it seems. We just need to imagine a frantic woman trying to be by the side of the man she loves. Even now we find many crazy women committing suicide when they lose their boyfriends or husbands. However, where is the revolutionary part in Oothoon?

1.4.3 Oothoon speaks: Sexual Liberation

Webster is not sure if the real effect that Blake provokes in sexual relationships is equity. She thinks that he is a genius but at the same time she is afraid that 'it simply will not work out to see him as a Prophet-guide to improve sexual relationships (Webster, Blake, Women, and Sexuality, 1987).' This concern could be justified if we centered our analysis of Blake inside his poetry and paintings. However, through his characters emerges his own life: a critic of society. We do not consider Blake as a savior of the gender relationships either, but we do consider the fact that many of the lines inside the poem are useful to claim a better consideration of women from all the points of view.

Therefore, Oothoon speaks. And she speaks through the hardest situation: she was raped. Actually, she uses the rape to push men to open their eyes. She does not want to manage the rage inside to form a feminist group and Blake does not give her voice to do this. Oothoon wants to change men's thinking and she does it by trying to persuade

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men to accept their sexuality. As a matter of fact, in many ways, men are still repressed. If a woman proposes a man to have sex with her, this is not taken as good as it should. Society still considers that men are the ones who must propose the scenario. And what is the institution that promotes this mutual fear of men and women? As we checked in Blake's life, he does not resist the temptation to attack Christian churches for condemning extreme interpretations of *The Bible* to control all the things related to authoritarianism and repression of the senses. However, Blake was wise enough to hide these ideas inside intelligent allegories.

Oothoon demands from men to free their minds, and to see beyond their senses. She tells Theotormon that she is still pure:

*"Arise, my Theotormon! I am pure,
Because the night is gone that clos'd me in its deadly
black.."*

Despite of this, the only one who actually hears their laments is Bromion:

"And none but Bromion can hear my lamentations."

We could think that this is a sort of 'Stockholm syndrome', since Oothoon is rejected by Theotormon and Bromion remains chained back to back with Oothoon. As the kidnapped and their kidnappers, Oothoon seems to find a link with Bromion. Probably, Bromion is able to do what Theotormon is afraid of. Oothoon feels this link because she wants

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Theotormon –moralistic men and society- to accept what they repress, taking again the Freudian interpretation. The whole situation makes Oothoon die in life: she will be no more than a little voice that only the Daughters of Albion can hear, like a ghost, like the other ghosts that are the origin of the fight for equity in gender relationships. Oothoon speaks to make men open their eyes.

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CHAPTER II

LA EMANCIPADA: A WEB AND A STRUGGLE

2.1 MIGUEL RIOFRIO: BETWEEN ROMANTICISM AND SOCIAL REALISM

2.1.1 Ecuadorian Romanticism: Division and European Influence

Ecuador's Romantic Movement, as well as the Latin-American movement, has its origins in the same European roots. Rodolfo Agoglia writes in his research of Ecuadorian Romanticism that this cultural orientation comes from the ideas extended in Germany and Britain during the late eighteenth century. This movement tried to break the radical rationalism inspired and led by France in the seventeenth century. Ecuadorian Romanticism keeps influences of the movement in Germany represented by writers and philosophers such as Hegel, Herder, Hamann, Shiller, Goethe, and others who thought that nature is not a mechanism controlled by a group of rigid rules, but an organic whole with elements in harmony that conform a process of development with inner principles that reactivate the whole every time. Nature and spirit are not separated when we discover the several spiritual forms in all the material shapes. Even society is the product of previous inclinations. There is no religion, art, or knowledge that comes from the individual, the thought, or the spirit in isolation. Every human being is the result of myths, legends, and customs, every human being is necessarily submerged into social relationships (Agoglia, 1980). Also, Romanticism in Ecuador acquires

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some characteristics from the one that appears in Britain during the eighteenth century, which we dealt with in the previous Chapter.

However, that romantic thinking has never been studied systematically in Ecuador. According to Agoglia (1980), it would be more adequate if we talked about 'romantic elements' in some Ecuadorian thinkers such as Mera, Montalvo, Gonzalez Suarez, Elias Lazo, and Crespo Toral. These elements contributed significantly to represent the national and political idea of what today is called 'Ecuador.'

Nonetheless, Ecuadorian romantic literature has not been as lucky as thinking. This literature is well defined and possesses similar characteristics that can be appreciated in other Latin American countries. We can find a determined art conception that rose against the rigid social conventions and academic rules; we find a rediscovery of nature, a classical characteristic of romanticism; finally, we can clearly see the effort made to rescue the native origin to find a new literature using Spanish tradition and influences of the romantic ideas from Germany, France, and Britain. (Alban, 1990)

The romantic literature in Ecuador begins essentially with Jose Joaquin de Olmedo and his poetry dedicated to the Independence. *Canto a Junin* and *Canto a Bolivar* are hymns that elevate figures like Sucre and Bolivar to the status of heroes. However, Olmedo never had any followers, and we had to wait several years to find a different topic and a romantic school in poetry. Dolores Vintimilla de Galindo, Jorge Zaldumbide, and even Miguel Riofrio write poetry that tries to create a country finding in nature, customs, and native legends the necessary support. Then the Ecuadorian romantic literature makes a twist according to the new conditions of the republic. Ecuador is affected by a strict conservatism led by an outstanding figure, Garcia Moreno, who will

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domain the new republic for several years. In this particular moment, Romanticism in Ecuador will be divided into two branches: the liberal party, opposite to Garcia Moreno, and the conservative party, supportive of Garcia Moreno. In the first one, we will find our author, Miguel Riofrio, and a great representative of essay, Juan Montalvo. In the other branch, we can name Juan Leon Mera.

The influence of Garcia Moreno was so big that the Romanticism in Ecuador practically dies in 1875 when the tyrannical president also dies (Carrion, 1981). There will be some other romantic manifestations but they will not have the strength of his literary pieces. *La Emancipada* was written in this context; Riofrio tried to make the national values such as nature, indigenous culture, and customs emerge, but at the same time he tried to fight against some superfluous traditions based on religion and conservative political thinking. This is why he is also related to social realism.

2.1.2 Riofrio's Background

Riofrio was a journalist who lived during Garcia Moreno's government in Ecuador. Because of his political beliefs against conservatives, Riofrio was exiled several times. However, he was never an atheist; he always defended the Bible and he was really affected when people, politicians, or members of the clergy made distortions of Bible thoughts. Riofrio always questioned the absence of Christian virtues like justice, for example, when natives and poor people were left aside (Stacey, 1999). According to these antecedents, it is undeniable that social realism was going to constitute an important part of his work. Nevertheless, most of his literary production should be situated inside Romanticism. Moreover, *La Emancipada* is not the only Romantic work in Riofrio's production; some poems such as *Nina Yacu* (Riofrio, 2009) also

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have a Romantic style; his writings described nature, landscapes, sentimental issues, patriotism, and, like the novel, had a heroine who leads the story. As we can see, political and social issues are the main characteristics in *La Emancipada* and *Nina Yacu* but the plot and development of the stories have a romantic style.

2.1.3 Riofrio in the Middle of the Bridge

Now, why is Riofrio in the middle of the bridge? Is Riofrio alone in the middle of the bridge? How does Riofrio's position influence on his reflections upon gender issues? Let's analyze this particular situation. As we examined in the first part, during the first years of the Republican Period of Ecuador, it is possible to distinguish two different branches of Romanticism. On one hand, we have the conservative branch that initiated a reaction against the French Revolution and its ideals since its interests were on the line. The other branch was liberal and it defended the principles of equality, liberty, and fraternity (Salazar, 2006).

The romantic conservatives were traditionally identified with that Middle Age that was starting to change, so they had necessarily to elaborate instruments to keep their privileged position. They took Romanticism as a weapon ready to be used when their prerogatives would start to disappear. The most famous interpreter of this branch in Ecuador is Juan Leon Mera, who showed his ideas in *Cumanda* and in *Ecuador's National Anthem*. He followed an adorned and excessively noble Romanticism, full of Christian ideals. It is also true that this kind of Romanticism was useful to denote the patriotic sense that was really important in those times when Ecuador was trying to keep distance from Spain, and there was no better way but the usage of our own customs, landscapes, and patriotic feelings.

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On the other side, Riofrio was a writer of Liberal Romanticism. His love for nature, our customs, and patriotic feelings were combined with the cult for democratic ideals. Riofrio was not alone in this Romanticism. Great historic people like Simon Bolivar always tried to rescue patriotic values without leaving aside Republican principles. Another example is a Riofrio's contemporary, Juan Montalvo, maybe the most famous enemy of Garcia Moreno. Both Montalvo and Riofrio confronted Garcia Moreno's Catholic radicalism.

How is this combination of Romanticism and Social Realism important for *La Emancipada*? It is not just the fact of rescuing the patriotic feeling and analyzing a social distortion. Riofrio uses both points to emphasize on the problem. Juan Leon Mera uses Romanticism as a context for a fictional problem that is also dramatic, even though his main interest is to develop national ideals; Mera includes natives, landscapes, and nature no matter if these are evoked as no real. Riofrio goes further and develops his characters inside a realism which is basically a web. Riofrio's characters just cannot leave the conditions imposed by the author, but at the same time the heroine is fighting for escaping. Nature, traditions, patriotism, despite of being Romantic issues, seem to be against her and the world she is escaping from. Rosaura is kept in this Romantic web not just with the objective of showing the national spirit but with the objective of emphasizing the dramatic problem that is real, completely unfair, and most of the time based on old and useless traditions that the author is trying to underline.

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2.2 LA *EMANCIPADA* AND GENDER RELATIONSHIPS

2.2.1 An Oblique Cut

La Emancipada was born during a difficult period. South America was just leaving independence wars and many scars were still opened. We used to think that many countries in Latin America developed their first novels long before Ecuador. We considered *Cumanda* by Juan Leon Mera as the first novel that appeared in Ecuador. Fortunately, *La Emancipada* was rescued and now it is taking its place as the origin of novels in Ecuador during the Republican Era. However, this is not the only important point to notice. *La Emancipada* goes beyond dealing with the topics that all Latin American writers in those years were writing about, including the same characteristics; it means that all first novels that appeared in Latin America before independence days were Romantic in structure, focused on customs, and really critic with some awkward situations inside society.

As we said, the novel was rescued in the seventies, even though it was published in a newspaper long time ago. Now, what does *La Emancipada* tell? All novels have a fabulist profile that makes appear a horizontal, thin line that admits facts. This line just gives us what the story tells, but it does not show the inner part of the novel. We cannot cut the novel in the middle if we want to see inside; we have to make an oblique cut to take out the rich interchange of meanings that rests at the bottom of the story (Donoso Pareja, 2003). In other words, we have to go beyond the simple words and find the ideological content that creates gender relationships in the novel.

If we just cut *La Emancipada* by the middle, it would tell about a widowed father, Pedro de Mendoza, who obliges his eighteen year-old

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daughter, Rosaura, to marry an old man, Anselmo Aguirre, because he considers that he will be a great son-in-law. Obviously, this old man is rich. Rosaura is in love with Eduardo, a young teacher who has been pretending her since long time ago. Rosaura marries Anselmo but she leaves him immediately and runs away. Eduardo does not go after her and decides to be a clergyman. Finally, she becomes a prostitute and commits suicide. *La Emancipada* 'tells' this story, but now in the forthcoming paragraphs, we will give an oblique cut that leads us to go deeper inside the hard and tough gender relationships that generate Rosaura's problem, symbol of women's emancipation struggle.

2.2.2 Four Basic Notes

Some authors, such as Viveros Vigoya, affirm that there must be at least four essential aspects or characteristics when gender is studied in the context of social relationships. This can be viewed as a symbolic aspect that establishes justifications for sexual differences, through myths and symbols, no matter if these symbols have no sense or if they are confusing. The second characteristic is normative, since the myth is transformed into rules based on these symbols. As a third aspect, we can find institutionalism that makes these rules to be socially accepted and provides a structure that keeps inequity working. Finally, there is a subjective aspect which puts inside us some cultural constructions and identities in real men and women (Viveros Vigoya, 2000).

Now, in *La Emancipada* these essential characteristics begin to appear gradually one by one during the entire novel. The first thing we have to notice is that Rosaura and her society are covered by myths and symbols constructed in the Middle Ages by the Catholic tradition. Riofrio makes some references to religious festivities: 'The Festivity of Circumcision', 'Christmas', and 'The Festival of the Virgin of Cisne' are

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some Catholic celebrations mentioned in the book that denote all the symbolic beliefs brought by the Spaniards during the conquest of America.

We also clearly see the series of rules created according to some Catholic symbols. Many laws were created especially for men. For example, to be Ecuadorian it was an obligation to be a 'man'. The same rules based on the Bible were applied by the clergymen who believe that women must obey their father or their husband no matter the injustices. However, as we said, Riofrio was not an atheist. He had a profound Christian sense, but this never avoided his hard critics, comparing some Bible lectures with the reality of our country (Salazar, 2006).

The third aspect or characteristic named by Viveros Vigoya is the most critical point in *La Emancipada*. It seems to be that all the institutions are against women and in favor of inequity. During the government of Garcia Moreno, Ecuador was practically a convent, and the religious spirit joined the Constitution of 1869 to create a judicial instrument which main requisite was to be Catholic. In this sense, the State was under the Catholic Church. Riofrio wrote his novel in this context, so it is not surprising that he developed his critics as an identification with reality. Rosaura is practically kidnapped by these institutions, and she has no way out. The only possible solution is to obey; otherwise, she would be rejected and despised by her own society, as it really happens at the end of the novel.

