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Los Angeles

The Decadent City:

Urban Space in Latin American Dirty Realist Fiction

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Hispanic Languages and Literatures

by

Jamie Diane Fudacz

2012

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/ ! ! "\$ \$ 5 ! \$! # 5
" # ./ . \$. "! 5 . " . <
\$! # \$ 4 2 ! " 5 6 \$
\$ / 5 \$! . \$ \$ / / # #
2 #! < 5 " " \$ 1!
! . ! # 4 \$ / \$ # " 5 #
\$. ! ! < ' . 1! 6
! " # # # / 5 2! 5
1! " \$ 4 5 6 \$ "/
" 5 # " ! \$ 2 < 7 . "! \$
#" # # 5 6 \$ "/ \$ # \$ " 5
" 5 # \$ / "
") #!/ " " \$ 1! < \$\$
5 " \$ " " 5 \$ #
" " 6 \$ /" 5 4
! \$ " ! 2"! \$ " 5 # \$
. # 5 ! \$. \$ "! . "
\$ 1! ! . . # <

,< 2 # - # 1! & "
7# " 6 02 ,3F+4
,33+4 5 ! ! # 1# # ") ' 8,3FC1
,3FD9 ' * 8,3F31,33D9/ \$ # \$ ") \$,3FF< =
\$ 5 !# # / \$ / ,33G/ # \$
. . 02 <H / # \$ '
' * / 1 " 5 / \$1! "
L . # # # ! " M ! 4 5 6 !!
" 02 # # \$ ' , ,33G
8 B*9< /! . . L # /M
" 6 \$ /L"# # #
"2 " ! " %# " T # # 4M 8B*9<
!! 5 " # L # M D
!# \$ 5 6 L /M" . &) # /
! " ! \$ L # # M 2! 5 5
"! FL # ! " !) "?

H 0 >) > 6/
" ! ? # # ! # # . # # M 8,+9< : \$ 7# " 4 5 6 \$ "
! # # 6 5 ") \$ # 5 !# # ! ! # \$! /
\$ # " 6 ' ' # ! < ' . # # \$! /
. # \$ 4 5 6 # M # %# < / #
D " # \$ L # %# . / O 0 / #
">/7# # !) ? <
F = 0# - 4 " "" # 5 \$ L # # /M
" # # (# 0< .>/ # # ;" 7 >/ " "" / %# - / \$
#/ (# ' <

*B

"!# \$ " # L M/ "? ! #! ! ! # .
! \$ K # # .)"? T 4M 8BD9<
"! # \$!! "
! " " 5 6 \$ "/ "! ! .
\$ 5 6 \$L- / / ><M5 # L# /\$ " <M
' # "
2 ! K ! / !
"K\$! " # " ! : \$
" " R) #" .
! <<< #" " " \$? ! R!
! . # 2 #> "
!! / .) ! ; \$! \$ " "
. (/! < 8BG9
\$ \$ " ! 4 5 / # .
" # - -\$ / " \$ # " ! 2 \$
! " # # 5 ! \$ # # / 6
\$. " \$. \$ " " #: " < "
\$ " . (/ \$. 5 \$ \$ \$
" ! . / \$# 0 2 # 4 5 6 \$# "
. ! \$ " < ³
! \$!! 02 "
5 # \$ " " 2 ! \$

³ "/ 0 \$ " ! \$ " . / (< \$ "
" / 4 6 / / *C

!! / 4 \$ " \$ < *++B
. 5 \$ 4 . ' ! /\$ 2"! /0
/
" ". " 2 " L 6M/ #
\$ # " \$,33H (! & /! " K
"? ! " #! < ! !#
? ! : /" %# # L 6M
! #" " " %#) " " <
"! K
-#6 5 6 V W 2 " "# " \$.;
"> # > K % # ": # . < 8L
M9
L 6M " # \$ " 2! " \$ L- "M
\$ # "! \$ 5 # %# #: " !
0 ". " "< = \$ L # M
L /M \$ # L 6/M ".
" \$" # \$! \$ L- "M #
02 < \$ / /5 # 4 5 6/ " !
\$! 02 " / #
\$ " / ") \$ #
" " -#6 5 6 . < 0 . / \$# \$ #
-#6 5 6 \$ " # \$
!! 02 # 4 5 5 / # " \$

*G

!# ") # / / 5
< . \$ \$. \$ \$ ' *
2 ! \$ "-#6564 + /) \$ <
\$# \$-#656 ! # 5
! \$ " # \$ 4 5 6 # # < =
" " " 5 # ## . " / 4
5 6/ 6 \$-#656/ . # < = -#656 2! " # \$
\$ 5 6/ 4 2 " 2 # .
. \$02 < # -# 6564 # \$ # "6 " " \$
2 ! # 5 # " "/ "
" \$\$ \$ " " ! ! / 4 #
! " %# 5 . \$ <
"" 5 " 5 # \$! " #
! / 02 ! # / ,33D !# ' ,
L # # <M ! "" " !
\$ \$# ! 02 # / /L ! . #
\$ # K ! # # 0;2 # #
! " # # !! : "# /
! !J / !) "# %# \$
%# !) !!? M 8C9< \$ \$!# ! /
! #! ! \$! " \$! 5 6 !
) 0 # ;4) \$ L 1! <M # ; L \$! \$
/ / 5 / ! 5 \$

*H

/ / 5 5 1! M8HB9< \$/
2! ! / !# ! " " 5 / # /
#" / !\$ " " !
! 5 L "# /M " L 1! <M
0 . / # !! \$!# ! \$ "<
(" # " \$! L 6 !!
\$!# ! # \$. / \$ 2"! / \$ \$\$. " 5
5 . 6 !. 5 6 \$ #! \$ " !M
8 ,GF9< ' (" \$!# ! . !
! < L M \$. !# . 2! 2!
4 ! . ' < 4 / ! 5
L #! # ! M 8FG9/ \$" 5 "" 8 \$ "
5 2 # " \$9 L ".> " ! #/
" # M 83G9< \$!# \$ #! !#
" ! \$"# " ! (" 4 ! \$!#
! < 0 . / " ! . / ! !# ! \$ / #
!) " \$ " / \$
! / ""# \$ " !# . " # 5
\$! \$ /" # / # .
5 . ! . #! L M # ! . \$ "<
\$. ! \$ " \$ 1
! # 6 5 L "K\$
! " # " ! : \$ "

" M " 6 4 5 6 ! # " 8BG9< #;
! L#! " ! # 1! /" ! 5
" . ! ! 5 /# 6 -# " /
! M 8HB9< = #; "!" "L#! " M
L! " M 5 ! . ! < . #
""# ""# 4 / 1! " 6
%# ! " ! \$ "" / # / !
"!) "<
" / ! " # \$! "
" " 2 < (" /L 5 # -#\$
! 6 \$ \$ 5 \$ \$ " \$. \$!
\$! " # # #" M 8 ,CD9< -#\$
" \$ " " 6 ! L 5 # 5 :#6
\$!! . "\$ #" "/M \$ # L 1 \$
"! \$/M " \$ # L M ! " 8C9<
4 5 6 %# \$ \$ #< " \$ \$ ") 5 5
5 / ' * /5# # / " ! \$# 8
9 ! " # 5 6 \$\$. \$
" \$" 1 02 <
\$! " 02 . / " <= "
,3HF " &) 6 # ! . !" \$
! " 02 /\$. !# 4 !5 & / !#
\$02 %# ! " ! . \$

"< / \$! " # \$.
/6 5 L M5 "! " / # L \$ # / \$
" / \$ # M8 & + *C9< #/ # 5 " 1 .
" 6 \$! " & \$
. \$ " 2 02 2<
4 " 1 5# . \$
/ 5# . 5 \$ \$ " " ! " 02 / 5
5# . " \$! " /
! \$. 6 5< =
%# ! # / # . "! \$ #
< " 1 - ' ! \$ \$! ! 5
. " 2 \$# . \$<
(; < #) ! / L # # "
/ % # # .) " # #
! % # "# . M 8DD9< :# ! \$
" \$ / " / # 5 # \$/
. \$ "< ! \$ % # ! \$
\$. ! \$# 1\$ \$ \$ # .
" 1 . " # < # # / 1 1
0 1 2 / . #
5 5 6 ! ! "" / L . % #
! ! K/ % # " M 8,C+9<

\$ # # " \$ " ! \$
 02 . " < ,3F* \$ \$! . 5 6 02
 " ! . \$ " ! \$\$ \$ / . # \$ " . "
 5 / # " . ! \$ / / # < ! . \$ # \$
 ! " ! " 5 ! # \$ ") #
 = - 6 !# \$ 5 & . \$ 5/ 1 ! \$
 02 " ! !) " 6 ! < " \$!
 " \$. # " 7
 . " ! \$! ") 1 \$ < 7# " 4
 2 5 # ! / 5 !#) \$!# !
 ! ! \$\$ ". # ! ! #" " /
 " "4 \$ # \$ ". \$! "
 . # . . ." "<
 /# *+++ / ! \$ " ! 5 "
 " ! \$! / & ! " ! " \$ "
 ! 5 # # # \$! "< .+
 \$ # !! ,3FH ,3FF 5 \$ " G++ " " \$
 !! ! / & / # 7 4 " \$\$ 8 .> BF+9 ! 6
 \$ 5 5 & " ! " ! \$!5 < #/ 6 \$
 ! \$ " " ! 5 " \$ " !# ! <
 2 \$ %# # 5 1 "

+ " " ! \$ " \$ " \$ " ! " # * &
 ,33+4) 0 4 L " \$02 " " # *
 & * 4 M

B+

! < " ") " " # \$# ! ! 5!#
! " 6 #" " # "/" 5 # \$ & / \$
! ! " 5 # \$ " 6 ! <
#/ 2 " ! \$!# !
\$ "." \$! . # #" " 6 ! #!
5 \$# ! ! ! / 5 " \$# ".
6 . \$! ! <
/ . ! " \$ #
! !! . 5 \$ " !#) \$
!# ! # ! ! 2 < = ! / 5# .
. \$ " 5 \$. 5 " "
5 . \$ # ! # \$! / . # 5
" \$! ! < \$!#
. ! " " ; 7 > 4 . /5
5 " . ! ! /
L # 5 5 0 #; T !! 4M8DB9< # 1
! ! \$ # # # \$02 # \$ *, # /
@ "# -#" '7 ' ! /! "
. 2 6 ! ! \$. # #" "<

B,

*< . # \$ 0 \$ 1!
"! . # ! " 5 . \$
/\$" / \$) 5 / 5 1 "
! " . # /! . . #"! / \$\$!
. # < ! /L 6 5 \$ "
\$ " # 5 5 6 5 5 < ! # 5 . "
\$1 / 2 " \$\$ # \$ # . !# ! ! M 8C9< \$
!# ! \$! \$ \$ 1! 5 !# ! \$
02 ! < ! ! . # " 6 ""# 5
/ # # / ! !! " " / # !
#"! <
" ! \$ 02 /' !
\$ # 4 \$ 5 (/ " 5 5 6 ! " \$ #
< = 4 4 " 8 2# 9 (
! 6 4 # / 5! #! (4 \$ #! 5 6
\$ " < # !5 (. \$ 5
" (6 # 4 8 4 \$ 4 9 " < . # /
6 (4 ! \$ " !! / 6 . \$. " . <
" 6 ! \$ " ! .
/5 # \$ 5 " \$ "/ / \$;<
! " \$ # " (# ! ! / /
\$/<

B*

\$! / \$;/ 5# !! \$
\$ # ! ! \$ #;< " !
/ 5. /! \$ " " \$# \$\$ #" < " 6
5 / " 6/L " ! % # %# " !Q
%# # ; " M8,+ C9< = # \$
\$!/ \$ / 5 " / \$ <
"/ " ! # \$\$ L %# <M /
5 < ' " 6/L 2 K ! " .
! / " K / " ! " #
%# " ! #) > ! : "? M 83F9< !
\$) / # \$ " # \$ "
. \$ # # / / < 4 ! # / 6/
.) / . # ! \$ # # \$
" ! \$ ""# \$ " ! <
0 . / 4 \$ # \$!
! ! " . 5 " \$ \$
". # ! 5 # \$\$ 5 #
5# # " # <
\$;/ / " ! # 5 ! # \$
!# ! < 5 / ! \$ \$; 1! /
\$# \$ 6 5 1! ! \$ "<
&# # \$ " ! ! \$! !
") ! " \$ / /L T 4 \$\$ \$ "

T! # # . /4 # " ! #! /
5 # / "! / # #/\$ " / # #! . M 8,*F139< '
! / ! \$ \$; # . \$ # # \$ "
%# 5 < L ! #" M L#
"K \$! %# %# #" # ! #
!# / " #. > M 8,+F9< \$; ! " 6
""# < " " \$! \$ ""#
< " \$; "
\$ / # L! . . K ! " > M 83F9< !
! ! . ! \$" " <
6 \$" \$ " ! 1! <
! \$ # \$ 0 1 2 # " /! . !
\$ 4 ! " / 5 . # # !# ! \$
/ \$ / ! 6 \$ 1! < .
\$\$# " 5 . 5 / / \$/ . <
" 1 # # 5 / \$ # 4 "! \$ /
. . 5 " 1\$ 5 \$ < /)
! # #" / 6 "#! \$\$. #
. 5 \$. "< \$ 4 \$ <
! . / . \$ / # 6 # .
! . " 5 6 . \$ 4! < ' 5
6 # / . < \$. # ! 4 /
\$ \$\$! ! # . / . # 5 " .

. " . / #") ! 5 / . 5
"< 0 6 ! 4/ \$4/ . 4 ! 4 ! " /
\$\$ / / / ! / \$ < !#
! / 5 . / " \$ \$.
""# < = / \$ 2 " ! / ! 5 # "
! \$) / " 5 ! \$ 5 "
5 5 \$! <
2 ! # 4 \$\$! 5 . 6
\$! < \$\$ / 5 6 "/
#! \$ /! \$! . 5 / . \$ " ! " ! <
/ . ! \$ \$ " 5 6/ L
" ! ! # \$ X M 8DF9< " \$ 4 " 5
" ! !# \$ # " 5 5 ! <
"/ ! \$ \$\$ # \$# # !
1! <
< . / ": \$ # \$\$ 5 6 \$ "# .
\$ < \$ " "# / " \$
! / # " 5 6 /L! > ") "? :"?
\$: > M 8DF9< / : \$ "" \$ \$ "
5 6 ! / #" " 6 . . " <
\$ 5 " 5 5 / 6 / 6 \$
:# . 6 < = 15 6 # / 5 . / /L # #
! ! > "#: / # > /! %#

! # " ! !# "? %# ! > #
" " M 8*B9< 4 ! \$ 5 " " 6 .
#" # # < # 5 \$ " ! \$ 5 " 1
! # !# # 6 \$\$ " " 6 /
5 " / " ! # " 4 < ' /
: \$ "" \$ \$ 5 6 ! !
! < # / ! \$ \$\$ \$# ! \$ 5 !
1! / \$ # ; / L! 1! 6 !! ! \$
. " ! " ! M 8HC9<
" 5 \$\$! 4 ! \$ 5
! " ! \$! \$# \$ 5 (" 4 \$
! < ' # 2! \$ 2 " !
L 5 5 6 \$! "# ! " !! !#
" \$ " " 5 ! ! \$ 5 6 8 " !# /
5 ! . . # 9/ ! \$ M 8 ,GC9< 4
! \$ \$\$!# ! 5 . # \$ "
\$ \$! \$. # \$! . 5 !/
"" \$ / " \$ " ! 2 \$ (" <
= ! \$ " !
! . # ! " \$!# ! . # ! . \$ " ! / #
) # \$ " # # : \$! .
" ! / 5 6! " ! 5
5 ! ! " \$ <

! . ! . 5 ! 1! < \$. 4
!/ \$ " ! !! # 6 \$ \$
!! ! " \$ \$" < # . "
! " "! 2 . \$" \$ " / ! "
\$. # # . < ! \$! / 5 . /
\$! 6 . 4 ! / \$ < ' \$\$ "
#! / \$ " ! 5 " 5 . #
! \$! . 4 \$/ ! . \$ 5 . # .
"<
. /5 \$\$ "! \$ " ! 5 \$ /
#! . 5 5 !#! < ' \$" #
5 # . 4 / 5 5 " .<
! /L \$ " !#! # \$" # S :
/ /Y%#; !: ! %# # :EM 8,*C9<
. # \$/ # ! \$! /
#! \$ < . # 5 5
! "< / ! . "# 6 \$ 1! < /
. # \$ 5 /5 #! ! ! / 5
"# # \$. # 5 5 " \$ # #
" . ! #! \$. # < #/ ! \$
\$. # \$ " 5 \$ / 2! \$!
\$ # \$ # < ! \$# ! 1
! <

' " " 6 \$ \$# !#
! ! \$ 1! < \$ " ! ! /
- < # 5 # " 6 " \$ "
! ! ! \$ # #! 1 5 5 # / #
. . < - # 4 ! . 5 /
. " # 6 "/ # . \$. - 4
! " \$ < \$ / # . . / .
6 #! . ! / # - \$!/ \$\$ 2# . # \$
! \$ " ! < - " 5 # /
5 5 ! \$ / #! ! / \$ 5
0 ? < ! \$ / # - 5 !! <
. # /- " . 5 " 5 : # 6 5 " \$ 2#
.. " 5 # <
-\$ - # \$ / ": \$ 6 ! - 4
! " / # . / / . . < ! . ! \$
- 4 ! " / 5 . / # ! < '
! / ! \$ 8 " # . 9
\$ < 2! " ! \$ /-
" 6/
" # " ! ! " "# ! >
%# " " ! # ! < #" TY !# ! ! !
" #" E4 TZ [4A YP#; ! >

"	# ! \$	\$ \$> %#	# ! !	EM
8*39				
-	! \$ # .	"!	6 ""# # # . # < '	
	\$ " ! \$ # .		\$ "" < '	
5	5 # .	"!	" 2 < &#	
7	/L- # #! \$ K		\$K "# # ! M 8,C+9<	
	! \$ #!" . /		. . / "!	
\$	#" " ! #		\$	
# # < -	5 /LY #? ")		! " J! %#	
	. #		": " E #	
Q ## #	: \$		" # " "#: %#	
> " ! # " M 8BF9< '			. " \$ < -	
\$!	\$! 5		\$ 5 " \$! "	
#" # # < ' . 5 #			\$!	
\$!	5 ! \$ #!" <		/ . # 4 \$	
. 5 #! . / . \$ #			/ ! \$ "	
" . " < # -			4 !5 . .	
" #%# 2 # . !			\$! # < - 4	
! "	! !		< / !# ! \$	
\$# ! / #			6) \$ 1! <	
& ! # ! \$!# !			1! # \$	
< = \$! \$!#	
\$# "" ! L 6 /M			# ! . \$\$ # \$ "	

! \$ " ! \$ " 5 0 2 ,33+4 < (" / ! \$
6 5 \$ 2 \$ "< ' ! /L ! \$
/ \$ \$. / %# /5 \$# "# \$
6#! \$! . ! \$ " \$ #!
" \$. !# " \$M 8 ,GC9<
! \$ # " \$ # "" . \$!! \$
. !# ! < 4 5 6/ " #
! \$ / " ! "" / . < / ! \$
/ ! ! 6#! < ' \$!# "" #
\$ ""# ! < ./
"! ! 6 \$ ""# \$ " / # ! 5
5 . < . ! #\$\$ #
5 6 " \$ " . - 6# < \$! !# ! \$ /
. " 5 . \$ \$ " " ! . \$ " /
< # ! # # - 6# /
\$ "" 5 . " \$ # 4
. . . < ! \$"# #
6 . # # \$ " ! !<
1! \$ " ! "# "" . <
' ! / \$ " \$!# ! \$ 0 2
\$ 1! \$ " " <
"# /L . > / # / " \$ / #)
" ! # 2 / " "# " ! / "

! M 8GB9< ' " / " "#/
\$ \$\$ < = \$ " " . # #
! \$ " \$ # ". " / .
" \$ / . \$ " 6 5 5# \$! #
" / \$ \$) \$ < # ;
" 6 \$ 5 " \$. \$ # #
\$ 2! L \$") "" M
" . 5 # . ! L ! " 6
\$ M 8H39< 6 ! " !\$# / . #
" \$ \$ / (" 4 \$! "
" 6 \$ < "! L ! M) .
\$ \$ 5 " " / # . 5 \$#
. 2 \$ \$ # < 5 !
\$\$ "! !# ! \$ L"# "! <M /
\$. . \$ 1! 5 # !/ / \$
<
" !! \$ 1! 4 2
/ ! \$!# ! \$# \$ ""# /
/ \$ " /"# \$ \$. # "
" . " < 1 ! \$ \$ ". \$! #
!# " 6 ! ". \$ # 1
! \$ < \$ / ". " 6 " " .
#" < " \$ 4 4/\$ 2"! / .

C,

\$ " ! \$ 5 6 . "# " 5 6! \$< =
' ! " \$! \$ " \$ \$;
" (\$ %# / " 6 # ! \$ 5
\$ \$;4 # "< L ") !! " J "
" M 83F9< ' / \$ # ".<
! \$ " \$ " # \$ # 5 / 5 ! 5
\$ " . \$ ". " / / # / 5 %#
1! < " / "!) # 4 . 5 6 ' < L # "K
") . : ! > # . < K #)K# "
! K . < K)#" # " #
! %# !Q/ K # # ! K . . M 8DC1
DG9< / ! \$ \$ # . "! ". " #
! # 5 " 1! < " \$
". " !! 5 5 # L KM L /M .
\$. \$ # ". " / "!) " ! L)K
. : /ML /ML K/M <# \$ 5 6< \$ ". "
!# ! . ! \$ ""# # # \$
! %# !Q \$. \$! \$ "# ! ! \$
#" " . . < #/ \$ 5
\$ ". " 5 . / \$ \$ # \$!
1 "\$ "! . # " ! <
". " . / 5 . / " " . < . /
\$ # # . "! " "< 0 1

2 /5 6 \$/ " # . "# \$
L& \$ > %# !) (#
0 " < " > > # # K > #
" > ! 2%# Q M 8,HH9< ! \$ \$ # " /\$
! \$ " ! /
! # #! 1! \$ "
/ / < "! ! 5 . 5 !
5 ". / " \$! 5 "
". # . # ! 5 < . . 5 \$ "
< ! . / ! \$ 2%# Q 5 #
\$\$ \$ " !# ! 2/ . "! / !
\$ \$ " ! / #
! . \$ 1! 2/ "# " <
". " # " "! ! # R .
" 5 ! \$ <
5 \$ # "# 1! \$
#" " # \$! 02)
4 5 6 < ! -\$ \$ 4 " ! \$ "
L # :# # \$ " 5 R \$ 5 # 5 :# 6 \$
!! . \$ " #" "M 8C9/ # / ! .
! # / # ## / < # # ! . "
L 1 M 8(" / ,CF9< 0 . / 0
' "" 6/ / / / -#6 5 6 L 5

/ / \$ S /
6 !M 8GC9< # / ! \$) #" # #
2 \$ %# ! \$ # ! \$
! # < (# 5 ! ! " \$! 1! \$
5 6! / ! " . ! \$ 5
) ! \$ "<

B< # 7 " 0) / " \$ " /
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!! 5 5 ! # \$
1 " 6 ! \$ 4 0 2 2 \$
" ") \$ < 0 2 4 5 " "
\$ \$ \$ 5 \$! "!) . #
. . ." "< 4 0 2 \$ 5 \$ #
!#) \$!# ! ! ! \$ ". " . #
! ! #" R ! ! " " 6 1! <
. /\$. # \$# \$# \$\$ 2 ! "/
"# \$\$ \$ #" < -#" 2! ! 2 \$! "
. # / 5 . 2! . # / .
" L"# \$ 5 " \$ # S ""
) 1 6 . M 8 ' 7 ' ,H9<

L M %# \$ # " < #/ . # \$ "
" 2 6 #!" . 5 1 "<
! ! \$! # \$ 5 ! # L . # "
6 " \$ %# 5 * M 8-#" / '7 ' *H9/ 4
/ \$\$ # !. <
! 2! 5 ! \$ 4". " "
"! \$ 5 \$! 5 \$ # !
! \$ 2 <) 0 5 /L 4 \$
5 02 ". \$! <
& ! / \$. !5 /5 " " M 8*3B9<
4 ". # # 02 # / # .
. \$ \$! / < =
2! . / " ".
6 \$ " # <
\$ \$ \$ " \$ # 5 \$
/ ! / " / ") < \$ 5 /
. ! 5 \$ 0 1 / 2 L #
! # . " > \$ " ! . # M 8D9< #/\$ "
/ # 6 %# \$
! # 2! # < 4 4!. #! 5 6
\$. # < /L5 \$:#!
5 \$. #) / " 6 12 / 1 1
T . # 4 \$ 5 " "

! / # 5 T # 4 # " \$! " M 8- # " / ' 7
' *D9<
4 6 " 5 \$!# \$
. # < - "# ' ! / #
' 6 5 . " < 5# \$
!# !5 5# !! 5# 6 " !
. # # # " "< # ! # " " .
/ \$! - # 5 < / 5 . / 5
" . " " \$ \$ "/ !
%# "# \$! # #) \$
%# < (. \$\$! \$ \$: / # "
5 # ! \$ " . . < -) ! \$ #"/
/L " ! . ? ! ! " ! %# . > M 8,+D9<
#/ . # %# ! ! \$# 5 . # 1
. #" <
! / # # !#! \$# : \$
. \$. # < 2 " 2"! \$ 6 \$
\$ \$! \$ \$ ' ! " # "
. < 5 / 4 \$ " 5 \$
" # / %# 0 < . = " " 6/
/ . # 2 # / # %#
#: . . # ! # \$ \$ # # #
< 0 \$. #

<<< # \$\$! \$ # . "
!<8,HC9
" / 4 %# # # . # /
6 \$. # !) " " \$ L #
!M \$02 <
0 \$ 4 " : \$. # " \$
" . "" . # < . ' . 2!
\$. # %# "\$! #
#" 5 . # ! # \$!
! # ! / # ! L5 ". \$ " # 5 . #
2! . # #" " 5
5 !! " ! " 6 5 M 8,*B9<
"" \$ \$ \$ 6 " !\$ # <
! # / / \$ " \$ 0 1 2 /! !
2"! \$ "" \$ \$ \$< = 5 \$ " /
6 \$/L " . " / .
! !#; %# # \$ " #. /
\$# ! / > "# " ! # # M 8,*9<
\$\$ " 2# / : \$ / \$ " \$
2 . #<' / ! \$/ # !# " ! R
< & 2 / \$\$ %# "5 # \$# 6 \$. #
#" 5 . / \$ \$ " \$

" # : \$ 5 . # < / 6 #
4 . / ! \$ " \$ " <
' / # / \$\$ \$ " ! / \$\$
/ \$0 /5 ! \$- 4 / ! < ' /
"" \$ \$ " !! / 5 %# #
6 " 6 < 5 5 L \$\$ M " #
\$ 6 \$ # " " \$ " 6 <
0 . / 5 5 # ! 5 6 \$. #
! < ' 5 . / # 6 - #" 4 5 "
" . \$ 8 ' 7 ' H9/ # \$\$
\$ #! \$ \$ < 7. " !
\$# . / ! \$ " \$# \$!! #
\$ <
= !# ! / \$ 6 "#
\$\$ / . 5 ! \$ "" \$ < =
" \$! \$ ' ! \$ (">)/
" " "# /L; ! K: # "> " # ! < K #
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\$! > #))# / ! %# .
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". 5 " !! # / . # " \$ "
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Q / \$ # M 8GH9< = /# 6 \$/
"6 " ! ! . ! " " .
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" " 6< 6 /LY' K > %# # ! #
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M 8,C*9< # " ") "# 1
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* M 8D+9/ \$ # 6 5 # L \$ "
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/LP# " \$ " / Q " >)/ %# . <<< 0 ;/
! /# # " / " > ! K ! # /
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M 8*D9/ \$ L .
H,

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/ !! ! \$ L . " 5 6 \$
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8(" / ,GF9< \$!# ! " 5
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H*

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" . 5 !# ! . ! 2 1 !#)
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"" L \$ / / 5 M 8 # ;
HB9 < . / 6 ! " . " < '
" L " K \$ # # " ! " > " # ! ! M
8CD9 < / ! \$\$ " / \$ 4 #
. 5 " < \$ / ! 1 " /
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6 " \$/L]]Y& %#; . . E ^ A " > ": ! K
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> . # . !J # ! " ! # !
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8,B39< # \$ " # / /5 " .
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! !! L <M 6 5 / 6 5
. . / 5 # # \$! \$ " 5
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- !! 6 "# # 5" ! \$. 2# \$.
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" 5 - 4 ! . # ! # \$ 2# \$! \$
- _ 2# " 2 8 ,CH9< #/ . L # #
!J - \$ # / 2# # ./ ! ! 1
K" ! ># " J! M 87 ,CH9< ' 5 . / 5 - 4

HH

!5 # \$ 5 \$ " #
/- # \$ / 5# "6
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KM 8F,9< " 5 / 5 \$!! .
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5 \$ 0 1 2 /- 4 "! ! . L\$" /M
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: S. ? 1/ ! ! /\$)! !!
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" ! < '5. / \$!! L" J! "!

