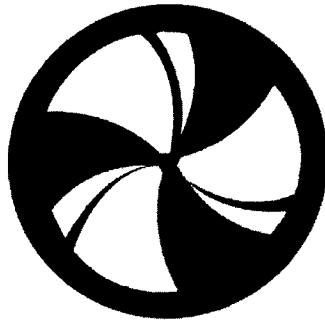


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## *Madrid, Neoplastic City: Disease and the Urban as Process in Tiempo de silencio*

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"[...] un hombre es la imagen de una ciudad y una ciudad las vísceras puestas al revés de un hombre..."

—Luis Martín Santos, *Tiempo de silencio*, 1961, p. 16

"Illness is the night-side of life, a more onerous citizenship. Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick."

—Susan Sontag, *Illness as Metaphor*, 1978, p. 3

At the beginning of Luis Martín Santos's cacophonous masterpiece, researcher Pedro experiments with mice imported from Illinois searching for a possible viral origin of cancer in his laboratory in Madrid. The reader is plunged immediately into a temporal disjunction best understood as a twin process of superimposed and conflicting historical narrations. On the one hand there is the nationalist narrative of a late-modernizing twentieth-century Francoist Spain trying to recapture the glory of its golden age through the modern engine of scientific discovery. A kingly portrait of Santiago Ramón y Cajal looms over the investigator smiling ('El retrato del hombre de la barba [...]', 5), an indication of possible future success—or more likely just a feeble reminder of glory gone by (Ramón y Cajal received the Nobel Prize in Physiology and Medicine in 1906). This is the individual framed as synecdoche for the nation, the mythic unified conception of space that the Nationalist victory in the Civil War (1936-39) guards with tooth and nail through its totalizing slogan 'Una, grande y libre' (see also Labanyi 1989). Within this narrative, either Pedro's scientific victory will be a victory for the Spanish nation, or his failure will merely reinforce the decadence of a Spanish empire that shed its last tear in 1898 with the loss of its remaining colonies.

On the other hand there is the economic narrative of a country being brought ever closer to confronting the changing nature of twentieth-century globalizing capitalism. Although Spain's dictatorship still somewhat isolates the country from the changes in internationalized banking and a turn to state-managed debt-financed model of economic policy that would take hold in the industrialized countries after World War II, there are never-

theless significant signs of change present within the Spanish borders. Dictator Francisco Franco meets with President Eisenhower in the 1950s, and the 1960s see a marked growth of tourism encapsulated in the slogan 'España es diferente'—recorded masterfully in Juan Goytisolo's fictional work *Señas de identidad* (1966), to highlight just one example. Within this narrative, Pedro's dependence on mice sent from Illinois already prefigures Spain's trepidatious incorporation into the rapidly accelerating world economy, even if this is visible to us, today, in a way it could not yet have been for Martín-Santos. Yet even if the precise dimensions of this change brewing within Spain remain unclear during the novel's composition, its significance is not lost on its author.

*Tiempo de silencio's* publication in 1961 places it squarely in the late transitional period of the dictatorship—Spain is poised to open its borders, even if they are not fully open already. The contrast of the diegetic time of the novel's narration, a depiction of the earlier period of the "Años de hambre" (Ugarte 2001), with the time of the novel's publication is already sufficient to warrant an understanding of the sharp economic changes reshaping the country. Applied economist Jose Luis García Delgado's (1995) characterization of three periods of the evolving Spanish economy under Franco, the depression (1939-1950), an opening to the exterior (1950-1960) and the exposure to international economic development (1960-1974), supports this view of rapid and palpable change.<sup>1</sup> In this context, the syntactic disjunction of the novel's first sentence (noted by Michael Ugarte 1981, 'Sonaba el teléfono y he oído el timbre' [5]), thrusts the reader into a temporal disorientation that evokes the state of conflicting narratives Spain was experiencing in the late fifties and early sixties—the superimposition of the hollow historical myth of a unified fascist society and the impending contrived capitalist narrative of individualism. While these narratives may work against each other to a certain extent, the friction produced nevertheless functions coherently to mask the divisive nature of power and to rationalize its inscription in Madrid's urban space. The most jarring and significant contrast of the novel from today's perspective is thus the dissonance produced by these two imbricated narratives.

Although this view departs from the notion of mutually exclusive and self-enclosed time periods, *Tiempo de silencio* nevertheless continues to function as 'una obra-puente,' as critics have poignantly asserted (Baker & Compitello 2003, 20). With Franco's death on November 20, 1975 and the subsequent *destape* of the late 1970s and 80s, the historical narrative will come to rest uncomfortably with the economic one, the falsely social fascist veil of nationalist myth will meld with that deceptive narrative of contrived individualism characteristic of the neoliberal turn in global economic policy (placed at 1978-1980 by David Harvey, 2006) as a response to the global economic crisis of the 1970s. At the novel's end, Martín-Santos's narration

prophetically reconciles these two conflicting narratives in the act of reciting a mythic story—that of Saint Lorenzo<sup>2</sup>—whose brutal presentation of violence at once undermines both the fascist and the capitalist mask of social solidarity thus resonating with the work of theorists who have questioned the very notion of community (Harvey 1997, Young 1986). In modern Madrid, citizen has turned on citizen, and the possibility of a viable and truly democratic collective urban life remains unrealized. The mytho-historical narrative of a society in the process of jumping from feudalism to modernity (Subirats 1981) yields to the tempting neoliberal narrative of the individual, told by a storyteller who, despite an eye-opening trip into the *chabola*-dwelling underclass of Madrid, has never been farther away from developing class consciousness. The comfortable myth of a classless Spanish society is undermined for the reader through Pedro's eyes just as the rational distance between health and disease is questioned throughout the novel. In *Tiempo de silencio*, the dichotomy of the individual vs. the society collapses and disease process and urban process reconcile methodologically with one another. The common thread in each case is a complex philosophical model of process that obtains in the novel's presentation of language, disease and urban space.

In Pedro's frustrated search for proof of a possible viral origin of cancer the novel refuses to resolve the traditional philosophical contradiction between determinism and idealism and thus preserves the contradictory tension between the preventability and the unpredictability of disease. In this frustration there are all the echoes of the failed and debilitating intellectual project of health given up by Andrés in *El árbol de la ciencia*,<sup>3</sup> with none of the easy answers his suicide seeks to trace onto the world. The search for a cure for cancer in the novel proves an entry into some terrible consequences for both Pedro and the reader, a cacophonous and debilitating experience of the poverty and misery which are the backside of capitalist industry and exploitation just as for Susan Sontag (1990) 'Illness is the night-side of life' (3). Accordingly, at the novel's end Pedro has given up on his research just as he has given up on the city of Madrid and its urban problems. Certainly, cancer is deployed in the novel as a force that frustrates and ultimately conquers Pedro's intellectual push for scientific research. Intriguingly, it also functions as a powerful metaphor for urban blight. But its importance becomes methodological in nature when considered from nursing theorist Margaret Newman's (1992, 1995, 1999, 2002) work on illness as a process. In opposition to the static, instrumentalist and traditional medical paradigm of illness as an aberration, an internally-homogeneous and bounded entity to be excised from an otherwise natural pre-existing state of totalizing health, cancer in *Tiempo* becomes the ground from which health distinguishes itself just as the linguistic cacophony of the novel works as the precondition for the pernicious rational processes

of capital accumulation.