The fourth characteristic, subjectivity, is easy to see if we analyze a male character like Pedro de Mendoza, Rosaura's father. Rosaura's father considers that all what clerics say is right, and he is obliged to obey as it is said in *La Emancipada* pages:

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*“Si el señor cura lo ha dispuesto bien dispuesto está”
(Page. 38)*

“...cuando Dios habla todos deben callar.”(Page. 44);

“Los sacerdotes son una caña hueca por donde Dios transmite sus preceptos a los hombres.”(Page. 44);

“La voz del sacerdote es la voz de Dios.”(Page. 44)

A clergyman and Pedro de Mendoza decided that Rosaura should marry an old man she does not love, just because this clergyman thought he was a good man. The idea of justice was practically vanished from all people's hearts and replaced by a few rules destined to support the clergymen's prestige (Sacoto, 1990).

As we can see in Viveros Vigoya's four basic notes, *La Emancipada* is a typical society that keeps immanent gender inequity throughout symbols, rules, institutions, and sub conscience. These characteristics are so interiorized that many women in feminist movements are not fighting as a group but for themselves, to have prerogatives inside the society controlled by men. Bell Hooks, a black writer, was ashamed of his partners when they started not to consider the context some women lived in. Black feminists were just disappointed when they found out that white women had no knowledge or concern regarding middle and poor class women. Feminism for some white women did not mean giving up race, class, or sexual preference, so the potential radicalism of the ideology of feminism was unmade by those women who repeated their revolutionary objectives again and again; at the same time, they were more worried about getting access to the patriarchal structure of capitalist power (Hooks, 1981). If we have these asymmetries inside feminism, we cannot expect anything better from a society penetrated by machismo. Hooks demonstrates that gender has a

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context that keeps inequity working; Riofrio uses the context very well to prove how the articulation of social relationships gathers them together to maintain differences in gender.

2.2.3 The Web: Social Institutions and *La Emancipada*

Nowadays, the Catholic Church is facing a dilemma. Since the breaking of the revolution of Protestantism organized by Luther, the Catholic Church was never the same again, or it is still the same, this being the main problem. Some topics result so inconvenient that the clergy has become a close box of unsolved issues. Going back to Rosaura's days, we can imagine the rests of the Contra reform acting in the dust of the late Colonialism understood during Spain's control. Actually, women were never accepted inside the heart of the Church. Just a few years ago, women like Santa Teresa de Jesus and Santa Catalina de Sierra were declared 'Church Doctors,' a nomination almost exclusive for men. Women are not just sinners; they are the sin itself, the cause why we have to handle all the suffering in this world, and the object of temptation. Rosaura has to be defeated and punished by opening this box full of corruption. However, Rosaura thinks of a different God, a good one, never angry or punisher. Rosaura believes in a superior spirit who will never leave her alone (Salazar, 2006). It is the kind of God her mother makes her love.

"Yo aprendí a adorar a Dios porque era padre, porque era bueno y porque había hecho cosas tan grandes y tan hermosas" (Page. 74)

As we said before, the Ecuadorian State was practically under the domain of the Church. We have to expect the Liberal Revolution to have

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a real division between Church and State. Garcia Moreno made Ecuador into a convent and people had to be Catholic by law. In other words, a State must function by having interrelationships with other organisms. However, the same laws that try to keep Rosaura in a bottle make her free. All is a matter of interpretation. Rosaura knows that as long as she is a child, she will always belong to her father, but if she is married, she becomes emancipated, and she is free to act, so she organizes all the show of the marriage to run away later. The State cannot do anything in such a circumstance.

“Cuando el párroco con gran satisfacción hubo echado la bendición nupcial, y el cortejo se encaminaba hacia el altar, Rosaura volvió el rostro, bajó el vestíbulo y se encaminó resueltamente a la casa donde había salido para ir al templo. Al advertirlo salió su padre y le dijo sobresaltado:

-Rosaura, ¿a dónde vas?

-Entiendo, señor que ya no le cumple a Ud. tomarme cuenta de lo que yo haga.

-¿Cómo es eso?

-Yo tenía que obedecer a Ud. hasta el acto de casarme porque la ley me obliga a ello, me casé, quedé emancipada, soy mujer libre: ahora que don Anselmo se vaya por su camino, pues yo me voy por el mío” (Page. 54)

Finally, the main institution that ties her up is the family, sometimes the best instrument to maintain tradition and custom. The family emphasizes regular customs through apparently normal functions. Some authors think that gender is the way to order social practice. These regular customs are developed around a reproductive scenario that is

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immersed in corporal structures and human reproduction processes (Connell, 1997). It means that all social relationships are arranged to get what society needs: human reproduction. This system allows interpreting everything that men do as masculine and everything that women do as feminine (Marqués, 1997). In other words, women are in charge of giving birth; therefore, they are obliged to take care of their children and stay inside their caves. Therefore, the family also catches women.

Little by little women become merchandise. The institutions do not work separated one from the other. *La Emancipada* is a web, an articulation of gender relationships. The Catholic Church needs the State to control, legally, many doctrines like women's rebellions, or nowadays, homosexual rights. In the same way, the State needs the Church to have a moral base that supports its policies and laws. In addition, the family gathers together all the existing moral norms and laws to keep tradition and patriarchal power.

2.3 ROSAURA'S DEPENDENCE: MASCULINE IDENTITIES

La Emancipada does not touch only feminism. Masculine identity is what society expects from men. Men have no exit inside this maze, and they are practically forced to protect their role, although some of them do not agree. Since the structure is made for men, they have no choice but to stay inside a philosophical static behavior (Donoso Pareja, 2003). They give opinions but either they remain neutral or they have to be in the side of the masculine structure. The normal institution of family formed during many years was originally represented by the traditional position of women as housewives, mothers and wives, and the traditional position of man like the baby-maker, food provider, and family protector (Gilmore, 1990). This tradition is not different from the context in which all

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male characters developed by Riofrio interact; in fact, if we analyze these characters, we can notice how they become weak human-beings, almost childish, but at the same time despotic and cruel.

The power of these characters is easy to recognize. First, as we said before, it comes from a multiple organism located in symbols, rules, institutions, and subjectivity. However, we believe that the second part of this organism of control is more important. The main source of power that men can use may take the shape of more noble feelings like affection, tenderness, and love (De Barbieri, 1992). Women are more sentimental by nature and the male characters in *La Emancipada* take advantage of this situation to create extortion, manipulation, and to get what they want from Rosaura. In the analysis of Pedro de Mendoza and Eduardo, Rosaura's father and boyfriend respectively, we will see how this source of control works out.

2.3.1 The Father

Pedro de Mendoza is considered to be the main responsible of the tragic life that Rosaura has to bear. Riofrio presents him as the most evil person. Even his physical appearance is that of an ugly person:

“Como la fisonomía de don Pedro carecía de expresión, bastará para representar su persona una rápida silueta. Era un campesino alto, enjuto, de nariz roma, barba gris que le bajaba hasta la mitad de la mejilla, ojos pardos de un mirar entre estúpido y severo, frente calva un poco estrecha hacia las sienas, color rojizo y labios amaritados” (Page. 40)

He is just a man who has to accept his wife almost obliged because of the arrangement between his parents and his wife's parents. He always thought that his wife was a weight he had to carry on his

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shoulders. Rosaura's mother's education and her interest for Bolivar's ideals caused Pedro de Mendoza's frustration; in some way, he is even happy that she finally died. From the right instant Rosaura's mother dies, this man thinks immediately of Rosaura as his property and of the possible ways to force Rosaura to obey him. He does not care about Rosaura's feelings, and he chooses a rich, old man recommended by the clergyman to be her husband. Obviously, Rosaura does not accept to marry someone she does not love. She prefers to go to a convent or even die. At this stage, Pedro de Mendoza begins to manipulate women's feelings. He decides to hit the natives who work there. Rosaura cannot stand it, so she accepts to marry the old man. Finally, Pedro de Mendoza writes a letter to Eduardo and makes Rosaura sign it; this letter is full of lies, which purpose is to end Eduardo's illusion for her and, at the same time, it has the aim of breaking Rosaura's heart. Yet Rosaura never loses the hope and she plans her escape; Eduardo never really takes a real risk for her.

2.3.2 Eduardo

Eduardo is not so different from Pedro de Mendoza. He is another weak man unable to play his cards for Rosaura. He tells Rosaura that he is with her all the time but deep inside his mind he knows he cannot run away or, in other words, he cannot break any rules; he feels overwhelmed with the pressure imposed by tradition, the Catholic Church, and the State. Eduardo is a coward who uses a mask. He sends a letter to Rosaura a few hours before the wedding telling her that he is there, and she just needs to give him a sign to do something. Eduardo's friends go to the church to oppose the wedding of Rosaura and old Anselmo, but he never shows up. In this way he recognizes his impotence and openly shows his philosophical stative behavior since he does not find a logical reason to fight for what he was taught in childhood.

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Rosaura must be devastated; she creates all this drama for him, and he just runs away. Later, Eduardo decides to become a clergyman, thus betraying Rosaura and taking what she considers 'the oppression side.' Eduardo's decision has no logic since it is a clergyman who persuades his father to marry her daughter with an old man like Anselmo Aguirre. A moralistic church is what keeps Rosaura's love locked; even Pedro de Mendoza thinks that the clergyman's voice is the only authorized voice in the world, so why does Eduardo make such a decision? It is a stab in Rosaura's back. But it is not enough. Eduardo tries to convince Rosaura to abandon her new perverted life. He never says he loves her; he denigrates her with a false, structured letter with stereotyped phrases claiming to bring Rosaura back to the right way. These letters provoke in Rosaura despair and loneliness so she kills herself. Does Eduardo kill her? It seems that the excessive patriarchalism is too much for her.

These are main masculine figures. The rest of figures in the novel are a reflection of the other ones, or they function like simple tools used by the author to give messages; they are the future or the representation of new men. For instance, Anselmo Aguirre, the man who ends up marrying her, is just another Pedro de Mendoza, another Eduardo. He never acts; he just thinks that Rosaura must be his property because she will be his wife. Aguirre is just an old man who needs a wife to keep his status in a society where a married man has a better position. It is even funny that he does nothing when Rosaura escapes. Other men, as we have said, are just tools. The most representative word is Eduardo's friend who confronts the clergyman and denies he has been treating women as objects. Masculine figures are also controlled. They cannot carry the weight of tradition, and they cannot go against it either.

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2.4 *LA EMANCIPADA*: THE STRUGGLE FOR BREAKING MASCULINE DOMAIN

2.4.1 Riofrío betrays Rosaura

Riofrío betrays his own creation, Rosaura. Jorge Andrade affirms that Riofrío initially sympathizes with Rosaura's situation; he gives her a voice with an opinion and an aim, but later he takes it out from her; he puts a distance; finally, he perverts her until prostitution, taking her to an anonym death that nobody cares (Andrade, 2007). However, Andrade is not the only one who thinks that Riofrío betrays his picture of women. Fernando Balseca suggests the word 'emancipated' is a way to keep distance between the author and what he is narrating, which seems to say that Rosaura's choice is wrong, and it is not worth to be followed (Balseca, 2001). Rosaura always ends up being a victim of men. She depends on them even when she humiliates them in the whore house because she needs to be despised and to make them pay for what his father and Eduardo did. Rosaura dies because of the violence inserted in the letters she and Eduardo wrote to each other (Andrade, 2007). She just cannot stand that Eduardo -converted into a clergyman- pretends to be another father for her, and the excessive weight of the paternal figure, trying to domain her again and again throughout the novel.

This is understood as normality and legality. As we saw in Viveros Vigoya's notes of gender in social relationships, one of the main points is precisely rules and laws, and the proof that this structure with these norms are working is the "going back to regular life." Rosaura's death brings routine back to this society affected by this woman, and her death is used like society's revenge and example for everyone. Society has these rules and this structure because it is good for everyone and people

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who try to leave it or fight against to have a tragic end. Authors such as Cecilia Amorós thought that theories like the social scientific discourse of American Functionalism led by Talcott Parsons, the main social theory in the decade of 1940, has given a prescriptive dimension to gender relationships inside the State: roles are this way for the good functioning of society (Amorós, 2000). Riofrío looks as if he were a server of the principles that he pretends to deplore (Andrade, 2007), and there are condemnations like those of the clergyman's and the heroine's father.

“...platicó patéticamente sobre las desgracias a los padres, el desacato al sacerdocio y el irrespeto a los jueces” (Page. 83)

“...volvió a su tema de atribuir la muerte de su hija a las modernas instituciones” (Page. 83)

It seems that Riofrío even betrays himself without noticing, and his allegation in favor of women ends up being a big question about gender. Can women really un-web this bunch of social relationships that keep them trapped? Riofrío gives Rosaura choices. On one hand, Rosaura could have been a girl who accepts her father's decision and live a life full of disappointments and inner suffering. On the other hand, she could have been the woman emancipated, liberal, complete, hated for everyone but free of choosing who she wants to love. She does not choose any of those. Rosaura becomes a prostitute; she is repudiated, and she ends up committing suicide. As we said before, she is still depending on men, especially on Eduardo. The context does not change at the end of the novel. Actually, the structure wins. Riofrío's main sin is to leave his female character in the air, without help, letting her to fall down in the obscurantism of prostitution. If he was fighting against Garcia Moreno's

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oppression, why is his own heroine defeated? Why does Riofrio leave Rosaura with no safe ways to leave masculine domain? However, as we said before, all characters are in this web. Masculine identities are also shown up not only trapped in tradition but weak and silly.

2.4.2 Women in Silence: The Whisper of Emancipation

There is a voice from all tormented women. All mistreated women have a voice inside that is in the air, and society hears the whisper of desperation and the power tries to keep it down. This voice does not come just from women; this voice comes from powerless men, too. Why does power want to keep this voice in silence? What does Rosaura have that is so important that the Church and State cannot stand?