"! %# M 8D,9/ " "
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L\$ " /M . . / # / " ! #
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"! 2 / 5. # "\$ <
- . 5 " ! . ! \$! " \$
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"!) K 2! "! ? M 8,B39< - #
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-#" 4) \$ #: ! 1") #
. < -#" / #
!# 15 " \$ " 6 . "\$ \$ " 1 #
5 R # " \$ 1 T#
#" 4/ # . # # " ! # \$
1 4 \$ < 8 . 3*9
- ! \$! \$ # " " 6 < " L \$ 1 M
6 \$ L# #" M \$ 5 " L "\$ \$ " M
\$ " \$! 5 # # " \$ # < ' # 4 \$
5 0 2 / # # .
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8 FB9< - / 5 . / # / : \$ # ! /

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. / \$ ". \$ " ! ! /L 5 " 6 \$!! . \$

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- 4 " ! # 4 . # . #

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" / 5 6 . <	"." # "
!5 - . "	\$ "/\$ \$ " \$#
"." \$< \$ "\$. #	\$ #! \$ "\$
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# . 5 ! \$!	\$ \$!
5 - / 5 . \$ \$	" 1!# ! / # "# #
". # !# ! < = \$. 02 /
- ! ! \$!	/ /"# - 4 " /
/ # 6 # \$.	< ! #
# # \$ < # /	5 5 1
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. %# 1! \$	" !
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5 \$" "< ! \$	"# ! \$ / . \$
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# \$ "	1! \$!# # !
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D,

" 6 L . " 5 " ! . \$
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5 " M 8*B9< / 4 # \$
L# M " . " / . "! \$ "
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! \$ # . < # / 5 ! . ! \$ " 6
. # L " M 1! \$! # ! /
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- 4 2 5 6 \$ " ! " "/ #
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/ 6 / ! ! / < 9 "# ! . # " /
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D*

! . # !#) \$ # # # ! ! . <
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< #/ # # ! \$ "! 02 !
! \$ L# . . " ? <M &#
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L \$! . \$ # M\$!#) # " <
\$! \$ 4 . 5 \$! "
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5 ! . / \$ " / . \$! "
! " " 5 \$:< ! / \$ # \$:4
6 \$ # / 5 " 5/ # \$ # \$
,3 # ! ! / :4 2! \$
! \$. # ""# \$ " 5 "# #
" ! ! . . ") < # / ! !
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!! 4 " ! 0 > " ! . 5 \$
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E

) 5 6 \$: ! . # 6 < ' \$ \$
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. < \$ # \$! 2 "6 5 6 ! . \$
! 1 " # " < ""# " !
\$ # /7 7 > 0? %#)/ " " /
"! # %# # . # " \$ " 6 #
\$ \$\$ " . < " 0 :> . \$#

\$ 7 > 0? %#) \$ \$ \$ " ! # \$ " ,3H+4
\$ # < ' # \$5 " ! 1 "
! # 6\$ \$ 5 \$0 /
" /) 8%# \$ " ! ! #
\$# 9/ ! K # / " " "> "> "%# \$
!! . " # < "
7 K & ! K/! " /! %# # K #!!
! < 8BG9
'5. / 5 #! \$ # . ,3F+4 ,33+4 /
\$ " !# " 5 " . 7 > 0? %#)4 \$
" " ! # 4 \$# 5# \$# \$
2 ! \$ < 5 /L #!!! /
#; # %# ! " M 8BH9< L M "
\$) \$ #!# 5 ! \$ "5 # \$
" . < ' 0:> . \$ # ! L 7 K 0# /M \$
) \$ # # / . ! 5 6<
= :4 5 6 " L"# M%# " !
/ " 5 / #! \$ # # 0:> . /
") /! ! # : .
\$\$" " . \$ 5 0:> . # /
! ! # : \$# 2 ! ! 7 > 0? %#) #
. : \$ "< "# ! . 5/ : \$ 7 > 0? %#)4 5 6
6 / 6 2 ! / 2! #

2 "< .H # ! \$. %# \$ " # 4 5 6
"! "5 " # %# :4 \$ < / "
5 :4 \$ " . / " ! \$
\$ # / " L # " ! M !! \$1 # ! \$
9 <
. / : ! ! 6 5 2 " ! \$ " ! "
5 . \$ 5 ! 5
0 / " . 6 5 <
7 " 6 :/L " ! " ; 2
! ! \$ " /! # "
K \$ >" ; \$ # #
! " M 8,B9< = 7 %# \$!
:4 5 6/ \$ " 5) \$:4 5 6 ! \$5
" L # . ;" # . "? !
M 8,C9< - \$! "
" # / L . # M " 6 "/ %# # \$
. / 2 / / 2 . # / # \$
. # # \$1 ! / . " " / \$ # \$
L M " / ! # ! <
7 5 ! \$ # \$ " /
" # ' 5 02 # #
@! / " 0)/ ! ! " ! # # /7# "

.H " " ! \$:4 "" / ! /7 > 0? %#)/ !
L .<7 M (%# (4 6/ ' / 5 <
DH

" " # > (" / # !/) /
(\$:4 " ! L . # <M
/
\$ " %# ! " " !#
"; / # ") K # /! / !
! "? # < " / ! # \$ / !#
. 2 # # ! > "J #
" .; 2 K " # .
#! # 2 / \$ # K \$ # ! "
%# #: # . # " 2 / 2#) K .
%# . " " " %# # !> # 2
< 8,G9
! 7 4 ! # ! \$ 5 6/ . .
\$\$ 5 # / 5 \$ #
\$ # # 5 5 \$ \$ " \$#) \$
" < . 5 " 2/ ! " # \$
) 4 + *: " " " "# \$
(4 , " \$ \$5)
" \$ # \$\$ 6 <^D 6 "
/ # . 5 . ! \$
L . # M # " " \$# . #! "

^D0 (? " / \$ / \$ " \$ # \$
5 6/ ' # ; / 5 ! . \$
:4 ' \$ # 2"! \$ L %#<M
DD

. " " !! 7 < # #! 5 #
: 5# "<
= " . # \$:4 \$# 5
2/\$5 . 6 " < 7 \$\$.
" " : ! \$ " 6 "
%# "? %# / ? 7)? 7) /
" " \$ ". " 0 > ,3H+4 < ,F
!! /5 # (%# (/= " ! / `) / .
! : \$ # 1 ; / " /
"/ ! . \$ / . \$ "
" "" < .3 ! " \$# \$; # #
' 0 -#6565 # \$# ! \$
"/\$5 ./ 5./ 6 : 4 5 6 "
/5 6 - 6 " 2 ! < = : " \$ "
\$ " "/" \$ " !
"! 5 6< 7 0 .
7 / 5 # 5 "0:> . # " L K "# /M
! . 2"! \$! " < 7 0 5 6 .
\$# L-#656 # K # . K M 80:> . ,B+9/ 5
7 /L " " " " .) < ! "

.F & 7)?)4 /L K . K 0 > ' (#
:/M& 0 4 3 ,#/ \$
?)4/L)K # :<M
.3 3 ,#/ /5 & 0 6 5 \$# \$
L! " M :4 5 6/ # " \$#
%# <

DF

\$# " " / \$ # #
 . = \$M 80 :> . ,FG9< # 6 5 5 6 \$
 "! " # " .
 ! " 5 : ! " <
 / :4 " < 2! #! - -\$ 4
 \$ \$ L# #\$\$ 51 M 8C9/ .
 = " " 2 /
 "" " 2! \$ \$ 5 ! #! ")
 "/ # 5 \$ " ! " 5
 " #!! " " 5 8 /! / # 9
 " 5# \$ " ! . 2" \$ \$ \$
 # \$! < 8,G+9
 = :4 ! " " 5 \$! .
 " 6 " ! 5 " " L# M \$ /
 L "" " M ! ! %# : . \$ \$ 0 > "
 # %# < : " \$ "" \$ #! " "
 < = # \$ 4 \$ / " 1# !
 \$1 # "" \$ 5 # ! 5
 # \$ < ' " 6/
 # " 8 " 9 / "/ K
 . ! > \$ T #)K # # 4 T !# #"
 4/ >< < ! . %# " : ! " .

/! " / # %# / >!# %#>/ " \$#
 ! " >/ %#> " . " # "# K< 8GH9
 # . \$ / : 5 \$\$ 5
 " \$ # !# \$ \$ 5 #
 # !) / ! 5 6 \$ " " \$
 "<
 # # & (# 7# ;)/5 5 6 5) " 6
 2"! \$ " "/ " \$ "" " # 5
 5 . \$: < 5 \$ ' 3 /
 # # /5 6 5 " "/ 6
 " 5 \$ L # . <M
' 5 . / ! . #" \$! 1 " # # . . /
 " \$ " 5 . . # ! ! "
 "! \$ #! \$ # / :< 7# ;) # /
 # "! // : "! /# ' /
 :/ %# %# .. ! / LY . #
 " EM< ! %# >! %# "! /
 . < :. #! / !# . # /
 ! \$ < !# / %# " !
 L " ?" M< # " / / # /
 ! > / %# # ! R "/ "# /
 X> #) # #: \$# / "? # ! #
 . < 8L !# M9

/ " !! :4 5 6 \$ %# .
\$ L . M # / # \$ " 5 <
! #! " \$! . "" ! . \$
" \$ "# \$:4 5 6 \$ # < 5 . /&
7)?) (# ?)! : <
) # \$ # # \$ ' 3
< & 0 \$: L # %#
K #" " : # %# ! " "; M
8,+9< . / # ! /" /! # "
\$:4 5 6 / " # . "\$! \$
" \$ 6 #! \$\$\$ <
:4 # 6 ! ! " # 2!
%# " \$! < " \$ 5 6
! " \$! :4 2 \$ 5 ! (-# 4 . # \$
! " ! < & 5 (" 4 !!! \$-#\$ 4 "
L "M ! \$ " ! " ! /
&# " 6 / L5 5 " ! ./ ! " # "
\$ #) # # # / \$ / \$ / 5 . /M
L M L # " ! # ! /5 # /
"! / # # / \$ " / # # ! . M 8,*F1,*39< ! \$ L
M ! 5 5 \$! ! 5 6 \$
" \$ # : . # \$ " \$ " ! \$
\$ " <

F,

2" (& ! 8 \$ #
\$ # . 9 ! ". " / - (.
"! \$: : ! & ! 4 \$ \$
" < *+ " ! & ! 4 5 6 \$
" # # / : !! 4 L# # # / \$ /
\$ / 5M ! < / L 5 6 / #
. # # ! # 5 # " " : M 5
5 ! \$: 5 8(. ,3B9< :4
! \$! \$. 5 " ") / # /
#"/ # 1# 1 ! / 2! " ! #!
5 : ! <
/ " \$. # \$ " \$ " ! \$
\$ " # " " # / :4 2 2!
L " ! / # # / \$ " M # \$ L M ! < . \$
\$ / ! " 1! # \$ \$
!#! 6 \$ # < ! " . "# 5
(" 4 . " \$. " !! 5/
! " ! / %# " \$ L 5 "" M
! 8 & CB9<
. / ! 2! \$: ! \$
! ! " ! 5 \$! \$ # \$
" " \$# \$## < " / : ! ! # 6

*+ (. " ! (# N . 4) \$: : 2! L # /
"/ <M

5 . ' . L . # /M 2! . !"
! " # # # \$ < ' .
! " ! \$ " ! \$ # / # / 1
< L ! # ! ! !! 5 !
" " "/ . /## # \$ # %# " M
5 ! " ! ! 1 8FB9< #
\$:4 0 > ! # ! \$ # \$\$ 6 # /
5 / # # / . 5 !# /# # ! "<
\$!) %# \$ #" 5 ! \$
! ! /! # . < '5 . /5 \$&
/ \$) \$ \$ # # 0 > / "
2 \$ # # \$. #" " .
\$. \$# ! ! ! ! # \$ 5
! " !!! 2 \$ 5 / # # / "
<
! / 5 2! 5 :4 \$ \$
\$! ") . # # /
! # 5 2# 2# < 5 # / " !
! \$ \$ \$ / : "
5 \$ \$ " < . ! \$! #
5 . 5 # ! . . ! " ! 2
5 " ! . " < # 6 <
\$! "

/ \$ # L /M . 5 # " :# " /
. !" \$ L /M ! \$ 4 #" L
\$. \$ " 5/ # .
! ! M 8,*39< / : " 2! . :
! # ! \$ 0 > \$ 5 5
") ! " . # " \$ " # # \$ " <

*< !/ & & ! \$ 0 >
\$: 4 5 6/ 7 # !
" # 6 5 . # . #
L#! K K/ \$" " #
" K #: # M 8B+9< "! /5 2 /
. " \$! ! " . "#
\$ " < : . ! 5 ! ! ! \$
0 > # %# \$! "# <
"! \$! \$! ! / # . \$!
\$ # ! /5 ! \$ 5/" ! .
" " . # \$! <

\$! \$:4 " 5 5 6/ ' /
/ */ " ! 5 \$!
\$ 0 > \$ # " ! \$. / " ! . # "
0 > "< ! \$ " # # \$5
7 (" :4 << # \$.
5 6 " ! * 8 '
9 / 9 5 '
<^B '5. / \$ 2 / ' /
/ ' " 2! 5
2 \$0 >/ # 5 6 5 \$ # \$ <
! \$ 2 \$ ' / . ! "
5 ! ! 0 > . \$ \$ 2 L' > \$# 0 >
!# ! %# " M 8D9< # \$ " ! \$ " !
" " 2 < " ! \$ " 5 !
5 " 6 / \$ / # ! # %# /
L > : # !# > . # "? 0 >/
>) / > R " / / >
" < a " : !> "? " / 0 > ! M 8,+9<

" 1# ! # \$:4 5 6 # # \$
4 \$ " < 5 6 / 5 . / . # # "<
\$ / . \$# / 5 \$ # : < 5
" (# ;) ! 5 2 # 5 %# "
L ! 8) 9 " ! ! \$ K # # R %# "
" !# # ! " / %# / ! # !# / " " ! / "
!! \$ KM 8,+39< . . \$ 5 6 / 5 " !
^B 7 . ! / / \$ # 5 6 / 5 <
\$. . 5 \$ \$ # <
FG

#/ / /" 6 . \$! " /
!# 5 5 #! \$ " ! \$# " 5 <
/ . . \$:# # / . %# . \$
5) \$ 0 > /! ! < # 0 ("
! \$ 2 . L ' ! > " " "
>! K ") " M 8D*9/
\$! " ! \$ 4 \$ < = \$
\$. "! 5 L > M L > # .)M L; # .)/M
\$! \$ < # 5 \$\$ "
\$ 4 " \$ / #
"!# . \$ # 5 " \$" 6 1 . <
/ \$ " . # \$ 5 6/ . %# :# " 5
0 > 4 \$ \$ " ! \$ \$ 5 #
\$ " ! < %# # <
\$ ' / 5 :4 / \$ #
\$ 2" 4 . \$! < ! \$
\$ 6 \$\$ " 4 \$ \$# " 5 !
" " ! 2 < / \$ %# 5
5 \$! / \$ / ! " L " " " M
8 * , 9 / " L " " " !)
" "# M 8 ' CD9 < \$ / ! \$ 4
" " \$ 0 > \$ " /
%# 5 \$ \$# "! 5 6 <

B< 0 # 5! # \$!
 " \$ 0 > \$ "
 5 \$ # / . ! ! \$
 # . 5 # . \$ "
 . < "# # # \$ #
 # %# 4 ! \$0 > # " 6
 " 5 " "# \$ " " < = # \$
 ! 1 # . " \$\$!
 5 " " . \$! #" .
 . " / # \$! 5 1\$ 1 # "%# .
 5 ("! L) > M 8C39< #/ "" .
 5 \$ " " \$ " " 5 ! \$
 ! " ! < *C ! ! /
 ! " 5 ! \$! ! 2 5 /
 5 6 ! # ! ! . ! 1 # /
 :# " :# " / !! "\$
 2 5 6< # 5 5 6 \$ 6 \$ < 8F,9
 "# " " / # . \$ / : "! " L#
 M \$ "/ 6 5 !# #!! \$! /
 " # \$# " " ! "

°C & / " 6/L \$! " " # 5 " . M
 822 .9< = " / # # #
 #" ! \$ " .<

5 6! "/. 5 4 5 \$ # < 0 ./ # \$!
 . / ! ! # ! "
! " \$ "/5 # \$! :4 2 " 6 \$ "
2! \$ / 2# / " 2# ! " L M \$
" \$ <
* /0 > @# # # ! \$
! . " ,3 # ! #! 5 5 " !
. " %# " !
) ! \$ 5 ! " " ! < "
" # 1 # # L) !
M5 L " # / ! " / M " L
: >" ! M8@# # *B*9< @# # !. -X " 4 \$
" ! 4 \$ 5 " 2"! \$ 5 5 :
4 L # / ! / !%# Q/ # %#/
"! #. " K/ # > \$# ! > <
K # / " # M8*B *9< = 2 \$:4 5 6/
" \$ b * \$# " " " " !/
/ " # / ! \$ \$ # ! \$ <
' / " 6/L %# # " Q < & " ;
! K . " (J/ # ! / !#
%# Q M8,*F9< " ! ! # ! / " !
!# " # ! ! # # \$ %#

5 "/ # "6 " \$!
! \$ "!" <
\$# # ! % # \$. '
 < "" \$ " # . /
2 / " 6/
! %# " / . # ! > # "
 ! K "!) /! K # /! K <
 ! "
/ "!" : < / "
 #. \$# . . /%#
 > # # ! %# > < #
 \$ " "? # %# # %# # Q # < 8,C9
2" \$ / " \$ " # . !# \$
%# 5 # ! 5 "#
" # < " #) \$! ! \$0 > # /
 !# / L # /M . 5 4
"! "!" < #/ / " # "
" # ! # R / 2 \$ %# 5 \$
 "! 5 L "!" M 5 # " \$0 > .
. !" \$ L <M " # / 5 . / 4 \$# #
 #"# # "!" < . 2 \$ " "
" # . \$ / . 5 " " / # 6

\$! / # # \$# " ! ! 5
) < *G
 * . !# ! ! # "
 \$! \$ " 5 < b : \$ /
 1 / 6 # "" / / " "/
 \$## \$ < = # .
 # ! 2! 5 . / / L0 2 >
 Q ! / . / . ! /" .
 . : . " . < \$# " %# # >) " ;M 8,C9<
 5 \$/! /! / \$# # * < 7 .
 0 > \$! / # #"
 # 2! 5 "! 5 \$ " #
 5 " .6 # # # \$\$\$ \$
 . " 5 < " # /" / " !"
 ! \$ 0 > 8 \$ 5 \$\$ \$ \$! . . \$
 ! . 59 # # # \$\$\$. \$
 " ! \$ \$#) \$ \$ " ! <
 / 5 2!) \$ 0 > \$
 ! / \$ \$# ! ! \$. <
 "6 " ! " #) / !# / " # \$
 " ! / %# 5 " ! :# 0 > \$
 ! " \$# \$\$ <

^G7. " ! " 6 \$\$\$
 \$ " # ! # <

. ! \$ " : 4 5 6/

4 ! \$ * ' \$# "!) / !
! ! \$ %# / " # \$ " \$ \$
! %# . Q /! :"! !# "?"
%# # !!?< (; > ? !! / ? !
"# / # / 0 / ! !# # !
/) . " %# # %# / # .: %#
(;< & %# . !# . "
"# / ? / " /. # < #
. # ! " %# K < 8 ,*F9
' ## \$ # \$\$!# / "! / ! \$
0 > # \$ # ! ! \$ \$ \$
/ 5 " 2 \$ # / / " \$ # 5 5#
. #! " ! < . # \$ # 2!
! 4 " \$ # < " "/ . # !
%# ! \$ " /
"! # < / ! \$
4 / ! / ! . \$!
0 > \$! %# 0 > \$! <
\$ * " : 4 5 6 / \$ 4 #
5 \$ " \$ \$ " ! # / # 5 %# <
4 * 5 ! \$! 5 # < 0
\$\$\$ " \$. / 5 # \$ \$ \$ # / :#

" < ' # ! . \$ 5 5 5
\$ # \$ * 4 = ! 5 / L " # "#:
.: / Q / . . K < \$:K "# #
. > \$ # ! < & ..
" M 8,*39< = # " # / " *
\$\$! ! \$ # 4 \$# 2! < *)
%# " # / # ! " ! "# 6
"! 0 ><
\$ 4 * "!) \$ 5 \$! \$"
\$ 6 # # # " /
\$ / . # 5 5 \$ < =
4 \$ \$ "\$ 5" \$
! / # ! \$ "5 ! 6 5
2# ! " # ! " \$ %# . # <
2 \$ \$ 4 " / * \$ " " \$
! " ! # " 0 > " ! # " < \$! "
\$ / # \$ # " # / . # ! # #
! 5 5< " " . / ! \$ 0 > \$ \$ " \$
* # ! \$ < " / \$ " ! 0 > . "
#" " !# # " \$\$ 5 " \$
: !. < 7 & # Q ! #" ## \$ 5
\$! L M \$
"< L& . !. . # . # J

%# " / # . # .; # #" K " 0
#" " /" / : M 8,*G9< " \$\$ \$
#" # # / # \$ " # \$ " \$ *
5 \$) ! \$ 0 > ! . 5
5 " ! 5 0 >4 ! # <
' 6 * 5 \$ "
\$ # 5 " 5# " < /
5 5# \$ # /L. / /"# ! !
" /%# .> " # !# " / ! / # \$%#
: M 8 ' ,H9< 0 >4 /
" \$ / "! /" #) .
\$ \$ " ! 5 5 " 6< & " \$
" \$# ! \$ \$ 1 \$ \$
' < - 2 / " # \$ * 1 6 5
\$ 5 6 . 5 \$!
\$ <
" / 6 5 \$! ! # 1
" " # ! "< 0 @# #
! " . " \$ # . " 8,+H9<
" \$! \$ 5 ! \$!5 < / 6
"! # / " " \$ 0# " "
6 < ' /L " ! " < " /"
/. ! # / " !/ " "# M 8,DH9<

. 5!	\$ "#!	!	" !	\$ "!	" /5
" "	#	.	#	\$!!	< = 5# "
!	\$	5	5 /	!	\$ "5 . #
"		"<	#/	"!	
	!	" .	5 \$	"!/5 /	/ # #
%#	!	"!	\$!	2<
	"	\$0	>/	\$ # !	" . <
.	2"!	#	'	5	" " 6 5
0 >	5 #	.	\$ "	\$ \$	" < LZ :
"	0 >	[0 >	" /	" /	# . :
":	<	" . !	# .#	"!	"! M 8*H9<
/		" "		"	\$ 5 5
	!5 5	\$ \$ "		"!	" < / 5 . /
"	6	!	\$0	><	. 5! !#
" !	\$ "	.	"	\$	< ' ! \$
	\$ # !	/ !	\$	"	# "
"!	/	\$ "	L	M \$	\$! \$ "<
@# #	" 6 /	2 \$		1 #	. / "
L .	K ! ?"	\$#	" .	K	? # ! T ! # 4 S
\$ /	S !	> !		!	! " M 8,C+9<
. 5 "	\$ \$	4		!	\$ 0 > \$ #
. 6 5#	5\$	\$ "	\$1 !	. 5 \$!
\$!	" <	#	"!	5	. 5 \$0 > ! 5

#" # ! \$0 >! # ! \$
! L! T! # 4M \$ <
" . ! / 4) . " \$ \$0 >4
#" # # / # 4! " "
' 4 . # \$0 > /
5. / 4!!! . /\$ " \$ " \$
< L& " " ; / !!! " .).
J!# %# > . \$# " . " 0 > M 83*9<
= !. # 6 5 #! # \$0 > \$ " ! \$
/ 5 6 #! & # #
! \$!5 . 2 / " \$
< 5 " 5. # 4 # ! \$
< L # ! > J!# / #! "
#" M 83*1B9< # " \$) 5 #! " /
2 \$! # # / 6 " ! \$ " <
\$ " # \$ L M # \$L
" %# # " \$# : !# %# # # .> .
%# . " / # \$>/ ! " " ! /! "
%# /# !%# / "! K/ # M 83C9< # \$
. . ! " ") \$0 >4
!!# < " \$ # "\$ / 5. / 2 \$
4 " 5 # / . ! \$
. !# 4 ! . # " \$ # 4! \$

" / " " " < !5
! #! . 5 . < \$ 2 "
" \$!! <
" # 2 2 !# ! # \$
5 < " 5 \$ %# # . 5 < \$
" . # . ! < '5. / "/ # \$
\$ " \$ \$ # # < # 5 . . \$ " \$
! 5 ! ! \$ # < -
" 6 67 \$ \$ 6 / \$#
5 ! \$ # < " \$! /
!! # \$ " ! ! \$ "7 " \$< .
"" \$ # ! 5 # \$ \$ "
\$! ' < 5 # ! # 2
!5 <
! " \$ # ! . \$ /
! # /5# !! #!! ! . # " \$0 > . \$ \$ "
! . # \$ < " 6 4 #! "
0 > \$ \$/ L. M8 ' 3*9/ . \$ "
. ! "" \$ \$ \$
! %# < #/ ! " 1 #
! "/ . 5! \$# .6 ! L \$ / S
! > ! ! ! " ! /M . L# ! ! ; > /
! %# ") " ! ! K M8@# # ,C+9< .