The novel places neoplastic activity at the fore and suggests a correspondence between the uncontrolled self-replicating homogeneity of cancer cells and the unchecked production of space characteristic of twentieth-century urbanism. Just as traditional medicine spatializes its object by stratifying the totality of life into healthy tissue and newly quarantined disease, so, too, the spatializing nature of contemporary capitalism (Henri Lefebvre 1973, 1974, 1981) produces strictly delineated areas of poverty through its production of "rational physical and social landscapes for capital accumulation" (Harvey 1989, 29, emphasis added). So totally does this process of spatial stratification superimpose upon a qualitative urban field the homogenous and thus divisible now quantified image of a divisible abstract space (Lefebvre 1974) that class differences are seemingly excised from the social body as spaces are produced in accordance with the laws of tourist and corporate capital accumulation. Seemingly excised, of course, because these class differences are the precondition for, and not merely an unintended outcome of, modern social life.

Madrid, like many a Western capital, experienced these processes throughout the twentieth century to some degree. The construction of la Gran Vía uprooted many of Madrid's residents (Baker & Compitello 2003, 19), and the twentieth century saw a progressive gentrification of the city's central urban neighborhoods, a movement that must be understood as tied to patterns of capital accumulation (Fraser 2007). In this context, the connection between *Tiempo de silencio's* linguistic-novelistic deformation, its poignant conflation of health and illness, and its brutal presentation of the class inequalities pervasive through capitalistic societies needs be understood as a relational totality. In fact, the novel offers a simultaneous critique of overly-rational models of language, health, and capitalist urbanism. Although in such models, language is reduced to signification by traditional (Saussurean) linguistics, traditional medicine relies on the contrived displacement of illness from life, and capitalism relies on the obfuscation of class consciousness, in the novel metonymy coexists with metaphor in language, health and disease cohabit in life, and the brute fact of class disparities is presented with shocking clarity.

In this light, the discordant universe fictionalized in *Tiempo de silencio* is a rabid attempt to restore complexity to our social universe and dispense with the comfortable lines that structure an increasingly commodified, compartmentalized and sick urban society. This new model of urban life as complexity, one that squares well with the complex model proposed by anti-urbanist Jane Jacobs (1961, 433, the urban as problem in the "life sciences"), requires that we pay attention to process over product. In what follows, I propose that *Tiempo de silencio* shows an awareness of process over product in the three intertwining areas of language, disease and ur-

ban, a triadic relational totality that has remained unexplored by previous criticism of the novel.

### The common errors of language-based approaches

Taken as a whole, the criticism of *Tiempo de silencio*, although along the way providing sharp insights into novelistic form and Madrileñan society, has largely neglected to assess its own philosophical underpinnings as well as confront those challenged by the novel itself. Fighting to find a way out of the labyrinth constructed by the novel's stubborn fusion of opposing binary forces, pessimism vs. optimism, determinism vs. free will, realism vs. idealism, etc., many critics have tended to invoke the work as evidence of a pessimistic determinism, thus considerably reducing the novel's complexity. Jorge Riezu (1993), for example, notes explicitly that the novel advances "un atroz pesimismo" (20). A. Paloma Martínez Carbajo (2003) reaches the conclusion that "Martín-Santos parece estar sugiriendo que el medio determina al hombre y a sus actos. Esta parece una interpretación naturalista de la realidad, en una línea muy barrojana, al analizar los factores y su capacidad para poseer y emitir todo tipo de juicio moral" (272). Yet despite this conclusion, at other times her analysis is more astute, recognizing the contradictory essence of the novel in its presentation of "dos ciudades [...] la de la razón y la de la locura, la de la inocencia y la de la picardía, la de la esperanza y la de la desesperación" (274), in a faint echo of the idea of the "Dual City" advanced by Spanish-born urban theorist Manuel Castells (1991). The challenge of the novel is to see this duality of the work as something produced and not ontologically given. Jo Labanyi (1983), for one, unambiguously recognizes the work's complexity and declares that "Martín-Santos critica, no sólo la visión mítica [...] sino también el determinismo y el idealismo" (164). The work indeed evades the standard philosophical premises of both determinism and idealism, and in so doing, rejects a simplistic philosophical opposition that the whole of phenomenological thought (see Merleau-Ponty 1945, and Bergson 1896, esp. 14-15), for that matter, showed to be inadequate. This phenomenological reading is reinforced by acknowledging Martín-Santos's (1975) own contribution to *phenomenological psychoanalysis* titled: *Libertad, temporalidad y transferencia en el psicoanálisis existencial: Para una fenomenología de la cura psicoanalítica*.

The novel's refusal to encourage either a brute realism, in which actions are determined by material circumstances, or a transcendent idealism in which concepts and images trump material realities, a refusal that is clearly phenomenological, draws attention to the human intellect's proclivity for easy solutions to complex problems, our collective responsibility for the world we have created, and ultimately the important revelation that we

are not dealing with the misery and poverty of a world that has been fated *a priori* but rather one that has been carefully constructed by choices that are all-too-human, indeed. Its linguistic complexity, in this sense, is a rendering of the phenomenological critique of the abstractions of traditional philosophy (see Bergson 1889, 1896, 1907). In the realm of linguistics, this philosophical schism between realism and idealism obtains in the conceived distance between a material/spatial world of things represented (things signified) and a world of representations (signifiers). This belief, which is a strong tradition of the Saussurean model of language (*Course in General Linguistics*, 1913), is most visible in the way that critics have imagined language to be in principle separable from reality. Labanyi (1989) correctly emphasizes that *Tiempo de silencio* "points to the divorce between language and reality" (54), and yet this separation is misunderstood by some critics to be ontologically given instead of produced. Michael Ugarte (1981) seems to take this strong position and focuses solely on the language of the novel with some alarming consequences, despite a gripping initial analysis of the syntactic structure of its first sentence (340, upon which I have based my own reading of the novel, above). From this perspective, one articulated by Ugarte but certainly more broadly accepted, language is mere illusion and hovers above the world, uprooted from its context and unable to produce, maintain or critique realities.