These institutions give the impression that sensuality must be hidden whatever it costs. Why? It is dangerous for control. Patrick Suskind's novel, *The Perfume*, demonstrates how humans are weak when it comes to deal with sensual issues. Jean-Baptiste Grenouille and his horrendous crimes push all Parisians to fall into a gigantic orgy and anarchy by just using a perfume. Rosaura must be repressed because her example could be followed by other women.

"Reflexiona que ningún mal has recibido de las jóvenes inocentes que pudieran pervertirse con tu ejemplo..."
(Page. 72)

Eduardo makes his judgments against Rosaura's new life not only as a friend who gives an advice but as a component of the power (he is a clergyman in the last part of the book), so he has to be sure that nobody else follows Rosaura's path of emancipation.

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The author shows Rosaura as a sensual woman. This makes us think that her father is not sacrificing a poor, young girl; he is trying to sacrifice beauty, happiness, youth. Her father considers that she has become a lady and she must be relegated to silence. Antonio Sacoto wonders why Pedro de Mendoza waits until her daughter is twelve to start her education and to make her be afraid of God. Sacoto wonders if puberty and its signs is the main cause of Pedro de Mendoza's hurry (Sacoto, 1990).

“...su mirar franco y despejado, una ondulación que mostraba el labio inferior como desdeñando al superior y el atrevido perfil de su nariz...” (Page. 31)

“...la barba perfectamente arqueada imprimía cierto aire de voluptuosidad...” (Page. 31)

Rosaura ends up using her sensuality; she uses her power as a weapon to dominate men, to denigrate them: they beg for her passion. Rosaura is a refugee of a “house of prostitutes” that questions and trades with the patriarchal power directly (Andrade, 2007). Rosaura, in one of the letters to Eduardo, elucidates how many men have fallen before her feet, even clergymen, no matter if they get revenge by speaking of Rosaura's sin. She makes them kneel; she tastes every second of victory over the ones who disgraced her.

“He visto a mis plantas sotanas y cerquillos, y he tenido el capricho de enardecer los galanes del orden sacerdotal, para luego expelerles con desprecio.” (Page. 75)

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Love is the only thing that defeats Rosaura. Eduardo makes her believe that she is not doing things right, but the way he proposes it is equally denigrating. The voice, the whisper in society's ears, gives up and everything is normal again, but the resonance, the echo stayed flying around.

2.4.3 Rosaura's Revenge: The Emancipated Speaks

Now, what is the point that Riofrio cares the most? We have already said that Riofrio is not very fair with his own creation. Actually, he betrays Rosaura! Men result victorious! At the end of the book, we can find how a member of the clergy is giving speeches about disobedience, and how Pedro de Mendoza insults modern institutions because he thinks that these are the cause of his daughter's death; Don Anselmo feels happy and Eduardo finally keeps fair memories of Rosaura not feeling guilty at all; she is just a poor victim.

“El cura que había causado la perdición de esa mujer, cuando supo su muerte subió al púlpito y platicó patéticamente sobre las desgracias que traen consigo la desobediencia a los padres, el desacato al sacerdote y el irrespeto a los jueces. Don Pedro volvió a su tema de atribuir la muerte de su hija a las modernas instituciones. Don Anselmo se vistió de gala el día que le fue dada la noticia de su viudez. El presbítero Eduardo aún conserva respetuosamente las dolientes memorias de esa víctima.”(Page. 83)

It seems that Rosaura, as the representation of women, does not fit into society. Nature is more compatible with women. Doris Lessing, in her novel *The Cleft*, wonders if men belong to a secondary variation of

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human development. According to Lessing (2007), women have a natural harmony with the world; men are unstable and unpredictable instead.

Women are not happy in this society created by Riofrio. However, what he tries to explain is that this society created by men in structure, in sense, in rhythm, in direction, is a house of madness for women. A single woman cannot be a thing but a trophy in men's shelf; Rosaura is a simple trophy. However, there is a possible way out; perhaps the same way out that all discriminated groups have. Riofrio knows that this structure and boundaries cannot last forever. Riofrio considers that chains will become elastic ropes that someday will be broken because of the pulling of injustice. This 'elasticity' cannot last forever.

The crisis of modernity started many years ago. Rosaura's father talks about 'modern institutions', but these institutions do not only push her to death but are also able to push her to a meaningless life. At the end, these institutions existed in the past, in Riofrio's days, and they still persist today. Rosaura is the expression of a deep crisis in modern institutions that keep the power in all stages of society.

However, this crisis that seems to be so prejudicial because it provokes doubts, hesitation, fear (a girl dies, people argue, natives start to protest against their cruel owners) can be taken as a way out. This crisis is what we think Riofrio proposes as a solution. Perhaps structures are not solid but elastic; this is the reason that it is so difficult to break it off, but some day these structures will be so beset that gender relationships will change.

Lander, a researcher who studies modernity, thinks that for intellectual generations (conservatives) the crisis of modernity (its reason, its illusion) has become a tragedy and a lack of illusion; sub-alternity offers the possibility of leaving colonization as well as the created

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identities and memories. For the first group it is the end of history; for the second group it can be the beginning of other no-colonial histories (Lander, 1997). Riofrio does not think that Rosaura's death is the end of the struggle for women's emancipation; it is just the beginning. Rosaura is not independent, even during her final days. She cannot be out of dependence because she needs to feel men's presence as a symbol of tyranny, and she uses this oppression to get revenge. Eduardo is right; Rosaura does not get revenge. She uses society to calm her wrath down and to hide the pain in passion, in pleasure, and lure, but, at the same time, she is used by society.

“Tú piensas que te estás vengando de los que te han tiranizado. ¡Infeliz!, mira lo que haces.” (Page. 72)

“...y la hacía verter lágrimas de amargura que ella procuraba ahogar en los placeres.” (Page. 65)

As we said, she is not allowed to be a complete woman because all the passion is covered in a religious moral, judged by unfair justice, and punished inside family. Rosaura, in this world full of “sin,” feels free to express her sensuality and her beauty; it does not matter if she is judged because inside this world nobody cares.

Riofrio knows that this structure is ‘elastic’ and difficult to break. Nevertheless, the time these unfair ropes that tied Rosaura will arrive any time since the pulling to keep them is so strong and women cannot take it anymore.

“En Rosaura, las cuerdas con que su padre la había atado al estúpido cautiverio, fueron estrechadas hasta

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romperse. Un mal ministro del altar la ató al vínculo matrimonial que también por tiránico e injusto hubo de romperse y se rompió. Un ministro de justicia intentó castigar en la víctima los delitos de los verdugos y ella hubo de detestar a los jueces de su tierra” (Page. 67)

Rosaura’s life can be divided into two parts. The first part is a metaphor of women getting emancipated over any cost, and the second part is the image of a lost battle. However, this defeat becomes a conquest: what makes Rosaura emancipated is the real possibility of speaking in a position different from the norm (Balseca, 2001). In other words, Rosaura is not emancipated for doing what she did, but for trying to speak when all society wanted her to be in silence.

2.4.4 Who killed Rosaura?

There are some cultures that make a sacrifice to get something in exchange of their gods. In this sense, we can say that our modern societies make sacrifices when an important change is about to occur. Nathaniel Hawthorne’s *The Scarlet Letter* tells us about this way to develop a better human being. At the end of this novel, the love between Hester Prynne and Arthur Dimmesdale becomes something impossible to occur and he dies, not because of the blame, but because he was not able to carry on his shoulder the pressure of society. Dimmesdale is sacrificed to be the symbol of the fight to avoid a Scarlet A in any other woman’s chest.

We can say the same thing about Rosaura. She is killed by her society. She died so her own people can feel peace in their consciences. Eduardo does not make her see the truth about her sins; he convinces her to be a lamb ready to be sacrificed on the stake. Someone has to pay this wind of change that is descending into the new Ecuadorian republic.

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At the end of the novel, a lawyer reads the violent letters written by both Rosaura and Eduardo and he figures out that Rosaura kills herself. All the witnesses seem to agree with this conclusion. Is it not possible that the witnesses killed her? Remember that Rosaura is a prostitute and she also speaks about taboo issues of society (woman, prostitute, native protector). In *Fuenteovejuna*, written by the Spanish writer Lope de Vega, all the people kill the commander. Does everybody kill Rosaura? Does Riofrio kill Rosaura on purpose? It seems that the author was enough brave to write the story but not enough brave to respect his own creation and give her a real voice, not just an almost undetectable whisper. Rosaura was sacrificed to keep a whole society in silence. However, that whisper is strong enough to denounce injustice and is a symbol of the possible changes in gender relationships.

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CHAPTER III

VISIONS OF THE DAUGHTERS OF ALBION AND LA EMANCIPADA: WHISPERINGS, CONTROL, AND FUTURE

3.1 COMPARATIVE ANALYSIS

As we said in former Chapters, we have to consider that both *Visions of the Daughters of Albion* and *La Emancipada* are works that belong to the Romantic Movement, the English and the Ecuadorian Romanticism respectively. We also have to take into account that the time and place where both works were written are not the same and also that the circumstances in which they occurred are very divergent. By a first instance, we are about to analyze the different aspects by which either William Blake or Miguel Riofrio were inspired or pushed to write down their different thoughts, and then we will have to explore the environment in which these two works were developed.

Romanticism marked a sort of era in the history of humankind, in which all kinds of arts were developed with a different point of view, a deeper one, where all the thoughts and feelings of men and women were printed in different manners and with different stereotypes that were reproduced and still are catchable to the human senses. But it is certain that Romanticism is a lot different from one place to another and it didn't occur at the same time; and that is precisely what we are going to analyze, British and Ecuadorian Romanticism, by looking at two of the most recognized romantic authors that have been the center of our investigation and whom we think are the best representatives of this artistic gender: William Blake and Miguel Riofrio.

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We are analyzing a writer that has been considered the pioneer of English Romanticism either because of his paintings and engravings or because of his way of writing. First of all, we have to say that English Romanticism was mainly based on or mainly structured in the same way in the continental area of Europe, but its ideas differed greatly; that is, the main themes which English Romanticism was based on were social affairs, political problems, and personal feelings (Editors, 1985). Romanticism in the continental area of Europe, on the other hand, was mainly a reaction to the esthetic postulates of Neoclassicism, which was a movement in which the ancient customs and arts of the Greek and other ancient civilizations were reborn in every kind of artistic expression.

Although the majority of works that were written during the 1700s were based on political and social problems, William Blake didn't use to write about them directly, but rather mixed them with his imagination and mysticism and most of the times with his own experiences and lifestyle. *Visions of the Daughters of Albion* is not an exception, however, and it is one of the works that has been analyzed and studied in different aspects and by different literary critics. One of the aspects that has been analyzed in this long poem is the political one; in this respect, we have to feedback what we have considered the most important political facts that happened during that time in Europe and indirectly in America. The fact is that when William Blake wrote *Visions of the Daughters of Albion*, the continent of Europe, specifically France, was involved in a big revolution that changed the thoughts of all Europeans, and England was not the exception.

Back in England, there were other big affairs that were affecting it directly and were also causing some trouble to the crown. First of all, the trade wars that eventually took place in some continental countries such as Deutschland, France, Austria, Spain, and in some of the islands of the South Seas, made the navy and the army of England become the

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strongest in the continent, and some new lands were now English colonies, but this affected and weakened the government and the economy of the country (Britannica, 2007).

Another important aspect to consider is the announcement that America had become an independent land, which brought forth new ideas of revolution to the English people; in a certain way, this also affected the English politics that were already becoming weak, just because there were many English colonies spread all around the world and they knew that if one of them wanted to be an independent land, the others would also want to become independent as well, and this soon would become an unfortunate act for the power and richness that England was holding during many years.

That is why some writers saw the possibility of taking these different happenings and relate them to a little bit of their own imagination and exaggeration in their works that were soon spread among a great amount of people who were interested in the change, too. This of course was a not yet a political change; it only meant a social change which flourished and grew inside the people of England; this grabbed the attention of society and soon people were involved in a new revolution, but this time it was a literary one in which thoughts and feelings didn't have any limits and writers were allowed to write in either way they wanted. In this respect, writers of that epoch used to write their works by showing them in a more realistic way, and they were well enveloped in the different affairs and different social problems in which the world was involved. These different events caused millions of minds to take another perspective in their personal point of view of the surrounding world, and Blake took advantage of this by beginning to write in a deeper, more spiritual way, and with more pathos; he was soon recognized for his works.

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In *Visions of the Daughters of Albion*, William Blake shows us a greatly suffered land that had been raped¹; it means that when Bromion rapes Oothoon, Blake refers to the different crimes that the settlers of the new world had to commit in order to settle themselves in America. As we all know, the settlers of the new land soon ended with some natural resources such as the buffalo, or even with some cultures and entire towns that were inhabited by native people. Bromion in this case is the representation of the oppressors, when he says,

“Behold this harlot here on Bromion’s bed, and let the jealous dolphins spot around the lovely maid! Thy soft American plains are mine, and mine thy north and south.”

It means that Bromion felt as if he were the owner of Oothoon, just because he had raped her and also had certain domain over her because Theotormon, in this case the native people, was not allowed to do anything because Bromion was stronger than him, which is shown in Blake’s narration:

“Bound back to back in Bromion’s caves, terror and meekness dwell: at entrance Theotormon sits, wearing the threshold hard with secret tears; beneath him sound like waves on a desert shore the voice of slaves beneath the sun, and children bought with money.”