/ < = " " . !
! / 5 ! \$! " ! ! <
\$) L! <M !# " ! \$ \$
4 # < 6 \$ \$!# 0# " /
%# " ! " # " ! 5 " \$)
< #/ 5 \$ \$
" ! \$ \$\$ "5) " ! "" #
"")< . "" \$ 0 >4 !
! 2 . "<
" L M \$ \$!/ . 5 4 #
L. M \$ \$ "< # "
\$ 5 \$ # 4 \$ < 2! R
. #. . / . 0 > <<< . # /
:/ < # < # :
\$ < 0 %# ! R -# " R
K ! < # / # " /"? \$ %# < (#
#" \$ "# /! . \$ < 8*39
! \$ 0 > " . 4 2# ! " . <
0 > @# # 2! RL " / . /# ! " / !" # /#
K ! /# \$ " %# / "# .)
!! . /M L 2 Q %# %# # #
%#! "# %# # "#: M 8,,39< " ! 6
5 4 ! \$! " . 5 \$ \$

\$\$ \$ 5 # 4 . # . " " 6 5
. # 2# %# < 6 # 5# !! \$ #
\$ L . K ! ?" %# / #: / #
: > /# ! : T "! /4 " > # M 8@# # ,+H9< \$ "
\$. # 2# " ! # ! \$!5
"\$! ! \$ \$ 4 # <
. / . 4 \$ " 6 \$ # " \$ "
! \$ \$\$# ! ! # L#
! : T "! 4<M /L ! \$. \$
:/M 4- \$ # \$ " \$! 5
) 5 #! / " 6 L # 4 5 1
" \$ " / T5 1. 54 !) 5 \$
M 8,3F9< 4- # . ! L!) \$ S
! "!! \$!5 " \$ " \$ M5 L 2#
" # # 5 ! \$ # 2 #
\$!! ## " \$ " 2# : M 8,3F9<
5" L M5 # 2 # \$ " 4 . \$! \$
< #/ ! \$ # ! " . ! \$!5
. 5" ! " \$ / 2 " " \$. 4
\$. ! \$ ""6 "
\$0 > . \$ # ! " \$!
" <

7. 4 " 2# 2! " / 5. / "!
! \$!5"!
\$ L 2# : M # \$ \$ " 5 " ! \$ < #
/5" # " !# . #! <
" \$5" *H \$ " . . ! \$ " L
! . " M ! \$ 1 # . 8@# # ,,39< '
/ " /L! "> "#: " #. "/M
. / 2 /L % # # ; #
#\$ < ! >%# K "#: ! /
%# # #) # " " # ! M 8,F9< #/ 5" /
\$ " / ! # #" / !
#" \$ " / \$ \$ #! 5 5"
" \$ " 4 ! # \$ 2!
. "! < '; < ?) 4' " 6/
. / K ! . " 2# # / " ;!
" # \$! / J # "#: %#
!! # . < >) \$ " ! #
\$ / / ! " / :# ! # " / "!
! ! < 8DHC9
\$ " \$ # ! :4 5 6 ! # '
/ 4' 4 " %# !< "! / 5. / /
#! ! \$!5 8! " 9

*H # # \$: 4 / 5" 5 # \$\$
" < 5" ! 5 . \$ /" . <

4 # ./ ! ! # \$
0 > " "\$ " ! \$ 4 #!
\$ < / # # ! \$ #
" " ! 5 \$ 5 / "
\$ " 2# / " \$ "<
7. 4 2! " ! \$5 " /
\$! " " \$ #< /
"! . #: < = ! \$ " 2# %# \$ \$ /
" 6/L " "/ / / " (J
! " # !) 0 >< Y) E J
" "#: < # / " ! / . ! >M 839<
" ! 5 . " \$ " 2# 2! .
4 2# " \$ < . / . \$. 5
5 " %# / # "" " %# 5 " ! \$
\$! < %# 4 %#
" < / 2 \$ %# # " .
. # 5 ! 2# %# \$ " . 5" < '5. /
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Fernando recalls that after feeding her family nothing but sausages for two or three years, “Lía descubrió que el ser humano podía vivir sin ellas. Esto es: sin comer. Entonces dejamos de comer” (*Los días azules* 101). Enconced in his house, Fernando survives without eating, furthering his metaphoric connection to the scorpions inside the walls of his childhood home.

For Fernando, the domestic spaces of his childhood are akin to those occupied by the scorpion: stifling and violently chaotic. His only option is to hide away in the metaphoric cracks in the wall until he is drawn out by the family that he describes as “desavenidos, desunidos, anárquicos, perdiendo peso rumbo a la insubstancialidad y en plena guerra civil” (*Los días azules* 101). To exist in such a space is analogous to the torture that Fernando himself inflicts upon the scorpion. The domestic space that Fernando occupies in his youth permits, if not fosters, these acts of minor violence, and it is thus that by being raised in such an environment Fernando comes to do harm to himself, burning his soul in a manner for which he will never be able to atone. Here Fernando references his guilt at having so unmercifully harmed a living creature. Additionally, his participation in the familial domestic space and his exposure to the traditional values embodied in this space will always mark him despite his best efforts to escape them. It is thus that in his adult life, looking back at the chaos that was his childhood household, he can remark, “Investigando sobre los motivos profundos de la guerra, los historiadores han llegado a determinar una gran causa operante: Lía, General Jefe Supremo, nunca supo establecer un sistema de jerarquías que asegurara el orden, la paz” (*Los días azules* 98). Despite his expressed disdain for the old moral order and the violence and aggression perpetrated in Colombia, Fernando here couches his vision for peace in very traditional values of hierarchy and militarism. Moreover, while he clearly expresses the belief that the stereotypical Colombian ideal of the large patrician family is outdated and absurd, Fernando sees the domestic space as only capable

of functioning under the control of a benevolent matriarch, buying into the very mythification of maternity that he seeks to discredit, and establishing that the only way for him to truly reject this model of domesticity is to escape the domestic space all together. While this escape is not that of death as chosen by the scorpion, the narrator's eventual complete desertion of this space continues to link Fernando and the scorpion.

Snakes and scorpions, are not, however, the only unwelcome intruders into Fernando's childhood homes. *Los Días Azules* begins with a description of how the stream through Santa Elena ("la quebrada de Santa Elena") overflowed and burst into Fernando's home on Ricaurte Street precisely on the Day of the Holy Cross (*el día de la Santa Cruz*). In his depiction of this one incident, Vallejo manages to connect the extreme violence and destruction of a flash flood with the three pillars of traditional Colombian society: nation, church, and family. Fernando calls specific attention to each of these three axes of society in his lead up to the destruction of his home. He states, "Vivíamos en la calle de Ricaurte. Ricaurte el héroe, el prócer, ya saben, el que durante la guerra de Independencia se voló con todo un parque de pólvora para no dejarlo caer en manos de los realistas, gachupines enemigos de la patria" (8).³³ This statement, dripping with sarcasm and denominating the royalists as realists, in and of itself demonstrates a deep contempt for Colombian nationalism. Linking the idea of the patriotic ideal to the destruction and havoc of a flood only further underscores the opinion that such ideology is and has been a damaging force in society.

The author brings religion into his description of the disaster through the narrator's focus on both the river's name and the day on which it floods. The young Fernando expresses the irony of a river named after a saint causing a flood on a religious holiday. He asks his

³³ The Ricaurte in question is Antonio Ricaurte, famous for immolating himself at the battle of San Mateo in 1814 when exploding a royalist stronghold.

grandmother, “-Pero abuelita, ¿por qué la Santa Elena, que es una santa, el día de la Santa Cruz precisamente se vuelve un demonio y se aloca? No entiendo. -Ya dejen de preguntar tanto niños, y a seguir rezando” (13). By framing the incident in this light, the adult Fernando here stresses his frustration with a religion that asks for blind faith and that discourages logical questioning in favor of the mindless repetition of prayers. Once again, to link this ideology with the violence of a flood, and indeed to have a river named after a saint flood at all, reveals religion to play a detrimental role in Medellín and to have calamitous effects. That it is the narrator’s beloved grandmother who acts as the agent and upholder of this religious credo adds to the hypocrisy of a narrator who extolls her virtues while criticizing everything she represents.

In the context of this flood, the domestic space is not only the seat of the traditional family, but also has a direct connection to religion not only through the saintly name of the flooded river and the religious holiday on which the flood occurs, but also through the portrait of Jesus that hangs inside the home and that is damaged by the waters. Fernando remarks that after bursting into the house, the water rose and rose “hasta que llegó al cuadro del Corazón de Jesús y lo arrancó del marco” (13). The choice of the verb “arrancar” signifies the violence with which the waters are attacking this religious iconography inside the home; the portrait is not simply washed away, but wrenched off the wall. That a river named after a saint would flood on a religious holiday and destroy not only a home, but a religious home and the religious iconography within that home is highly ironic. With the inclusion of such an incident, Vallejo urges the reader to question the validity of a religion that would test its believers in such a fashion and renders absurd the belief that the faithful practice of the brand of Catholicism which demands processions and iconography both within and outside of the home renders one any closer to the divine. The insinuation is that the inclusion of Catholicism in the domestic space

invites destruction and contributes somehow to this space's violent demise. Thus nationalism and religion, beliefs that would typically be passed down through the family structure in the space of the home are all associated with the destruction of that self-same space.

Fernando creates a further connection between the violent act of the flood and his violent depiction of the domestic space through the construction of a parallel between the river and his mother. When fueled by torrential rainstorms, the Santa Elena "cambiaba de nombre y se tornaba en un avalancha: La Loca, la quebrada La Loca" (11). As we have already seen, Fernando confers the very same pejorative moniker on his mother in *El desbarrancadero* (57). This is in keeping with Fernando's description of his mother as a destructive force through her constant reproduction, power to emasculate, general chaotic behavior and inability or lack of desire to run her household in what Fernando would deem a proper manner. She and the role she occupies as the traditional Colombian mother act like the savage force of nature that is the flooding river, violently ripping apart everything in its path. At first glance it may appear odd that a mother, a role conventionally viewed as the cornerstone and foundation of the domestic space, would be the hastener of this space's destruction. However, in light of Fernando's constant criticism of traditional moral and societal values, this representation carries its own logic. It is precisely because the mother figure is so tightly bound to the traditional image of the domestic space that she becomes a figure of violence and destruction. The provincial values that this mythic mother figure and her home space represent are part of the old order which we have seen Fernando characterize as exclusionary, hypocritical, and ultimately at least in part culpable for the degradation of the city of Medellín. Thus, the traditional domestic space and the matriarch who governs this space are immediately destructive to those such as Fernando who are marginalized in these spaces due to their lack of adherence to such values. Additionally, these

values are eventually self-destructive through the creation of poverty, social marginalization, and violent unrest that threaten the traditional order.

Vallejo further explores the theme of the mother figure devastating the domestic space in *Los días azules* when the ghost of the previous owner of Santa Anita appears to Lía and leads her on a wild goose chase for the treasure that he supposedly buried somewhere in the house. This treasure hunt leads Lía to literally destroy the house, for she tears up floors and tears down walls in her quest yet never finds a thing. Lía believes that, “muerto el viejito, se convertía en un alma en pena: del Purgatorio no podía salir hasta que un alma caritativa no se sacara el entierro” (56), and her devotional persuasions lead her into a full-fledged obsession over finding the buried wealth. The actions of Fernando’s mother are tied to a sense of religious devotion, even if this sentiment is more superstitious than in line with Church doctrine. Lía represents the convergence of three pillars of traditional antioquian society: motherhood and family, domesticity and religion. These three facets of society and their ascribed morality and values become inextricably linked. Lía clings to the past. Literally, the ghosts of the past are still a presence in her life. And it is not just any ghost, but rather the ghost of the wealthy and aristocratic landowner Don Francisco Antonio Villa, a representative of the traditional social order, that appears to her. Lía reinforces this class distinction herself in her search for the buried treasure. When Don Francisco presents himself to her and tells her that his wealth lies under the *zapote* tree, it is not Lía who goes to work digging it up, but rather “al día siguiente los peones a escarbar” (56). The choice of the word “peon” to describe the agricultural workers on the *finca* is laden with the connotation of a person in a subordinate position. Lía still clings to the outdated social order in which Don Francisco would have lived, and she both literally and

metaphorically seeks to uncover the legacy of this period, unearthing it in the present, and in the process destroying the domestic space.

While Lía insists that her desire to uncover the lost wealth is a pious act of charity necessary to “sacar un alma en pena del Purgatorio” (58), Fernando describes his mother’s obsession in terms of greed. In the end, Lía has almost the entire house torn down in her mad search. The narrator describes this destruction stating, “Así terminó la finca de Santa Anita: por una ambición” (58). However, Lía is not alone in her quest for gold. Fernando remarks, “El abuelo anochecía dudando: Santa Anita, su casa, ¿qué iba a ser de ella? Pero el espejismo áureo le hacía amanecer decidido: reverberan en el horizonte las morrocotas de oro, y a tumbar” (58). Thus, the domestic space is brought to ruin by a type of greed and a desire for easy profit that is pervasive in the household rather than solely the actions of Fernando’s constantly vilified maternal figure. In present day Medellín, Fernando ascribes a similar avaricious voracity for consumption to the residents of the *comunas*, and to the *sicarios* more specifically, yet he admits that this flaw existed in multiple generations of his own aristocratic family during the idealized era of his youth and in the idealized space of Sabaneta. Just as such rapacious behavior contributes to the violent degradation of modern Medellín, so does it cause the furious destruction of the traditional domestic space and the conventional society to which this space was bedrock.

In describing the annihilation of the *finca* the narrator makes a literary allusion to Edgar Allan Poe, stating, “caída Santa Anita como la casa Usher” (59). Such a comparison to the gloomy and macabre centerpiece of Poe’s gothic tale rids the reader of any illusion of Santa Anita as having been an idyllic space. Furthermore, this reference connects the domestic space of the *finca* even more concretely to a particular family, social class, and value system. In Poe’s

text, the narrator makes of point of stressing the equivalence between the physical space of the dwelling and the family who inhabited it. He states that the name “House of Usher” was “an appellation which seemed to include, in the minds of the peasantry who used it, both the family and the family mansion” (117). The two concepts are fused. Thus, through his comparison of Santa Anita with the House of Usher, Fernando urges the reader to view the destruction of the domestic space as synonymous with the destruction of his family as well.

Like the House of Usher, Fernando’s family is representative of an antiquated social order. Both are examples of a dying aristocracy. Poe’s narrator attributes the “perfect keeping of the character of the premises with the accredited character of the people” to the fact that “the entire family lay in the direct line of descent,” and then goes on to place both in a most negative light, remarking that the purity of the line was a “deficiency” and noting that the most prevalent characteristics of the house, and therefore of its eponymous occupants, are antiquity and an aura of decay (117). Thus, it seems that the maintenance of a pure aristocratic line has plunged both family and residence into a type of gloomy decadence ending in the complete annihilation of both. While Fernando’s family certainly cannot claim such an unadulterated noble heritage, its members belonged to an elite class built on the long-established bases of landed wealth, Catholicism, nationalism, and reproduction of this class and its beliefs through the traditional family structure. Such elitism relegates the majority to the fringes of society. As such, Lía’s “peones” are equivalent to the Usher’s “peasantry.” In this context, the fall of house and family in both Poe and Vallejo’s tales contains an allegorical message: by closing itself off to social change and by marginalizing much of the population, the aristocracy will bring about its own demise. The elitist values and traditionally held beliefs propagated by this segment of society in the end are destructive forces. Therefore, Fernando here demonstrates an awareness that

whatever nostalgia he may have for the domestic spaces of his youth cannot cloak the underlying social brutality and decay already inscribed in these spaces, spaces that portend and reflect the violence of contemporary Medellín.

The allusion to Poe's work is of particular interest in light of critic Pablo Restrepo-Gautier's study of *La virgen de los sicarios* and its relation to the gothic novel. Restrepo-Gautier argues that the narrator negates the modernity of the Antioquian city, instead focusing on the pre-industrial landscape dominated by churches, many of which are in the gothic style. He asserts that Vallejo's most renowned work, "transforma a Medellín en una caricatura grotesca, en una ciudad monstruo que se aleja de su modelo en parte por el uso de técnicas afines a la novela gótica inglesa cuyas bases técnicas radican en la estética del terror" (97). Additionally just as the gothic novel employed the concept of the sublime, so *La virgen de los sicarios* relates terror in the face of the incomprehensible, this time in the form of the incredibly violent urban mass. Yet Vallejo's novel also negates the possibility of the sublime by rejecting the notion of any spiritual transcendence. Thus, "la novela ofrece representaciones tradicionales de lo sublime para cuestionarlas o anularlas" (101). The plotline of Fernando's mother believing herself to have been visited by a ghost and subsequently falling into a deep obsession which in turn causes her to ravage her own home lends itself nicely to the gothic mold. Nevertheless, the telling of this story is so matter-of-fact and so untouched by any sentiment of mystery, wonder, or awe that it distances itself completely from the genre. Instead, Fernando views the manic actions that Lía takes in violently rending the structure of the home with a critical and disdainful acceptance. This would appear to strengthen Restrepo-Gautier's argument.

Yet, in *Los días azules*, Fernando references Poe's gothic not in the context of the Medellín-monstruo cited by Restrepo-Gautier, but rather to describe the less industrialized

Medellín of his youth. The critic admits that even though “Fernando lamenta la desaparición de la ciudad de su infancia donde en sus engañosos recuerdos la violencia no existía,” the narrator’s nostalgia is “impotente ante el caos de la violencia actual” (98). Nevertheless, in employing a direct allusion to the gothic to describe not the current violence but the destruction wrought in his childhood, Fernando demonstrates that his memories are not as deceiving as he may portray them, and that he is keenly aware of the existence in the past of the nihilistic terror that Restrepo-Gautier cites as a present phenomenon. Thus, while Vallejo’s work may support the assertion that the “ilegibilidad de la ciudad moderna lleva a la experiencia de lo sublime” (Restrepo-Gautier 98), the pseudo-sublime terror can also be found in the domestic space of a country house from the narrator’s past.

Fernando’s disdain for the domestic space is not, however, limited to remembrances of childhood. His depiction of his family’s house in contemporary Medellín is equally as unflattering. Whereas the domestic space has traditionally represented a refuge from the inhospitable chaos of the urban environment, the family’s current abode is plagued by the same sense of death and destruction that characterized their previous homes. As we have seen, Fernando’s childhood homes faced many natural and man-made disasters ending in various forms of physical destruction that echoed the decay of a traditional, and in Fernando’s view stifling, society. While the family’s current home may remain structurally sound, it becomes marked by death in a way that both continues to link this space to the terrors of the House of Usher and that links this private space to the public violence that dominates the city.

El desbarrancadero is the only of Vallejo’s novels that thoroughly depicts the narrator’s familial home in present day Medellín, and in this novel the domestic space acts as a place in which to die rather than to live. Fernando’s sole motive in returning to this space is to be with

his brother, Darío, who is dying of AIDS. While the novel centers on Darío's illness and death, it also narrates the death of Fernando's father, a death that occurs in this same domestic space. After a prolonged bout with pancreatic cancer, it becomes apparent that Fernando's father is on the brink of death, and the other members of the family "habían aceptado que papi se muriera y que se nos derrumbara la casa" (95). While in this instance the collapse of the house is metaphoric rather than literal, it reinforces the concept of the domestic space as being inextricably linked to the people who occupy the space. Thus, as in the "House of Usher," the death of the leader of this house is tantamount to the destruction of the space itself. Once again it appears that the traditional domestic space cannot survive the disintegration of the traditional social and moral order that is hastened by the demise of those persons pertaining to the upper echelons of this order. As a landowner and politician, Fernando's father would certainly fall into this category.

A young gay man dying of AIDS, Darío certainly would not be a representative of conventional morality and social standing, and thus his death is not described in terms of the destruction of the domestic space; nevertheless, his illness and death, like those of his father, do transform the domestic space. Whereas the home as a concept is generally associated with life through both sexual reproduction and the reproduction of conventional social values, Fernando's family home becomes marked by both the deaths of its inhabitants and the death of these same values. Fernando refers to his family's home as a "moridero" (*El desbarrancadero* 95), stressing the presence of death as its most outstanding characteristic. The domestic space thus begins to mirror the space of Medellín as a whole; a space that, as Fernando describes it, is overwhelmed with the omnipresence of death. While the domestic space is a "moridero" a place where people go to die, the narrator describes the city itself as a "matadero" (*La virgin de los sicarios* 67), a

slaughterhouse, a place where they go to be killed. In either case, death is inescapable and breaks down the boundaries between the violent chaos of the urban environment and the supposedly protected space of the private home. Fernando further underscores the decay of this barrier when he leaves his mother's house stating, "Salí pues, como quien dice, del infierno de adentro al infierno de afuera: a Medellín" (*El desbarrancadero* 53). While these two hells may display it in different ways, they are both marked by the decay of outdated social and moral constructions, whether that be by the literal wasting away of the representatives of those constructions as in the case of the domestic home-cum-"moridero," or in the outwardly anarchic and senseless violence perpetrated against all in the city-cum-"matadero."

The insistent presence of disease and death in this domestic space highlights the abject nature of this space, further marking Vallejo's texts and the spaces therein as dirty realist. Fernando describes the domestic space as one very much in line with what Jarvis describes as the dirty realist obsession with the space of abjection as defined by Kristeva; a space that "is disgusting and fearful because it ties the subject to the impure, to animality, to disease, waste and ultimately to death" and thus threatens to "disturb identity, system and order" (193). Similarly, Vallejo's distinctly dirty realist focus on disease and death in the space of the domestic home here highlights a disturbance of traditional patriarchal identity and morality.

In accordance with the distinctly negative values that Fernando ascribes to the domestic spaces of his childhood and all that they represent, as well as to the continuance of such a space into the present day, he welcomes the evacuation of traditional meaning from other contemporary domestic spaces. In *La virgen de los sicarios*, after introducing the reader to his childhood home in Sabaneta through his memories, Fernando immediately transitions his story into the space of his friend José Antonio Vasquéz's apartment. This space is of particular

significance to Fernando, for it is here that he first meets his lover Alexis. Fernando asks the reader for permission to describe the site of this encounter, “el cuarto de las mariposas,” stating,

un cuartico al fondo del apartamento que si me permiten se lo describo de paso, de prisa, camino al cuarto, sin recargamientos balzacianos; recargado como Balzac nunca soñó, de muebles y relojes viejos; relojes, relojes y relojes viejos y requeveviejos, de muro, de mesa, por decenas, por gruesas, detenidos todos a distintas horas burlándose de la eternidad, negando el tiempo. (11)

Fernando highlights the dirty realist aesthetic in relation to a significant change in the conception of space. He stresses the straightforward narrative style in which descriptions are hurried and stripped of any excess detail or elements. In this outright rejection of the extravagant descriptions of Balzac, one of the fathers of European realism, Fernando distances his narrative technique from that of that literary genre. Simultaneously, he depicts a space that defies time. Previously, in both the realist tradition and in Fernando’s own personal history, the domestic space was linked to the past, acting as a refuge for the traditional values threatened by modernization and its accompanying industrialization and urbanization. In José Antonio’s apartment, however, the collection of not just old, but “really really old” and unsynchronized timepieces “burlándose de la eternidad” is so exaggerated and ridiculous, that it parodies this desire to stop the passage of time within the confines of the domestic space. Fernando goes on to assert, “Estaban en más desarmonía esos relojes que los habitantes de Medellín” (11), further stressing the idea that this space is not the falsely nostalgic domestic space of his youth, nor the refuge from the outside world that the home becomes in the realist novel, but rather a space as lacking in peace as the city itself.

In remarking upon the lack of harmony created by the presence of so many stopped and unsynchronized timepieces, Fernando underscores the sense of non-conformity about the space. In the context of the pressure to conform to what he asserts as an antiquated sense of morality and social convention that Fernando associates with the domestic spaces of his youth, this lack of harmony can therefore be placed in a positive light. The constant presence in the apartment of gay male youths, or at least of young men willing to have sex with other men, demonstrates this acceptance of non-conformity as well as Fernando's attraction to the space, an attraction reinforced by his encounter with Alexis, who he purports to love. Given the previously explored equivalence between the domestic space and its inhabitants, Fernando's valuation of José Antonio himself as laudable denotes the positive nature of his home. Fernando remarks that his friend is "el personaje más generoso que he conocido" (12) and that he has reached a level of "perfección" that allows him to offer up his home and allow these young men to pass "por su apartamento sin tocarlos" (11). Thus this domestic space becomes imbued with a positive sense of alternative sexuality and freedom without the negative association of sin or impropriety, particularly seeing as Fernando insists that this apartment is not a brothel, a claim supported by the fact that while Fernando does give Alexis money after their first sexual encounter, José Antonio does not receive anything in return for introducing them and giving them a space in which to have sex. The apartment thus becomes a space marked by what Fernando considers to be the positive and pleasurable aspects of sex without the trappings of domesticity and family that are the objects of Fernando's criticism and scorn.