Martín-Santos' relentless verbal distortion (irony, word association, excess) cannot, in the last analysis, be edifying or even socially critical. An ironic voice, especially one as all-encompassing as Martín-Santos' does not allow for the possibility of an ideal or a social model, a noble end to reach through writing. [...] The author's novelistic world is just that, an artistic illusion. Ironically, any attempt to better it would have to take the form of another illusion. (357)

Ugarte rejects a "realist" view of the text by studies that address its capacity for social criticism (341) and yet eventually declares his own model of the novel, which he uses to describe *Tiempo de silencio*'s world as an "artistic illusion" (above), one which necessarily promotes "ambivalence" (346) through its ironic qualities.

It is important to note that this type of analysis is quite common in analyses of novels of the sixties and seventies in Spain where language is considered somehow insufficient to explain reality. In fact, this tendency of criticism is so powerful that a similar discourse surrounds the Latin American works of the so-called Boom and the pre-Boom as most succinctly articulated in scholar Donald Shaw's (1992) assertion that reality in Borges's

view is "unknowable" (178). Just as the Boom in Latin America and the new novel in Spain arise at the same time out of a unitary if variegated and uneven production of global and colonial market space (see Saval 2002), criticism of these works on both continents has frequently supported a model of language that exalts its supposed self-referentiality, in essence, uprooting it from the material world as a method of expression over an expressed meaning itself. To some degree this view is embraced by the novelists themselves. For example, David Herzberger (1987) uses Juan Goytisolo's own formulation of the formalist ideas of the "autonomía del objeto literario" (611) in interpreting his works as a reaction to post-war realism. Quoting Goytisolo, Herzberger details the emphasis of this hermeneutic, making note of "[una] estructura verbal con sus propias relaciones internas, lenguaje percibido en sí mismo y no como intercesor transparente de un mundo ajeno, exterior" (611). A more complex posture regarding philosophical differentiation, however, can help us to understand the critical relation between what are only tendencies to exalt the subjective over the objective, inner space over outer space, or the reverse. These positions are not, in fact opposed to each other, despite the lamentable fact that a dichotomous and thus false ontology has provided more than enough fodder for an ongoing war within both literary criticism and critical theory. Both exaltations, which are easily carried to their logical extremes ("art for art's sake" vs. "art as mere reflection of social reality"), are based on facile divisions between form and function, inner and outer realities, representation and production—precisely those divisions that are brought into question by Martín-Santos's compelling and labyrinthine prose, not to mention his key assertion that "un hombre es la imagen de una ciudad y una ciudad las visceras puestas al revés de un hombre" (16, to be discussed below).

The present position on language in the novel diverges considerably from these previous approaches. The experience of linguistic chaos in the novel must not be understood in a binary opposition as the enemy to reason, but rather as its precondition as phenomenologist Maurice Merleau-Ponty (1945) asserts.<sup>4</sup> This is to reject the simple conclusion that, on the one hand, language is divorced from reality, or on the other, that it merely reflects reality. Each of these positions would recompose the philosophical errors, one idealist and one realist, which the whole of Henri Bergson's *Matter and Memory* (14-15) for one, takes great pains to avoid. Rather, as Merleau-Ponty asserts, implicitly affirming the present understanding of Bergson's offering (see also *The Two Sources of Morality and Religion*): "We may say that there are two languages. First there is a language after the fact, or language as an institution, which effaces itself in order to yield the meaning which it conveys. Second, there is the language which creates itself in its expressive acts, which sweeps me on from the signs toward meaning—sedimented language and speech" (*The Prose of the World*, 10).

This formulation of language, one that recognizes language's entwined functions of metaphor and metonymy equally in a refutation of Saussure's unbalanced depiction of it as a static and heavily metaphorical system, performs a division of language into tendencies, each of which has no ontological value in and of itself. What Saussure imagined as the institutional static *langue* and the actualization of that structure in *parole* (a distinction consciously reformulated by de Certeau's [1984] notions of 'space' and 'place') are both reimagined as aspects of a continuously changing whole. The structure of *langue* is no longer the origin, the a-temporal universal basis for the individual *parole*—it is no longer that the former makes the latter possible. Instead, the structure comes into being as the static deposit of the continuous change of speech. From this perspective, it is not that the novels of the sixties/seventies have themselves escaped into a self-referential language, but rather that their interpretation has been active in the cleaving of representation from its material conditions.

It is indefensible to affirm with certainty that language may be divorced from reality—for language is at once an expression of reality at the same time that it seeks to hover above reality and interpret it. These are both, as Merleau-Ponty affirms, simultaneous and indivisible, nondual, aspects of a composite—language—, just as they are moments of a composite movement or a composite thought. In *Tiempo de silencio*, Martín-Santos affirms this broader idea of language (which overflows the narrow definition of it as mere signification) when he writes of a conversation in the pensión between Pedro and the three generations of women who run it that "Hablaban, sin embargo, sabiendo que las palabras nada significaban en la conversación que los cuatro mantenían. Conversación que era sostenida por actitudes y gestos, por inflexiones y miradas, por sonrisas y bruscos enmudecimientos" (43). He does the same describing the night conversation in the café, "Indiferentes siguieron hablando, simbiotizándose, apelmazados en una única materia sensitiva" (79). Moreover, the novel as a whole, in its narratological chaos, invites the reader to consider how language produces and orders reality at the same time that it is produced and ordered by reality in a complex dialectical relation of process. To affirm that language hovers irreconcilably over reality, as much criticism of the Spanish novel of the sixties and seventies indeed does, is to affirm a transcendent model of signification at the expense of an immanent model of expression and thus inherently to distance the writing in question from the world in which it has been produced.

Instead of asking, then, how Martín-Santos's novel disfigures reality, how it carries us away from or confuses our sense of reality through language, how it distances us from denouncing social power, linguistic approaches to the novel might draw attention to its criticism of rationality and order as a starting point to question the way urban landscapes have

been shaped by a similar rational method. This is to take up the Deleuzian instruction that: "We will never ask what a book means, as signified or signifier; we will not look for anything to understand in it. We will ask what it functions with" (*A Thousand Plateaus*, 4). What the novel 'functions with' is methodological critique of the rational thought that imposes order upon chaos, that bends urban life to the rules of capital accumulation and class struggle—two sides of the same coin (Harvey 1989)—, and that treats illness as an aberration proposing that a "normal" state of health be reimposed. In this sense, the novel links trenchant anti-urbanist commentary to the idea of health as expanding consciousness by emphasizing their common emphasis on process over product, an emphasis supported by the novel's linguistic complexity.