In this paragraph we can see that America was availed of its wealth, but also we can see and analyze the history of the new land by

¹ Here William Blake treats Oothoon as “the soft soul of America”

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saying that the native people of America were exploited and most of the times the oppressors were taking advantage of their conquests by trafficking them and a great amount of natural resources, treasures, and other remarkable things that were found in the new land. It is known, however, that not only American natives were exploited; it was for the simple fact that, as it is said above, English colonies were spread all around the world; that's why it was going to be obvious they were going to explode people from other lands. Unfortunately, that was what happened to some African countries that were invaded by the English colonists that saw the richness of the continent and saw the chance to take advantage of those lands. The native negroes of those lands were the most oppressed people because the white people thought they were not humans; simply because of the color of their skins; they were trafficked as slaves and some of them were carried to England and to the Americas to be sold, as if they were animals, and put to the service of the British colonists and their American born children. Although not all slaves were mistreated, some had to have a very precarious way of life and most of the times they were put limits to their liberty, thoughts, feelings, and the right to express their ideas to the public; if they claimed something to their owners, they were whipped and condemned to have a very little amount of food and were not allowed to be in contact with other slaves even though they were working in the same house or plantation.

The other author that has been analyzed in this work, Miguel Riofrio, is one of the most important representatives of the Ecuadorian Romanticism of the nineteenth century, taking into account that *La Emancipada* is considered to be the first Ecuadorian novel which goes hand by the hand with women's rights and self-development, and some other important affairs. Although it took a great amount of time for this romantic literary wave to flourish in Ecuador, *La Emancipada* talks about

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almost the same events that happened in America that are related to what *Visions of the Daughters of Albion* says. By a first instance, we can say that Latin American Romanticism took those ideas from European Romanticism, and Ecuadorian Romanticism was not the exception as we will see in the forthcoming lines. At analyzing the European Romanticism, we could find that some revolutionary ideals of the French Revolution took an important role in the development of writing. In Ecuador, on the other hand, these and some new ideas were taken. The permanent fight with the church, that during that time was an untouchable institution, with Liberalism, initiated by the Emancipator Revolution that took place in Ecuador and some other countries of South America during the nineteenth century, enriched the thoughts and minds of some Ecuadorian writers who printed their feelings of that bourgeois, oppressing government that was against all kind of progress in the new born country.

Garcia Moreno was the president of Ecuador during the time *La Emancipada* was written. During his government, women couldn't vote and express their ideas freely, and slavery was still admitted in the country. The liberty of writing was also not admitted by the government, so some pamphlets were written, among them *La Emancipada*. Some time later, what is called liberalism came to the stage with Eloy Alfaro as its head and all those ideas were changed because he ordered the omission of the term 'man' from the constitution and later in the next century women could have some participation in politics. These events made women to have more ideas of freedom from the oppressive hands of the church and men, and gave them the liberty to express and make people know about the different revolutionary ideas they also had; some women such as Manuela Saenz and Rosa Campusano, marked in the 1800s the most important role of women of those times because they were an important factor which influenced on the independence of the

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Republic of Ecuador, and indirectly worked for the independence of many of the countries in South America (Colombia, Bolivia, Peru, and Venezuela).

As we saw in *Visions of the Daughters of Albion*, the English romanticism of Blake was more centered on what deals with political problems than on the social affairs shown in his narrative. In *La Emancipada*, on the other hand, we can see how social problems were relevant in the society of the nineteenth century, and the political affairs are not completely taken into account. It reminds us that the European ideas of the continental romanticism were present in the ideas of the new South American writers.

It is very clear, though, that the narrative in *La Emancipada* is very different from that written by William Blake. We ought to consider the different intentions Miguel Riofrío had; we mean that Riofrío wanted to express a kind of document in which all the people that were oppressed by powerful groups could be liberated from the chains that oppressed people after the death of Atahualpa (Riofrío, 1989). It could be possible that this document, which at the beginning was a kind of pamphlet that was published in a Quito's newspaper, would become a great window to make people see forward, or rather would become the key for liberating women from those chains of oppression in the nineteenth century.

But the narration in this short novel is not only for women; it is directed to many people who belong to different social classes in different circumstances.

In this respect, Miguel Riofrío refers to the different groups of people that were subjugated during the time of the colony; those people were mainly the natives of the place. As we mentioned before, William Blake also talked about those groups and others in his *Visions of the*

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Daughters of Albion. Some kind of slavery is shown in both works. In *La Emancipada*, however, the slaved groups are not the Negroes, but the aboriginal people:

“Agarró un bastón de chonta con casquillo de metal: salió jadeante y demudado. Dijo con voz de trueno a Rosaura: vas a ver los estragos que causa tu inobediencia.

La joven presentó serenamente su cabeza para que su padre la matara a garrotazos. El pasó frotándose con su hija, llegó al traspatio y le dio de palos a un indígena sirviente.

-¡Amo mío; ¡Perdón por Dios; yo no he faltado en nada – dijo el indio

-Sois una raza maldita y vais a ser exterminados- replicó el tirano, dirigiéndose enseguida con el palo levantado a descargarlo sobre la hija del indio que era una criatura de seis años.” (Page. 45)

Riofrío's intention is then very obvious: he wants to make people open their eyes and see the totalitarianism they were exposed to and which they were victims of. Riofrío's writing style was clear and expressed social realism in his work; however, it did not point to mysticism or surrealism, as Blake's style did.

Another important fact which is dealt with in this novel is the authoritarianism that the church had exerted on the people of the town and perhaps on the whole region. The truth is that when *La Emancipada* was written, the church was very powerful and it had certain kind of close relationship with the government, which could be clearly seen in the different events that happened in the Congress; the bishop had to be awarded of every political affair, and in a certain way it was a kind of

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regression for the people and their development as a whole society (Sacoto, 1990). The church also used to give its own judgment on somebody who had broken the law, and very often it would be more than a judge.

“Salió un vejete de poncho rojo y cuello aplanchado, ostentando las borlas de su bastón de guayuro; este dijo con voz que tenía pretensiones de terrible:

-¿No sabe usted que la hembra casada ha de seguir a su marido porque así lo manda la ley?

-Cuando mi esposo quiera que le siga podría irse delante de mí.

-¿Quiere usted hacerse desgraciada causando pesares a su padre?

-¿Le pesará a mi padre que me haya sacrificado por obedecerle?

-Esta muchacha está muy insolente,-dijo el cura-. Es preciso señor juez, que usted la mande a rezar algunos días en la cárcel hasta que cese su altanería.”(Page. 55-56)

It was simply because bishops and archbishops took the name of God to make people respect them, due to the fact that they scared people and convinced them to fear God's power; if people did not do what the church wanted them to do, they would be excommunicated and cursed by the head of the church, the bishop.

Both *La Emancipada* and *Visions of the Daughters of Albion* are works that have been well studied and analyzed by different scholars, though many of them agree with women's rights and their self development exposed in both works. But there can be another point of

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view that deals with the critical representation that both authors have of their masculine characters. Initially, we see that Pedro de Mendoza, Rosaura's father in *La Emancipada*, represents the classical fellow that thinks he is the only one that has to have the authority at home, so his wife and daughters have to do whatever thing he says; his sons were growing up with his father's ideas of machismo which has nothing to do but to discriminate and make women be under man's domain; in a certain way, women were treated like their fathers and brothers' slaves because they were not considered as capable of doing other tasks than staying inside a house preparing the meals or housekeeping. In a certain way, Rosaura represents the courageous women who were following those ideas of liberation which were growing all around the countries of South America and gave the independence to the majority of countries. But the very Rosaura, on the other hand, can represent the man of the epoch, due to the simple fact that the towns' men, although with independence, were also dominated by somebody else who in this case was the dominant regime (Andrade J, 2007). Men of that time were strong in certain respects, but, as we saw formerly, the government was tyrannical and the bourgeoisie subjugated the people, so that men felt very weak to fight against that superior power which in a certain way had bestowed on the people the liberty of having an independent land to live without the despotic Spanish domain.

In *Visions of the Daughters of Albion*, however, the masculine figure, which is clearly subjugated, is Theotormon; more specifically, Theotormon represents the English people that want the independence of the United States from England. But it is obvious that the new land did not have enough natural resources and, of course, they felt incapable of trying to do something in favor of the great empire:

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*Why does my Theotormon sit weeping upon the threshold
and Oothoon hovers by his side, persuading him in vain?*

*I cry: Arise, O Theotormon! For the village dog barks at the
breaking day; the nightingale has done lamenting; the lark
does rustle in the ripe corn, and the eagle returns from
nightly prey, and lifts his golden beak to the pure east,
shaking the dust from his immortal pinions to awake the sun
that sleeps too long. Arise, my Theotormon! I am pure,
because the night is gone that closed me in its deadly
black.*

Here, Oothoon persuades Theotormon to continue fighting against what he saw, the rape at which Oothoon was exposed and by which Theotormon felt powerless. But at the end, Theotormon finally speaks and is very angry because he was not able to speak before for he was surrounded by woe; now he claims Bromion about his real land and the next land he is going to. Just as Theotormon, men feel powerless before a situation like this and their only way out is repression and solidarity.

3.2. – THEOTORMON AND EDUARDO: REPRESSION AND SOLIDARITY

According to Riofrio and Blake, men are instinctively repressive. They are not able to express freely what they think and they prefer to be quiet when a hard issue is touched. It seems that Eduardo is not going to accept his sexuality just as Theotormon does not want to listen to Oothoon speaking on the issue. Their actions imply another kind of solidarity. Men protect themselves from women. They want power and

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control and, as the “Big Brother,” they are able to see everything that is happening because they communicate and conspire. Men support each other even when, without noticing, Eduardo and Theotormon support Pedro de Mendoza and Bromion respectively when they punish their lovers and forgive their aggressors: Eduardo tells Rosaura in one of his letters that she should understand and forgive the ones who humiliated her.

“Si tu padre, tu cura, tu juez y la mayoría de tus paisanos te han empujado violentamente a los abismos, ha sido porque ellos venían empujados de otras fuerzas anteriores que no han podido resistir” (Page. 72)

Similarly, Bromion speaks with regret and he does not show up again during the rest of the poem pushing us to believe that Theotormon does not care about him anymore despite the horrible things that Bromion did and said:

“Then Bromion said, and shook the cavern with his lamentation:--

`Thou knowest that the ancient trees seen by thine eyes have fruit;

But knowest thou that trees and fruits flourish upon the earth

To gratify senses unknown -- trees, beasts, and birds unknown;

Unknown, not unperceiv'd, spread in the infinite microscope,

In places yet unvisited by the voyager, and in worlds

Over another kind of seas, and in atmospheres unknown?

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Ah! are there other wars, beside the wars of sword and fire?

And are there other sorrows beside the sorrows of poverty?

And are there other joys beside the joys of riches and ease?

And is there not one law for both the lion and the ox?

And is there not eternal fire, and eternal chains

To bind the phantoms of existence from eternal life?'

...Now thou may'st marry Bromion's harlot, and protect the child

of Bromion's rage, that Oothoon shall put forth in nine moons' time."

It is not only gender solidarity; it is 'convenience.' Eduardo and Theotormon are afraid to be punished by their pairs so they need to show that they are not protecting women; the only way to get it is by making fun out of them; Rosaura is abandoned and judged; meanwhile, Oothoon is chained to her rapist and confined to loneliness.

In her final letters, Rosaura talks about parties, sex, sensuality, and colors; the only thing that she receives in exchange from Eduardo is fear.

"¿Sabes lo que es una feria en esta ciudad? ¡Oh, si hubieras visto cuan hermosa y concurrida ha estado en el presente año! ¡Qué de fisonomía, qué de modas, qué de acentos tan variados! (Page. 77)"

"Basta con decirte que en un lado estaba el portal de los juegos de envite, y en otro el de los grandes comerciantes, aquí los revendedores con sus

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acatamientos, allí algún dicho gracioso, más acá una fina galantería: música, festines, serenatas, obsequios...”
(Page 78)

He asks her to come back to the ‘Lord’s ways’. Eduardo just denies himself trying to see the mistakes of his former lover. If we could imagine Eduardo writing the letter, probably we would see a man confused intending to calm down his anxiety, tormented by his own love and passion. Eduardo wants to go and see Rosaura do what is necessary to silence those voices inside his head which are telling him to do what his sub-conscience practically obliges him to. Rosaura turns to Eduardo when she mails letters talking about men fighting for her, priests on knees begging for sex, orgies organized by the side of the river.

“... que esta señora, estando con fiebre y con otras enfermedades, convidó para un paseo a unas veinte personas, casi todas de la plebe; comió como desesperada frutas y mallares que le hicieron daño; apuró licores por primera vez, porque antes, aunque era alegre, no bebía; y así, embriagada y casi delirante por la fiebre, entró a bañarse a las seis de la tarde en el agua helada del Zamora.” (Page 79)

Just imagine how a clergyman can stand such a pressure; Eduardo has to be sufficiently confused to decide to go and confront Rosaura, knowing that she could use her sensuality as she did with other clergymen to seduce them and make them sin. Eduardo is intelligent enough to think that such a thing can happen, but he made the decision to go anyway.

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“Retírate de la vida escandalosa; vive oculta hasta la próxima cuaresma, en que iré yo, invocaré la gracia divina y tengo fe en que serán disipadas las tinieblas que hoy ofuscan tu corazón, y sentirás reanimado tu valor.” (Page 77)

He can only think about Rosaura but he does not accept it because he is a clergyman—not only a man- and they “do not need women”. Remember that clergymen are ‘God’s servers’ and nuns are ‘God’s wives.’ To be a complete person, a woman needs a man, but the opposite is not necessary. Even though Eduardo escapes from the masculine god invented during the Middle Ages, he cannot leave his own desire behind.

The same happens to Theotormon. Oothoon starts speaking about how natural sensuality is and why this is wrongly considered as forbidden; Theotormon only smiles and does not know what to do with Oothoon. He cannot accept that he also has that sexual spirit that lies in repressed inside himself. When Theotormon finds out that Oothoon was raped by Bromion, he only weeps outside the cave because he considered that he must stop “perversion,” but what he really wants to stop is his own feelings about women.