It is true that without these trappings, the un-domestic domestic space and those who inhabit it lose their traditional identity markers and the relationships that go along with them. Fernando makes a point of referring to José Antonio as a "personaje y no persona o ser hermano"

(12). The narrator thus strips his friend of any true identity or humanity. Moreover, while Fernando may be referring the sexual and physical when he remarks that José Antonio does not touch the young men who pass through his home, the same is true on an emotional level. He does not touch their lives in any substantial way and vice versa. No bond forms between them and they remain virtual strangers to each other, as evidenced by their remaining unnamed in the text, instead being categorized as simply “una infinidad de muchachos” (11). Fernando does begin a relationship with the named Alexis here, albeit one plagued by an unequal power dynamic. This action is, however, definitely the exception to the rule. As with José Antonio, these boys are also stripped of their humanity. Fernando is in awe of José Antonio for the fact that “¿a quién sino a él le da por regalar muchachos que es lo más valioso? ‘Los muchachos no son de nadie – dice él –, son de quien los necesita’” (12). Rather than people or even characters, the young men are objects, gifts to be given to whoever is in need of them. While the lack of propriety over these boys softens their objectification somewhat, it also highlights the lack of any real ties between them and those to whom they are temporarily “given.” In this space they are simply anonymous objects unbound to anyone.

The commodification of these young men speaks to the predominance of postmodern, capitalist consumer society in present-day Medellín. David Harvey notes that in such a society “we move from a situation in which individuals can express their individuality and relate in human terms to each other to one in which social relations between people become replaced by market relations between things” (123). While these boys are “given” rather than purchased, the ideology of the market has certainly replaced any notion of a true interpersonal relationship when it comes to their interactions with others. Seeing as these young men are more often than not *sicarios*, their commodification also strengthens Gabriela Polit Dueñas’ argument that the *sicario*

is the character of choice to represent the “*ethos* siniestro” of the neoliberal economy. “Pone en evidencia el perverso valor de sus virtudes: el súbito enriquecimiento, el culto a la individualidad a través de una sumisión a las normas del Mercado en consumo de modas, marcas, y objetos” (125). Thus, the association of this space with postmodern consumer culture through the presence of these boy/products coupled with a lack of traditional identity and relationship forming meanings transforms the apartment into a non-place of supermodernity as theorized by Marc Augé, for Augé states “if a place can be defined as relational, historical, and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place” (63).

Additionally, within the private space of the apartment, these young men shed many of the behaviors that define them in the outside world. “En ese apartamento nunca se tomaba ni se fumaba: ni marihuana ni basuco ni nada de nada” (11). The lack of drug and alcohol usage in the apartment can be construed as a positive development; however, seeing as the main social activity in this community is the use of drugs and alcohol, the removal of this type of communion also acts as the removal of a marker of both individual and community identity. Without such behaviors to fall back on, “¿Qué iban a hacer allí? Por lo general nada” (11). These boys come to the apartment to do nothing. In this space, they lose their established individual and group identities without gaining any new ones, and thus, the space functions as a non-place within the text. However, given that, as a non-place, the apartment no longer holds the negative associations of the domestic space for Fernando, and as the identities that these young men are losing are ones characterized by drugs and violence, this evacuation of meaning from the space has a positive connotation for the narrator. He describes the apartment as “un templo” (11). It is not a church, a space laden with the multiple and conflicting meanings ascribed to it

by the lapsed-Catholic that is the narrator, but a temple. It is a true sanctuary to Fernando, not because it represents the tradition, family, and domesticity safeguarded from the rapidly changing urban environment as in the case of the realist novel, or because it acts as the “idealized refuge” posited by Richard Sennett (20), but rather because it is a space that defies conventional meaning. It is a private domestic space, but it is not a familial environment, and it is constantly inhabited and visited by strangers. It is not a brothel, but paid sexual encounters occur there. It is a place where young men come to do nothing, in essence to be nothing, and this nothingness is a relief.

In the case of his own apartment, Fernando takes this concept of nothingness or the evacuation of meaning from the domestic space, to an extreme, manifesting it physically. He states, “Este apartamento mío está rodeado de terrazas y balcones. Terrazas y balcones por los cuatro costados pero adentro nada, salvo una cama, unas sillas y la mesa desde la que les escribo” (*La virgen de los sicarios* 17). The emptiness of this space is concrete as well as metaphoric. After Alexis’ murder, when Fernando returns home, he describes the space as “mi desierto apartamento sin muebles y sin alma” (*La virgen de los sicarios* 89). The emptiness of the space leaves it without a soul. Fernando reiterates this lack of soul and couples it with a sense of detachment or isolation when describing his apartment at night. He states,

En lo alto de mi edificio, en las noches, mi apartamento es una isla oscura en un mar de luces. Lucecitas por doquiera en torno, en las montañas, palpitando la nitidez del cielo. . . como esas lucecitas ya dije que eran almas, viene a tener más almas que yo: tres millones y medio. (*La virgen de los sicarios* 31)

The narrator’s apartment is a space characterized by absence. In this case it is the absence of soul symbolized by the absence of light. If the soul is the essence of a person, of his or her

individual identity, then Fernando's apartment completely lacks identity. Furthermore, it is a space marked by its isolation; it is a soulless desert and a dark island in a sea of lights. Thus, the space is not one for forming and maintaining relationships, familial or otherwise, but rather a space in which to distance oneself from others. This combination of a lack of identity and a lack of relation characterizes the apartment as a non-place.

Nevertheless, Fernando actively cultivates this emptiness. While he does invite Alexis into his apartment, ostensibly to form a relationship with him, the only time the narrator enjoys his lover's presence in this space is when they are engaged in sexual activity. During the day, he does not want to interact with the adolescent and so buys him a cassette player in order that he may have something else to occupy his attention. Yet the narrator is so bothered by the presence of the tape deck that he buys for Alexis that he throws it out the window. When the narrator replaces the broken radio with a television set, he admits that "el televisor de Alexis me acabó de echar a la calle" (23). While Fernando claims that it is the noise alone that he cannot abide, it seems that what he truly cannot tolerate is having any sort of tangible presence in this space. He is perfectly capable of purchasing noiseless items such furniture, art, décor, etc., but chooses not to. Additionally, in describing his thought process for buying the television in the first place, Fernando states, "el vacío de la vida de Alexis, más incolmable que el mío, no lo llena un recolector de basura. Por no dejar y hacer algo, tras la casetera le compré un televisor" (22). Therefore the expressed purpose of this object, although an admittedly futile one, is to help fill a metaphoric void in Alexis' life, to give his life meaning. Fernando, however, finds the metaphoric "filling" of his domestic space so off-putting that it forces him out of the house. It seems that all the meanings and identities associated with the domestic space are for Fernando so negative, that he actively cultivates a comparatively meaningless non-space to inhabit. While he

brings Alexis into his space for sexual companionship, within the confines of his own apartment, the narrator prefers “soulless” isolation to the cultivation of a real relationship or shared identity.

In the public spaces of churches, however, Fernando attempts to connect to others in a meaningful way, although this connection is far from the traditional formation of community and individual identities typically associated with the church space. Unlike with the rest of his childhood memories, the narrator never paints his religious upbringing with any strokes of nostalgia. The primary religious space of Fernando’s past in Medellín is the Salesian school that he attended in his youth. His description of this space is intensely negative, demonstrating a hatred of the clergy that permeates all of Vallejo’s *autoficciones* (Villena Garrido 87). The church space, however, undergoes a distinct transformation from Fernando’s past into his present. As Medellín and its inhabitants change, so too do its churches. In the presence of overwhelming violence, drug trafficking, prostitution, and all the other social ills facing the city, churches either close their doors or are infiltrated by what the Church would deem moral decay. However, this degradation of traditional church morality and sanctity allows for the creation of a different, and in Fernando’s view more favorable, type of communion in the religious space.

This transition in the church space begins in Fernando’s young adult life. In *El fuego secreto*, Fernando recounts a sexual conquest in a church, a conquest that ended in violence. The choice of a church for their rendezvous, a sin in the eyes of the Church, demonstrates that this space has already lost a portion of its traditional “sanctity.” When a sacristan comes upon Fernando and the other young man engaged in sexual intercourse in his church, he first berates them, screaming, “Ah condenado impío, pervertido, malnacidos, desgraciados,” and then threatens to excommunicate them (127). Thus, despite Fernando and his lover’s obvious disdain for the Church’s proscribed morality, a representative of this morality still inhabits the space and

attempts to defend it from what he believes to be its disgrace. Fernando responds with incredulity and then physically assaults the sacristan, as if to say that the old religious morality no longer holds any authority over him. He and his seemingly sacrilegious behavior are the future of the Church and thus incapable of being excommunicated by a representative of the old dying order. Fernando then tells the father that he has sinned, but that he does not repent. This moment, however, rather than causing strife and separation between the religious man and the narrator, evokes compassion and understanding between them. Fernando remarks that the sacristan, “me miró derecho a los ojos. Vio en ellos un brillo ausente. Sintió una gran compasión por mí, y yo una gran compasión por él” (128). Ironically, it is only once the supposed righteousness of the church space, a space that while traditionally associated with compassion, in Fernando’s eyes is a space of intolerance, has been defiled that two apparent enemies can form a personal bond of sympathy and compunction.

Churches in contemporary Medellín continue this trajectory of change. The only churches that remain immune to the societal transformations occurring in the city at large remain so because they are no longer open to the public. Speaking of the present state of the city’s churches, Fernando tells the reader, “por lo general, están cerradas y tienen los relojes parados a las horas más dispares, como los del apartamento de mi amigo José Antonio” (*La virgen de los sicarios* 53). These churches no longer function as public spaces and become almost meaningless in their lack of utility. They are not stuck in the past, but rather lost in time, no longer playing a role in the lives of the citizenry. Like José Antonio’s domestic space, these churches have lost their traditional meaning, as they are no longer houses of worship or community gathering places, and in this sense, they too can be conceived of as non-places.

Those churches that do remain open to the public are affected by the same social changes happening elsewhere in the city, and are thus in this process of shedding the old religious moral order in favor of a new religiosity.³⁴ When Fernando takes Alexis to the church in Sabaneta housing María Auxiliadora, la virgen de los sicarios, this change is palpable.

La luz de afuera se filtraba por los vitrales para ofrecernos, en imágenes multicolores, el espectáculo perverso de la pasión: Cristo azotado, Cristo caído, Cristo crucificado. Entre la multitud anodina de viejos y viejas busqué a los muchachos, los sicarios, y en efecto pululaban. Esa devoción repentina de la juventud me causa asombro. Y yo pensando que la iglesia andaba en más bancarrota que el comunismo. (*La virgen de los sicarios* 15)

The outside world infiltrates the church space like the light through the stained-glass windows. This light demonstrates the violence of the Catholic faith as akin to the violence plaguing Medellín: both are perverse spectacles that can be seen in multicolor images, be they those on the windows or those on television. This world also enters the church in the form of the young assassins who go there to pray, a new group whose new kind of devotion is far more compelling to Fernando than that of the now dull and insubstantial faith of the old order, the “viejos y viejas.” Fernando’s attraction to this new faith makes sense in light of its inclusivity of those who the traditional Church would consider to be immoral. Margarita Jacomé asserts that this youth culture of religion is one in which, “el sicario ve la religión como algo que lo protege, mas no como una forma de regulación moral” (35). Thus, the space of the church is in transition

³⁴ Francisco Villena Garrido argues that, due to its connection to the space of Fernando’s nostalgia, the church in Sabaneta is the only one that remains untouched by the present dystopia of the city and continues in its “elevación moral.” For Villena Garrido, this places it in stark contrast to the Cathedral that “no se representa como un entorno de paz y recogimiento sino como un microuniverso en el que se reproducen los conflictos de la sociedad” (86). The presence of *sicarios* praying for a sure shot in the church of María Auxiliadora, however, belies the breakdown of any traditional religious morality in this space. Additionally, while I agree that the social conflicts of Medellín have invaded the space of the city’s cathedral, I will later argue that this is precisely what instills a sense of devotion into the narrator.

from the old morally prescriptive, controlling, and therefore marginalizing space into a space that, while certainly beleaguered by its own hypocrisy and conflicts, is one more positively viewed by those with non-conventional identities, such as the narrator.

When in this new church space, Fernando is able to embrace his spirituality and seeks to form true bonds of love with others. Gaston Alzate notes, “ante la María Auxiliadora de los sicarios colombianos es como si todo el catolicismo se hubiera vaciado de sus impurezas y adquiriera un nuevo sentido, es como si los íconos de la religiosidad popular estuvieran investidos de una nueva y auténtica mitología” (9). The religious culture of the *sicario*, the very emblem of the violent degradation of Medellín, through its rejection of traditional religious values in favor of popular ideology, has managed to imbue the corrupt Church with an authentic identity, and this identity inspires communion. When in front of the Virgin, Fernando asks her to ensure that Alexis is and remains his true love, and that they stay faithful to each other. Thus, despite Fernando’s expressed hatred for the culture of the *comunas*, a culture that he sees as invading the nostalgic space of his childhood Medellín, he embraces this culture’s religious practices and through them is desirous of a true bond of love with another human being, also a member of this counter culture. While it is possible to question the depth of Fernando’s feelings for Alexis due to their extremely unequal power dynamic, Fernando’s longing to have a deep and real relationship with the adolescent appears genuine. Alexis and his popular faith cleanse Fernando himself as well as the church. The narrator admits, “ver a mi niño desnudo con sus tres escapularios me ponía en delirium tremens. Ese angelito tenía la propiedad de desencadenarme todos mis demonios” (*La virgen de los sicarios* 26). While both the churches he frequents and his own self are losing the vestiges of traditional religious faith and morality, both find a new, perhaps more genuine type of communion in what the old order would consider degradation.

This trend continues into the space of the Cathedral in the center of Medellín. Fernando makes the full intrusion of street life into this public space clear from the outset. He states, “Ha de saber Díos que todo lo ve, lo oye y lo entiende, que en su Basílica Mayor, nuestra Catedral Metropolitana, en las bancas de atrás se venden muchachos y los travestis, se comercia en armas y en drogas y se fuma marihuana” (*La virgen de los sicarios* 53). Here, Fernando pokes fun at the concept of an omniscient God while informing the reader that this, the most impressive and important of his churches in Medellín, is now a place of sex, commerce, drug usage and violence instead of a place of worship. The image is of an all-powerful figure that has somehow lost control. The same could be said for the space of the cathedral itself, for as we have seen, this space dominates the city from the height of its cupola while the institution of the Church no longer controls the morality of its parishioners.

Here also does the central contradiction marking the dirty realist space reassert itself. The space of the Catedral Metropolitana is a landmark very clearly linked to, and representative of, Medellín. Nevertheless, this space simultaneously represents the specificity of the urban space of Medellín and the manner in which this space succumbs to the pressures of global consumer culture that tends to erase all local distinction, in this instance trafficking in sex, weapons and drugs, three of the most problematic aspects of illegal global commerce and consumption. Jameson argues that the dirty realist space is contradictory in that it demonstrates the “persistence of a distinctive regional or urban social life about which everything else in our experience testifies that it has already long since disappeared” (*Seeds of Time* 148-9). Vallejo, in his construction of spaces that are quintessentially antioquian while still suffering the effects of postmodern consumer culture and its associated violence, displays a similar tension or ambiguity in his works.

Nevertheless, when Fernando visits the cathedral he experiences a form of transcendence.

He admits,

años hace que no venía a esta catedral al Oficio de Difuntos, a rezar por Medellín y su muerte, pero ahora Alexis, mi niño, me acompaña. He dejado de ser uno y somos dos: uno solo inseparable en dos personas distintas. Es mi nueva teología de la Dualidad opuesta a la Trinidad: dos personas que son las que se necesitan para el amor; tres ya empieza a ser orgía. (*La virgen de los sicarios* 54)

While the narrator continues to criticize and denigrate Catholic doctrine by comparing the holy Trinity to an orgy, this does not negate the fact that he returned to the space to pray after a long absence. Additionally, it is in this space that Fernando feels he is building a common identity with Alexis through his romantic and sexual relationship with him. Thus, it is through the disavowal of orthodox Catholicism and through homosexual love with a murderer, that Fernando has a religious experience: the transcendence of himself through love. While Fernando's love for Alexis may be less than the romantic ideal, seeing as their relationship starts as sex for hire and ends in Fernando replacing Alexis with the young man's murderer, in this moment, in this space, Fernando believes or at least wants to believe that it is a true sentiment that unites them. Once again, the evacuation of the traditional religious sanctity and metaphoric meanings imbued in the space of the church opens room for a new spatial identity to develop. While this new space is afflicted with drugs, sex, and violence, it is also a more socially inclusive space allowing real and significant bonds to develop between marginalized residents of the *comunas* such as Alexis, and members (perhaps estranged ones, but members nonetheless) of the old aristocracy such as Fernando.

There is no question that the narrator sees his city of Medellín as degraded, chaotic, and dying, and that he mourns this loss through his memories of the Medellín of his childhood. Nevertheless, Fernando is aware that the comparatively utopic space of his youth is a false utopia incubating the very problems that face the city in the present. With playful irony, the narrator mocks his own nostalgia by longing for the days when Pablo Escobar was alive and well. He bemoans the drug lord's death stating that after his assassination, those who worked for him were left without a job. "Y sicario que trabaja solo por su cuenta y riesgo ya no es sicario: es libre empresa, la iniciativa privada. Otra institución nuestra que se nos va. En el naufragio de Colombia, en esta pérdida de nuestra identidad ya no nos va quedando nada" (*La virgen de los sicarios* 34). Fernando makes it apparent that the things he treasures as part of Colombia's previous identity were not pure and ideal but tainted by institutional violence. This holds true for the narrator's distant past as well as the heyday of the great drug lords. Accepting this premise, it becomes evident that the loss of the traditional meanings and identity of the spaces of the city, both private and public, is not entirely negative. Despite the rise of the postmodern consumer economy, of "libre empresa," that tends to erase these spatial significances and contribute to the preeminence of the non-place, this destruction allows for the possibility, however small, of a new and more inclusive identity to rise from the ashes.

IV. Non-place and the Public Private Inversion: Havana in the Works of Pedro Juan Gutiérrez

In this chapter, I will analyze the works of Pedro Juan Gutiérrez, demonstrating that the Cuban author's use of space falls in line with that of the other dirty realists studied here in that the non-place emerges as a positive alternative to more traditional spaces imbued with the official discourse of what the author portrays as a failed revolutionary society. Gutiérrez's characters demonstrate far less nostalgia for the past than those found in the works of Fadanelli or Vallejo, making the negative portrayal of traditionally or revolutionarily sanctioned spaces of individual, communal and national identity formation even more prominent. After situating Gutiérrez within the dirty realist genre and the Cuban literary scene of the 1990's, I will explore how the non-place serves to evacuate meanings associated with the marginalization, hardship, and disillusion brought forth by the values of the Cuban Revolution, allowing for the possibility of these spaces taking on new, perhaps more inclusive and authentic significance. I will then contend that the reimagining of the private/public divide characteristic of the dirty realist space acts as one of the chief devices by which the creation or reformation of these spaces occurs.

1. Pedro Juan Gutiérrez, *El Realista Sucio del Caribe*

Of the authors studied here, Pedro Juan Gutiérrez is the one most consistently labeled as a dirty realist. The author himself firmly places his work in the dirty realist tradition. In an interview with Stephen Clark, Gutiérrez remarks of his *Trilogía sucia de La Habana (Trilogía)*,

“yo creo que ese libro esta dentro de una línea muy fuerte de realismo sucio” (*El Rey de Centro Habana*). While the author may state that comparisons between himself, Raymond Carver and Charles Bukowski were born purely of an act of marketing on the part of his editors,³⁵ he also admits that Carver, “Es fenomenal, es importantísimo. Me ha influenciado mucho” (*Literatura* 152). Regardless of Gutiérrez’s complicated relationship with the classification of dirty realist, he is generally seen as the father of the dirty realist movement in Cuba. And there is a movement.

In April of 2007, *El Cuentero*, the literary magazine published by the Centro de Formación Literaria Onelio José Cardoso in Havana, devoted the entire issue to dirty realism. Director Eduardo Heras León writes in the introduction to this edition of the journal that, “influidos por los textos de los más importantes fundadores del realismo sucio norteamericano, Raymond Carver y, particularmente, Charles Bukowski, algunos jóvenes narradores cubanos hicieron suyos los postulados de esta tendencia” (1). Included among these Cuban dirty realists would be more well-known authors such as Amir Valle as well as younger authors like Ana Lidia Vega Serova, Yordanka Almaquer, David Mitriani and Jorge Aguiar. Nevertheless, as Heras León notes,

el reinado del realismo sucio sobre la más joven narrativa cubana fue intenso y devastador, sobre todo en los primeros años de la década de los 90, pero rápidamente se agotó cuando los temas, personajes e inmersiones en la cruda realidad del llamado Período Especial, alimentaron, sobredimensionándolo, un nuevo costumbrismo: proliferaron los textos sobre el <<jineterismo>>, las drogas, el homosexualismo, las

³⁵ In an interview with me at the UNEAC in Havana on February 5, 2011, Pedro Juan Gutiérrez stated, “Anagrama que es quien publica mis libros en Barcelona publica a Bukowski, publica a Raymond Carver, y publica a Richard Ford. Entonces todo es un truco comercial del editorial. El realismo sucio de Pedro Juan Gutiérrez. El realista sucio del caribe, el Bukowski del caribe o que se yo del trópico, el Henry Miller tropical. Es más bien un reclamo de tipo comercial.”

zonas marginales de la sociedad cubana con su sobrecarga de alcohol y sexo, el mundo de los perdedores, que tuvieron como paradigma, en el plano nacional, la obra narrativa de Pedro Juan Gutiérrez. (1)

The proliferation, and in Heras León's opinion the saturation, of the dirty realist aesthetic in Cuba therefore was directly tied to the period of economic crisis of the nineties brought about by the collapse of the Soviet Union.³⁶ Moreover, the archetype of this brand of "Special Period" dirty realism is the work of Pedro Juan Gutiérrez.

Thus, the space of Gutiérrez's Havana abounds with what Brian Jarvis recognizes as a key characteristic of the dirty realist genre: abjection. As previously noted, Jarvis links the dirty realism of North American author Jayne Anne Phillips to Julia Kristeva's theorization of the abject when he states that the "fascination with dirt and waste, both geographical and corporeal, represents a recognition of drives that constantly threaten to disturb identity, system and order" (193), and that this fascination is highly present in the dirty realists' work. Moreover, like Phillips, and as noted by Heras León, Gutiérrez is, "drawn to those defined in social terms by the dominant culture as 'dirty' or 'trash,' to the lives of the rural and urban poor, hookers and drunks," or in other terms the socially abject (Jarvis 194). The ruinous and decadent nature of a Havana devastated by the withdrawal of economic aid from the former Soviet Union and struggling in the face of the complete breakdown of public infrastructure and extreme shortages of basic necessities thus plays perfectly into the nature of the dirty realist space here defined.

Nevertheless, the irony of Gutiérrez's adopting and becoming representative of a genre known for its focus on the prevalence and pitfalls of consumer culture while depicting an

³⁶ After the fall of the Soviet Union, Cuba felt the calamitous loss of its primary source of foreign aid and trade. The result was extreme scarcities of goods, foodstuffs, and petroleum products. In response, the government implemented the "Periodo Especial en Tiempos de Paz" or "Special Period in Peacetime," a program of austerity measures and rationing.

environment of extreme scarcity isn't lost on critics of his work (De Ferrari 197). Moreover, in addition to the unavailability of consumer goods, that the society Gutiérrez describes is ostensibly socialist would seem to preclude it from pertaining to the world of postmodern "late-capitalism" and consumerism that originally marked the North American dirty realist movement as defined by Buford. However, the strong presence of the black market, acting as essentially rampant and unfettered capitalism, coupled with the influx of foreign tourists demonstrates that Gutiérrez's Havana is not isolated from global consumer culture. Additionally, the aforementioned abject and marginalized nature of Gutiérrez's characters often forces them into the market relations of late capitalism, albeit in the form of human commerce rather than as consumers. David Harvey asserts that in embracing the consumer culture of late capitalism interpersonal relationships cede to market relations, causing a high degree of dehumanization (123). While in some cases these market relations may take the form of the purchase of identity markers, in the case of Gutiérrez's works as well as those of many other dirty realists, they manifest themselves more literally in the commodification of self, and in the specific context of "Special Period" Cuba this means *jineterismo* and prostitution.³⁷

Global postmodern culture's influence through tourism and *jineterismo* permeates Gutiérrez's Havana. One example of the reach of this influence is in the characters' language itself. The narrator of *Trilogía*, Pedro Juan,³⁸ remarks that the words he chooses to use are changing. "Se me ha pegado de las jineteras que vienen aquí. Son tan imbéciles que hablan como los españoles que andan con ellas...estoy hablando igual que todos esos gallegos y sus

³⁷ *Jineterismo*, literally translated as "horseback riding" or "jockeying," has come to signify the exchange of sex, company, or other goods or services to foreign tourists in exchange for money (in particular dollars or other foreign currency), meals, or otherwise unattainable consumer goods and services. While *jineterismo* may include acts of prostitution, it is not limited to the simple exchange of sex for payment.

³⁸ Like works of Fernando Vallejo, *Trilogía* can be considered an *autoficción*. To avoid confusion between the author and his eponymous narrator, I will refer to the former as Gutiérrez and to the later as Pedro Juan.

negras putas” (18). In their role as prostitutes, these women are acting as objects of consumption in the global market for sexual tourism. Their contact with these foreigners highlights not only the prominence of illegal capitalistic forms of consumerism in Cuba, but also that this form of globalism is having far reaching effects on the regional and national culture beyond a simple influx of capital. Thus, such *jineterismo* in the texts underscores not only the appropriateness of the adaptation of the postmodern consumerist nature of dirty realism to the Cuban context, but also the presence in these fictions of another hallmark of dirty realism and the dirty realist space: the intent to assert a regional identity while still demonstrating the overpowering and homogenizing nature of postmodern consumer culture (Jameson, *Seeds of Time* 148). This key trait of the dirty realist text belies Heras León’s assertion that these works are nothing more than a new brand of *costumbrismo*, complicating notions of regional and global characteristics.

A further connection can be made between abjection and consumer culture, two key facets of the dirty realist genre, when we look at Gutiérrez’s books themselves as objects of consumption in the global marketplace. Esther Whitfield argues in regard to *Trilogía*, “the reader’s relationship to the book will be constructed as a commercial transaction” (*Autobiografía* 335), highlighting the role of the reader as a consumer in the global marketplace. While Gutiérrez’s works, originally published by Anagrama in Spain, are not readily available in Cuba, they have been quite successful abroad and in translation. Thus, to some extent, these works market Cuba to a foreign audience. As critic Francisco Leal notes, “la abyección aparece en casi cada crónica de *Trilogía* como un estímulo narrativo que ostenta lo terrible como zona de atracción” (55). Moreover, “desplazar la abyección de su borde impensable hacia un centro espectacular es uno de los mecanismos a los que recurre Gutiérrez, disponiendo de la abyección como un lugar que se precipita para su consumo” (57). Thus, the space of abjection that

Gutiérrez constructs in his fictions becomes, in essence, a marketable product in the global publishing economy.