### Cancer, science, city and process

The synthesis of patterns of cancer growth and the narrative structure of Martín-Santos's masterpiece deserves further attention. Although cancer is of great importance to the novel both in terms of content and form, very few studies have focused on the opportunity that cancer as a trope offers to assess methodological concerns, and none have commented on the relationship of cancer with the effects of a pernicious urbanism. Jesús López Pacheco's "El cancer estilístico en *Tiempo de silencio*" (1990) does focus on cancer, but only in order to discuss the notion of scientific failure in Spain. The critic's perspective is most succinctly put forth in his statement that

Martín-Santos —y aquí está una de sus originalidades— cogió el tema, por los cuernos, por ambos cuernos, y lo cogió a un tiempo novelesca y ensayísticamente: el problema de España es el problema de la ciencia, y una novela sobre el problema de España debe ser la novela de un científico español que fracasa, junto con las causas de su fracaso. (187)

Reading the novel in this way, essentially as a reformulation of the perceived problem of the generation of '98 in terms of a backwards national science, relegates cancer to a mere metaphor for an imperial tragedy whose solution inarguably awaits Spain in the form of a positivistic if not capitalistic improvement. Similarly the argument begs the question of the very causes of Pedro's failure. Is the implication that sciences are not adequately funded, that Spanish science as a whole is necessarily limited by an historical isolationism or is it that Pedro makes a bad decision on that fateful

"noche del sábado?" I find each of these implications, whether a positivist argument for more funding for scientific research, an implicitly neoliberal call for a more global conception of Spanish nationhood, or a simplistic and reductive "rational choice" argument, unsatisfactory. Each ignores that, more than just a variation on the perennial and abstract theme of a backward Spain, the novel is a critical look into the very way the question of science in Spain has been posed—as Marx said, "frequently the only possible answer is a critique of the question and the only possible solution is to negate the question" (*Grundrisse*, 127). Moreover, this question of science escapes, in its dry formulation of a project of disembodied knowledge, the webs of capital accumulation in which science is embedded—Marx's third circuit of capital.

*Tiempo de silencio* seeks to shake the foundations of a nation-driven scientific outlook and industry, and therefore uses cancer not only as an entry point into discussing a decadent Spanish nationality, but also as a metaphor for urban blight. Despite Ugarte's (2001) assertion that "Madrid is [not] tangibly identifiable" (86) in the novel (Franz [1983] provides evidence to the contrary), I argue that the prevalence of disease in Martín-Santos's work allows an assessment of the spatializing methodology implicated in scientific paradigm of health and the capitalist production of city-space, ultimately calling out the stark and spatialized class divisions of Madrid after the Civil War. Because she explicitly links city and health in the novel, A. Paloma Martínez Carbajo (2003) is a good place to start. While strong in its careful presentation of the city in the novel, the essay's position on health is not as nuanced.

La caótica configuración del espacio físico urbano [presentado en *Tiempo de silencio*] refleja el interior psicológico de los moradores. Estos representan, siendo producto de la pluma de un médico, ciertas facetas de la salud de la ciudad. Son, en general, seres enfermos. Pero esta enfermedad es más bien de carácter psicossomático. El mundo que los rodea, ya sea la riqueza de la alta burguesía, los apuros de la clase trabajadora o la picardía del inframundo, afecta al individuo y lo destina eternamente a una especie de autismo silencioso. (278)

The critic is right to note the work's imbrication of the urban and notions of health, and yet does so relying on that very instrumentalist paradigm it is the task of this essay to critically assess. It is unfortunate that the above quotation reduces the experience of the individual in the city to a mere reflective model where interiority is distinct from exteriority, or more spe-

cifically where the chaos of the city is a projection of the chaos of the individual, instead of affirming what is in fact an unmediated relation between inner and outer which now serve merely as abstractions of one unitary process. Furthermore, illness is described as "psicosomático," thereby subjugating the illness to a state of oppositional and healthy normality under the implicit erroneously Cartesian belief in a mind that is severed from, but preeminent over, the body as a captain in a ship.

The sickness of capitalist urbanism has an interesting and unfortunately symbiotic relationship to the bodies of its denizens. As Henri Lefebvre (1992) wrote of the monstrous nature of capital, "The brave people, as you said, not only move alongside the monster but are inside it; they live off it. So they do not know how it works" (54-55). The symbiotic relationship of urban citizens to the capitalist production of city-space is nothing short of complex. In its complexity, this relationship approaches the complex nature of illness. Urban citizens are necessarily involved with capitalist production and accumulation, and yet neither distinguishable from it nor reducible to it, just as the healthy body is produced through mutation yet is not reducible to it—in this sense, *Tiempo de silencio* divulges that there are both mitosis "normales" (5) and mitosis "anormales" (7). Martín-Santos seems to suggest that we investigate disease in order to approach the city—that is, one does not exist without the other, that both are best understood as processes. This is to acknowledge that neither are disease and health mutually exclusive categories nor does capitalism determine behavior utterly destroying the possibility of socialist change. In its simultaneous presentation of both illness and urban life, *Tiempo* necessitates that rational thought reassess its intention, for it is rational thought that reifies process, opposing health to disease just as it historically divides and opposes one class to another. It is rational thought that longs for the easy solutions presented by a deterministic view of human action. In this alternative and complex model of urban life, Martín-Santos's work actually reactivates the possibility of a viable solution to urban blight, even if that possibility escapes protagonist Pedro at the novel's end just as he escapes Madrid's urban landscape.

*Tiempo de silencio* achieves through novelistic form what nursing theorist Margaret Newman does through an intriguing theoretical framework. Illness, under Newman's model of *Health as Expanding Consciousness* (1999), no longer has the facile ontological distinction it enjoys under the traditional instrumentalist medical paradigm. In the latter, health and disease enjoy a simplistic oppositional relationship—one begins where the other ends. Newman, on the other hand, advocates a much more complex view of illness, one which affirms the complex nature of experience itself: "In this case, DISEASE fuses with its opposite, absence of disease, NON-DISEASE, and brings forth a new concept of HEALTH" (6). This view is not

a traditionally intellectual one—it avoids what Bergson denounces as the spatializing tendency of the intellect. In its place, Newman advances an intuitive, holistic approach. Health is thus produced as a complex composite instead of as a mere reflection of disease. This approach, philosophically similar to Bergson's intuitive method (1889, 1896, 1903, 1907) and later Gilles Deleuze's return to *Bergsonism* (1966), distinguishes itself by presenting more carefully the relationship between homogeneous and heterogeneous multiplicities<sup>5</sup> and emphasizing the role each plays in process, in moving living realities, and not merely in their static representations. Whereas an intellectual, traditionally instrumentalist position imagines a homogeneous field out of which it isolates disease from health in order to extract disease, an intuitive approach imagines no such homogeneity, allowing instead for the coexistence of opposite tendencies that structure experience.