*At entrance Theotormon sits, wearing the threshold hard
With secret tears; beneath him sound like waves on a
desert shore...*

Oothoon considers that Theotormon is repressing what he feels and she blames Urizen –god of gods in Blake’s mythology- because

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religion is the point that keeps Theotormon away from the world of senses.

“O Urizen! Creator of men! mistaken Demon of heaven!

Thy joys are tears, thy labour vain to form men to thine image.

How can one joy absorb another? Are not different joys

Holy, eternal, infinite? and each joy is a Love.

The moment of desire! the moment of desire! The virgin

That pines for man shall awaken her womb to enormous joys

In the secret shadows of her chamber: the youth shut up from

The lustful joy shall forget to generate, and create an amorous image

In the shadows of his curtains and in the folds of his silent pillow

Are not these the places of religion, the rewards of continence,

The self-enjoyings of self-denial? Why dost thou seek religion?

Is it because acts are not lovely that thou seekest solitude,

Where the horrible darkness is impressèd with reflections of desire?

‘Father of Jealousy, be thou accursèd from the earth!

Why hast thou taught my Theotormon this accursed thing...”

Theotormon does things intentionally to support men, to defend Urizen and Bromion from a possible ‘scandal’ in heaven. Oothoon does everything to wake up Theotormon and show him that senses are part of

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life as well. However, just as Eduardo, Theotormon remains immobile, without action or response; he just stays near the ocean conversing with himself, trying to avoid his impulse towards Oothoon.

*Thus every morning wails Oothoon; but Theotormon sits
Upon the margin'd ocean conversing with shadows dire.*

As we can see, Riofrio and Blake show that men destroy themselves when they do not accept their own nature. This is precisely what Romanticism makes with gender relationships: if nature and society are a whole ruled by a spirit, then Eduardo and Theotormon will be fighting against their own instincts, their own desires and against their own creators; rationalism remains inside their minds. Riofrio and Blake try to demonstrate that this kind of man is the one that must disappear; however, when Riofrio and Blake murder their creations they are not able to complete the idea of men's rebellion: the problem of gender relationship that begins during the Middle Ages was made stronger in this Romantic period because of repressive solidarity that is not only explained in *La Emancipada* and *Visions of the Daughters of Albion* but is suffered by the very authors.

The only way Eduardo and Theotormon can calm down their anxiety and desire is by punishing women. Nevertheless, when they achieve their purpose they kill a part of them. Just as Milton's *Paradise Lost*, women start the whole thing by listening to a snake; sexual desires and a political and economical rebellion appear; men blame women when the sin has been accomplished. Nowadays, we can still find men's repressive solidarity that is born in the Romantic period when nature and society try to avoid rationality but discover that feelings and passion have

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even worse consequences so men decide to repress themselves. For instance, when boys make fun out of men who do not have a job but stay at home doing housework, when they despise homosexuals, or when they meet a girl that is better in certain area of knowledge or physical activity, they decide to claim her defects. Illustration and rationalists can tell us that the Middle Ages and the Dark Ages were an aberration and that women deserve a better treat, but what can we do with Romanticism which tells us about an organism that functions perfectly and therefore we cannot do anything about inequity in gender relationships? *La Emancipada* and *Visions of the Daughters of Albion* show Romanticism acting inside society. This is why Riefke and Blake cannot go further in their respective reflections: they are victims of this repressive solidarity that is born during the Romantic period of Europe and Latin America respectively. In other words, the whole critic that comes from social realism is exterminated by Romanticism.

3.3 VISIONS OF THE WHORES OF ECUADOR AND ALBION

3.3.1 A perspective from Prostitution

The struggle for breaking the actual chains of gender relationships has no end. It will continue until the end of the time because women and men are beings so different that even equity is so difficult to accomplish. However, this utopia is energy for the fight since there are a lot of goals which have not been conquered yet. Although this way of thinking seems to be frustrating, it is the only way to go on. We still find so many women who are abused and a lot of men who repress their feelings; however, there are places where this unnatural way of living is criticized; for instance, a whore house.

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What is there inside a whore house that is so attractive for women who have nothing to lose? Rosaura goes inside a world in which women criticize and trade with patriarchal power directly from a mercantilist perspective (Andrade, 2007). As we have pointed out, Rosaura is not there because she has nowhere else to go; she is there because it is the only place where men are powerless than outside in society. Clergymen and politicians are on their knees begging for pleasure before Rosaura's feet. She feels that it is the only place to get revenge. In the same way, Oothoon starts to speak and the only people who can hear her sorrows, besides Bromion, are the daughters of Albion. They can understand her because, as it was said in Chapter 1, they were despised by their father and raped by demons. If we force Oothoon's story a little bit, we will find that she becomes a sort of trader of prostitutes since she looks for young women to please Theotormon. These young women are not regular women; they offer themselves to please Theotormon; they become prostitutes as well, so Oothoon gets in an environment where she does not feel alone; she is with women like her. As we can see, Oothoon and Rosaura are loathed by society but they are needed by it to be the symbol of sin and prohibition.

Sarah Bromberg writes some critics about the way in which prostitution is taken by some radical feminists: as a denigration of women in general. Bromberg notices that not necessarily the environment of the business has to be denigrating; some prostitutes choose to be in such a job and they are really nice people with good feelings, just like the case of Rosaura and Oothoon: *"Many probably enjoy what they do. In spite of the seemingly tragic aura of some of their lives, many prostitutes might be more accurately described as being friendly, warm, and sensitive human beings."* (Bromberg, 1997). Therefore, we cannot pretend to criticize

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Rosaura and Oothoon's choice; they are fighting romantically in a place where they want to be justified by their previous traumatic experiences.

This analysis lets us see that gender relationships have no common boundaries. A whore house is the representation of the way in which power is faced: the apparent lack of moral becomes criticism of hypocrisy as well as sexual trade is taken as actual equity. Rosaura knows that in such a place she can unmask politicians and clergymen and also she can treat powerful men under the same rules; Oothoon knows that if she gets women for Theotormon, she will eventually be necessary and able to convince Theotormon that passion is not just a moralistic issue but inherent to human beings.

We already stated in previous chapters that women who were called whores were no longer able to be protected and sexuality was the worst sin that a woman could commit. Oothoon and Rosaura are guilty of being women. Antonio Sacoto notices that Rosaura's father tries to avoid the first signs of puberty by pushing his daughter to live with fear of God (Sacoto, 1990). Sexuality in women is dangerous since it is a green light for temptation; therefore, it has to be in a cage, in a religious cage.

"Tienes doce años y es necesario que vivas con temor de Dios." (Page. 35)

Oothoon is like Rosaura when she attempts to pluck the flower from Leutha's Valley. Some analysts of Blake's work seem to agree that this line in the poem symbolizes the awakening of sexuality in Oothoon, no matter if it is to claim the right for self-satisfaction as Bruder's idea or to be prepared to give her virginity to Theotormon as Noskova and other authors believe. Nevertheless, we should consider Freudian

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interpretations since sexuality is not the only issue to analyze and it is not the most important either: society issues are being played, too. Political, economical, and social aspects of gender relationships are touched by Blake and Riofrio and, consequently, the relationship between women and the other sub-alternities, the pre-structured roles in work and the control of society by the means of power are also dealt with.

3.3.2 Solidarity and Feminist Groups

Nowadays, we find that the struggle of the feminist groups has changed a little bit since they have got enough organization based on solidarity; this means that the social, economical, and political issues are taken outside the being -in this case women- and we find that the other's suffering is now ours and that we feel for a second the same pain, so we plan actions to stop that suffering because we have been hurt and the scar makes us want to do something. In this sense, solidarity becomes a natural reaction. Everyone feels it but most people close their eyes to avoid that unbearable pain and live inside a bubble, while others try to avoid it by creating charity where they become providers, going back to the patriarchal structures again. Feminist groups are associated around solidarity as a primary concept and their objective is not just to help women in disgrace but to give them enough weapons to evade future abuse. However, this first concept -that is more an inner feeling- can be mixed up with the problems that we leave aside; this means that the social, economical, and political issues return little by little, and things like ethnics or segregation become important. Bell Hooks, a black feminist, writes that her group was really disappointed when they found out that white women in the movement had almost no knowledge and concern on poor women, and that, for them, belonging to a feminist group did not mean giving up their race, class, or sexual preference. Hook states that the potential radicalism of the feminist ideology was being hurt by those

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women who verbally repeated revolutionary aims but they were worried about making sure their access to the patriarchal structure of capitalism (Hooks, 1981). Therefore, a primary solidarity becomes just the starting point to generate solid organizations which not only protect abused women but also make them human beings with self respect. Blake and Riofrio characterize extreme cases in their literary pieces and if they are not feminist, at least they see the limits of these potential organizations by pointing out the center of the problem inside human beings: their emotions.

Initially, they establish solidarity as the first step to be given because, if women do not listen to each other, it will be impossible to set up a real organization. Oothoon looks for support in other women –the daughters of Albion- to whom she can tell her disgrace; in the same way, Rosaura chooses a whore house to find refuge, a place full of women who keep that primary concept of solidarity almost intact. Both Riofrio and Blake do not only denounce these inequities as many authors think, but also they give a starting point that was initiated. This is why many analysts believe that Blake and Riofrio represent the struggle of women. It has been said that Blake and Riofrio are not exactly feminist in view of the fact that they betray their own creations and it can be true; it seems that in some point Oothoon and Rosaura want to turn out to be alive, and that their creators exterminate their intentions by killing Oothoon in life and killing Rosaura literally. However, it is necessary to take these horrible acts not just as the fear that makes them accept their own denounce but as another denounce to show the possible weaknesses inside the feminist groups.

And this is precisely the second point: emotions do not let a woman be completely independent. So many feminist groups dedicated to avoid violence against women have made the mistake of believing that

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all the myths, traditions, and subjectivity have been taken away from women and men's minds, or the ones that are conscious about it just face the shallow of the problem creating different bureaus to protect women. Some of the mistreated women do not even know that they are able to follow another way and many men are pretty sure of their actions and role that they do not consider the possibility of going against the pre-established structures. But Riofrio and Blake go further: emotions are always influencing any possible decision. Let's remember that Rosaura commits suicide when Eduardo starts sending letters to her; she is blind because she hates her father; Oothoon prefers to silence herself when Theotormon shows his despise and she decides to get women to satisfy him, pushing herself to die alive. Consequently, emotions avoid a complete independence and a way out but, at the same time, it makes women and abused people accept as true the fact that they are vulnerable when they fight alone. In other words, it is not enough a primary solidarity that makes them feel the other's pain; there must be an emotional solidarity to quit their own inner interests and start thinking as a group. Riofrio and Blake make us see this necessity. These authors tell us that if women follow their inner emotions in a struggle, it will only end up in a romantic death.

However, there is another kind of solidarity that is inside Blake's and Riofrio's works that has not been completely exploited: abused groups, such as indigenous people, black groups, migrants, homosexuals, etc., have helped with their own struggle to fight against the dominating power. The identification with the "other" ends up being wide open and possible if the figures of the groups with their purposes do not change; they rather get together feeling the primary category of solidarity. There is an inner solidarity in the nucleus of their organization that tends to see the pain in other groups. At the moment they find

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themselves face to face they can feel their own pain through someone else's pain and they are able to create common objectives, as we can see in these lines of *La Emancipada*:

“La joven presentó serenamente su cabeza para que su padre la matara a garrotazos. El pasó frotándose con su hija, llegó al traspatio y le dio de palos a un indígena sirviente... dirigiéndose en seguida con el palo levantado a descargarlo sobre la hija del indio que era una criatura de seis años. Rosaura partió como flecha y paró el golpe...” (Page 45)

Los indios, que con su instinto fino conocen a quien los favorece, y le defienden con salvaje tenacidad, corrieron a pie tras el hombre de a caballo que había lastimado a su bienhechora, le alcanzaron, se prendieron de las riendas y de la acción sufrieron riendazos y gallazos del jinete y de los que acudieron en su defensa, hasta que llegó la joven... (Page 63)

We can find similar examples of this solidarity in some lines of Blake's poem as well:

*Enslav'd, the Daughters of Albion weep; a trembling
lamentation*

*Upon their mountains; in their valleys, sighs toward
America.*

For the soft soul of America, Oothoon, wander'd in woe...

*Thy soft American plains are mine, and mine thy north and
south:*

*Stamp'd with my signet are the swarthy children of the
sun...*

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Probably we will see that change in decades later, but right now Riofrio and Blake state that women groups should understand that without solidarity the organization is just a phantom rounding women's sorrow.

In summary, by analyzing *Visions of the Daughters of Albion* and *La Emancipada* we can think of three kinds of solidarity: a solidarity that we can call 'pure', conceived by that attachment to human beings that reminds us of a situation that can be applied to us in a certain point of our lives and that pushes us to help; an emotional solidarity, essentially romantic, that lets us see our own vulnerability and pushes women to start the battle by quitting their individual interests; and finally, we have a solidarity connected to other sub-alternities. Riofrio and Blake show us through their literary pieces that it does not really matter if there is a socialist feminism, a radical feminism, a liberal feminism, among others. All of them eventually will have the same root: solidarity.

3.3.3 The Multiple Organism of Control

As sub-alternities they tend to see the 'other's pain;' however, they are not able to organize themselves because every group has its own issues. Neo-Marxists such as Gramsci believe that this can be the opportunity for a real change in the traditional disputes inside Marxism about the almost obsolete paradigm of the relationship 'proletarians-dominant groups': the 'multitude' can be a new way to concentrate all these new groups, including groups fighting against racial and ethnic discrimination, ecologists, and, of course, groups which struggle for equity in gender relationships.