The notion of Gutiérrez's works as participating in a globalized consumer society in such a fashion leads us to consider ties between the author's brand of dirty realism and the non-place as theorized by Marc Augé. Augé posits that these spaces "which cannot be defined as relational, or historical, or concerned with identity" (63) proliferate in what he terms "supermodernity." As I argue that Gutiérrez's Havana is a part of this "supermodernity," I will also argue that non-places emerge in his texts as well. Moreover, the texts themselves form a type of non-place. Augé puts forth the idea that,

In the non-places of supermodernity, there is always a specific position (in the window, on a poster, to the right of the aircraft, on the left of the motorway) for 'curiosities' presented as such: pineapples from the Ivory Coast; Venice – city of the Doges; the Tangier Kasbah; the site of Alésia. But they play no part in any synthesis, they are not integrated with anything; they simply bear witness, during a journey, to the coexistence of distinct individualities, perceived as equivalent and unconnected. (89)

Gutiérrez's fictions thus display Havana- city of economic and sexual abjection and last remnant of socialism- to an audience traveling via the page. As such, the category of the non-place becomes of even greater interest to the study of these texts. Furthermore, seeing as Kristeva's theorization of the abject references a possible failure in meaning caused by the loss of the distinction between subject and object, self and other, the abject and the non-place are much aligned in their emphasis on meaninglessness and the negation of the formation of identity.

It is thus that I will employ the concept of the non-place in my analysis of space in Pedro Juan Gutiérrez's fictions *Trilogía Sucia de la Habana* (1998) and *El Rey de la Habana* (1999).

This collection of short stories³⁹ and novel chronicle the lives of Pedro Juan and Reynaldo respectively in their quests for survival in the decaying, poverty-stricken urban landscape of “Special Period” Havana. Pedro Juan is a middle-aged divorced man. Reynaldo is an adolescent whose entire family dies in a freak accident for which he is falsely blamed and imprisoned. Despite these marked differences, however, both characters engage in similar wanderings through the streets of Havana in search of distraction and economic opportunity, acting as what Alexis Candía Cáceres calls an *antiflanneur* (107). Candía Cáceres here plays with Walter Benjamin’s notion of the *flâneur* as someone who wanders down the grand boulevards of the city, seeking out the masses while not belonging to them, enjoying the contemplation of the urban sphere, and paying particular attention to the merchandise for sale in this space. Pedro Juan and Reynaldo, thus, while still roaming through the spaces of the city as would the traditional *flâneur*, are part of the marginalized masses observed by the *flâneur*, and “deambula por la ciudad con el objeto de encontrar los medios necesarios de sobrevivir” rather than immersing themselves in the joys of the urban consumer space (Candía Cáceres 107). These characters construct a distinct vision of decadent and marginal urban spaces in their constant movement through the streets of Havana.

In his analysis of masculinity in *El Rey de la Habana*, Matthew Edwards posits that, when faced with the brutal economic situation of the nineties, Gutiérrez’s characters demonstrate a desire to re-conceptualize the space of the Cuban nation as once distinct from that of official discourse. He remarks,

³⁹ While some critics refer to *Trilogía sucia de La Habana* as a novel due to the general coherence of the narrative voice, secondary characters, and themes in the text, the lack of a unified story demonstrates that the book is, in fact, the combination of three collections of short stories. Additionally, in an interview with Lori Oxford in 2007, the author refers to *Trilogía* as being comprised of short stories. He states, “Entonces de esa manera empiezo a escribir la *Trilogía sucia* que en realidad no era una trilogía. Era un libro de cuentos” (148).

Incapaz de identificarse con la sociedad que quiere gobernar, el discurso oficial se separa de lo que articula y representa a la gente a un nivel social. Condenada a sentir los efectos de esta incoherencia sin tener fuerza ni la capacidad de expresar sus deseos, quejas o dudas, la sociedad empieza a vivir por sí misma y a definirse dentro del contexto nacional, fuera de la utopía creada por su gobierno. (*A la sombra del macho*)

Echoing this sentiment, Cuban author Ena Lucía Portela attributes this sanctioned but imaginary space of false utopia to, “el hecho de que la televisión, la radio y los periódicos reflejan un país que en nada se parece al verdadero; nos muestran la mejor de las patrias posibles, la más segura, culta y democrática, algo semejante a un paraíso donde todo marcha a pedir de boca, pura ciencia ficción” (*Con hambre y sin dinero*). I contend that Gutiérrez’s efforts to contest this official Cuban, and more specifically Havanan, space and to recast it in a more authentic light along the lines theorized by Edwards are marked by several spatial processes: the recognition of the falsity of the official discourse and the negative portrayal of traditionally sanctioned spaces of individual, communal and national identity formation, the evacuation of meaning from these spaces and their transformation into non-places, and their subsequent reformation as spaces where distinct and more authentic communal identities may develop. I will further argue that the reformation of these spaces in large part occurs via one of the primary mechanisms behind the formation of the dirty realist space: the reconceptualization and blurring of the boundary between private and public.

2. Negative Space: The Decay of the Cuban Socialist Utopia

Gutiérrez very explicitly explores the disconnect between the older, official vision of Cuba as socialist utopia and the misery experienced by Cubans in the Special Period. Both *El Rey de la Habana* and *Trilogía sucia de la Habana* explore the lives of characters facing the daily realities of this economic crisis which came to a head in the 1990's. *El Rey de la Habana* tells the story of the adolescent Reynaldo. During an argument, Reynaldo's brother accidentally kills their abusive mother and then, overwhelmed with guilt, commits suicide. Upon witnessing this violence, Reynaldo's grandmother has a heart attack and dies as well, leaving Reynaldo alone. Traumatized and unable to communicate with the authorities about what has happened to his family, Reynaldo is accused of their murders and imprisoned in a juvenile facility. After managing to escape, Reynaldo then proceeds to wander through the streets of Havana surviving however possible. In his wanderings he has various sexual affairs, the most significant of which is with Magda, with whom he sometimes shares a home. In the end, Reynaldo kills Magda in a fit of jealous rage and then dies after being bitten by diseased rats while disposing of her body in a trash yard. *Trilogía de la Habana* also explores the daily struggle for survival of the residents of Centro Habana in the 1990's. In particular, it explores the sexual conquests and black market, fully illegal, or semi-licit dealings of Pedro Juan, a middle aged divorced man trying to earn enough money to survive.

In *El Rey de la Habana*, a scene in the street market places the extreme marginalization and hardship faced by the majority of the residents of Havana in direct contrast to the governmentally propagated vision of life on the island. When Rey looks to the owner of a butchery for work or a hand-out, the man completely ignores him, discounting him as, "un piojo

infeliz, un limosnero de mierda” (155). Yet Rey’s situation is more representative of that of the majority of those at the market than that of the butcher.

El público circulaba por los pasillos, preguntaba precios, compraba muy poco o nada, y seguían mirando y asombrándose por los precios, y pasando hambre. Algún que otro viejo murmuraba: <<Se están haciendo millonarios y el gobierno no hace nada. Es contra el pueblo, todo contra el pueblo.>> Nadie le hacía caso. Algunos viejos seguían esperando que el gobierno solucionara algo de vez en cuando. Les habían machacado esa idea y ya la tenían impregnada genéticamente. (156)

The older generation has been thoroughly indoctrinated with the concept of a socialist state that ensures all of its citizens’ basic needs are provided. This is the utopic vision of socialist Cuba that the government is continuing to propagate. Nevertheless, the majority of the public is experiencing hunger and unable to buy basic foodstuffs due to the spike in prices resulting from the extreme scarcity of, and high demand for, such products.

Rey, like much of the rest of the population, is more able to discount the official vision of the nation because he has thus far avoided many of the spaces of indoctrination. Due to his family’s poverty, he has had little access to mass media in the form of radio, television, newspapers or magazines. Moreover, he and his peers rarely attend school, one of the principal sites of the propagation of the official national discourse. “Las muchachitas con trece años ya estaban jineteando a todo trapo sobre los turistas en el Malecón. Los muchachos, batidos con mariguana y con los negocitos, para hacerse algún fula cada día...A nadie le interesaba aprender matemáticas ni cosas complicadas e inútiles” (*El Rey de la Habana* 11). More concerned with their daily quest for survival, school and the governmental ideology inscribed and reproduced in this space become useless and completely disconnected from reality. As Edwards notes, “sin

siquiera el interés de aprender lo ofrecido por los intimidados maestros de las escuelas del barrio, los chicos se dedican a vivir su vida, educados solo por sus necesidades más urgentes” (*A la sombra del macho*). In this context, the Malecón, a space that, while very intimately tied to the national imaginary and to the cityscape of Havana, is more marked by transience and the global influence of tourism (particularly sex tourism) than by government rhetoric, replaces the school as a site of identity formation. Thus, this generation of Cubans is more apt to see the Cuban space with negativity, disillusionment, or at best indifference.

The collapse of the collective nationalist spirit of the revolution during the Special Period is also apparent in the fiercely individualistic nature of *Trilogía*'s narrator and secondary characters. In her article, “Autobiografía sucia: The Body Impolitic of *Trilogía sucia de la Habana*,” Esther Whitfield remarks that, “*Trilogía* breaks brutally with collectivity and with cause. Its first-person speaker is resolutely singular; it is self-obsessed, self-sufficient and, if we can allow a less delicate turn of phrase, smugly masturbatory” (332). The narrator, Pedro Juan, analyzes this individualist shattering of the communal socialist ideal in the story “Dudas, muchas dudas.”⁴⁰ He states, “la pobreza tiene muchas caras. Quizás la más visible es que te despoja de la grandeza de espíritu. Te convierte en un tipo ruin, miserable, calculador. La necesidad única es sobrevivir. Y al carajo la generosidad, la solidaridad, la amabilidad y el pacifismo” (*Trilogía* 153). Thus, the narrator here supports Edward's observation as to the wide gap between the official discourse of the revolution and the day to day experience of the Cuban people, a break that the narrator in part attributes to the difficult economic situation that Cubans experienced in the 1990's.

⁴⁰ Titles presented in quotation marks refer to stories that form part of *Trilogía sucia de la Habana*.

Similarly, Gutiérrez admits that right before he began to write *Trilogía*, he was getting a divorce, “y al mismo tiempo se desploma el socialismo... Yo me quedo sin asideros, me quedo en una situación económica difícilísima, muy deprimido. De pronto veo que la ideología, a lo que había dedicado toda mi vida, defendiendo con las uñas, era falsedad que no funcionaba, sencillamente” (*Literatura* 146). Here, Gutiérrez’s insistent use of the first person (“yo me quedo,” “mi vida,” etc.) once again demonstrates a move from accepting the values of socialism to denying these values, as well as a shifting of focus onto the self after experiencing sharp disillusionment with the socialist ideal. Given that Gutiérrez describes *Trilogía* as “excesivamente autobiográfico” (*Literatura* 148), the relationship between his personal cynicism and the narrator Pedro Juan’s abandonment of “la solidaridad” becomes even clearer. It is thus that Gutiérrez’s works fall in line with José Fornet’s theorization of a “generación del desencanto” consisting of authors making their mark on the Cuban literary scene in the 1980’s and 1990’s. Fornet argues that these authors, “sustentan su desencanto en las insuficiencias y contradicciones de una Revolución en la que creyeron o creen” (*La narrativa cubana* 11). Gutiérrez admits his former faith in the Revolution and his current belief that it has become a non-functioning lie. This attitude is strongly reflected in his fictions, making these works representative of Fornet’s categorization.⁴¹

The breakdown of government services, one of the most visible aspects of the previous socialist state, abounds in both *Trilogía* and *El Rey de la Habana*. Perhaps the most scathing

⁴¹ Some critics such as Alejandro Zamora and Mélissa Gélinas argue that, more than *desencanto*, the works of many of the members of Fornet’s grouping display an, “overwhelming malaise due to the loss of, and subsequent yearning for, an ideal, an absolute; a postmodern void of meaning, purpose and direction; a profound melancholy and a desperate quest for making sense of existence; and an ever increasing alienation” (6). These sentiments are not, however, mutually exclusive, and, I would argue, both are present in the fictions of Pedro Juan Gutiérrez.

critique of the government's inability to care for its people comes in "Locos y Mendigos." In this story, instead of providing the homeless with social aid, the government hires Pedro Juan to secretly trick hundreds of vagrants into entering a van with no windows. Despite the government's assertions that these people would be taken care of, after entering the van, they are never heard from again: "a lo mejor los inyectaban" (*Trilogía* 252). That hundreds of people were in the position to be taken away in this manner shows the government's inability to provide adequate help to its people in the first place. Their covert kidnapping and possible drugging, however, make the government seem fully sinister rather than simply incompetent or incapable.

In "Ratas de Cloaca," Pedro Juan exposes not only the failings of the state-run healthcare system, but the burgeoning power of capitalism in what is supposed to be a socialist state as well. After being bitten by a rat, Pedro Juan goes to a clinic to get treatment. Not only is the clinic completely overburdened with "viejos y viejas melancólicos, esperando" (*Trilogía* 245), but the nurse also informs Pedro Juan that there is no anti-rabies vaccine available with which to treat him. She claims that this shortage is affecting not just the clinic, but all of the hospitals in the city as well. However, after he bribes the nurse with bottles of rum and the promise of sex, she tells him that he can buy some of the clinic director's stash of emergency vaccine for forty pesos. The governmentally run clinic fails the general public, but an individual with capital is able to get the services he needs. As this incident demonstrates, in the post-soviet Cuba of the "Special Period," the values of individualism and capitalism are overwhelming the communitarian values of a failing socialism.

The narrator of *Trilogía* explains the complete disconnect between the surge of black market capitalism and the Castro regime's official rationalization of the nation's economy in "¡Oh, el arte!" After commenting on the manner in which the mass of black-market street

vendors swarm San Rafael Boulevard while still attempting to avoid the rapacious eyes of corrupt police officers, Pedro Juan analyzes the economic situation:

La crisis era violenta y se metía hasta en el rinconcito más pequeño del alma de cada uno. El hambre y la miseria es como un iceberg: la parte más importante no se ve a simple vista. <<Pero hay que ir pausadamente, compañero, sin perder el control. Poco a poco nos insertamos en este mundo complejo y en la economía del mercado, pero sin abandonar los principios, etc.>> ¡Ah cojones! (118)

The mention here of the hidden nature of extreme economic marginalization references not only the emotional and psychological effects of such poverty, the effects on the “alma de cada uno,” but also the hidden nature of such misery behind official propaganda and rhetoric. The vision of a government still in control and carefully guiding the country into the global economy without abandoning socialist principals to the whims of capitalism, however, is obviously disdained as a complete farce.

3. *Azotea*: Panorama, Heterotopia, Non-place

Gutiérrez’s rejection of the utopic socialist vision of the nation is paralleled by a recasting of traditional spatial constructs and the spaces of the identity formation of its citizenry as ambiguous, conflictive, and often extremely violent. In this way the author’s use of high spaces and the panoramic vista develops in spatial terms the transitional period in which Havana finds itself. In a manner akin to that of Fernando Vallejo’s use of the panorama to twist the spatial tropes of nineteenth-century realist fiction to reflect a warped sense of nostalgia and

control, Gutiérrez too plays with the concepts of spatial dominance and control and a lack thereof through conflicting depictions of the urban landscape from on high. María Teresa Zubiaurre asserts that, in the context of the nineteenth-century realist novel, in some instances, “la visión panorámica funciona a modo de evocación nostálgica de un espacio ‘espiritual’ – el de la infancia, el de la inocencia – antes poseído pero ahora ya perdido para siempre” (140). A further layer of meaning can be added to this interpretation of the panorama when it is placed in the context of Gutiérrez’s disillusionment with the Revolution. The Revolution acted in and of itself as a type of Panorama, giving a total vision of society and how it was to move into the future. The loss of this vision apparent in Gutiérrez’s fictions is accompanied by the complicating of the panoramic vista. In *El Rey de la Habana*, the space of the panorama acts as a pivotal transitional space between an evocation of childhood nostalgia and the acceptance of its loss, while still underscoring the violence and lack of control that the protagonist feels both in his past and his present.

After escaping from prison and before returning to his old neighborhood in Centro Habana, Rey looks out on the city from the viewpoint of the Cristo de Casablanca statue. At first, this position of physical height gives Rey the traditional sense of power and dominion characteristic of the realist panorama. “Desde allí divisaba muy bien toda la bahía. Era una buena altura. Le gustó dominar todo, al menos de aquel modo. Estaba solo allí y era el gran observador. Se sintió poderoso” (36). Nevertheless, even in this instance, the reality of Rey’s marginalized position is still evident beneath a façade of control when the narrator qualifies the protagonist’s ability to dominate everything by adding, “al menos de aquel modo.” This sense of power, however false or unjustified it may be, is fleeting. Rey’s attempt to take in the entirety of the city fails. “La inmensa ciudad que se perdía de vista entre la bruma de la humedad y el

resplandor de la luz solar cegadora” (36). A few mere lines after Rey establishes a sense of power through his ability to possess the landscape with his gaze, becoming “el gran observador,” his ability to see Havana, the object of his visual conquest, is questioned, as the cityscape becomes lost to his vision by means of humidity and blinding sunlight.

This loss of power and control becomes even more prominent when Rey’s gaze seeks out his childhood home. Whereas in the nineteenth-century realist novel the panorama may have served to, in a sense, recapture a space of childhood innocence now gone, in this twentieth century dirty realist text, the evocation of the space of childhood experienced through this vista, while not entirely devoid of nostalgia, brings back memories of pain and violence rather than those of innocence, and exhibits a loss of control rather than the exercise of it. When Rey’s gaze finds his old rooftop apartment, the memories of the violent deaths of his entire family, deaths that occurred on that rooftop, overwhelm him. “Allí se quedó horas, deprimido, sin fuerzas, pensando en su familia destruida de un golpe... Por primera vez en su vida se sintió desamparado, abandonado, solitario. Y le dio mucha rabia. Se le acabaron las lágrimas. Y se entró a golpes por la cabeza y la cara. Autoagresivo. No quiere recordar nada... Le duele mucho, pierde el control” (37). Rather than gain a sense of power over a changing world by nostalgically recapturing a simpler past through a controlling gaze, here Rey flees the memories of a painful past, and, recognizing his lack of power both over the spaces of his past and over those of his present, he turns his rage at this powerlessness on the only thing he can: himself. In this process, however, he only further loses control.

The concept of height and the panoramic vista as conflictive and contradictory, occupying both a space of privilege and of violent marginalization, becomes even more pronounced in Gutiérrez’s treatment of the quintessential Havanan space of the *azotea*. Critic

Lori Oxford highlights this heterotopic⁴² quality of Gutiérrez's Havana, citing the "countless coexisting spaces that make up the city, its characteristic simultaneity of varied realities, and their juxtaposition (rather than separation)" (*Utopia/Distopia*). In *Los nuevos paradigmas*, Jorge Fornet further argues for the spaces of *azoteas* in particular as heterotopias that "llevan marcada su condición de espacios-otros que las distinguiría" (121), and that "representan un micromundo que escapa o burla de las leyes del suelo" (122). Fornet, however, never clearly defines the multitude of spaces or places reflected and inverted in the *azotea* as heterotopia, and even he questions the role of the *azotea* as a strictly defined heterotopia as denominated by Foucault.⁴³ Nevertheless, Fornet's assertion that the *azotea* possesses the heterotopic qualities of being both a contradictory space and a space apart certainly apply in the case Gutiérrez's fictions. It is in such a space that his characters can feel both powerless and powerful, free and trapped, alone and overwhelmed. The coexistence of these conflicting feelings arises when, from an even higher position of the Cristo de Casablanca viewpoint, Rey looks down on the *azotea* where he grew up. "Allí estaba su azotea. Aún no se había derrumbado. El corazón le latió con más fuerza y casi se le salió del pecho. Todos los recuerdos llegaron juntos: su madre estúpida; pero era su madre y la quiso a pesar de todo. Su hermano, que se arrebató y se lanzó a la calle sin pensar" (36-7). Rey feels some nostalgia for a space for which he shares the same feelings that he has towards his mother: disdain, horror, and love simultaneously.

⁴² The allusion here is to the concept of heterotopia as presented by Michel Foucault. He theorizes spaces that are "something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias" (*Of Other Spaces*).

⁴³ Fornet admits that he uses "con cierta libertad el término acuñado por Foucault." Moreover, he states in regard to the *azotea* that "ellas no siempre funcionan como el opuesto especular de los sótanos y submundos que aparecen en estos y otros textos," and further adds that "la heterotopía por excelencia de la narrativa cubana contemporánea, al menos de esa que Foucault denomina <<heterotopía de desviación>>. . . no aparece en ninguno de los textos mencionados" (*Los nuevos paradigmas* 121-122).

That his brother commits suicide by throwing himself off of the *azotea* further demonstrates the incongruous nature of this space of height. This theme of suicide by jumping from the *azotea* is oft repeated in *El Rey de la Habana* as well as in *Trilogía* in stories such as “La Navidad del 94.” Suicide is an extreme extension of the juxtaposition of powerlessness and power; the characters take their own lives out of a sense of hopelessness and horror at their own marginalized circumstances, yet at the same time the ability to end one’s own life is the ultimate act of control and power over oneself. Thus, the use of the *azotea* as an instrument of suicide reflects the ambiguous nature of this space as both the traditional one of dominance and its opposite.

Throughout *Trilogía*, the narrator Pedro Juan continues to develop this contradictory nature of the panoramic vista from the *azotea*. The rooftop becomes a site from which to see both the beauty and the horrors of the city. In “El recuerdo de la ternura,” for example, he remarks,

Yo vivía en el mejor sitio posible del mundo: un apartamento en la azotea de un viejo edificio de ocho pisos en Centro Habana... a esa hora todo se pone dorado y yo miraba mis alrededores. Al norte el Caribe azul, imprevisible, como si el agua fuera de oro y cielo. Al sur y al este la ciudad vieja, arrasada por el tiempo, el salitre y los vientos y el maltrato. Al oeste la ciudad moderna, los edificios altos. (15)

A few lines later he admits that these afternoons spent looking out from the *azotea*, “me hacían ganar seguridad en mi mismo” (15). Here Gutiérrez presents a more traditional panorama, a viewpoint that is both poetic and grants the viewer a certain dominance that spurs self-confidence. This description of the city could be found in tourism propaganda brochures. Despite the mention of “maltrato,” the ruinous nature of the city which elsewhere Gutiérrez so

harshly describes as a quintessentially dirty realist abject space marked by destruction and literal defecation, is here softened and romanticized. Furthermore, the lack of architectural and infrastructural modernization by international standards is erased by the mention of the comparatively tall buildings of the “ciudad moderna.”

Nevertheless, the position of height provided by the *azotea* also allows Pedro Juan to gaze upon far less appetizing images of Havana. In “Un día yo estaba agotado,” the narrator describes an incident in which a woman is stabbed to death on the street below his apartment building. “Estuve una hora en la azotea viendo a la policía y a la gente alrededor del cadáver. Yo vivo en una azotea, a cuarenta metros sobre la calle, pero la vecina me prestó unos prismáticos y estuve allí, en primera fila, tan morbosos y vampiresco como todos los demás, con visión privilegiada” (*Trilogía* 86). While the narrator references his privileged viewpoint from on high, this vista does not afford him the sense of security and control present in the previous quotation. From the space of his *azotea*, he can only see more clearly the exceedingly violent nature of the city that surrounds him. The distance and separation from that violence that height would seemingly provide is at least partially erased through the use of binoculars. Thus, Pedro Juan becomes like “todos los demás,” participating in the morbid culture of spectacular violence that permeates Guitérrez’s Havana through his privileged position of height even while maintaining his physical separation from it.⁴⁴

This contradictory nature of the *azotea* as a space allowing one to be present and participative in society while still remaining in a sense detached from it allows for the characterization of the space as a “non-place” as theorized by Marc Augé. Augé remarks on the

⁴⁴ The conception of violence as spectacle present in this vignette parallels manner in which the author himself turns urban violence into a spectacle to be consumed by the reader. For more on the spectacular nature of *Trilogía* see Esther Whitfield’s article “Autobiografía sucia: The Body Impolitic of *Trilogía sucia de la Habana*.”

possibility of the coexistence of place and non-place in the same physical space when he comments, “place and non-place are rather like opposed polarities: the first is never completely erased and the second never totally completed” (64). The *azotea* is a traditional space in that it is linked to the characters’ identities as evidenced by both Rey and Pedro Juan’s constant use of the possessive when referring to *their azoteas* as well as the fact that these spaces are linked to the communities living in the buildings to which these spaces pertain, the members of which have access to the rooftop space even if their apartments lie below. However, the *azotea* also implies a certain literal and metaphoric distance from these communities. The site of the *azotea* thus provides a supreme example of the phenomenon of the coexistence of the opposite polarities of place and non-place.

Whereas, for the narrator of *Trilogía*, the *azotea* can often function as a space from which to contemplate the entirety of the city, and thus his position in it and in relation to his neighbors and the other denizens of the urban sphere, it can also function as a non-place of solitude and isolation. He comments, “Entonces estoy aquí. Sin nada que hacer. Tranquilo en mi azotea... Ya no quise buscar más relaciones íntimas con nadie” (146). Here, the *azotea* is marked as a non-place by its lack of relation-forming elements. In fact, the space’s defining characteristic is a void. In this space there is both nothing to do and no one with whom to interact or form “relaciones íntimas.” While Pedro Juan may be directly referring to sexual relationships, his emphasis on solitude a few lines later when he states, “decidí vivir en solitario” (146) lends itself to the expansion of the definition of intimate relationships to include those that go beyond the merely physical. The emptiness of this space with regard to any relational identity here acts as a relief. The narrator finds peace and tranquility in this non-place, actively seeking out this escape from the pressures and pains of interpersonal and community relationships.

The story “Plenilunio en la azotea” provides a conspicuous example of how the *azotea* can both reproduce traditional spatial constructs of identity, relationships, and power while also providing a non-place unrestrained by these conventions and acting as a welcome alternative space. Toward the beginning of this episode of Pedro Juan’s life, he recounts how he seeks out the non-place of the *azotea*;

Yo vivía en la azotea de un edificio en el Malecón. En el piso doce. Tal vez sesenta metros sobre la calle. Y me aficioné a sentarme en el alero, con los pies colgando en el vacío. Era fácil. Sólo saltaba de la azotea al alero. Un hermoso alero reforzado con gárgolas labradas en piedra. Tenía formas de grifos y de aves de paraíso. Era un viejo edificio cada vez más derruido con tanta gente metida dentro intentando sobrevivir.