This perspective on disease at once brings up questions of the ordering of Madrid's city space and its framing of the *chabolas* as aberration. In this vein, Gustavo Faverón Patriau (2003) has looked at the trope of disease in the novel, comparing Andrés of Baroja's *El árbol* to Pedro of *Tiempo* and drawing on Joan Ramón Resina (2001), noting lucidly, if in passing, that the Spanish government of the novel's diegetic time-period ("Años de hambre") was involved in "la creación de un espacio homogéneo para la difusión de un discurso dominante" (Faverón Patriau 82). Linking disease and the larger social reality, as any interpretation of Martín-Santos's splendid novel must, he surmises that "El cáncer se vuelve, entonces, metáfora de la imposibilidad de individuación en la sociedad degenerativa, en la que el contacto de los cuerpos parece conducir inevitable y únicamente a la descomposición de unos y otros, y a la progresiva homogeneización de todos, la metástasis" (89). Yet if the cancer is a metaphor for the impossibility of individuation in a homogenous space constructed by the Fascist government, that is, if cancer is the spread of homogenization, then how is one to explain the spatial differentiation of class inequalities that his very essay underscores in the contrast between central Madrid and the peripheral *chabolas*? This is the contradiction of the homogenization of space, whether by a dictatorship or by the capitalist mode of production—that the illusion of homogeneity hides and is in fact only made possible by the spatialized differentiation of classes.

The spatialized differentiation of Madrid is not something that merely starts happening with the destape of the mid 1970s. Rather, as Enrique Fernández argues in "La fractura del espacio urbano: El Madrid Galdosiano en *Tiempo de silencio*" (2000), between the publication of Galdós's *Misericordia* and *Tiempo de silencio*, a sea change has taken place in Madrid—one which he identifies as a process of partitioning that permeates the city and divides public from private spaces in what was previously a more continuous city-space.<sup>6</sup> Approaching the text from a Bergsonian methodology cognizant of the way space is partitioned, divided by the "intellect" (1896)

reveals a radically different understanding of the role of cancer in the novel and produces a different relationship of the body to the city.<sup>7</sup> This relationship is grounded in Newman's ontological frame where disease is considered part of health from the outset. Opposed to the intellectual/instrumentalist frame that replaces qualitative difference with spatial quantitative difference, Newman suggests that illness expresses a relationship in the whole of the organism. In the former model, the *measurable, quantitative and spatial* view of difference as location (degree) leaves the *qualitative and temporally constituted* differences (of kind) of class unexplored. Thus cancer is uncontrolled *spatial* growth of an existing paradigm just as the production of capitalist space is uncontrolled *spatial* growth of an existing paradigm (Lefebvre 1973). Understood this way, and in contrast to what is suggested by Faverón Patriau, neither cancer nor the spread of capitalist homogeneity should be understood as a decomposition or a degenerative problem. Rather, both are a generative problem of composition and construction.

The term neoplasm, synonymous with cancer, indicates this very fundamental property of generative problems—uncontrolled *new growth*. Cancer cells are cells that continue to grow, lacking the genetic code to stop an ongoing reproduction. Cancer is thus the overemphasis of that spatial multiplicity, the spatial tendency of an unfolding space-time discussed by Bergson as early as *Time and Free Will* (1889). In that work, Bergson writes that space is what differs from itself by degree, whereas time differs from itself in kind. It is important to bring into the discussion the Lefebvrian dictum that capitalism has survived through the twentieth century "by producing space, by occupying a space" (*The Survival of Capitalism* 1973, 21). Capitalism, like Bergson's space, is what differs from itself in degree (a difference of space). That is to say that the same qualitative differences of the capitalist system, the same systemic inequalities, unfold differentially over a space which it identifies as a homogenous medium and subsequently partitions in order to then construct the built environment for capital accumulation at a given moment in time (what geographers, drawing upon an expression used by Lenin, call "uneven geographical development"). This perspective suggests a new way of understanding the importance of disease in Martín-Santos's novel, and a new way of conceiving the relationship between body and the city—both now understood as different aspects of one process.

#### City-space meets body-space

Much recent scholarship in geography has focused on the inadequacies of traditional and quotidian spatial representation. This tradition arguably has its roots in Lefebvre's opus *The Production of Space* and subsequent works by Harvey (1989, 1990, 1996, 2000) and others that have paid homage to it. The emphases of these geographers and others on the dialectical



relationship between our experience of space, our conception of space, and space as it is actually lived (Lefebvre 1991, 33; Harvey 1990, 218-19) is an attempt to uproot the static paradigms through which we habitually take the city, or space itself in a more general sense, to be a thing and not a process.<sup>8</sup> These, of course are the very static paradigms of urban realities used by developers and speculative urbanists in imagining the city as a vehicle for capital accumulation. In this vein, a more self-conscious geographical thought has emerged that is acutely aware of the way in which our conception of space impacts our experience of it, which in turn impacts the capitalist production of it, which affirms a particular conception of space, and so on. This geographical thought has thus strongly contested the idea that space is a mere static container for action (Harvey 1997; "things are not in space, space is in things" Harvey 1996, Bergson 1889, Lefebvre 1974 and even Hewitt 1974) and has shed light on the process through which we routinely attribute ontological status to socially constituted categories, such as those of scale: individual, local, regional, national and global (Marston 2000; see also Marston, Woodward and Jones 2007). The connection of these discourses of the urban as process with phenomenological and Bergsonian philosophical departures from Kantian space, although relatively unexplored by geographers, are significant to say the least (Fraser 2006, Fraser 2008a). This may be largely due to a substantial but not total reluctance on the part of geography in general to engage with traditions of philosophy (Lefebvre himself had a particularly conflicted relationship with philosophy as can be explicitly seen in *The Production of Space*, 14; see also Elden 2004, Merrifield 2006). I believe that *Tiempo de silencio* is best understood in the context of this research on process, and that the presence of cancer in the novel does more than merely depict the urban environment as metaphorically sick—it actually reveals the problems of city-space to be methodological in nature. The understanding that the urban problem is a problem of process, not one of things, requires a complete overhaul of the method of thought implicated in this process in order to solve the problems of urban life.

In its phenomenological presentation of the fold between individual experience and urban experience, Martín-Santos's novel reveals the confluence of urban process with disease process, refusing to treat either as a thing in and of itself. No other Spanish novel more carefully, even prophetically, engages the importance of acknowledging urban process.<sup>9</sup> In this sense it parallels Jane Jacob's declaration, also from 1961, that "Cities happen to be problems in organized complexity, like the life sciences" (433). Its cacophonous prose, twisting and turning, must be read not as a departure from reality (as discussed above), but rather as an attempt to approximate the fluid character and fast pace of lived urban experience, a novelistic companion to the later works of Lefebvre (*The Critique of Everyday*

*Life*) and de Certeau (*The Practice of Everyday Life*); or for that matter the previous attempt (1920s-1930s) by the Chicago School of urban sociology (Ernest W. Burgess, Louis Wirth, Robert E. Park, etc.) to reconcile academic research with the "lived laboratory" of urban life. In this context, the description of the misery of the *chobolas* resonates heavily with William Julius Wilson's (1996) depiction of the problems of the urban underclass and Ali Madanipour's invective against the spatial dimension of exclusion (1998).