Now, if there are several groups fighting against power, there will be power controlling everything. As we have stated in the previous Chapters, power does not involve just one area. Power comes from so

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many different places, such as economy and love. Blake and Riofrio establish that there is no a naïve interest in dominating women; there is something beyond the masculine control. Most institutions are essentially masculine and they have been structured for men so it would be logical that men domain. Rosaura brawls against male institutions such as the church, represented by that clergyman who repeatedly gives speeches defending the places that correspond to men and women. The state is characterized by that infamous judge who tries to condemn Rosaura, and the logic of the market in which Rosaura is immersed and treated as merchandize. Similarly, Oothoon tries to break the chains of moral represented by Theotormon, the fake justice found in Bromion, and - taking Erdman's interpretation- the big political and economical issues that we can take from slavery and the relationship between Britain and the New World.

Riofrio and Blake suspect, just as Marx, Nietzsche and Freud, that there is something hidden in the structures of society. The masters of suspicion are not the only ones who see an inner flow inside power²; Riofrio and Blake also think that there is a multiple organism that controls gender relationships that interact and support the different elements when this structure is at risk. Every part is equally important to keep control. Rosaura and Oothoon are images of groups for equity in gender relationships that wrestle against an organization that has been constituted during several years; it has been interiorized in men's and women's spirits, and it keeps acting while it changes accordingly as time passes by. There is no way to make a difference between the domain coming from inside men and women, as a product of sub-conscience and

² We could apply the same ways in which they suspect either in *Visions of the Daughters of Albion* or *La Emancipada*: just as Marx, there is a structure based on economy; we also see a will of power that we find not only in male characters but in female ones just as Nietzsche; and finally, we have already studied the influence of Freudian theories throughout history.

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myths, and the domain coming from institutions: the web that traps Rosaura and Oothoon might begin inside themselves, pass through the creators –Blake and Riofrio- and finish in those institutions, or vice versa.

3.4 OOTHOON AND ROSAURA: PAST, PRESENT, AND FUTURE

3.4.1 Oothoon in the XVIII and XIX Centuries in Europe

Women in Europe in the eighteenth century played a very important role in the history of the society of that time. First of all, we can say that the dominant machismo was the fundament on which the society of that time was based and by which women were considered inferior to men. But above all this arbitrariness at which women were exposed, there were many who were liberated from that oppression and wanted to have a very important role in the history not only of Europe but also indirectly in the history of humankind. One of the most important women that came to be widely recognized in Europe is Anne Stuart, who was Queen of Great Britain, France, and Ireland; she was a defender of faith, and, above all, of the Supreme Head on Earth of the Church of England and Ireland. She ascended the throne after the death of her brother-in-law, William, who had been joint ruler with her sister, Mary II, and on 1 May, 1707, she presided over the union of the Parliaments of Scotland and England, creating the parliament of Great Britain. This marked the establishment of women in politics; during Queen Elizabeth's time they were growing and flourishing in England.

Another important woman that took her place in history is Sarah Jennings; she was a childhood friend of Princess Anne. In 1677 she married John Churchill, later 1st Duke of Marlborough. Although temporarily out of favor owing to the political disgrace of her husband,

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Sarah maintained a close relationship to the Queen. She developed an overbearing demeanor towards Anne, and berated the Queen in public. Around 1705 they began to quarrel over Whig cabinet appointments until Sarah had wielded considerable influence at court.

This of course happened before the new century came, but it is of important significance, because little by little women were involved in society developing works that not only men could do, like administering a complete country. It means that women were not completely segregated by the men of that time; women had the freedom of thinking and giving their own opinions about the social problems that could be right there in the environment, and, as we have already discussed, they were completely allowed to be involved in politics.

Women in South America and, above all, in Ecuador were a group that was so oppressed and that did not have rights; they were not allowed to think freely and no woman could interfere in politics. Women of that time were more subjugated than women in Europe of the eighteenth century; they were thought to have a very unsteady way of life and most of them, for not saying all of them, were only limited to have a life in which they were treated like servants of their husbands, fathers, or even brothers.

But even though they were a restricted group, there was a woman whom we think is one of the most outstanding representative women in Ecuador; her name is Manuela Saenz. She was a well known Ecuadorian patriot, the sentimental couple of Simon Bolivar; she was known as the heroin of Independence. She is considered one of the first feminists of Latin America and an important revolutionary leader of the independence of South America. She was seriously criticized by many of her contemporaries due to her extroverted attitude, provocative, and a little

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bit out of time; the political influence that she exerted and the feminine rights for which she fought at the time she was expelled from Ecuador are worth mentioning.

As we said before, the Ecuadorian state was not able to tolerate any revolution, even worse if it was led by a woman. So we can see that although there was a lot of oppression towards women in the country, lots of them wanted to escape and reinforce their power for making them to be recognized in society, not only as a housewife but also as a human being who could be able to do whatever she was asked to. So, little by little women have been getting a space in those stairs that make up society and they now continue to get everybody's recognition and to be important in the whole society; they have also become a fundamental pillar for building up society and making it grow centered on a point of view in which both men and women have the same rights and the same freedom to express their ideas, not only to the surrounding people but also to the whole civilization.

3.4.2 Oothoon and Rosaura in the 21st Century

The Feminist Liberation, that during the last three centuries was taking more and more power, brought forth many ideas which were taken by different feminist members who saw in 1791 with the *Déclaration des droits de la femme et de la citoyenn*, and in 1792 with the *Vindication of the rights of the women*, by Olympe de Gouges and Mary Wollstonecraft respectively, an opportunity to make women begin to have their own emancipation after a long time. This can be seen today because women are not segregated anymore and we can even find women doing many different works that formerly were developed only by men.

This of course does not happen in every country, and we can see even in our own country, that women are not as subjugated as before,

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but there is still a certain thought that is represented by Pedro de Mendoza or Bromion and still remains the idea of telling women that they only serve for cooking and handing men out, or things like that. Although the majority of women in our own time are more representative and more paid attention to than before, there is still a certain kind of isolation from men and vice versa. Most men in our country still have the idea of being superior to women, and it can be seen more frequently and with heavier annoyance in the lower social classes. Although women have been segregated since many years ago, they have been participating in the social, economic, and political history of our country and in most of the countries of South America since their independence. Their presence was evident in some political affairs, but in a not very obvious and marked way.

The civil rights, especially the right to be elected and the right to be able to elect, were granted to Ecuadorian women much later than it was granted to Ecuadorian men, but in a certain way in an earlier period of time if we compare to the Latin American context. Women got the right to vote in 1929, earlier than any other country in the region, but it was not until the early 80`s that an organized social movement, formed mainly by women, appeared in our country and started to organize and form groups that later would become a global social factor that is now able to express some demands and generate some public policies proposals.

On the other hand, there were some other transformations in what has to do with the social and demographic appearance of Ecuadorian women. At the beginning of the 90`s, women were mainly urban, although they were appreciably young, had four children on the average (as it was common in the time their ancestors, mothers, and grandmothers lived). They increased their economic participation and their educative level had also improved in a considerable way.

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The involving of Ecuadorian women in public offices is particularly slow and relatively late comparing to the rest of Latin American countries, which reveals a cooperation between the speeches of some governments that adhered some international declarations and compromises to the improvement of the feminine condition and their institutional practice; it meant that only in the 1970's women were completely involved in politics. This situation had suffered a very important change with the entrance in the scene of a movement of women and the legality of some feminist demands in the late 80's. From many different sources, women nowadays are a part of some organizations that pretend to satisfy either their survival needs or their right to the land, as well as their identity needs and cultural development.

From then on, Ecuadorian women themselves have been more and more involving in the society of our time; but it is, in certain way, a cheated society in which many of us, men and women, have been pretending to ignore our own roots and identities; what we mean is the tendency we Ecuadorians have to take some foreign ideas that may some time ago have served their owners and adopt as ours, which produces a kind of a cultural shock in which all the people feel unconsciously misunderstood because of the simple fact that the fever of consuming is one of the things that have been brought from other cultures and other ideologies are present in the Ecuadorian society of our time.

3.4.3 A Romantic view: Gender Relationships in the 21st Century

Feelings are stronger than pure rationalism. This is why emotions come from instinct. And just like women have been affected by men's abuse, nowadays it is not rare to meet a man who is controlled by his

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wife, girlfriend, boss, or any other female representative. The balance is getting fair because of so many years of struggle and historical feminist movement. What has happened to men? Can we say that men are now the new victims? How many of us know of stories of men being bossed or even mistreated by women? Is the balance changing? Why is it changing? Will we be able to see a society where men and women can get the same rights and opportunities?

On one hand, we have said that Blake and Riofrio show that sooner or later those chains of unfair gender relationships that were essentially masculine had to be broken by their own unfairness. On the other hand, we have said that these very authors could not go further in their respective denunces because of the romanticism in which they placed their literary pieces; the social realism that contains the works were too much for the liberal romanticism they were working for. Women have notably increased their influence on society, but men are in control of positions with lots of power. Also, we can find men that give their payment checks to their wives to administrate it and only receive a little allowance for their particular and specific needs³.

Men have repressed so many years their feelings that right now it seems so difficult for them to accept women getting important positions or, more simply, better jobs; men cannot stand homosexuals meanwhile most women seem to look at lesbianism with more tolerance. Just a few men are able to accept their gender pairs working in places that are usually taken by women without mocking them. Almost nobody would

³ Yunus, a Nobel Prize, was the creator of "Grameen Bank", a sort of cooperative of credit and saving to help poor people where one of the requirements to get a loan was precisely to be a woman. Yunus found out that women are better money administrators because they think first in family. According to Yunus, men are more selfish. The Bank is really successful following this methodology despite of the place where the Bank works: Indonesia –an Islamic country.

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comprehend two men kissing but they get really excited looking at two women kissing.

Through the study of these literary pieces, we have realized that it is necessary a kind of therapy for men: like a psychologist listening to his patient. What would we get from this therapy? Women have been able to understand their problems by telling the world what is wrong in gender relationships and this process started during the eighteenth and nineteenth centuries. Since those times women have been whispering and later yelling their pain in their relationships with men; they have had to fight against their inner ghosts, their nightmares, and finally they had to do something about the situation. Women are so far away from us in this therapy that we can say that they have got many victories that are reflected in our society. The whole female group continues accomplishing more goals –it is easy to find a little girl claiming that she would not wash the dishes because this is not only a female task, so she says, “Ask a boy to do it!”

Women have set up organizations that promote their freedom from men, and we can even find radical and crazy women who preach that they do not need men to exist; with all today’s technology, why would they need men for reproduction? Are they a kind of modern Amazons? During decades women have been listening to each other as we could see in the analysis of Blake’s and Riofrio’s stories; during years they kept a struggle inside their group to avoid differences of class and ethnics, and these issues are still being developed: when a woman is cheated by her couple, there is always a girlfriend giving advice like ‘Break up with him’, ‘All men are the same’, ‘Forget him’, ‘You don’t have future with someone like him’. However, what happens to men?

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We find that men were born with many advantages over women that today, when the balance is changing, most of men are lost. Men are constantly repressing their feelings and emotions, especially when they are in the company of a woman.

Men talk about what they think is 'fun talk' or 'macho talk'. However, men are never opened, not even among them. The exposure makes them weak and vulnerable before their peers and their pride will not allow them to walk firmly through a world created by their own special group. Men do not want to listen to each other because 'Theotormons' and 'Bromions', 'Eduardos' and 'Pedros de Mendoza' of the world are fighting for power, and solidarity works when 'Rosauras' and 'Oothoons' condemn their prerogatives.

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CONCLUSIONS

In *Visions of the Daughters of Albion* we find that Blake uses romanticism in two different ways. On one hand, Blake takes romanticism as a reformulation of the traditional nationalism in which he creates a whole new mythology based on old legends that are intended to get inside British minds. Spirituality is over reason and energy is over logic. On the other hand, we can see that Blake uses this Romantic Movement as a way to criticize British institutions vehemently and his writings emphasize on social problems such as slavery, gender relationships, and the emancipation of America.

Visions of the Daughters of Albion places its redefinition of gender relationships in the fact that men and women are involved in a series of traps that originate the inequality and denigration of both genders. Blake realizes that men prostitute women on purpose trying to hide their own repressions. However, this way of getting away from their own issues make women's sufferings get worse because they still love their sons and men in general. Women cannot speak aloud so they decided to whisper, and the only ones who can hear that whisper are precisely the other oppressed women: the daughters of Albion. However, Blake never gives them a complete voice, or, in other words, Blake does not want a women's organization; he thinks that this is not the way. He prefers to use this whisper of several women at men's ears to wake them up. What do women whisper about?

Women whisper about sexuality. Men cannot resist the idea of women talking freely about their own sexuality, so that they decide to push them to silence and the constant reaction is violence, self-punishment, and hatred to women and themselves. If women are sent to

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silence, men become static beings with no reaction and using moral as a shield. *Visions of the Daughters of Albion* is not a defense of women; it is more a criticism to gender relationships: women's resignation to be harlots through men's eyes and men's repressions and stupor before sexuality.

La Emancipada by Miguel Riofrio has become an Ecuadorian allegory in favor of the defense of women. However, it is impossible to accept this prejudgment since, as we have seen in this study, Riofrio fails when takes Rosaura's voice off the scene. The author sends her to a complete silence by killing her. It seems that Riofrio had been afraid of his own creation. Despite of this, we cannot deny the importance of talking about these topics during the conservative times when President Garcia Moreno ruled in Ecuador. Riofrio uses romanticism as a manifestation of the culture, customs, and tradition of Ecuador, trying to empower Bolivar's discourse that was being lost because of these governments. *La Emancipada* has its roots in romanticism but his main objective is social criticism and this is what the author writes the book for.