Pues así. Para mí era sencillo... Ahora por las noches saltaba al alero y me sentaba allí, al fresco, y veía todo allá abajo, en la penumbra de la noche. Me apetecía. Siempre me ilusionaba saltar y salir volando y sentirme el tipo más libre del mundo. (168)

In this instance, the *azotea* reflects the power and height of the panoramic gaze, the marginalized, abject and ruinous space of dirty realism, and the relative ease of the vacuous non-place. The narrator mentions the height of his viewpoint and that he is able to see everything, yet this seemingly all powerful gaze is diminished by the half-light of the hour. Moreover, despite the narrator’s claims, the height of a mere twelve stories in the densely populated Centro Habana neighborhood would not likely afford him the wide panoramic view that he claims to have. The *azotea* and its ledge are open outdoor spaces, yet they remain spaces linked to the inside of the mostly-destroyed building teeming with a mass of marginalized individuals. Nevertheless, on the ledge of the *azotea*, this abjection turns into ease as Pedro Juan embraces nothingness, “colgando en el vacío.”

This non-place, this void of people, objects, responsibilities and cares, where literally all that exists is air, becomes a liberation for the narrator. In this space he fantasizes about leaving behind both the past and the present. The beauty of the past is as intangible and imaginary as the gargoyles: griffins amongst birds of paradise. The present is an abject struggle as an anonymous one of “*tanta gente metido dentro intentando sobrevivir.*” The non-place, the void of both past and present individual and communal identities is thus appealing to Pedro Juan. While completely embracing this nothingness and jumping into the void would make the narrator one of the many characters in Gutiérrez’s fictions who commit suicide by *azotea*, it would be a manner to break free of the constraints of identity, and is thus profoundly appealing.

4. The Domestic Space: From Place to Non-place

In *El Rey de la Habana*, the treatment of Rey’s childhood home in a Centro Habana apartment elucidates the role of the non-place in the (pseudo)heterotopic space of the *azotea* while simultaneously demonstrating the appeal of the non-place as an escape from the past and present physical and institutionalized violence imbued in all the spaces of the city and the domestic space in particular. Well after the incident at the Cristo de Casablanca, when upon viewing his childhood home Rey is flooded with memories of the violent deaths of his family members and where, in an attempt to erase these memories, he commits acts of violence against himself, Rey returns to his old *azotea* apartment. This time however, he traverses the rooftop without any feelings of nostalgia emerging. “Rey atravesó la azotea hasta la habitación de Frede y ni se acordó de que su infancia transcurrió en la azotea de al lado. Ni miró hacía allí. La había

borrado” (81). This space ceases to be significant to Rey. His identity is no longer attached to this site, and thus it transforms into a non-place, for it is a space that, in this moment, cannot be “defined as relational, or historical, or concerned with identity” (Augé 63). Rather it becomes interchangeable with any of the other multiple impoverished and dilapidated apartments that abound in the neighborhood. While much of Augé’s theorization of the non-place is concerned with the material trappings of post-modern consumer culture, he also includes such ruinous spaces in his analysis. He notes that the production of non-places abounds in a world where “temporary abodes are proliferating under luxurious or inhuman conditions (hotel chains and squats, holiday clubs and refugee camps, shanty towns threatened with demolition or doomed to festering longevity)” (63). Rey’s childhood home becomes one such “temporary abode” without any bonds of identification, just one site amongst his wanderings through a Havana that is disintegrating into “squats” and “shanty towns.”

Alexis Candía Cáceres comments on such an erasure of distinct spatial identity in *Trilogía*, stating that Gutiérrez writes, “soslayando todas y cada una de las marcas textuales que podrían identificar a la ciudad caribeña. Pese a que la acción de los relatos transcurre mayoritariamente en Centro Habana, no aparecen ninguno de los elementos característicos de esa zona” (106).⁴⁵ Such a lack of distinction between spaces within this neighborhood of Havana, between neighborhoods in Havana, and between Havana and other cities speaks not only to the emergence of the non-place as a preeminent space within the text, but also to the challenging of the nation as a preeminent institution of subject formation and identification. Candía Cáceres describes this rejection of the grand modern narrative of the nation in her statement that Gutiérrez’s Havana is a fragmented city, “cuyas pequeñas historias, en especial aquellas que

⁴⁵ This lack of overwhelmingly specific detail as posited by Candía Cáceres would appear to contradict Heras León’s designation of dirty realism as a new brand of *costumbrismo*.

narran las tragedias y las fiestas de los habaneros, son expuestos por sobre la búsqueda de símbolos trascendentes de la identidad nacional” (106). Nevertheless, Gutiérrez’s insistence on explicitly situating his fictions in Havana and naming its neighborhoods, streets, and other features, an insistence present in the very titles of the works here studied, points to a more complicated relationship with this particular urban space.

Soon after his encounter with the space of his childhood, the transience of Rey’s identity in this *azotea*/domestic space becomes apparent when Rey receives a new identity of “El Rey de la Habana,” a moniker that Frede bestows upon him as a comment on his sexual prowess. Rather than distinguish the character as a unique individual, however, the nickname acts as a highly ironic comment on Rey’s place as but one of the mass of powerless and marginalized Cubans in a daily quest for survival.⁴⁶ The linkage between character and city denotes a complete loss of individuality within this space. In the non-place of the *azotea*, a space no longer involved in identity formation, such changes in, and erasures of, identity can occur with ease. This nullification of a historical, cultural, and relational individual identity coupled with the preeminence of the distinctive regional space of Havana provides an interesting twist on Jameson’s observation about the inherent contradiction in dirty realist fiction. Jameson contends in *The Seeds of Time* that dirty realist authors attempt to portray the reality of a contemporary space in which common mass culture has wiped out regional difference while still fleeing from the reality that is late capitalism or postmodernism through the maintenance of a now non-existent distinct regional or urban social life (142-3). Gutiérrez’s Havana is a space that, while still participating in global consumer culture as both a media product and a site of global tourism, emerges as a dirty realist space in a more abject sense. Rey, Pedro Juan, and the other

⁴⁶ Author Ena Lucía Portela further explores the irony of Rey’s nickname in her article *Con hambre y sin dinero*.

inhabitants of this urban landscape are not so much “drifters in a world cluttered with junk food and the oppressive details of modern consumerism” (4), as Buford defines the characters of North American dirty realism, but rather drifters in a world cluttered with the literal waste, both human and consumer, that forms the basis of a ruthlessly capitalist black market economy and the oppressive details of extreme poverty. The abject non-place of the *azotea* connotes a breakdown in meaning and identity along the lines posited by Kristeva, for the division between subject and object is threatened as the characters face the marginalizing and dehumanizing conditions of extreme poverty in a space that no longer acts as one of individual or community identity formation. This fact is further reinforced when Sandra, another of Rey’s lovers, is able to purchase him yet another new identity in the form of forged official identity papers, demonstrating the link between a loss of a spatially grounded and constructed authentic identity and the rise of the non-place inherent in consumer culture. Nevertheless, this space, too, embodies the contradiction of suffering from the effects of in essence having its unique identity abolished by the pressures of the postmodern global economy while at the same time constantly asserting its distinct identity as Havana. Even when losing his innate identity, an identity based in his past and his family, Rey cannot escape his being “de la Habana.”

For Rey, however, the transformation of the quintessential Havanan space of the *azotea* into a non-place is also a conscious decision. This is in part due to the overlapping of the space of the *azotea* with the domestic space. Rey actively erases the site of his family and its demise from his memory and personal history: “Ni miró hacía allí. La había borrado” (81). Given the extreme misery, violence and trauma associated with this space, Rey prefers to evacuate it of all meaning rather than continually relive and reproduce the pain attached to it. In his analysis of

what he denominates as *literatura de desviación*,⁴⁷ Francisco Villena Garrido argues that these emergent writings seek to create new individual and collective identities through the “superación de la nación, la familia y la iglesia como instituciones tradicionales de la demarcación subjetual” (30). Just as the emergence of the non-place in the texts questions national identity, so too does Gutiérrez’s depiction of the domestic space as violent and dehumanizing question the institution of the family and familial identity. Rey’s desire to transform the domestic space into a non-place is an attempt, albeit a rather fruitless one, to avoid being defined by such a space, and thus falls in line with Villena Garrido’s observation.

Even before the eradication of Rey’s family, his home was a less than ideal environment. The very first lines of the novel stress the abject and dehumanizing nature of this domestic space:

Aquel pedazo de azotea era el más puerco de todo el edificio. Cuando comenzó la crisis en 1990 ella perdió su trabajo de limpiapisos. Entonces hizo como muchos: buscó pollos, un cerdo y unas palomas. Hizo jaulas con tablas podridas, pedazos de latas, trozos de cabillas de acero, alambras. Comían algunos y vendían otros. Sobrevivía en medio de la mierda y la peste de los animales. (9)

The domestic space is thus defined by both filth and waste in the form of discarded objects used to build cages, in the form of excrement, and by the presence of animals. The adjective “puerco” here even manages to combine these varied elements of dehumanization (filth and animals) into one. In this space, Rey and his family are themselves transformed into nothing more than caged animals.⁴⁸ The dehumanization that they suffer living amongst animals is a form of identity loss

⁴⁷ Given that Villena Garrido includes both Guillermo Fadanelli and Fernando Vallejo as members of this group of so-called “deviant” authors, the inclusion of Pedro Juan Gutiérrez as another dirty realist member seems warranted.

⁴⁸ This tie to the animal world further reinforces the link between the dirty realist text and the space of abjection. Kristeva notes, “by way of abjection, primitive societies have marked out a precise area of their culture in order to

that begins the transformation of the domestic space into a non-place, a transformation that is solidified by Rey's negation of his past memories and ties to the apartment.

It is important here to note that, while the complete degradation of this domestic space, a space intimately tied to the notion of subject formation through the institution of the family, occurs after the onset of "la crisis," of the "Special Period," this family was marginalized well before 1990. While Rey's mother previously had a job, it was washing floors. Moreover, despite allegations that prostitution only reappeared as an epidemic during the "Special Period," Rey's mother was engaged in the sex trade well before the economic crisis. "De joven tuvo decenas de hombres. . . Algunos le decían <<Oye, boba, ven y dame una mamaíta. Te voy a dar dos pesos si me la mamas>>, y allí iba: a chupar" (10). Thus, as a "boba," "limpiapisos" and sometime whore, Rey's mother was both socially and economically marginalized well before the 1990's.

Additionally, Rey's father, Adalberto, "nunca quiso vivir con ellos en la azotea, y cuando la vio embarazada por segunda vez desapareció para siempre" (10). Critic Matthew Edwards asserts that the Revolution promoted a very orthodox moral vision for the Cuban nation with regard to gender roles and the family structure, but that the economic collapse of the nineties led many women to re-enter the labor market in the sexual economy and, due to the relative lack of gainful employment options for men, thus occupy patriarchal positions in the family and "cuestionar la validez y presencia de la hegemonía machista" (*A la sombra del macho*). Nevertheless, Adalberto's abandonment of the family and the domestic space occurred before the onset of the nineties, as did Rey's mother's integration into the sexual economy and assumption of a more traditionally patriarchal role within the family structure. Thus, Gutiérrez posits that

remove it from the threatening world of animals or animalism, which were imagined as representatives of sex and murder" (12-13).

the values traditionally associated with the institution of the family and the family space in the *azotea* apartment, a type of morality supposedly upheld by the Revolution, also fell to the wayside previous to the onset of the “Special Period.”

The undoing of the conception of the traditional family unit and its space as presented by Gutiérrez, while beginning before the Cuban economic crisis of the 1990’s, is, however, certainly exacerbated in this tumultuous period, and this destruction or degradation of one of the accepted hallmarks of identity continues to be expressed in spatial terms. When describing the life that Rey and his brother led in the apartment before the fatal accidents that brought about the family’s demise, the narrator comments, “la azotea cada día estaba más puerca, con más peste a mierda de animales... También tenían que controlar a su madre porque cada día era más estúpida. Ya ni atinaba a bajar las escaleras. La empujaban y le gritaban para que se callara, pero ella berreaba más aún, agarraba un palo y les entraba a palo limpio, intentando defender su territorio” (13). Within this domestic space, traditional family roles are inverted as the children feel the need to control their bawling mother rather than the other way around.⁴⁹ The inversion of familial roles in this domestic space is carried even further, as the whole concept of domesticity is challenged by the ceding of this space to the animal world. Not only is the *azotea* taken over by the presence of actual animals, but the inhabitants of this space also act more and more like wild animals themselves. The double significance of the verb “berrear” to mean both to bawl like a child and to bellow like a barnyard animal underscores this dual questioning of traditional notions of domesticity. The conception of territoriality here highlights the spatial

⁴⁹ Kristeva posits that the abject marks the moment when we separate ourselves from the mother and thus recognize a boundary between ourselves and other. She described the experience of abjection as a confrontation with “our earliest attempts to release the hold of the maternal entity, even before ex-isting outside her, thanks to the autonomy of language” (11). Rey’s constant confrontation with his mother and his attempts to distance himself from her thus reinforce the abject nature of his domestic space. His mother’s animal or infantile cries create a perceived inability to produce language, a fact that once again highlights the link between this maternal figure and the abjection of the domestic space.

dimension of this dehumanizing inversion of domestic values. Like a wild animal, Rey's mother defends her territory. That this area is no longer viewed as the communal space of the family, but rather seen as solely hers, speaks to the complete disintegration of the family structure rather than simply the rigidly machista values traditionally ascribed to it and to its defining space of the domestic home.

For Rey and his brother, in fact, the domestic space was more often than not one of abuse. As small children, their mother "los encerraba en un closet oscuro y pequeño durante días. Desde muy pequeños hasta que tuvieron siete años, los metía en aquel lugar húmedo, lleno de tuberías y cucarachas" (10-11). Like the animals caged in the *azotea*, the boys themselves are deprived of their liberty through enclosure in a smaller space within the greater one of the apartment, and thus the dehumanization of the characters in the domestic space continues. Moreover, the domestic space of the *azotea* bears a strong resemblance to a prison cell. When Rey is mistakenly imprisoned for the deaths of his family members, he is once again exposed to enclosure as a form of punishment. The guards at the juvenile detention center would take those who they believed were misbehaving to "los calabozos de castigo. Oscuridad absoluta, casi sin espacio para moverse, humedad permanente, ratones y cucarachas" (17-18). The description of the closet in the *azotea* apartment and the cell in the jail are almost identical. Thus, Gutiérrez further draws direct parallels between the domestic space governed by the notions of family and family values, and the space of the prison governed by the state and national standards of morality. In both cases, these traditional spaces and conceptions of identity formation are, in essence, torturous. It is thus that, while the devastating blow of Rey's brother killing his mother and then committing suicide himself certainly taints the domestic space with violence and loss, the family's space of the *azotea* apartment was consistently marked by personal and institutional

violence and marginalization well before both the financial collapse of the 1990's and the fatal end of Rey's family's lives. This space further reflects Gutiérrez's expressed belief that the Revolution was a failure and a lie, for the trauma faced by Rey and his family was born of systemic problems that were present even before they were so clearly exposed during the Special Period. Therefore, Rey's desire to eradicate any meaning present in this domestic space, his need to treat it as a non-place, is an attempt to avoid further ties to this type of trauma.

The link that Gutiérrez makes between the domestic space and the space of imprisonment in *El Rey de la Habana* is also strongly present in *Trilogía*. While the confinement that the narrator Pedro Juan feels is not as consistently or as clearly forced on him by others, he too experiences the sensation of the repression of spatial liberty that Rey faces both in his childhood home and in prison. After being trapped in the elevator in his building, the narrator suffers greatly from claustrophobia: "cualquier lugar un poquito encerrado y ya me axfixiaba y me disparaba aullando como un loco" (30). This fear of enclosure carries over into the space of his apartment. "No podía estar en la casa. La casa era un infierno" (31). Once again, the household space is a torturous one.

The supposed morality of the family inscribed into the traditional domestic space adds to the negative value ascribed to it. When Pedro Juan visits Hayda at her home with her husband Jorge Luis, he is overcome with sexual desire for her and questions traditional familial values, the supposed sanctity of marriage, and the role of the masculine figure in the household. Knowing that Hayda is married and that Jorge Luis is a stereotypically jealous and "macho" husband, Pedro Juan knows that a sexual encounter between Hayda and himself will end badly, but he still tries to convince her to have intercourse with him. He admits that he is weak, but recognizes that everyone suffers the weakness of the flesh, "pero a la gente le molesta enterarse y

hasta han inventado los conceptos de *decencia e indecencia*. Sólo que nadie sabe precisar dónde están las fronteras que separan a *decentes e indecentes*” (55). Pedro Juan then pushes the boundaries of “*decente e indecente*,” as they apply to both the institution of marriage and the notion of heterosexuality when he attempts to convince Hayda to let him have a threesome with her and her husband Jorge Luis as a solution to their sexual frustration. Despite her desire for Pedro Juan, Hayda rejects his proposition out of fear that her jealous husband would respond violently to her even mentioning the idea. She forces Pedro Juan out of the house where he listens in on Hayda and her husband’s sexual activities inside. “Escuché la cama chirriando, y ella susurrando alto, para que yo la escuchara...Y después gemía y tenía orgasmos, y le pedía que mordiera, hasta que terminaron junto conmigo” (55). Outside of the domestic space, through Hayda’s exhibitionistic performance and his own voyeurism, Pedro Juan is able to attach himself in a safe way to their sexual encounter. All three parties climax at the same time, indicating that they have created a sexual bond that overpowers the physical distance between them. Yet, after Hayda and Jorge Luis have fallen asleep, Pedro Juan re-enters their domestic space and dozes off himself, only to suddenly awaken with “una terrible sensación de encierro, de claustrofobia, en aquel cuarto minúsculo, sin aire fresco. Igual que si estuviera en una jaula pequeña, tras los barrotes” (55). While he is outside of the house and its limits of decency, both Pedro Juan and the couple are able to enjoy their sexual activities and create some sort of bond, yet when occupying a place within this spatial and moral structure the narrator only feels trapped.

Such consistent questioning of so-called family values in Gutiérrez’s works is directly in line with the author’s role as a dirty realist. Brian Jarvis notes that in the North American context, many critics have interpreted dirty realist fiction as a “critique of the dominant discourses of Reagan’s America, especially in relation to hegemonic definitions of gender and

family” (192). While the similarities between Reagan’s America and Castro’s Cuba are certainly few and far between, both regimes propagated national visions of morality that included such “hegemonic definitions.” Despite the Marxist-Leninist critique of religion, Ernesto “Che” Guevara’s conception of the Revolution’s *hombre nuevo* is heavily grounded in a Judeo-Christian morality emphasizing sacrifice and love. This morality extends to a conception of the traditional family. In *El socialismo y el hombre en Cuba*, Guevara couches his vision for the formation of the model socialist man and country in the metaphor of the family. He states, “nuestros hijos deben tener y carecer de lo que tienen y de lo que carecen los hijos del hombre común; y nuestra familia debe comprenderlo y luchar por ello. La revolución se hace a través del hombre, pero el hombre tiene que forjar día a día su espíritu revolucionario” (*Socialismo*). This “hombre” who forms the very basis of the Revolution is truly a male, not mankind in general. This supposedly revolutionary vision is clearly of a male head of household, or state, charged with supporting his subordinate family within the confines of a traditional family structure.⁵⁰ Through his direct challenging of this hegemonic patriarchal family structure by way of his negative portrayal of the domestic space charged with reproducing this structure as confining, violent, abject, dirty, and overtly sexual, Gutiérrez is thus utilizing the dirty realist genre to critique the dominant socialist moral discourse of the Revolution in Cuba in the same manner that the North American dirty realists critiqued the dominant moral discourses of Reagan’s America.

Given the cynicism with which Gutiérrez paints the domestic space and the values associated with it, the partial transformation of this space into non-place is often met with relief

⁵⁰ For a more thorough analysis of the heteronormative morality of the Revolution and how it is questioned in *El Rey de la Habana*, see Matthew Edwards article “A la sombra del macho: Pedro Juan Gutiérrez y el desencuentro con la masculinidad en *El rey de la Habana*.”

on the part of his characters. We have already seen how the narrator of *Trilogía sucia de la Habana*, Pedro Juan, actively seeks to rid his *azotea* apartment of any “relaciones íntimas con nadie” (196). This sentiment is carried on throughout the majority of stories in the work. In “Sálvese quien pueda,” for example, Pedro Juan is relieved to escape back to the solitude of his apartment after a conversation with Tony, a former colleague. In this space, he remarks, “me quedé en silencio. Cada día disfruto más el silencio y la soledad y no espero demasiado. No puedo explicar cómo es. Si me rodea el silencio yo soy yo. Y esto me basta” (215). Rather than cultivate relationships within the walls of his home, Pedro Juan embraces silence, detachment, and emptiness. In this way he feels he can be himself, but this identity as self is inexplicable and emptied of meaning, for this sense of self is defined in terms of a lack of hope or expectation. Pedro Juan’s attitude in this episode thus underscores that the domestic space is here acting as a non-place, “in which solitude is experienced as an overburdening or emptying of individuality” (Augé 70).⁵¹ Thus, the narrator seeks to keep his home as a non-place, finding this type of space more and more enjoyable in comparison to more traditional spaces of historical and relational significance.

Similarly, in *El Rey de la Habana*, Rey not only seeks to transform the once meaningful space of his childhood home into a non-place, but also continues the cycle of recreating negative and violent “orthodox” domestic spaces and finding something akin to peace in domestic spaces which are emptied of these traditional cultural associations and relationships. All of Rey’s attempts to create a more traditional, relational domestic space fail completely. Perhaps the most striking example of the utter futility of attempting to sustain such an impossible space within the Havana of the novel is the fact that the apartment that Rey shares with his sometime girlfriend

⁵¹ While in this specific citation Augé is referencing the space of travel and movement as a non-place, the phenomena can be more broadly expanded to all non-places.

Magda literally falls to pieces as the dilapidated building it is in collapses during a torrential rainstorm. After they flee the scene of the collapse, Rey and Magda relocate to the outskirts of a city dump. There, Rey “pensó que debía buscar unas tablas y unos pedazos de polietileno para armar una casita... Tal vez él podría vender maní también. O buscarse otro trabajo. Y controlar a Magda. Hacerla que respetara y se dejara de puterías” (210). The narrator and Rey thus directly link the construction of the domestic space to the conception of the patriarchal household with a male provider controlling his woman. However, when Magda questions his role as the male figurehead of the house, claiming that she is pregnant by another, more macho, man, Rey feels robbed of his traditional masculine role and reasserts his power in the most violent and aggressive way imaginable.⁵² Inside of their “casita,” Rey slashes Magda’s throat and then proceeds to rape her corpse multiple times over the course of several days. He patronizingly lectures the dead body, stating, “así es como tienes que estar. Tranquilita. Sin moverse. En silencio. Respetando a su marido” (215). This grotesque parody of the Revolutionary regime’s moral orthodoxy with respect to gender roles and the family is thus directly connected to the domestic space. When Rey leaves this space (and Magda’s body behind), however, “se sentía bien, libre, independiente, tranquilo. Y hasta alegre. Casi eufórico” (214). His unstable relationship with Magda, his feelings of inadequacy as an orthodox patriarch and his need to play the role of degraded macho all negatively define him in the domestic space, and thus, upon leaving this space and the relationships and identity associated with it, Rey feels comparatively free, calm and happy.

⁵² As Edwards notes, the questioning of traditional gender roles in this new domestic environment builds up to this climax, as, previous to Rey and Magda’s argument, Magda once again leaves Rey to attend to the house while she leaves to earn the money necessary for their survival (*Sombra del macho*).

Rey experiences this same feeling of elation when he resides in a non-place. The only “home” that he is consistently happy in is an empty shipping container that he shares with no one and that has no ties to the rest of his life, but rather only acts as a way station. He finds this container when he escapes from prison, stays in it a few days, and then moves on. He later returns to the container when he is again fleeing from the police. Thus, this space acts as an escape from the rules governing society, an isolated refuge exempt from law. Additionally, Rey experiences only solitude in this space, never sharing it with anyone else. In fact, he originally elects to make his temporary residence there because of its complete seclusion. The space is “todo abandonado y desolado. Sin un alma” (25). While the comment “sin un alma” makes reference to the isolation of the site, it also demonstrates that the container is, in essence, soulless. It is a non-place devoid of any cultural, relational, or historical ties to identity. On his second trip to the container, “Rey lo miró con amor: <<Ah, mi casita, qué felicidad aquí tranquilito>>, se dijo a sí mismo. Se sentía bien allí. Muy bien. Y se tiró a dormir encima de unos cartones medio podridos. Estaba como un cachorro en su nido” (102). Rey fully embraces this non-place. His residence there is one of the very few times in his existence that he feels happy and tranquil. Whereas in the domestic space of his childhood home he was dehumanized and took on the symbolic role of caged animal, in the non-place of this his “casita,” while he is still marginalized and taking on the role of an animal in an abject space, this time he is not trapped, but serene, like a cub in its den. The peace he experiences in this site is in large part due to the absence of relational ties to the space. After the collapse of his and Magda’s apartment, he tries to take her to this container to live, but is unable to find it again. It is as if this peaceful home environment can only exist in the form of a non-place in which no relationships are formed.

5. Movement and the Embracing of Non-places

The emergent presence of the non-place in the site of the domestic space and the embracing of this non-place as a relief from the relational identities previously produced and reproduced in such spaces is echoed in the presence of yet another type of non-place: that of movement through the city streets. Augé theorizes that the space of travel may be the “archetype of *non-place*” (70). In his explanation of this idea, he builds upon De Certeau’s theorization of the manner in which the proper names conferred to different spaces coupled with movement through these spaces creates non-places. Augé cites De Certeau’s observation that “these names create non-place in the places; they turn them into passages,” but then elaborates by adding that “the movement that ‘shifts lines’ and traverses places is, by definition, creative of itineraries: that is words and non-places” (69). While Augé is here speaking most directly of tourism and the way that it turns the object of the spectator’s gaze back to himself as spectator rather than to the places that he is seeing in his travels, the concept of movement and circulation between multiple sites without stopping to connect with those sites in any meaningful way is not limited to tourists alone.

While Gutiérrez certainly presents the reader with images of tourists enjoying an exoticized and highly sexualized version of Havana, and while the reader herself acts in a similar manner to these tourists, the main characters of Gutiérrez’s works also embody this idea of constant wanderings without true attachment to place. Both Rey and Pedro Juan are constantly in motion throughout the streets of Havana. This movement is more often than not purposeless, without destination, and unlikely to forge any communal bonds with those encountered along the

way. Nonetheless, these characters welcome this non-place of urban movement as a necessary relief.

The lack of connection to place associated with constant movement becomes apparent in Rey's circulation through the city in *El Rey de la Habana*. In one exemplary passage, Rey wanders around the city selling cigarettes given to him by his transvestite lover Sandra.