As the novel itself intimates through its imbrication of urban process with disease process, these important contributions to the process of urban life have their counterpart in the theories of nursing theorists such as Newman. Gustavo Pérez Firmat (1986) provides a provocative look at the role of cancer in the novel at a level at once formal and thematic, both unmediated and metaphorical in chapter seven of his book *Literature and Liminality: Festive Readings in the Hispanic Tradition*, titled simply, "Magma." The very title of the chapter, taken from a discussion on art that appears in Martín-Santos's novel itself, evokes the palpable power of flow over the delicate rational lines imposed by thought. His analysis masterfully extends the intimate connection between the space of the body and the space of the city already presented in a central passage of *Tiempo*. Although Pérez-Firmat does not cite this passage at length (he does mention it briefly on p. 114), it serves us well to do so here. The passage, indeed the central one of the novel, is a brilliant presentation of the intimate relationship of the problem of health with that of the city—one that extends the traditional bodily metaphor for society to include the rational production of city space *a la Le Corbusier*. Note that the subsequent passage plays upon Le Corbusier's idea of the Radiant City, denouncing it as a spatializing imposition on an already existing urban process:

De este modo podremos llegar a comprender que un hombre es la imagen de una ciudad y una ciudad las vísceras puestas al revés de un hombre, que un hombre encuentra en su ciudad no sólo su determinación como persona y su razón de ser, sino los impedimentos múltiples y los obstáculos invencibles que le impiden llegar a ser [...] Podremos comprender también que la ciudad piensa con su cerebro de mil cabezas repartidas en mil cuerpos aunque unidas por una misma voluntad de poder merced al cual (éstos) [...] quedan incluidas en una esfera radiante, no lecorbusiera, sino radiante por sí misma, sin necesidad de esfuerzos de orden arquitectónico, radiante por el fulgor del sol y por el



resplandor del orden tan graciosa y armónicamente mantenido que el número de delincuentes comunes desciende continuamente en su por ciento anual según las más fidedignas estadísticas, que el hombre nunca está perdido porque para eso está la ciudad (para que el hombre no esté nunca perdido), que el hombre puede sufrir o morir pero no perderse en la ciudad, cada uno de sus rincones es un recogeperdidos perfeccionado, donde el hombre no puede perderse aunque lo quiera porque mil, diez mil, cien mil pares de ojos lo clasifican y disponen, lo reconocen y abrazan, lo identifican y salvan, y le permiten encontrarse cuando más perdido se creía en su lugar natural: en la cárcel, en el orfanato, en la comisaría, en el manicomio, en el quirófano de urgencia [...]. (16-17, emphasis added)<sup>10</sup>

This passage, which must be understood as the distilled philosophical contribution of the novel is absolutely crucial to understanding the methodological critique its pages advocate. The narrator suggests that the city is the body just as the body is the city. Pérez-Firmat considers this relationship as metaphorical, as a whole scholarly tradition of functionalist anthropology did in comparing society to an organic body (e.g. Emile Durkheim, see Goldschmidt 1996). In this way, the critic illustrates in simple and convincing prose how magma and cancer are metaphors for each other (116), how Pedro is himself marginally connected with the city as cancer is at the margins of the body (119), how Pedro's incarceration is narrated as a *digestion* and thus expulsion from the body (119). He thus evokes the anatomical portrayal of the *chabolas* (120) as the edge of the body (122), and the slums as a tumor in the city (126), among other examples. He is indeed close to Newman's qualitative notion of health when he writes that "Inscribed in each of the parts of the system are the properties of the system as a whole" (116). As Newman documents in "the Pattern that Connects" (2002):

Just as one cannot understand the whole of a person by integration of the parts, we cannot understand the unity of nursing knowledge by an integration of the parts. In a *hologram*, each part contains the whole; each part is reflective of the whole. Mind and matter are not separate, interactive parts; they are different dimensions of the whole and unbroken movement of reality. (5, emphasis added)

Pérez-Firmat's language even resonates with the essentially philosophical critique of the spatialization of time, one employed strangely enough by both Lefebvre (1981) and Bergson (1889; 1896), as when he insists in reference to the melding of Ortega's lecture and Goya's *Le Grand Bouc* that "The superposition of the painting arrests the progress of the narration and freezes the characters into a fixed gesture. A temporal medium is contorted into a spatial pose; succession surrenders to simultaneity" (113). This spatialization of time, a reification of process, is denounced by Bergson as the tendency of the intellect (1896). Lefebvre, for his part, rails against the "splintering of space and time in general homogeneity, and the crushing of natural rhythms and cycles by linearity (*Rhythmanalysis* 1992, 135). Building on Lefebvre's *The Production of Space*, Harvey points out how this spatial character of capital is appropriated by accumulation strategies in capitalism's "spatial fix" (Harvey 2000). Pérez-Firmat emphasizes process over product, the relation over the things related, as when he evokes the "cohabitation" or relationship between cancer and body, the painter and the writer (113). Overall, the critic's analysis recognizes the novel's emphasis on qualitative process over spatial difference. Although in on a few minor points he may fail to do so, his analysis may be strengthened by reconciling it more completely with Newman's fully qualitative conception of difference.

In Newman's conception of difference, one which takes Bergsonian philosophy as its implicit base, there are two tendencies: one of difference in nature—temporal difference—and one of difference in degree—spatial difference (Bergson 1889; Deleuze 1966). Pérez-Firmat goes against the grain of his own superb analysis when he reduces these tendencies to substances, much as Pedro himself seeks to reify cancer as a virus, therefore preventable, methodologically extractable from a normal state of health. In this vein, the critic sees the mice from Illinois, Pedro from the provinces, the German artist at the coffee shop and cancer itself as foreign substances (112) where the novel seeks to question the very notion of foreign substances in its chaotic fusion of opposites, questioning of static intellectual categories and valorization of process. Instead of defining cancer as a mere substance, ontologically different from healthy tissue and therefore extractable from it under an instrumentalist paradigm of disease, cancer in the novel is presented in Newmanian fashion as the expression of a tendency. Instead of being foreign, the mice, for example, are only designated as such from a particular spatializing perspective that ignores the global flows of people goods and information upon which are inscribed acceptable and unacceptable modes of difference. Pérez-Firmat bases his analysis on a traditional ontology of difference which affirms the difference *between* Illinois and Spain instead of the difference *within* both Illinois and Spain—the quantitative spatial difference replaces a qualitative difference and a

simple spatialized ontology replaces a complex model for social life. This error is perhaps due to his inherited idea of liminality as a spatialized state *between* things or events (Van Gennep 1909, c.f. Turner) rather than *throughout* them. Lefebvre, for his part, strove to disrupt the spatialized historical understanding of radical activity through critique of its predictability, thus reactivating the ever-present possibility for radical change in a famous theory of what he called the “moments” of everyday life (1961).