Riofrio creates a web where men and women are trapped inside. The symbolic issues, institutions, rules, and subjectivity are infected with the inequity in gender relationships. Institutions such as Catholic Church, the State, and Family help to keep masculine identities working oppressively and women under this domain. Laws and customs make this situation normal and subjectivity goes inside people to convince them that a patriarchal society works well. Men cannot go against tradition because they would be threatening themselves and their peers. However, *La Emancipada* shows men with no defense before the power of sensuality. Rosaura makes several men look really stupid. She speaks through her sensuality; she cannot fight against one single enemy. Women cannot defeat their emotions, their love. Therefore, Riofrio makes

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Rosaura die as a way to keep her in silence. However, this silence could not defeat her voice and Rosaura accomplishes her mission: to speak when the whole society wanted her in silence.

La Emancipada and *Visions of the Daughters of Albion* coincide in several things. First, both stories recreate society as a web in which nobody can leave or escape from gender relationships. The structures are normalized by traditions, institutions, and sub conscience. Gender relationships are elastic so they cannot be broken so easily. We have to consider that it is more difficult to change structures when these are not rigid rather than when they are elastic and adaptable to different times. Even today, machismo has adopted other facets and has found a way to keep the unfair inequities working. Taboo issues have complicated things and sexuality is not studied as it should, as a natural and emotional thing. This is precisely Riofrio and Blake's message using Romanticism: logic and reason cannot always create solutions for inner energies. So Blake and Riofrio do not go deep inside reason as an explanation of this whole situation.

For these authors, solidarity is the source to maintain communication. They find that there exists a primary solidarity that pushes us to be in the other's situation; they find an emotional solidarity that is the basis where the necessary links to create groups to fight against inequity will emerge. Both literary pieces talk about an oppressed groups' solidarity where the women's group will meet other oppressed groups, such as indigenous, blacks, and homosexuals that are a part of the struggle against discrimination. Men can do exactly the same by using their own solidarity and they can change it into a fight against repression and assume a different position before issues such as sexuality. Blake and Riofrio are right when they think that sooner or later these elastic structures that make up gender relationships will be broken

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down due to the flaws of social imagination and the pressure that comes from women's organizations-whisperings- and men's repression. Society in our days is living these changes and inequities are disappearing one by one. However, *La Emancipada* and *Visions of the Daughters of Albion* announce risks, like, for example, men getting away from the process of solidarity or the adaptation of these unequal structures to the crisis of modernity that is taken as a basis for the change and loss of sense in men's lives.

Despite our efforts to deal with this issue of gender fully, some questions are still in the air and are able to be taken into account in other possible researches. The analysis of some non conventional places of negotiation and trade of gender issues, such as Whore Houses or Convents, is still a topic to be developed and investigated more deeply inside English Literature; how have the different writers interpreted these polemical and criticized places where the gender elements suffer special circumstances as time passes by? Another issue is men's position today. As we have analyzed in this interpretation, Theotormon and Eduardo, men in general, have traumas and repressions that make them get confused about their role; women are getting space and men's role as providers and protectors are no longer needed as much as before, so what is men's role in our times? Does this role differ in Latin America, Europe, and the United States? Finally, sexuality has become so important that other sexualities have started to speak just as women did a long time ago. Many writers such as Oscar Wilde and Truman Capote were famous because they themselves had homosexual tendencies and a lot of their literary work received this influenced. Wilde, for example, was taken into trial because of his sexuality. In *The Picture of Dorian Gray*, Wilde shows some of this homosexual behavior through his character (Dorian Gray). What has the role of these hidden sexual

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identities been in English literature and culture? These questions deserve some space in further investigations.

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RECOMMENDATIONS

After finishing this short research, which we have written in the form of an essay, there are some aspects that need to be taken into account as ideas for other research papers. We suggest both the English Language and Literature Specialization School, and the Program of Gender Studies to start to thinking about the possibility of opening diverse perspectives of work in different areas of concern. We think that more could be said to complete this research. Our suggestions are the following:

1. To encourage the specialization of English Language and Literature to begin to study gender issues, considering the analysis of such different realities –Ecuadorian, American, and British- gives us a wider and original point of view about our culture. Moreover, it is difficult to find the role displayed by the relationship of men, women, and other sexualities in the Anglo-Saxon history and culture. So many authors were related to problems with their sexuality that influenced on their lives. For instance, Oscar Wilde was accused of being a homosexual and went to prison for two years during the Victorian Era.
2. To translate *La Emancipada* into English. Since this is the first novel written in Ecuador, it is important to have this Ecuadorian literary piece in an English version, which could be used in Latin American studies by English speakers who want to learn about our culture. Other Ecuadorian literary pieces, such as

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Huasipungo, have already been translated into English; why not *La Emancipada*?

3. To promote the analysis of authors different from those studied in the English Language and Literature Specialization; for example, William Blake. These studies can give a wider perspective of the history of English Culture and Literature. Most of the time, professors usually go deeper in the analysis of the classics, leaving aside important writers who were important in the development of English literature and culture. Shakespeare, Milton, or Chaucer created a revolution in English; however, Wilde, Hemingway, Poe, Joyce, and others were writers who lived in important periods of time with lots of influence; they are barely studied and sometimes forgotten though.

4. To vindicate the link that exists in English and Ecuadorian culture. Most of the time our specialization pretends to be an Anglo-Saxon space and if it is certainly true that this is helpful to push students to speak English all the time, sometimes this same focus provokes a rupture between Ecuadorian and English culture. Professors try hard to create this link but their efforts are not successful. Relating English and Ecuadorian literature could be the beginning for understanding the existing similarities in many aspects of culture.

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ANNEXES

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VISIONS OF THE DAUGHTERS OF ALBION

The eyes see more than the heart knows.

The Argument

*I lovèd Theotormon,
And I was not ashamed;
I trembled in my virgin fears
And I hid in Leutha's vale!
I pluckèd Leutha's flower,
And I rose up from the vale;
But the terrible thunders tore
My virgin mantle in twain.*

Visions

*Enslav'd, the Daughters of Albion weep; a trembling lamentation
Upon their mountains; in their valleys, sighs toward America.
For the soft soul of America, Oothoon, wander'd in woe
Along the vales of Leutha, seeking flowers to comfort her;
And thus she spoke to the bright Marigold of Leutha's vale:-
Art thou a flower? art thou a nymph? I see thee now a flower,
Now a nymph! I dare not pluck thee from thy dewy bed!
The Golden nymph replied: `Pluck thou my flower, Oothoon the mild!
Another flower shall spring, because the soul of sweet delight
Can never pass away.' She ceas'd, and clos'd her golden shrine.
Then Oothoon pluck'd the flower, saying: `I pluck thee from thy bed,
Sweet flower, and put thee here to glow between my breasts;
And thus I turn my face to where my whole soul seeks.'
Over the waves she went in wing'd exulting swift delight,
And over Theotormon's reign took her impetuous course.
Bromion rent her with his thunders; on his stormy bed
Lay the faint maid, and soon her woes appall'd his thunders hoarse.
Bromion spoke: `Behold this harlot here on Bromion's bed,
And let the jealous dolphins sport around the lovely maid!
Thy soft American plains are mine, and mine thy north and south:
Stamp'd with my signet are the swarthy children of the sun;
They are obedient, they resist not, they obey the scourge;
Their daughters worship terrors and obey the violent.
Now thou may'st marry Bromion's harlot, and protect the child
Of Bromion's rage, that Oothoon shall put forth in nine moons' time.'
Then storms rent Theotormon's limbs: he roll'd his waves around,*

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*And folded his black jealous waters round the adulterate pair.
Bound back to back in Bromion's caves, terror and meekness dwell:
At entrance Theotormon sits, wearing the threshold hard
With secret tears; beneath him sound like waves on a desert shore*

*The voice of slaves beneath the sun, and children bought with money,
That shiver in religious caves beneath the burning fires
Of lust, that belch incessant from the summits of the earth.
Oothoon weeps not; she cannot weep, her tears are lockèd up;
But she can howl incessant, writhing her soft snowy limbs,
And calling Theotormon's Eagles to prey upon her flesh.
'I call with holy voice! Kings of the sounding air,
Rend away this defilèd bosom that I may reflect
The image of Theotormon on my pure transparent breast.'
The Eagles at her call descend and rend their bleeding prey:
Theotormon severely smiles; her soul reflects the smile,
As the clear spring, muddied with feet of beasts, grows pure and smiles.
The Daughters of Albion hear her woes, and echo back her sighs.
'Why does my Theotormon sit weeping upon the threshold,
And Oothoon hovers by his side, persuading him in vain?*

*I cry: Arise, O Theotormon! for the village dog
Barks at the breaking day; the nightingale has done lamenting;
The lark does rustle in the ripe corn, and the eagle returns
From nightly prey, and lifts his golden beak to the pure east,
Shaking the dust from his immortal pinions to awake
The sun that sleeps too long. Arise, my Theotormon! I am pure,
Because the night is gone that clos'd me in its deadly black.
They told me that the night and day were all that I could see;
They told me that I had five senses to enclose me up;
And they enclos'd my infinite brain into a narrow circle,
And sunk my heart into the Abyss, a red, round globe, hot burning,
Till all from life I was obliterated and erasèd.
Instead of morn arises a bright shadow, like an eye
In the eastern cloud; instead of night a sickly charnel-house,
That Theotormon hears me not. To him the night and morn
Are both alike; a night of sighs, a morning of fresh tears;
And none but Bromion can hear my lamentations.
'With what sense is it that the chicken shuns the ravenous hawk?
With what sense does the tame pigeon measure out the expanse?
With what sense does the bee form cells? Have not the mouse and frog
Eyes and ears and sense of touch? Yet are their habitations
And their pursuits as different as their forms and as their joys.
Ask the wild ass why he refuses burdens, and the meek camel
Why he loves man. Is it because of eye, ear, mouth, or skin,*

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*Or breathing nostrils? No! for these the wolf and tiger have.
Ask the blind worm the secrets of the grave, and why her spires
Love to curl round the bones of death; and ask the rav'nous snake
Where she gets poison, and the wing'd eagle why he loves the sun;
And then tell me the thoughts of man, that have been hid of old.
'Silent I hover all the night, and all day could be silent,
If Theotormon once would turn his lovèd eyes upon me.
How can I be defil'd when I reflect thy image pure?
Sweetest the fruit that the worm feeds on, and the soul prey'd on by woe,
The new-wash'd lamb ting'd with the village smoke, and the bright swan*

*By the red earth of our immortal river. I bathe my wings,
And I am white and pure to hover round Theotormon's breast.'
Then Theotormon broke his silence, and he answerèd:-- 'Tell me what is the
night or day to one o'erflow'd with woe?
Tell me what is a thought, and of what substance is it made?
Tell me what is a joy, and in what gardens do joys grow?
And in what rivers swim the sorrows? And upon what mountains
Wave shadows of discontent? And in what houses dwell the wretched,
Drunken with woe, forgotten, and shut up from cold despair?
'Tell me where dwell the thoughts, forgotten till thou call them forth?
Tell me where dwell the joys of old, and where the ancient loves,
And when will they renew again, and the night of oblivion past,
That I might traverse times and spaces far remote, and bring
Comforts into a present sorrow and a night of pain?
Where goest thou, O thought? to what remote land is thy flight?
If thou returnest to the present moment of affliction,
Wilt thou bring comforts on thy wings, and dews and honey and balm,
Or poison from the desert wilds, from the eyes of the envier?'
Then Bromion said, and shook the cavern with his lamentation:--
'Thou knowest that the ancient trees seen by thine eyes have fruit;
But knowest thou that trees and fruits flourish upon the earth
To gratify senses unknown -- trees, beasts, and birds unknown;
Unknown, not unperceiv'd, spread in the infinite microscope,
In places yet unvisited by the voyager, and in worlds
Over another kind of seas, and in atmospheres unknown?
Ah! are there other wars, beside the wars of sword and fire?
And are there other sorrows beside the sorrows of poverty?
And are there other joys beside the joys of riches and ease?
And is there not one law for both the lion and the ox?
And is there not eternal fire, and eternal chains
To bind the phantoms of existence from eternal life?'
Then Oothoon waited silent all the day and all the night;
But when the morn arose, her lamentation renew'd;
The Daughters of Albion hear her woes, and echo back her sighs.*

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*`O Urizen! Creator of men! mistaken Demon of heaven!
Thy joys are tears, thy labour vain to form men to thine image.
How can one joy absorb another? Are not different joys
Holy, eternal, infinite? and each joy is a Love.*

*`Does not the great mouth laugh at a gift, and the narrow eyelids mock
At the labour that is above payment? And wilt thou take the ape
For thy counsellor, or the dog for a schoolmaster to thy children?
Does he who contemns poverty, and he who turns with abhorrence
From usury feel the same passion, or are they movèd alike?
How can the giver of gifts experience the delights of the merchant?
How the industrious citizen the pains of the husbandman?
How different far the fat fed hireling with hollow drum,
Who buys whole corn-fields into wastes, and sings upon the heath!
How different their eye and ear! How different the world to them!
With what sense does the parson claim the labour of the farmer?
What are his nets and gins and traps; and how does he surround him
With cold floods of abstraction, and with forests of solitude,
To build him castles and high spires, where kings and priests may dwell;
Till she who burns with youth, and knows no fixèd lot, is bound
In spells of law to one she loathes? And must she drag the chain
Of life in weary lust? Must chilling, murderous thoughts obscure
The clear heaven of her eternal spring; to bear the wintry rage
Of a harsh terror, driv'n to madness, bound to hold a rod
Over her shrinking shoulders all the day, and all the night
To turn the wheel of false desire, and longings that wake her womb
To the abhorrèd birth of cherubs in the human form,
That live a pestilence and die a meteor, and are no more;
Till the child dwell with one he hates, and do the deed he loathes,
And the impure scourge force his seed into its unripe birth,
Ere yet his eyelids can behold the arrows of the day?.*