Rey salió caminando sin prisa por Reina, Carlos Tercero, Zapata. Cuando llego a la puerta del cementerio Colón aún la quedaban dos cajetillas. Se detuvo un rato. Entraron varios entierros. Con pocos dolientes. La gente cada día va menos a los mortuorios. Es normal, la vida es más interesante que la muerte. Bastante jodío es todo para agregar aún más lágrimas. Rey jamás había entrado a un cementerio. Ni se imaginaba cómo era la cuestión adentro. Ofreció a todos sus cajas de cigarrillos. Las vendió. (69-70)

The beginning of the passage highlights the idea of wandering through named places. As the focus lies on the movement rather than the space being moved through, these streets become passages rather than places, and thus they are transformed into non-places as theorized by De Certeau. This apparent contradiction of naming sites highly specific to one urban location, in this instance Havana, while simultaneously emptying these sites of specific regional historical or cultural value is once again indicative of the inconsistent treatment of space in the dirty realist text and the desire to portray the dirty realist space as a homogenous space of global consumerism or of postmodernity while still maintaining regional difference. The commercial aspect of this creation of the non-space of circulation and consumption rises to the fore as Rey is selling cigarettes as he moves through the city space. There is no mention of the interactions with other city residents necessary to sell these cigarettes, no dialogue between Rey and his customers. His circulation through the streets is not measured by the relational identities formed

in this space, but rather by his commerce, the amount of product remaining to sell. The cigarettes he is selling will go for “siete pesos cada una. En fulas son más caras” (68-69). In this mention of an economic benefit to selling in dollars or *fulas* rather than the national currency this space of the circulation of commerce is further removed from any national or communal identity, reaffirming the conception of this space as non-place.

When Rey does finally stop at the cemetery, a site generally considered to be what Augé would call a true anthropological place in its connection to local and personal history and relationships, and that Foucault denominates as a quintessential heterotopia, his own relationship with and attitude towards this space empties it of meaning. Foucault posits the cemetery as a clear cut example of a heterotopia due to the space’s function as separate from but connected to all other spaces of a culture. He states, “the cemetery is certainly a place unlike ordinary cultural spaces. It is a space that is however connected with all the sites of the city, state or society or village, etc., since each individual, each family has relatives in the cemetery” (*Of Other Spaces*). Foucault underscores the nature of this heterotopic space as a true place, to use Augé’s terminology, through the evocation of this space as both relational and historical. For Rey, however, the cemetery has no ties to his identity in relation to a familial or cultural history, for he has never entered a cemetery and has no real concept of the space. Moreover, Rey asserts that the space of the cemetery is becoming less and less frequented and less and less meaningful to the other inhabitants of Havana. Thus, while the Cementerio de Colón maintains the heterotopic quality of otherness, of being a space apart, it no longer holds the connection to the rest of society necessary for it to fully function as a heterotopia within Gutiérrez’s Havana.⁵³

⁵³ Foucault’s analysis of the heterotopia includes the following assertion as to the quality of “otherness” inscribed in such a space: “Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory (perhaps that is the role that was played by those famous

Rather, the evacuation of this relational quality and culturally grounded meaning from the cemetery indicates that it too acts as a non-place. While Rey, previously in constant movement through the city streets, does pause at the cemetery, it acts as nothing but another point along his journey. Like the named streets that are transformed into passages for the circulation of commerce rather than true places, so too is the cemetery a named site of commercial activity along a trajectory of movement. Rey stops his motion here only to sell the rest of his cigarettes. The linkage between the graveyard and the previous sentences describing his walking path further cements it as part of the overall space of movement, as does the fact that Rey's time at the cemetery is not conferred any sense of permanency, as he is only detained for "un rato."

Furthermore, the use of the Cementerio de Colón, a site so unique to Havana that it has become a tourist attraction, further highlights both this space's role as non-place and the role of the non-place in the dirty realist spatial schema. While Gutiérrez does not directly depict the cemetery as a site for tourism, the foreign audience reading the novel would likely be aware of the necropolis in this capacity if they had any familiarity with the city. As previously noted, Augé theorizes the space of travel and tourism as the quintessential non-place. It is true that Rey is certainly not a tourist, yet, like a tourist, he does stop at the cemetery as a site along a trajectory of movement and there engage in commercial transactions. Thus, the cemetery's position as a non-place is further emphasized. It is an object of consumption by the viewer concerned primarily with his solitary act of viewing. In its designation as a site of tourism, the cemetery becomes an exemplar of a space that is representative of Havana as a distinct spatial

brothels of which we are now deprived). Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled. This latter type would be the heterotopia, not of illusion, but of compensation" (*Of Other Spaces*).

entity, yet still a space homogenized by the postmodern culture of globalization and consumerism. Thus, once again, this space is also indicative of the dirty realist contradiction of attempting to portray such a culture and its spaces while still maintaining the distinct qualities of certain regions or cities.

That Rey views the non-place of circulation in a positive light is apparent in his feelings about remaining tied to any one space. After spending several days in the building where both Magda and Sandra live, Rey begins to feel restless. He passes the time “sentado en la esquina. Esperando por sí caía algo. Por supuesto, nada caía. Se sentía incómodo. Le gustaba moverse” (80). Rather than view his ties to this one building and the people in it with positivity, he feels his relationship to this space to be one of stagnation and discomfort. In comparison, the idea of motion is appealing. Rey plainly prefers the non-place of movement to his residence in a space of his relational and identity forming interactions with others.

In *Trilogía sucia de la Habana*, the narrator Pedro Juan shares Rey’s fondness for the non-space of circulation. As we have already seen, when faced with the torturous domestic space, Pedro Juan opts to flee; “caminaba mucho por todas partes. Por ahí. Siempre estaba huyendo. No podía estar en la casa” (31). Here, the emphasis is once again on the relief of the space of movement as non-place in juxtaposition to the perceived difficulty of stagnation in the domestic space. In Pedro Juan’s movement, there is no consideration whatsoever of a destination, as only a nebulous “por ahí” is mentioned as the space of this movement. Therefore, the relative emptiness and anonymity of this non-place of movement becomes increasingly apparent.

When the sites of Pedro Juan’s movement are named, as in the case of Rey’s wanderings through Havana, these sites are transformed into passages or tourist attractions, are bereft of

relational or identity forming meanings, and thus become non-places. Nevertheless, the narrator's affection for these spaces as non-places continues. He remarks, "lo mejor del mundo es pasear por el Malecón sin rumbo, bajo un ciclón furioso" (102). While the Malecón here is mentioned by name, Pedro Juan describes it as a space for aimless wanderings and passing through. The benefit of the poor weather is that, under these circumstances, "no hay un alma en todo el Malecón" (102). Thus, the space becomes one lacking in relational ties as well, and it is this deficiency that Pedro Juan seeks out. Additionally, as we have already seen, the choice to equate the lack of people in this space with a lack of soul, while a common enough turn of phrase, highlights the absence of character and meaning in such a non-place. Like the Cementerio de Colón, the Malecón is a tourist attraction in Havana. In this instance, however, this aspect of the space is explicitly developed, as the only person that the narrator encounters in his wandering is a Mexican tourist, whom he proceeds to ignore completely. Thus, once again, the site of the Malecón contributes to the overarching contradictory space of dirty realism while acting as a non-place of movement and tourism, and it is also embraced by the narrator for precisely these qualities.

Pedro Juan further analyzes his compulsion for movement in the story in *Trilogía* entitled "Estrellas y pendejos." He states, "Me gusta caminar despacio, pero no puedo. Siempre camino aprisa. Y es absurdo. Si tengo el rumbo perdido ¿para qué me apuro? Bueno, seguramente por eso mismo: estoy tan aterrado que corro sin cesar. Me da miedo detenerme un instante y descubrir que no sé dónde coño estoy" (134). The emphasis on movement for movement's sake and movement at a speed that precludes any real relationship to the areas being passed through solidifies this manner of experiencing the urban space as non-place. As Havana is experiencing such drastic changes in the "Special Period," changes which include the

degradation of the physical spaces of the city combined with the equally present degradation of the utopic socialist vision propagated by the Castro regime when faced with the unmediated economic pressures of postmodern global capitalist culture, the city space may become unfamiliar and terrifying to the narrator. Thus, the non-places of movement are preferable.

6. The Private/Public Divide and the Space of Dirty Realism

In addition to embracing non-places in the texts, Gutiérrez's characters also respond to the degradation of the traditional spaces of identity formation through the evacuation of such accepted meanings and their replacement with more functional or inclusive means of community identity formation. One of the primary manners in which this is achieved is through the reconceptualization of private and public space. The division between the private and the public becomes almost non-existent in these texts. This is partially due to the physical decadence of the urban space. In the story "Anclado en la tierra de nadie," Gutiérrez presents the reader with an image that perfectly captures this reframing of the notion of private and public space. When half of a building in the Centro Habana neighborhood in which the narrator lives crumbles due to disrepair, "el edificio quedó como esas casitas de muñecas que les falta una pared y se ven los muebles y todo el interior" (70). The interior space of the apartment building becomes public, on display for all to see. This previously private space now acts as a type of stage for play, as in the simile of the dollhouse, or for the previously private dramas of the relationships developed in this space.

The metaphoric conception of the dollhouse, where the supposedly private lives of the inhabitants of a space are put on display for others, is characteristic of the dirty realist genre. Frederic Jameson's theorization of the dirty realist space highlights the reconceptualization of private and public as intrinsic to the production of this new type of space. He states, "we must think of the space of dirty realism as a collective built space in which the opposition between inside and outside is annulled" (*Seeds of Time* 155). Inherent in this re-envisioning of public and private space is a drastic change to the notion of privacy. In reference to this idea, Jameson notes, "dirty here means the collective as such, the traces of mass living and using. The traditional values of privacy have disappeared" (*Seeds of Time* 158). In its focus on the minutia of quotidian life, dirty realist writing does not afford its characters any privacy at all, exposing even scatological and sexual activities. The space of the dirty realist text is an ambiguous in-between space, where private acts occur in a public arena, and where the public eye has access to what was previously considered private. Dirty realism is thus, in essence, a literature of voyeurism.

The opening of the private to the public that marks both dirty realism and the voyeuristic act is also one of the hallmarks of socialism. From the Marxian perspective, the private sphere is a "bourgeois invention to oppress the working class and to limit women" (Mandanipour 97). Thus, the abolition of private property, and by extension the opening up of the private realm to the public, is one of the fundamental tenets of the *Communist Manifesto*. José Quiroga explores this idea in the context of a Sergio Romero photograph taken of a woman making a phone call in Havana in 1984. Gareth Jenkins' text accompanying the photograph explains that those in line to make free phone calls would listen in and comment on each other's conversations. Quiroga remarks that this act of eavesdropping presents an image where, "not only are Cubans oblivious

to a northern sense of decorum, but the private act of having a telephone conversation is turned into a public example of how the revolution demolished bourgeois notions of privacy” (106). If the act of listening in on a phone call is representative of the socialist recasting of the distinction between public and private, then the act of voyeurism, of looking in on a sexual encounter, would push this boundary even further, stretching what would appear to be the socialist ethos to its limit.

The transgression of sexual norms apparent in the act of voyeurism, does, however, violate the general morality of the revolution, as does the stark crudeness of Gutiérrez’s text. Guillermina De Ferrari claims that a large percentage of the relatively few Cuban readers of *Trilogía* see this vulgarity as a violation of their social order. Additionally, Cuban intellectuals fear to be identified with the social order that Gutiérrez does depict, begging the question, “are they the Cuban Revolution’s bourgeoisie?” (205). Like any voyeuristic reader, these intellectuals must overcome their disgust and question the “structure of good manners, good behavior, and good taste by which Western bourgeois culture has measured its own civilization” (De Ferrari 209). In this way, the acts of voyeurism in *Trilogía* and those in *El Rey de la Habana* indicate a continued adherence to and promotion of the communitarian anti-bourgeois, anti-privacy notions of socialism even as they criticize the crumbling Cuban socialist regime for inefficacy and hypocrisy. It is thus that the abolition of the division between private and public present in Gutiérrez’s Havana further marks it as a dirty realist space conceived by Jameson as a space “in which neither private property nor public law exists” (*Seeds of Time* 157). It is in such a space where the traditional markers of identity inscribed into public (national and governmental) and private (familial and domestic) spaces are questioned and erased in the

destruction of this binary division that new conceptions of individual and community identity can emerge.

“Plenilunio en la azotea” provides a concrete example of how an act of voyeurism, an act demonstrating the breakdown of the private/public spatial division, can question and criticize the socialist regime while insisting on the creation of a new type of community formed in opposition to the previous state-run model. Immediately after having sex with one of his neighbors, Carmita, Pedro Juan wanders naked out onto the terrace,

y allí estaban dos tipos, en la claridad azul del plenilunio. Lo vieron todo por una persiana entreabierta, y se guardaron las pingas. Muy sorprendidos. Asustados.

Estuvieron mirando y rallándose pajas a cuentas de nosotros. . . Eran dos muchachos muy jóvenes y cogieron piñazos de todos los colores, pero uno dio unos pasos atrás, sacó una pistola y me apuntó. Entonces comprendí. Estaban uniformados. (*Trilogía* 171)

This is a case of classic voyeurism in that the men are Peeping Toms, looking through the blinds at a private sexual act for their own sexual pleasure. That these men are policemen, however, complicates the issue.

As policemen, they are representatives of the government, of the collapsing socialist order. Loss and Whitfield relate the important presence of the voyeur in recent Cuban fiction to the “Cuban Revolution’s relation to vigilance. The Committees for the Defense of the Revolution (CDRs), the Neighborhood-Watch-like committees throughout the country whose job it is to ensure that in each neighborhood individuals are making their contribution to the revolution” (xii), form part of an overall system of vigilance that, as Whitfield remarks, also includes the “ubiquitous police” (*Autobiografía* 339). That Gutiérrez has the police act as literal voyeurs underscores this interpretation of voyeurism as representative of the vigilance that

formed part and parcel of the socialist revolution. The policemen, however, in addition to spying on the private lives of citizens, react to be being caught in this position with surprise and fear; they are “asustados.” The actions and reactions of these supposed representatives of state authority form more of a critique of the now rapidly dissolving socialist regime than an assertion of solidarity with it.

The response of Pedro Juan and his neighbors to the actions of these policemen, however, is indicative of a new type of camaraderie in the face of the degradation of the socialist revolutionary ideal that they represent. The neighbors, acting with a somewhat voyeuristic intent of their own, come to watch the spectacle on the terrace. Pedro Juan assaults the police officers, who then accuse him of causing “escándolo en la vía pública. Además de que anda desnudo en la vía publica.” They then try to handcuff him and take him away, presumably to the police station. The neighbors, however, band together to help defend Pedro Juan from the police, shouting, “‘Esto no es vía pública, no sean descaraos. Y ustedes, ¿qué hacen aquí arriba a esta hora? ¿Mirando huecos por las persianas? ¡Lo que son unos descaraos!’ En un minuto se reunieron más de veinte vecinos y los acosaron” (171-72). The neighbors protect their individual privacy, proclaiming their building as separate from the “vía pública” and thus not under the jurisdiction of state vigilance. This defense of the private sphere contradicts the socialist antipathy to the “bourgeois notion of privacy” discussed earlier. Additionally, that the population no longer expects to have the government interfere in their private affairs demonstrates a weakening of the state’s repressive regime and a rejection of or lack of confidence in its ability to monitor its citizens. Yet, at the very same time that the neighbors are rejecting their relationship to the state, they band together; they “reunir” as a new community in the face of an invasion of privacy by the policemen. They accept the building as a space “in which neither private property nor public

law exists” (*Seeds of Time* 157). This new communal force eclipses the old socialist vigilance, as the policemen are forced to flee the building by the mob of angry neighbors. Thus, while the old revolutionary sense of community is threatened by the very acts of voyeurism that have become characteristic of it, such an act of voyeurism inadvertently helps to bond the individual residents of central Havana in a new way.

Nevertheless, the incident in “Plenilunio en la azotea” is the only act of voyeurism in *Trilogía* considered by the characters to be an invasion of privacy. Unlike the policemen voyeurs of “Plenilunio en la azotea,” civilian voyeurs across the collection of stories are more often watching a public display than spying on an intimate moment. Even when a civilian voyeur is not watching an explicitly public display, the narrator does not portray his actions as an invasion of privacy. When describing Hayda and Jorge Luis in, “Yo, hombre de negocios,” Pedro Juan comments, “Eran unos negros hermosos, altos, de unos treinta y cinco años cada uno. Hacían una buena pareja y por las noches un mirahuecos del barrio les rondaba por el patio para escucharlos gimiendo y gozando” (*Trilogía* 54). In this instance, although Hayda and Jorge Luis’s sexual activities take place behind closed doors, that the “mirahuecos” becomes party to them is not considered to be a violation of their privacy, but rather a testament to their attractiveness and the quality of their sexual encounters. If Pedro Juan is aware of this voyeur’s activities, it seems logical that the rest of the neighborhood would be as well. In fact, the voyeur is considered to be, “del barrio,” to be from and form part of the neighborhood. Yet, no one is disturbed by his actions as they are by the actions of the policemen in “Plenilunio en la azotea.” It follows that neither Pedro Juan, nor Hayda, nor Jorge Luis, nor their neighbors are bothered by such an act of voyeurism unless it is perpetrated by an agent of the state. Pedro Juan and his

newly forming community are not so much opposed to the opening up of the private space associated with socialism, but rather to the invasion of this space by the state and public law.

Most often, the characters in the book actively open their private lives up to public display on their own terms. In his daily travels, Pedro Juan frequently watches and/or directly participates in sexual acts taking place in public spaces. One such incident can be found in the story “Las puertas de Dios.” As Pedro Juan takes a walk, he comes across “un negro y una negra templaban sentados de frente sobre el muro del Malecón. Desde lo alto, Maceo los observaba a bordo de su caballo de bronce. . . No resistí la tentación, y me puse a mirarlos” (178). Having sex on the Malecón, one of the most recognizable landmarks in Havana, under the monument of Maceo, a hero of the Cuban independence movement from Spain, is about as public of a display as possible. Even if there were no people around, Maceo is observing the couple, which places their action under the voyeuristic gaze of a figure representative of Cuban history itself. Pedro Juan joins Maceo in his watching and joins the couple in their arousal; “Desvainé y también me masturbé” (178). Thus, on this as on many other occasions, Pedro Juan acts both as voyeur and as exhibitionist. He masturbates in a public setting as he watches a couple engage in sexual activity in the same public setting, and through this disintegration of the spatialized public/private divide, these three individuals manage to engage in a pleasurable interaction that creates a bond between them, if only for a few minutes.

The figure of Maceo is also present in a similar act of bonding through public sexuality in *El Rey de la Habana*. Rey and Magda decide to have sex on the Malecón. “Cruzaron el parque Maceo. Se sentaron sobre el muro. Ella se recostó a una columna y abrió las piernas. Tenía una falda amplia que le llegaba a los tobillos. Rey se acomodó de frente, sacó su animal, que se endureció apenas olfateó el bolloapestoso y ácido de Magda, y allí mismo copularon

frenéticamente” (59). Rey and Magda’s sexual activities take place in the same highly visible and public locale as those of the couple in “Las puertas de Dios.” And, as in that vignette, soon they are met by the presence of “los voyeurs consuetudinarios del parque Maceo” (60). Magda’s sexual experience is heightened by the presence of the voyeurs, as she is “loca a los pajeros.” Nevertheless, in the midst of her passion (as well as that of her audience of onlookers) she does not stop trying to sell her peanuts;

En ningún momento ella soltó el manojito de cucuruchos de maní. Se vinieron muchas veces, como siempre. Ella quedó medio dormida, extenuada, pero siguió pregonando, sin cesar: <<Maní, lleva tu maní, manicito pa’l niño, vamo a vel..., maní.>> Los pajeros también concluyeron, se sacudieron bien y se alejaron sin dar el frente, caminando de lado, como los cangrejos. Ninguno compró maní. (60)

We have already seen the Malecón characterized as a non-place of both circulation and (sexual) tourism. Here, however, through the erasure of the public/private divide implicit in this sexual act, Magda, Rey, and the voyeurs come together for a type of communion, albeit brief. While in this scene sex and commerce are temporally linked and form a part of this ambiguous space, the sex is fulfilling and successful for all of the parties involved, whereas the commerce is not. The depiction of Magda’s sexual organs as dirty reminds the reader of her abject economic condition, a condition attributable in large part to the failings of the Cuban socialist state. At the same time, however, the absurdity of Magda’s salesmanship coupled with its inefficacy underscore the failure inherent consumerism as well. It is only the union of public and private into one ambiguous space through exhibitionism and voyeurism, not for profit but for personal pleasure, that momentarily gives a relational meaning to this non-place.

The presence of Maceo in name and in the form of the statue in these episodes highlights not only the very public nature of these sexual acts, and thus the blurred boundary between private and public present throughout Gutiérrez's work, but also the appropriation of a space of official national history. Despite Candía Cáceres' claim that, within the context of *Trilogía*, the daily struggles of the citizens of Havana "son expuestos por sobre la búsqueda de símbolos trascendentes de la identidad nacional" (106), here is just such a symbol of national identity. Nevertheless, the focus of this passage is the sexual acts of exhibitionism and voyeurism occurring in front of this symbol, indicating their preeminence over any conception of nation. While some may consider such an act an irreverent degradation of a space of national history, the utilization of this public space and monument for the expressed purpose of deriving personal pleasure can also be viewed as a re-appropriation of this space as one that reflects the lives of Havana's residents rather than a mythic and heroic past removed from the context of their daily lives.

Jameson comments on this rebellious aspect to dirty realist fiction, stating that the authors cited in Buford's analysis of the North American genre

certify that the microscopic and the inconsequential – or rather what the state and the dominant institutions pronounce to be trivial and insignificant – as the space of real life, or of what used to be authentic. Indeed it is because hegemonic thought and institutional value is thus understood as valorizing what in the previous paragraph Buford characterizes as 'the large historical statement' (what is 'heroic or grand' ...) it is because such large or megastatements are thought to be institutionalized and hegemonic, and to

wear the stamp of the approval of the State that the new microfiction can be packaged as protest, revolt, subversion, and the like. (*Seeds of Time* 149)⁵⁴

Thus, in their taking over of a public space of official history and national heroism with everyday private sexual acts, Gutiérrez's characters are similarly challenging the state's spatial and ideological hegemony in true dirty realist fashion, and are attempting "definirse dentro del contexto nacional, fuera de la utopía creada por su gobierno" (Edwards *A la sombra del macho*). Jameson goes on to argue that the rebelliousness of this focus on the quotidian in the face of the officially sanctioned and hegemonic can be called into question as rather being part of the postmodern "war on totality" that couches what he considers a somewhat naïve "Utopian intent to continue to imagine radical alternatives" to late capitalism (149). However, given the emphasis on creating a bond of communion through the disintegration of the private/public spatial division and the clear focus on the carnally human in the face of the non-functionality of both the socialist regime and the ruthless black market connected to global capitalism, Gutiérrez's dirty realist space seems anything but Utopian in its intent. Nevertheless, Jorge Fornet remarks of the attitude that the *autores del desencanto* take in the face of contemporary revolutionary society, "ven una utopía agotada, y quizá sin saberlo ni proponérselo, están abogando por otra de signo diferente. Ya no del Hombre Nuevo, sino la de ese no-lugar invisible entre los periódicos del día, los libros de texto, los augurios de las cartománticas, y las guías turistas despistados" (*La narrativa cubana* 20). To say that Gutiérrez advocates for a new utopia through his use of the non-place, or the "no-lugar" would be an overstatement. Yet, in their rejection of the Revolutionary utopian ideology and its spatial constructs, his texts do open up a

⁵⁴ Here Jameson is analyzing the following description of dirty realism posited by Bill Buford in *Granta*: "It is not heroic or grand: the epic ambitions of Norman Mailer or Saul Bellow seem, in contrast, inflated, strange, or even false...It is not a fiction devoted to making the large historical statement" (4).

space for the creation of a new type of society, even if this society does not reach utopian heights.

The story “Solitario, Resistiendo” provides another concrete example of how the erasure of the public/private division through voyeurism can lead to a sexual union and thus a connection between previously isolated and anonymous individuals. Walking along the Malecón one night, Pedro Juan comes across a lesbian couple engaged in a sexual act and pauses briefly to watch. He then notices, “a cinco metros escasos un negro las miraba y se hacía una paja . . . y unos metros más allá una mujer blanca, bonita, bastante aceptable, vacilaba al negro y ardía en deseos. Sentada sobre el muro, daba pequeños saltos para acercarse. Iban a gozar los dos cuando ella terminara su maniobra de abordaje” (84). Pedro Juan, “el negro” and the “mujer blanca” are all linked by the act of voyeurism. Both Pedro Juan and “el negro” watch the lesbian couple, and both Pedro Juan and the “mujer blanca” watch “el negro.” This chain of voyeurism does more than link these characters through their voyeuristic association. The act of watching causes the woman to “acercarse,” to literally move closer to this masturbating man. These two previously unconnected individuals will later move beyond the voyeuristic act to engage in a physical union through sex. A heterosexual man and a heterosexual woman come together by peering at a lesbian couple. Thus in this scene the normally divisive category of sexual orientation becomes less rigid through the unchecked libidinous drive, and a new sort of unity is forged through the cycle of exhibitionism and voyeurism.

The recasting of private and public spaces into one more nebulous and ambiguous space through exhibitionism and voyeurism creates psychological as well as physical ties between the citizens of Havana depicted in *Trilogía sucia de la Habana* and *El Rey de la Habana*. In “Yo, Revolcador de mierda,” Pedro Juan proposes that the exhibitionist plays an important role in

society; “Así que un exhibicionista (y cada día hay más en los parques, en las guaguas, en los portales) cumple con una hermosa función social: erotizar a los transeúntes, sacarlos de su stress rutinario, y recordarles que a pesar de todo, apenas somos unos animalitos primarios, simples, y frágiles” (101-2). Here, the narrator remarks that the number of exhibitionists invading the spaces of everyday life is getting larger every day. These individuals are no longer isolated by their actions, but, as their presence becomes more and more commonplace, they begin to form a social group or community with a social purpose. They fulfill “una hermosa función social.” These exhibitionists serve those who look on at them, those who through this act of looking take on the role of the voyeur. The burgeoning community of exhibitionists forces these onlookers to transcend their individual routines and remember that they form part of a larger group. The narrator’s use of the first person plural in “somos” underlines this emphasis on the communal. The reader, looking on at Pedro Juan, the exhibitionist, the self-denominated “revolcador de mierda” (104) is included in this “we,” but the “we” is not limited to the reader. By gazing voyeuristically at these literal or literary acts of exhibitionism, the citizens of Pedro Juan’s Havana, as well as the reader, are reminded of what they have in common with their fellow man, namely simplicity and fragility.