Pérez-Firmat selectively reifies process when he declares that “malignancies behave like magma” (115). Thus the magmatic movement of cancer as he imagines it (connected to a socially marginal anatomical stigmatization) is found within a privileged and somehow non-cancerous bounded movement. Instead, it is not that cancer moves in a “sticky” way as he states, but rather that all movement is sticky—both cancerous and non-cancerous movements are implicated in the larger perspective of disease as process. He stops short of a radical understanding of cohabitation by reifying cancer as a thing, somehow differentiable from non-cancer instead of embracing, as we have seen in Newman, that the idea of health already contains disease and non-disease. Following this approach that stresses process over product, the *chabolas* may be located at the edge of the city but unfold out of the process of urbanization.<sup>11</sup> Tumors are not peripheral to the notion of health, but rather integral to it. This is to see disease and urbanization as constantly evolving products that express a certain relationship of the whole instead of isolated spatialized outgrowths to be excised. It is the traditional medical paradigm that produces the severing of the marginal body from the normal body. It is intellection that produces differentiation by degree, that creates things out of tendencies, that reifies difference as external, that produces a spatialized view of exclusion when difference/exclusion is not a thing, not a place, but instead a *relation*. To follow Pérez-Firmat’s magmatic analysis to its logical conclusion, Martín-Santos’s strongly illustrates Newman’s presentation of health as a process and Marx’s dictum that capital is a process and not a thing (Harvey 2000, 28). From a perspective of health as expanding consciousness, the novel reveals not merely that “malignancies behave like magma,” as Pérez Firmat suggests, but rather that all life itself, both cancerous and non-cancerous life, behaves like magma. Martín Santos’s rich text recognizes that there are thus both mitosis “normales” (5) and mitosis “anormales” (7). Just as cancer and non-cancer are not things in themselves but merely aspects of a larger movement or reproduction of cells, the pair Pedro-Amador, reproducing that Quijote-Sancho nondualism upon their descent into the *chabolas*, move as one—“Porque a ambos les unía un proyecto común y los dos tenían el mismo interés—aunque por distintas razones—en la posible existencia de auténticos ratones” (27). Matías is correct when he states, in his broken Spanish, that “Magma ser todo” (87). Pedro is on point when he

recognizes the magmatic flow of life in the German’s painting (87). Life, and urban life conceived as a problem in the “life sciences” (Jacobs 1961), is indeed a magmatic movement, a flow, a process.

The proper approach to understanding a process, as *Tiempo intimates*, is not a simple intellectual model but a rich philosophical model (such as that advocated by Lefebvre, almost despite himself in *The Urban Revolution*, esp. chapter 3 “The Urban Phenomenon,” and again in *The Production of Space*), a model that can account for complexity, process, and the intimate and unfolding relationship between space and time (Harvey 1996). Accordingly, one character explicitly asks Pedro, “¿Y qué tiene que ver el cáncer con la filosofía?” (163). The answer, as Pedro is unaware and as I have been arguing, is simply put—cancer has everything to do with philosophy. Our concepts of space and time, and thus of movement, depend on either implicit or explicit philosophical assumptions (Lefebvre 1970, 1974; Bergson 1889, 1896, 1907; Fraser 2008a). Most of all, it is in the passage that ends in the Institute Director’s firing of Pedro, pages devoted to the implicit and explicit assumptions pertaining to the nature of science, that we find the text’s clearest articulation of cancer and philosophy. The instrumentalist scientific paradigm is based upon premises that form the passage’s bulwark:

Que la ciencia más que ninguna de las otras actividades de la humanidad ha modificado la vida del hombre sobre la tierra es tenido por verdad indubitable. Que la ciencia es una palanca liberadora de las infinitas alienaciones que le impiden adecuar su existencia concreta a su esencia libre, tampoco es dudado por nadie. Que los gloriosos protagonistas de la carrera innumerable han de ser tenidos por ciudadanos de primera o al menos por sujetos no despreciables ni baladíos, todo lo más ligeramente cursis, pero siempre dignos y cabales, es algo que debe considerarse perfectamente establecido. (246)

The continuing pages (246-52) relate this scientific paradigm with the goals of national institutions, affectionately if ironically referred to as “[el] árbol de la sabiduría nacional” (248). It is no surprise that we find the recurrent phrase “el árbol de la ciencia” (160, 166), along with a consistent mocking of scientific ideals in the novel, for this work is a complement to Baroja’s narrative invective launched a half-century earlier and used as an implicit intertext here. As I argue elsewhere (Fraser 2008b), *El árbol de la ciencia* catalogued a declining interest in the scientific paradigm which Andrés renounced and yet could not escape, ultimately seeing suicide as the only

way out, a testament to the suffering caused by the inability of intellection to accept suffering into its folds. Here, Pedro is likewise unable to flee the grip of the intellect, and even pretends to find solace in it.<sup>12</sup> At the end of the novel on a train out of Madrid, he imagines himself as pure disembodied intellect "sentado en el casino con dos, cinco, siete, catorce señores que juegan al ajedrez y me estiman mucho por mi superioridad intelectual y mi elevado nivel mental" (281). Both protagonists are shown the insufficiency of reason, intellect and scientific inquiry, and yet are equally unable to arrive at a properly philosophic intuition of process (see Bergson 1903). In each case, the narrative shows a conflict between a morbid rationalism that sees only product and a path of non-intellection capable of grasping process. The opportunity that Pedro is unable to take up for himself is the recognition that within disease there is life, and that within life there is disease (Newman 1999). The intertwining nature of these multiplicities is obscured from his sight because of the inability to escape an instrumentalist traditional medical model of health, or if you prefer, a scientific worldview, a morbid rationalism. This rationalism, whether applied to medicine or the capitalist production of space, governs the reproduction of a certain paradigm of relations and is none other than the Bergsonian intellect or Lefebvre's *Production of Space*.

### Conclusion

It is indeed an instrumentalist political paradigm, based as much on the Bergsonian intellect as the traditional medical model, that historically engenders and reproduces the division of labor and the modern partitioning of the city by class. Just as disease is thought to be an aberration of health instead of inseparable from it, the *chabolos* are taken to be an aberration of Madrid. Yet the strange synergy of Bergson's, Newman's and Lefebvre's models of process reminds us that difference is internal to the object, not external to it. This is to emphasize process over product. The *chabolos* are Madrid. The poor and the rich, the slave and the master, the laborer and management—one class differentiates itself from the rest only on the backs of those it categorizes as "other." Martín-Santos alludes to the socially-negotiated production of dualism in his depiction of the inhabitants of the *chabolos*: "Una dualidad esencial les impedía integrarse como colaboradores o siervos en la gran empresa. Sólo podían vivir de lo que la ciudad arroja: basuras detritus, limosnas [...]" (66-67). The production of space, thriving on the dualist conception of quantified difference, invites us to reify urban process. In this light, *Tiempo de silencio*'s treatment of health is its treatment of capitalism. If capitalism, as Lefebvre (1973; [1974]1991) has so astutely observed, has survived in the twentieth century by producing space, this is because it thrives on produced divisions. The challenge

for urban theory has been to fashion a methodology of production that envisions capital as a process (Harvey 1997, 2000). The challenge for medicine is to envision illness as a process and not a thing (Newman 1999). From its first sentence to its last, Martín-Santos's work plunges the reader into process itself and forces him or her to resist the temptation to order complexity through simplistic models. It is the simple representation of complex realities that is the problem.