*`Does the whale worship at thy footsteps as the hungry dog;
Or does he scent the mountain prey because his nostrils wide
Draw in the ocean? Does his eye discern the flying cloud
As the raven's eye; or does he measure the expanse like the vulture?
Does the still spider view the cliffs where eagles hide their young;
Or does the fly rejoice because the harvest is brought in?
Does not the eagle scorn the earth, and despise the treasures beneath?
But the mole knoweth what is there, and the worm shall tell it thee.
Does not the worm erect a pillar in the mouldering churchyard
And a palace of eternity in the jaws of the hungry grave?
Over his porch these words are written: "Take thy bliss, O Man!
And sweet shall be thy taste, and sweet thy infant joys renew!"*

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*`Infancy! fearless, lustful, happy, nestling for delight
In laps of pleasure: Innocence! honest, open, seeking
The vigorous joys of morning light, open to virgin bliss,
Who taught thee modesty, subtil modesty, child of night and sleep?
When thou awakest wilt thou dissemble all thy secret joys,
Or wert thou not awake when all this mystery was disclos'd?
Then com'st thou forth a modest virgin knowing to dissemble,
With nets found under thy night pillow, to catch virgin joy
And brand it with the name of whore, and sell it in the night
In silence, ev'n without a whisper, and in seeming sleep.
Religious dreams and holy vespers light thy smoky fires:
Once were thy fires lighted by the eyes of honest morn.*

*And does my Theotormon seek this hypocrite modesty,
This knowing, artful, secret, fearful, cautious, trembling hypocrite?
Then is Oothoon a whore indeed! and all the virgin joys
Of life are harlots; and Theotormon is a sick man's dream;
And Oothoon is the crafty slave of selfish holiness.
`But Oothoon is not so, a virgin fill'd with virgin fancies,
Open to joy and to delight wherever beauty appears:
If in the morning sun I find it, there my eyes are fix'd
In happy copulation; if in evening mild, wearied with work,
Sit on a bank and draw the pleasures of this free-born joy.
`The moment of desire! the moment of desire! The virgin
That pines for man shall awaken her womb to enormous joys
In the secret shadows of her chamber: the youth shut up from
The lustful joy shall forget to generate, and create an amorous image
In the shadows of his curtains and in the folds of his silent pillow
Are not these the places of religion, the rewards of continence,
The self-enjoyings of self-denial? Why dost thou seek religion?
Is it because acts are not lovely that thou seekest solitude,
Where the horrible darkness is impressèd with reflections of desire?
`Father of Jealousy, be thou accursèd from the earth!*

*Why hast thou taught my Theotormon this accursèd thing,
Till beauty fades from off my shoulders, darken'd and cast out,
A solitary shadow wailing on the margin of nonentity?
`I cry: Love! Love! Love! happy happy Love! free as the mountain wind!
Can that be Love, that drinks another as a sponge drinks water,
That clouds with jealousy his nights, with weepings all the day,
To spin a web of age around him, grey and hoary, dark;
Till his eyes sicken at the fruit that hangs before his sight?
Such is self-love that envies all, a creeping skeleton,
With lamplike eyes watching around the frozen marriage bed!*

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*`But silken nets and traps of adamant will Oothoon spread,
And catch for thee girls of mild silver, or of furious gold.
I'll lie beside thee on a bank, and view their wanton play
In lovely copulation, bliss on bliss, with Theotormon:
Red as the rosy morning, lustful as the first-born beam,
Oothoon shall view his dear delight; nor e'er with jealous cloud
Come in the heaven of generous love, nor selfish blightings bring.
`Does the sun walk, in glorious raiment, on the secret floor
Where the cold miser spreads his gold; or does the bright cloud drop
On his stone threshold? Does his eye behold the beam that brings
Expansion to the eye of pity; or will he bind himself
Beside the ox to thy hard furrow? Does not that mild beam blot
The bat, the owl, the glowing tiger, and the king of night?
The sea-fowl takes the wintry blast for a cov'ring to her limbs,
And the wild snake the pestilence to adorn him with gems and gold;
And trees, and birds, and beasts, and men behold their eternal joy.
Arise, you little glancing wings, and sing your infant joy!
Arise, and drink your bliss, for everything that lives is holy!
Thus every morning wails Oothoon; but Theotormon sits
Upon the margin'd ocean conversing with shadows dire.
The Daughters of Albion hear her woes, and echo back her sighs.*

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Excerpts of *La Emancipada*⁴

En la parroquia de M... de la República ecuatoriana se movía el pueblo en todas direcciones, celebrando la festividad de la Circuncisión, pues era primero de enero de 1841.

Solo un recinto estaba silencioso y era el jardín de una casa cuyas puertas habían quedado cerrojadas desde la víspera. Allí hablaba una joven lugareña con un joven recién llegado de la capital de la República.

El joven era de mediana estatura, de facciones regulares y un tanto cogitabundo.

En la joven, su altura, flexibilidad y gentileza se ostentaban como el bambú de las orillas de su río: su tez fina, fresco y delicada la hacía semejante a la estación en que los campos reverdecen; la ceja negra, y las pupilas y los cabellos de un castaño oscuro le daban cierta gracia que le era propia y privativa: su mirar franco y despejado, una ondulación que mostraba el lado inferior como desdeñado al superior y atrevido perfil de su nariz daban a su rostro una expresión de firmeza inmovible. (Page, 31)

.....

De qué hablaban se puede fácilmente adivinar si se atiende a que el joven había estudiado las materias de enseñanza secundaria en la ciudad más cercana a la parroquia de que nos ocupamos, y que iba a pasar sus temporadas de recreo en casa de la joven. Se conocerá más adelante cual había sido el pensamiento predominante cuando se sepa que después de terminado el curso de artes, había pasado a hacer sus estudios profesionales en la capital, y había estudiado con todo tesón necesario para recibir la borla, dar media vuelta a la izquierda y volver a cierto lugar que sus condiscípulos deseaban conocer porque lo había pintado muchas veces en los ensayos literarios que se le obligaba a escribir en la clase de retórica. (Page. 32)

.....

La joven por su parte, con menos reglas, pero con más corazón, había escrito sus memorias para presentarlas algún día a la única persona que podía ser su

⁴ The novel is more than a hundred pages long, so we are including here a few excerpts of it.

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Consuelo sobre la tierra: en estas memoras habría hallado también los despreocupados mucho que despreciar, pues se reducían a pintar al natural, lo que había producido su madre, por haber recibido lecciones de un religioso ilustrado, llamado padre Mora, a quien comisionará el Libertador Bolívar para la fundación de la escuela lancasteriana. Pintaba los tiernos sentimientos que esta madre así instruida sabía inspirar, y que después de referir las cenas que habían precedido al fallecimiento:

Una semana después de sepultar a mi madre, cuando todavía estaban mis ojos hinchados por las lágrimas, recogió mi padre todos mis libros, el papel, la pizarra, las plumas, la vihuela y los pinceles: formó un lío de todo esto, lo fue a depositar al convento y volvió para decirme: Rosaura, ya tienes doce años cumplidos: es necesario que vivas con temor de Dios; es necesario enderezar tú educación, aunque ya el arbolito está torcido por la moda; tu madre era muy porfiada y con sus novelorías ha dañado todos los planes que yo tenía para hacerte una buena hija... (Pages. 34-35)

.....
Al amanecer del día siguiente, recibió Eduardo una carta de un íntimo amigo cuyo que estaba en todos sus secretos, quien le decía:

“Querido Eduardo: prepara el ánimo para oír cosas terrible: es preciso que cobres fuerzas y leas esta carta hasta el fin. Conforme a lo convenido asistí al baile del niño.

Son las dos de la mañana: oigo todavía el canto y el tamboril: don Pedro está en el baile y creo que no verá a su hija hasta muy tarde, Puedes aprovechar de los momentos que son preciosos, entre el cura y don Pedro van a sacrificar a Rosaura, si acaso no andas listo.

Don Pedro había apurado las copas como siempre, y se convirtió en hazmerreír de los tunantes. En uno de los corros le hablaron del próximo matrimonio de la monjita (así llamaban a Rosaura) y le oí estas palabras que me helaron todas las fibras: el cura me ha dado un buen novio para ella y le he admitido a ojo cerrado porque sé que un cierto mocito ha venido ya a amostazarme la sangre.

Mañana en la misa de este niño será la primera amonestación. Pasado mañana en la misa de los paileros será la segunda amonestación. El día de

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los santos reyes la monjita será la esposa legítima de don Anselmo Aguirre, propietario de terrenos en Quilanga.” (Page. 37)

.....

A las seis de la mañana Rosaura recibió una carta de Eduardo en que le daba las noticias de lo anterior, y continuaba diciendo:

Tú sabes bien que tu padre no puede obligarte a que te cases sin tu voluntad. Yo aguardaré los tres años que te faltan para ser libre, o pediremos las licencias en los términos que nos permite la ley.

No sé quién es el hombre que cuenta ya con tu mano, pero tengo la evidencia de que no te ama, pues ni siquiera te conoce; mientras que tu corazón y el mío han sido creados para amarse eternamente. Ahora resulta que un muro va a interponerse entre nosotros dos; pero ¿qué muro podría resistirse al poder excelso del amor? Vence tú en lo que a ti sola te corresponda: piensa que tu madre habría bendecido nuestra unión, y este pensamiento dará vigor a tus esfuerzos: piensa que con pocos días de una resolución enérgica y perseverante aseguras la libertad de tu vida entera.

Dime alguna palabra: has algún signo que yo pueda comprender cuando necesites de mi auxilio. Yo estaré en las inmediaciones de tu casa: día y noche me tendrás a tu disposición para luchar como atleta si te amenaza algún peligro. Según lo dispuesto por el cura nada te dirá tu padre hasta pasado mañana. Desde ese día estaré cerca de ti para atender a la menor indicación.

Siento que el alma se me agranda y las fuerzas se duplican cuando pienso en nuestro amor. Bendeciría mi hora postrera si consiguiese expirar sacrificándome por ti.

“Tuyo siempre. Eduardo” (Page 39)

.....

Agarró un bastón de chonta con casquillo de metal: salió jadeante y demudado. Dijo con voz de trueno a Rosaura: Vas a ver los estragos que causa tu desobediencia.

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La joven presentó serenamente su cabeza para que su padre la matara a garrotazos. Él pasó frotándose con su hija, llegó al traspatio y le dio de palos a un indígena sirviente...

Rosaura salió como una fleche y paró el golpe diciendo:

-Yo no quiero mártires por causa mía: seré yo la única mártir: Mande usted y yo estoy pronto a obedecer.

-¿Te casarás?

-Me casaré.

-¿Con don Anselmo?

-Con don Anselmo.

-¿El día de santos reyes?

-El día de santos reyes.

-Pues la paz sea en esta casa. (Page. 45)

.....
-Señora doña Rosaura de Mendoza, ¿Recibe usted por su legítimo esposo al señor don Anselmo Aguirre y Zúñiga que está aquí presente?

-No, no, no –dijeron muchas veces voces como para alentar a Rosaura: este ruido impidió escuchar lo que ella había respondido.

-¡Silencio! –gritaron el cura y el teniente: en seguida el cura tornó a preguntar:

-Señora, ¿Recibe usted al señor don Anselmo Aguirre?

-Rosaura con voz firme y Sonora respondió:

-Sí señor, lo recibo por esposo.

-¡Qué es esto! –exclamaron muchas voces y el asombro se pintó en los semblantes. El cura y don Pedro se cambiaron una Mirada que quería decir: hemos triunfado.

Cuando el párroco, con gran satisfacción hubo echado la bendición nupcial, y el cortejo se encaminaba hacia el altar, Rosaura volvió el rostro, bajó el

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vestíbulo y se encaminó resueltamente a la casa de donde había salido par air al templo. Al advertirlo, salió su padre y le dijo sobresaltado:

-Rosaura, ¿a dónde vas?

-Entiendo, señor, que ya no le cumple a Ud. tomarme cuenta de lo que yo haga.

-¿Cómo es eso?

Yo tenía que obedecer a Ud. hasta el acto de casarme porque la ley me obliga a ello: me case, quedé emancipada, soy una mujer libre: ahora que don Anselmo se vaya por su camino, pues yo me voy por el mío. (Page. 54)

.....

Habitaba una casita en la calle de San Agustín, que era la más pintoresca de la ciudad: tenía a pocos metros la grande acequia que pasa a batir el Molino de los Dominicos. La puerta siempre abierta mostraba, en exposición permanente, un pequeño plantío de espárrago, rosas, jazmines y claveles entre higueras, duraznos y tomates que hacían del patio un bosque y un jardín...

Después arreglaba mejor la veste y el peinado y salía a la sala de recibo: esta era espaciosa pues había sido antes sala de billar, de modo que la palabra billar llegó a tener una aceptación convencional y maliciosa que envilecía el nombre de la dama y la hacía verter lágrimas de amargura que ella procuraba ahogar en los placeres. (Pages. 64-65)

.....

Sin ningún signo de compasión hacia su objeto, el abogado continuó diciendo:

A estas cartas que dan indicios vehementes de un suicidio se agrega lo que dicen unánimemente los declarantes; a saber, que esta señora, estando con fiebre y con otras enfermedades, convidó para un paseo a unas veinte personas, casi todas de la plebe: comió como desesperada frutas y manjares que le hicieron daño; apuró licores por primera vez, porque antes, aunque era alegre, no bebía; y así ahíta, embriagada y casi delirante por la fiebre, entró a bañarse a las seis de la tarde en el agua helada del Zamora. A las once de la noche el apoplético la mandó a la eternidad. (Page. 79)

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