In the dirty realist space marked by the voyeurism produced by the disintegration of the division between public and private space, Gutiérrez’s characters are able to recognize the baseness and fragility of the human animal that are apparent in the overtly sexual and otherwise abject themes and elements characteristic of his works. These qualities also mark the isolation and alienation that the characters face in their dog-eat-dog quest for survival as the Havana of the “Special Period” crumbles around them, as they reject previous forms of communal identity formation through the traditional institutions such as the family and the nation, and as they

consequently embrace the proliferation of the non-place. Yet as the non-place provides a space devoid of traditional identity markers and thus possibly a space that can be later assigned new value, and as the boundaries between public and private space become blurred, they are able to recognize their commonalities and reconnect in new, often sexual, ways that embrace these human traits. Pedro Juan comments that the people around him have been too often marginalized. Society may say

que debes eludir a aquel tipo porque es un loco, o un maricón, o un gusano, un vago, el otro será pajero y mirahuecos . . . y si se pasan treinta y cinco años martillándote eso en el cerebro, después que estás aislado te crees el mejor y te empobreces mucho porque pierdes algo hermoso de la vida que es disfrutar de la diversidad. (15-16)

The narrator alludes to the idea that thirty-five years of a revolutionary regime led to a type of community that excluded many. Rather than criticize the whole notion of community, however, in this new, transitional period, he calls for the embracing of diversity, and thus the formation of a new type of community, forged from the marginalized, from the “pajero” and the “mirahuecos,” the abject that were excluded from revolutionary society but populate and characterize the dirty realist space.

V. Conclusion

While the Hispano-American dirty realist space is often classified as post-apocalyptic or dystopic, and while the “dirty” nature of this space lends credence to this classification, upon further analysis of the use of space in the works of three of the most renowned authors representative of this genre, an element of hope or possibility arises, lessening the overtly negative tone of these texts. Many of the places in the texts are emptied of their previous meanings and converted into non-places, yet this may act as but one step in the possible reconstruction of these places in the future, and thus the generation of a more positive or inclusive space becomes conceivable. Therefore, through an exploration of the works of Guillermo Fadanelli, Fernando Vallejo, and Pedro Juan Gutiérrez, the dirty realist space emerges as an ambiguous space of transition. In the case of all three authors the development of, and inclusion in, postmodern global consumer society marks this transition. Nevertheless, other elements are at play. In Fadanelli’s texts, the cultural change inherent in the rapid adoption of neoliberal economic policies takes to the fore, whereas in the case of Vallejo, rapid urbanization due to internal migration and the violence associated with drug trafficking mark the dissolution of an outdated moral order based in nationalistic and religious doctrine. Gutiérrez explores the decadence of the ideology and society instituted with the Cuban Revolution. Thus, the dirty realist space marks a point in between old and new economic, cultural, social, moral, and/or political systems.

Due to this transitional nature, the dirty realist space exhibits and defines itself through somewhat ambiguous or contradictory characteristics. The division between public and private becomes blurred and uncertain. Notions of privacy disappear or are re-conceptualized while

communal relationships and civil society cannot function as they previously did, for the spaces of their production and reproduction no longer exist as they did in the past, many having become non-places. The simultaneous assertion of a distinct regionalism with its corresponding places grounded in local history, culture, and identity, along with a homogenous postmodern consumer culture in which the indistinct non-place flourishes, further heightens the incongruous nature of a space in upheaval. Likewise, a focus on abjection and the abject which translates as the “dirty” in the dirty realist space also underscores the ambiguous and transitional nature of this space.

Kristeva theorizes the abject as a liminal space between subject and object, self and other. As the abject draws attention to the invented borders between these positions, it acts as a threat to our identity system and to the notion of order, and thus the abject is primarily concerned with a state of transition or transformation. Kristeva notes, “The place of the abject is where meaning collapses, the place where I am not. The abject threatens life, it must be radically excluded from the place of the living subject, propelled away from the body and deposited on the other side of an imaginary border which separates the self from that which threatens the self” (1). The dirty realist space is therefore a space of abjection not only in its insistence on the marginal and marginalized, violence and death, sex and bodily functions, but also in its capacity to demonstrate the uncertain and volatile nature of societies and identities in flux.

The notion of the abject as where “meaning collapses” and where identity is challenged further links abjection as a characteristic of the transitional dirty realist space to the concept of the non-place that I contend to be prevalent in this space. The non-place is a space that no longer maintains its ties to its previous historic and cultural significances nor acts as a space where communal or individual identity is constructed along traditional lines. This emptying of meaning and identification thus echoes certain qualities of the abject despite the fact that the abject is

generally met with fear, horror, or disgust, whereas, in the context of these dirty realist texts, the non-place is more often than not embraced as a relief or a positive development on the path toward societal change.

The aesthetic experience of the abject in the dirty realist text leads to the discussion of these works as non-places in and of themselves. Akin to poetic catharsis, exposure to the abject via literature is, "an impure process that protects from the abject only by dint of being immersed in it" (Kristeva 29). The reader gains a type of pleasure from the literary version of the abject precisely because it is safe and contained. The non-place, and particularly the non-place of travel, similarly relegates difference to self-contained objects and positions that are easily consumed. Augé states that supermodernity, the fertile ground in which the non-place proliferates,

makes the old (history) into a specific spectacle, as it does with all exoticism and all local particularity. History and exoticism play the same role in it as the 'quotations' in a written text: a status superbly expressed in travel agency catalogues. In the non-places of supermodernity, there is always a specific position (in the window, on a poster, to the right of the aircraft, on the left of the motorway) for 'curiosities' presented as such: pineapples from the Ivory Coast; Venice, city of the Doges, the Tangier Kasbah; the site of Alésia. But they play no part in any synthesis, they are not integrated with anything; they simply bear witness, during a journey to the coexistence of distinct individualities, perceived as equivalent and unconnected. (89)

To conceive of the non-place in this way allows for both the reconciliation of the inherent contradiction of the dirty realist space as well as the categorization of the Hispano-American dirty realist texts studied here as non-places. If the coexistence of the seemingly contradictory

elements of regional distinction and homogenous global consumer culture mark the dirty realist space (Jameson, *Seeds of Time* 148), and if the presence of the non-place also marks this dirty realist space, then it follows that, within this spatial construct, the non-place turns the “local particularity” into another “curiosity” no longer grounded in the culture and society from which it sprang and thus easily consumed by the reader. Like the reading of the abject, this reading of regional difference is enjoyable in that it allows a type of interaction with the other that still maintains a degree of disconnectedness. Thus, in its role as an object of consumption for the reader, this “local particularity” is part and parcel of global postmodern consumer culture. Moreover, due to the manner in which they are able to “position” the cities in which they are set (as well as the characters residing in these cities) as “curiosities,” the texts themselves act as non-places in this regard.

In that Pedro Juan Gutiérrez first published *Trilogía sucia de la Habana* and *El Rey de la Habana* with Anagrama in Barcelona,⁵⁵ and in that they are not easily accessible to the Cuban audience, these texts provide the clearest example of how these fictions act as non-places that position Havana and its residents (or at least Centro Habana and its residents) as “curiosities” or tourist attractions for the reader. Gutiérrez, however, is not alone in his ability to capture an international audience. Fadanelli’s works have reached foreign readers in Spain, France, Israel and Germany. Vallejo’s texts have been published in Spain, Mexico, Argentina, the United States, England, Israel, Poland, Germany, and France. In her discussion of *Trilogía*, Esther Whitfield argues, “we might think of reading from one cultural context to another as a form of armchair tourism” (*Autobiografía* 336). Seeing as Augé posits the space of travel and tourism as the ultimate non-place (70), Whitfield’s comment further solidifies the notion of this text as non-

⁵⁵ Pedro Juan Gutiérrez has since become an international phenomenon published in Hungarian, Slovenian, English, Finnish, Polish, German and French.

place. The link between the non-place and the tourist attraction becomes even clearer in Dean MacCannell's description of these sites of tourism as "elements dislodged from their original, natural, historical and cultural contexts" (13), a definition almost exactly aligned with Augé's conception of the non-place.

While more nuanced and complex in the case of domestic readership, this association between reader and tourist does not completely dissolve in the case of readers residing in the texts' countries of origin. After all, domestic tourism is most certainly a viable industry. In general, it seems unlikely that the domestic readership of these dirty realist texts would wholly pertain to the marginalized groups depicted therein. The young *sicario* residents of Medellín's *comunas* about whom Vallejo writes are not likely the author's target audience. The readers of his texts are more apt to be wealthier and better educated like his narrator, Fernando, who is very clearly not a part of the economically marginalized class that he treats with a mix of disdain and admiration. In much the same manner, those residents of Mexico City occupying the social positions of Fadanelli's characters (Johnny, the unnamed adolescent narrator of *La otra cara de Rock Hudson*, Cristina and her brother in *¿Te veré en el desayuno?*, and Eduarda in *Lodo*) would not likely have access to and choose to read the Mexican author's works. However, given Fadanelli's increasing acceptance and popularity, there is the distinct possibility that real people akin to his more middle class characters (*¿Te veré en el desayuno?*'s Ulises, Adolfo, and Olivia, and *Lodo*'s narrator, Benito Torrentera) could be included amongst his readership. In the case of Gutiérrez, given as there is little access to his texts within Cuba, a discussion of his domestic readership seems a moot point. Whitfield, however, notes that "*Trilogía* has now been read in Cuba enough to place Pedro Juan Gutiérrez on Havana's intellectual circuit; for his work to have been compared, in a divergently reported statement, to that of the early Carpentier, and, most

importantly, for a book of his short stories to have been published in Cuba last year” (*Autobiografía* 33).⁵⁶ Even so, the Reynaldos of Centro Habana whose time is fully devoted to mere survival seem an unlikely audience for the author’s works. As such, in all three cases, it is not unreasonable to think of the domestic and international reader alike as “reading from one cultural context to another” even if the domestic reader’s cultural context more closely approaches that of the text.

Whitfield draws an even stronger parallel between the reading of *Trilogía* and tourism. While her comments are centered on this work and its Cuban milieu, they have a broader application for all the works of dirty realism studied here. She observes in the audience and their reception of Gutiérrez’s works the existence of

a market not in the planned products of Cuba’s tourist industry but in realities on the periphery, in what is left out of the guided tour and left behind as time takes its toll on the Revolution. This is a market not merely in official tourist attractions but in place–and time-specific Cuban identity; and whether this identity is packaged as a vacation or as a book, its movement in international circuits defined *Trilogía* and its readers. (337)

Cuba and Cuban identity in this non-place of “armchair tourism” that is the text thus become little more than packaged items for foreign consumption. Vallejo and Fadanelli similarly present Medellín and Mexico City respectively.

The wish on the part of the tourist/reader to go beyond the officially sanctioned to see the reality of the “periphery” strengthens the link between these texts and the space of postmodern tourism. Ian Munt argues that one of the defining characteristics of the “other” postmodern tourism is “a desire for authenticity, for ‘honesty’, however circumscribed that may be in reality”

⁵⁶ Here, Whitfield is referring to *Melancolía de los leones*, published in 2000 by Editorial Unión in Havana.

(*The 'Other' Postmodern Tourism* 103). In the case of the works of Pedro Juan Gutiérrez, as in the case of those authored by Guillermo Fadanelli, Fernando Vallejo, and that of dirty realism in general, this “reality on the periphery” is one of dirt, poverty, violence, sexuality, and marginalization. As such, the reading of the dirty realist text is an experience akin to that of negative tourism.⁵⁷

The tourist’s appetite for the “dirty” has been apparent for some time. MacCannell argues that “‘social problems’ figure in the curiosity of tourists: dirt, disease, malnutrition” (7). In the specific context of Latin America and the Caribbean, Martin Mowforth, Clive Charlton, and Ian Munt note, “Cities often lack a technocratic ‘order’, often suffer from a certain dirtiness and compromise health in certain ways. They are often unsafe. Some would argue that it is indeed the lack of apparent order that is the attraction” (*Tourism and Responsibility* 179). MacCannell theorizes the draw of the dirty, the violent, and the unsafe for the tourist as a way of restructuring the search for moral identity in a modern system where an “us vs. them” attitude no longer functions as an effective method of dealing with difference. He remarks that “disgust” over the “negative” touristic sight in combination with admiration for the more “positive” sight provides “a moral stability to the modern touristic consciousness that extends beyond immediate social relationships to the structure and organization of a total society” (40). It is that that this attraction to the dirty acting as “a touristic form of moral involvement with diverse public representations of race, poverty, urban structures, social ills, and of course, the public “good,” the monuments, is a modern alternative to systems of in-group morality built out of binary oppositions” (40). In that this attraction to negative tourism and, as I contend, parallel attraction to the reading of the dirty realist text, deal with the breaking down of the binary opposition of

⁵⁷ MacCannell provides the following examples of “negative” tourism: tours of Appalachian communities, northern inner-city cores, poor communities in West Virginia, and the top ten most polluting companies in Philadelphia.

“insider vs. outsider” (MacCannell 40) or, more broadly, self versus other, in the context of the marginalized being met with disgust, the abject once again becomes a pertinent category for the understanding of this phenomenon.

Therefore, the role of abjection in the Hispano-American dirty realist text as a tool for engaging with the “other” falls in line with what Alberto Morieras argues is one general trend in Latin Americanist production.⁵⁸ Moreiras notes, “through Latin Americanist representation, Latin American differences are controlled and homogenized and put at the service of global representation. This is so also in the extreme cases where homogenization of subaltern difference must go through the active production of othering or abjection” (32). The reader seeking out the negative aspects of Latin American society in these texts, texts that demonstrate the homogenizing force of global postmodern consumer society both in their depiction of the spaces in which they are set and in their role as physical objects of consumption in a global marketplace, is met with the abjection actively put forth on the page by the author.⁵⁹ In turn, the book acts as a non-place allowing for the smooth and controlled integration of this “other” into the totality of “homogenized” society in much the same manner as MacCannell’s negative tourist sites. An attempt to sympathize with or understand this “other” is necessarily also an attempt to define oneself. The dirty realist text, thus, in its presentation of the abject other,

⁵⁸ Moreiras defines Latin Americanist reflection as “the sum total of academic discourse on Latin America, whether carried out in Latin America, in the United States, in Europe, or elsewhere” (1).

⁵⁹ The role of the author in this “active production of othering or abjection” is of note here, as much of Moreiras’ reflection on abjection deals with the role of the subaltern in *testimonio* writing. This focus on abjection and the *testimonio* makes Moreiras’ study particularly apt in the analysis of the dirty realist text which, especially in the case of *autoficciones* such as those written by Vallejo and Gutiérrez, has strong ties to the *testimonio* genre. Whitfield notes, “*Trilogía* bears several marks of the *testimonio*: aside from its first-person narrator, it is spoken from the social margins of one place to a listener in another...where this book departs most dramatically from testimony—namely in rejecting the collective voice and cause—it does so in defiance of one set of historical circumstances and in deference to a newer one” (332). The dirty realist text thus can be seen as an irreverent response to the critically or officially accepted *testimonio*.

provides a controlled space in which to engage with the border that separates self and other, subaltern and hegemonic dominant.

Along with a desire to fashion a moral identity, MacCannell posits that the tourist's fascination with these social ills is also in part due to his or her constant quest for "authenticity, to see if he can catch a glimpse of it reflected in the simplicity, poverty, chastity, or purity of others" (MacCannell 41). While neither "chastity" nor "purity" figure prominently in dirty realism, the poor and social problems certainly do; Guillermo Fadanelli depicts urban violence, poverty and prostitution as well as the mediocrity of the lower middle class; Fernando Vallejo explores the world of the *sicario* replete with poverty, drugs, violence and prostitution, and Pedro Juan Gutiérrez most strikingly portrays the lumpen, the extremely marginalized inhabitants of Centro Habana who will do just about anything to survive during the "Special Period." In stressing these portions or aspects of postmodern culture, on what critics of the genre have called the "belly-side of contemporary life" (Buford 4) or "darkest holes of society" (Rebein 43),⁶⁰ dirty realism similarly plays into this vision of the "dirty" as what makes the realism appear real.

Moreover, the simplistic style and lack of literary adornment that also characterize the genre may add to the sense of truthfulness and legitimacy conferred upon these texts. While Susan Sontag is referring to photography alone when she asserts the "less polished pictures...are welcomed as possessing a special kind of authenticity," in this instance, perhaps the same could be said of the written text. In contrasting the role of the amateur (and the authenticity ascribed to his work) in photography and literature, Sontag notes, "there is no comparable level playing field

⁶⁰ While both Buford and Rebein were referring to dirty realism in the context of the United States and Canada, I contend that their characterizations hold true and become even more extreme in form within the Hispano-American version of the genre.

in literature, where nothing owes to chance or luck, and where refinement of language usually incurs no penalty” (28). However, the case of dirty realism, in which part of the artistry of the professional author lies in the lack of refinement of his or her language, complicates this distinction between image and text, and opens rooms for the reception of the text to echo that of the reception of the photograph as somehow more true or real due to its lack of refinement.

The literary phenomenon of the reader searching for authenticity in the dirty realist text is very much in line with the experience of negative tourism for the tourist. In their study, *Tourism and Sustainability* Martin Mowforth and Ian Munt note that, particularly within the Third World context, “the omnipresence of poverty makes the other side of cities an increasingly popular niche form of new tourism (known as ‘slum tourism’ and increasingly referred to as ‘reality tourism’)” (283). Elsewhere, Mowforth, Charlton, and Munt provide Deborah Dwek’s analysis of *favela* tours in Rio de Janeiro as a concrete example of the manner in which the tourist perceives a tie between the real and the marginal. For Dwek, these tours represent “the search for the ‘authentic other’ by the modern, or perhaps it should be the postmodern, tourist. The favela tour is the chance for many of the middle class tourists and backpackers to get closer to the ‘real’ Rio” (qtd. in *Tourism and Responsibility* 186). In much a similar manner the reader may turn to Fadanelli, Vallejo, or Gutiérrez to “get closer to the ‘real’” Mexico City, Medellín, or Havana respectively.

This notion of “authenticity” and of the ability to get closer to what, in essence, is the “other” presented with various degrees of exoticism is illusory in both tourism and its counterpart of reading the dirty realist text. MacCannell calls this desire in its most realized form the creation of a “utopia of difference,” and tourism’s ability to create said utopia depends on “the possibility of recognizing and attempting to enter into dialogue, on an equal footing, with

forms of intelligence absolutely different” from our own (xxi). The hitch in this process lies, thus, in the idea of “equal footing,” an idea that begs the question, “Who is the tour guide?” as much as “Who is the tourist?” With regard to negative sightseeing, MacCannell states, “this kind of tour is usually conducted by a local character who has connections outside his community” (40). Paradoxically, however, in the case of a particular community, urban neighborhood, slum, etc., these outside connections are likely a form of cultural capital unavailable to the majority of residents, and thus by definition create a type of critical distance, or an unequal footing. The more marginal the area to be explored, the more true this becomes. With regard to the previously given example of the *favela* tour, however, Mowforth, Charlton, and Munt assert, “It is commonly perceived that *favela* tours are run by residents of the *favela* and are thus an indication of local entrepreneurial spirit rising out of the hardship of life...however, Deborah Dwek’s work has shown that most of the tours are actually managed by outsiders and surprisingly few residents even act as guides” (*Tourism and Responsibility* 187). This provides a very clear example of how difference is not presented in a dialogue and on equal footing, for the tourist is not directly engaging with the residents of the community that he or she is visiting, but rather with an outsider who generally is in a substantially less marginal position than those in the area to which he or she acts as a guide.

In a parallel manner, when speaking of the Hispano-American dirty realist text we must probe the answer to the more apt question of “Who is the narrator?” as much as “Who is the reader?” It cannot be merely coincidental that, with the exception of the unnamed adolescent narrator in Fadanelli’s *La otra cara de Rock Hudson*, none of the most marginalized characters in the dirty realist novels and stories here studied are empowered to narrate. Even this narrator’s anonymity, while it may be a relief to him within the world of the text, robs him of some of his

power in the greater world in which the reader resides.⁶¹ While the other half of the narration of *La otra cara de Rock Hudson* and all of the narration of *¿Te veré en el desayuno?* are focalized through the point of view of the characters, they are nonetheless that of a third person narrator. Moreover, the narrator's opening remarks in *¿Te veré en el desayuno?* are, "la siguiente es la historia de cuatro personas cuyas vidas no merecían haber formado parte de novela alguna" (7). This narrative voice thus separates itself from the characters with a degree of disdain, regarding them as somehow insignificant. The only named character of Fadanelli's given the role of first person narrator is Benito Torrentera in *Lodo*. Although Benito does struggle economically, his life is fairly comfortable in comparison with that of Eduarda, whose life he also narrates. His quest is for ease not survival. As a professor of philosophy with familial connections to the government, Benito has cultural capital that renders him far less marginal.

All of Vallejo's fictions are narrated by the semi-autobiographical character of Fernando. Fernando is member of the disappearing elite class of Medellín, and thus shares none of the economic marginality of the residents of the *comunas* whose lives he also shares with the reader.⁶² In fact, Fernando narrates as a native of Medellín who has gone to live abroad in Mexico and only comes back to his hometown to visit. He thus is a combination of insider and outsider much akin to that of both MacCannell and Dwek's tour guides. In fact, Fernando often acts as a literal guide to the culture of the *comunas* in Medellín for the reader. In *La virgen de los sicarios*, he is constantly defining and explaining the local culture for the reader's benefit, sharing that, "el basuco es cocaína impura fumada, que hoy fuman los jóvenes" and that "te voy

⁶¹ While it is not my contention that the subject of a portrait is equivalent to the narrator of a text, Susan Sontag's analysis of the unnamed in portraits may be of use in understanding the way in which anonymity can be representative of a subject's powerlessness. She states, "It is significant that the powerless are not named in the captions. A portrait that declines to name its subject becomes complicit, if inadvertently, in the cult of celebrity that has fueled an insatiable appetite for the opposite sort of photograph: to grant only the famous their names demotes the rest to representative instances of the occupations, their ethnicities, their plights" (79).

⁶² As a gay man, however, Fernando does experience a high degree of social marginalization.

a decir qué es un sicario: un muchachito, a veces un niño, que mata por encargo” (9). Neither the *sicario*, nor the smoker of *basuco*, however ever has the equal footing of the ability to narrate his own story for himself.

Similarly, when dealing with Gutiérrez’s works, one must look to the position of the narrator in society in order to analyze the authority of that voice to speak for the, generally impoverished and marginalized, “other” within the text. Whitfield remarks that “reading *Trilogía* is not about getting lost in a book or losing a book inside oneself but, rather, about being reminded constantly who is in and who is out, who is Cuban and who is not, and just what this means in a specific time, place and economic climate” (331). The implication here is that Pedro Juan Gutiérrez as author, and Pedro Juan as narrator are “in” whereas the reader is “out.” Nonetheless, are there not different degrees of being “in” even within the context of the “time, place and economic climate” of the Cuban “Special Period?” It is of note that *El Rey de la Habana* is narrated in third person, whereas *Trilogía sucia de la Habana* has the semi-autobiographic character of Pedro Juan as its narrator. This follows the general trend of the most powerless characters in Hispano-American dirty realism lacking a narrative voice. Rey, the protagonist of *El Rey de la Habana*, is far more marginalized than Pedro Juan. The adolescent is homeless, jobless, and destitute. He has no familial support network. He lacks any marketable skill and has only had a minimal education. As an escaped prisoner, Rey is also without any official identification papers, papers necessary for any of the minimal aid made available to the public as well as to avoid problems with the police. In contrast, Pedro Juan, while certainly struggling for survival in the harsh economic reality of the Special Period, has an apartment, however meager, to call his own. This narrator also has a network of friends both in Havana and

abroad, and a mother in the countryside whom he can visit whenever he so chooses.⁶³ As an author and former journalist, he is skilled and has a modicum of earning potential as well as a deal of cultural capital that would facilitate some interactions with officials. Therefore, despite the fact that both characters live in the same neighborhood of Havana and in what is supposedly a classless socialist society, they do not hold equal positions within this society, and many of the characters with whom Pedro Juan has dealings in *Trilogía* are more aligned to Rey's position than his own. Thus, those in the most "dirty," marginal, and abject positions are not acting as the "tour guides" to their lives and the spaces that they occupy. Instead those with various degrees of separation from these spaces and lives take on the role of narrator/tour guide for the reader who is likely not Cuban and thus even farther "out" of this social context.

In questioning the tour guide/narrator and the position he occupies in the society to which he is giving the tourist/reader access, one also necessarily calls the authenticity of experience he provides into question. While verisimilitude and the veritable depiction of society has generally fallen out of fashion as a standard by which fiction is evaluated, authors of dirty realism have positioned themselves as portraying contemporary Latin America in a more authentic manner than many of their predecessors and contemporaries, opening the door to the consideration of their works in these terms. Anke Birkenmaier cites, "positioning themselves against the previous tradition of Latin American magic realism" as one of the defining characteristics of Latin American dirty realism (491). Fadanelli's rejection of "los grandes" and Vallejo's constant criticism of García Márquez in part for their manner of exoticizing Latin America and denying the global cosmopolitanism of its urban centers certainly support this

⁶³ Access to the countryside acts as an important economic resource in *Trilogía*, for it was possible to obtain foodstuffs in the countryside that were unavailable in Havana. These food items could then be smuggled back into the city at a considerable profit, or simply used for personal consumption.

claim. Gutiérrez's purported reason for leaving journalism to write fiction was that, due to the government censorship and propaganda machine, he was unable to write the truth of the Cuban situation.⁶⁴ Therefore, the reader is to believe that his fictions are novel in that they are indeed reflective of an authentic reality.

However, as we have seen, Fadanelli, Vallejo, and Gutiérrez, through the voice of their narrators, have no more authority to reveal the "reality" that they ascribe to their dirty realism than the outsider *favela* tour guide does to expose the foreign tourist to the "real" Río. Whereas the ability of a *favela* tour to allow the tourist to know the "real" Río is delusive in that the *favela* is no more or less "real" than any other attraction in the South American city, so is the dirty realist's depiction of the city no more or less authentic for its "dirtiness." The narrow focus of these Latin American dirty realists on the abject and the marginalized would have the reader believe that virtually all residents of Mexico City are subject to daily violence and either struggling for survival or constantly dealing with an acute awareness of their own mediocrity. Similarly, all residents of Medellín would be members of an elite class or living in a slum, and in either case they would be constantly dodging bullets and drugging themselves. Every resident of Centro Habana would be wandering around in a haze of rum and sex (be it for pleasure or pay). This vision of Latin American urban space is no more nor less authentic or exoticizing than any other. It is simply a different, perhaps previously ignored, facet to society and culture whose complexities resist totalization of any form. Thus, in quintessentially postmodern fashion, the dirty realist depiction of the urban space reveals a truth rather than "the truth."

⁶⁴ This information was obtained during an interview with the author in at the UNEAC in Havana on February 5, 2011.

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