### Notes

- <sup>1</sup> "La economía española durante el franquismo tiene tres etapas bien diferenciadas. La primera es la etapa de la autarquía (1939-1950), caracterizada por la depresión, la dramática escasez de todo tipo de bienes y la interrupción drástica del proceso de modernización y crecimiento iniciado por el Gobierno de la República. En la segunda etapa (1950-1960) se produce una vacilante liberación y apertura al exterior que genera un incipiente despegue económico, aunque muy alejado del ciclo de expansión que disfruta el resto de Europa debido a las políticas keynesianas. Por último, entre los años 1960 y 1974 la economía española se ve favorecida por el desarrollo económico internacional, gracias al bajo precio de la energía, a la mano de obra barata, y a las divisas que proporcionan emigrantes y turistas." ([www.vespito.net/historia/franco/ecofran.html](http://www.vespito.net/historia/franco/ecofran.html))
- <sup>2</sup> So the story goes, the Catholic Saint Lorenzo refused to hand over the riches of the Church to the Roman emperor, having given them to the poor instead, and consequently was burned alive, embracing the pain of torture so much that he reportedly said, as is repeated in *Tiempo de silencio*, "dame la vuelta que por este lado ya estoy tostado" (287).
- <sup>3</sup> The vital impetus of Baroja's work is taken up fifty years later in what is largely heralded as the beginning of a new novelistic form in Spain—Luis Martín-Santos's *Tiempo de silencio* (1961). The two novels have a great many things in common, not least of which is the fact that, as Thomas R. Franz (1983) notes, "geographical designations [in both of the works] clearly show the protagonists of *El árbol* and *Tiempo* living within a proximity of no more than two blocks" (324). Nevertheless, I do not wish to detail the connections and divergences of the works, but rather to argue that *Tiempo* continues to challenge the traditional medical paradigm of health denounced by Baroja and even explicitly links the analysis of health as composite to a decidedly urban expression of difference. See Fraser 2008b for a look at Baroja's own rejection of the traditional medical paradigm.
- <sup>4</sup> "The experience of chaos, both on the speculative and the other level, prompts us to see rationalism in a historical perspective which it set itself on principle to avoid, to seek a philosophy which explains the upsurge of reason in a world

not of its making and to prepare the substructure of living experience without which reason and liberty are emptied of their content and wither away" (*Phenomenology of Perception*, 65-66). See also Benet, *La inspiración y el estilo* (1966), the chapter titled: 'Las dos caras de George Elot'.

- <sup>5</sup> See Fraser 2008b for a more thorough discussion of the relationship between Bergsonism and Newman's theory of health.
- <sup>6</sup> As I discuss elsewhere (Fraser 2007) regarding the urban space of Madrid's Retiro Park, the idea that space has ever been delineated apart from "private" concerns is quite a problematic one. Nevertheless, Fernández's comment is a poignant one for the attention it draws to the continued deployment of produced spatial divisions in Madrileñan society.
- <sup>7</sup> In his essay "Mechanized Imagery in *Tiempo de silencio* (1998), David Knutson draws out just what the title states. I believe that the production of space involves activities that can be considered mechanized, but I argue that this mechanization is based not in the choice of a certain metaphor for representation and production but on the very methodology used by thought itself. This not only allows a critique of the trope of mechanization in the industrialized world, but of the very structure of the thought that has created this trope, thus reclaiming the active human production of the world from a deterministic ideology that imagines human agency limited *a priori* by certain material conditions. That human agency is to some degree limited by material conditions is to be sure, yet to pursue this line of thought would be to return to the concerns of the first meditation. As Bergson emphasizes, there are differences of degree and then there are differences of kind.
- <sup>8</sup> Harvey most clearly and succinctly articulates this problem of spatial analysis in an essay from 1997, "Contested Cities: Social Process and Spatial Form." The same idea, a bedrock of spatial analysis, is convincingly presented as part of a larger methodological (and historical) problem of thought in Latham, Alan & Derek McCormack. "Moving Cities: Rethinking the Materialities of Urban Geographies" (2004).
- <sup>9</sup> Belén Gopegui's novel *La escala de los mapas* (1993) is another example of a novel that emphasizes the urban as a process. See Fraser 2005.
- <sup>10</sup> Quantum Physicist David Bohm has this to say on the similarity between human and city: "It is clear, then, that one cannot actually observe a 'self' that can be sharply distinguished from the total environment. Rather, in every aspect of his being, the boundary of an individual man is to be compared with that of a city—in the sense that it can be at times a useful abstraction, but that it is not a description of a real break or division in 'what is.' And, ultimately, the same is true of the boundary of everything" (*On Creativity*, 99).
- <sup>11</sup> Mercedes Limón (1992) reminds us that "incluso dentro del submundo de las chabolas las personas tienden a reproducir las reglas de la sociedad" citing Muecas as both oppressed and oppressor. She warns that "Las relaciones entre opresores y oprimidos no están presentadas de modo maniqueo:

presentarlas así sería santificar el comportamiento de los oprimidos, impidiendo una verdadera comprensión del grado de internalización que sufren bajo la dictadura" (113).

- <sup>12</sup> Labanyi (1983) notes the connection between the two characters, stating astutely that "Andrés —al igual que Pedro— termina por recurrir al aislamiento estoico, para defenderse del fracaso. Para Baroja, Andrés es un héroe trágico (un <<precursor>>), cuyo refugio en la inacción, y finalmente el suicidio, indica su fidelidad a su proyecto racional. La impotencia de Andrés es el costo de la razón. En cambio, la impotencia de Pedro es el precio que paga por abandonar su proyecto racional. Pedro, lejos de ser un héroe trágico, es un cobarde que opta por el suicidio moral" (24-25). I do not believe that Pedro abandons this project in any sustainable way, nor do I embrace a mode of thinking that interprets the novel in "moral" terms. Both characters balk before a life trajectory that enfolds suffering/pain/disease with health, and each chooses to subjugate themselves through the yoke of reason where they see no other option.

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## Reviews / Reseñas