

Mexican Revolution in Juan Rulfo and Elena Garro



Source: Banderas New

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Source: Rafael Jesus

Agenda

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Research Questions



Source: Integridad Ciudadana

1. How is the Mexican Revolution reflected upon in Pedro Paramo & Recollection of Things to Come?
2. What role does the collective memory play in relation to the historical context?

Significance of the Study

- Deeper understanding of Mexico's historical background
- Understand the true reality Mexican villages faced and how Mexican literature portrays this



Source: Northern Lauren

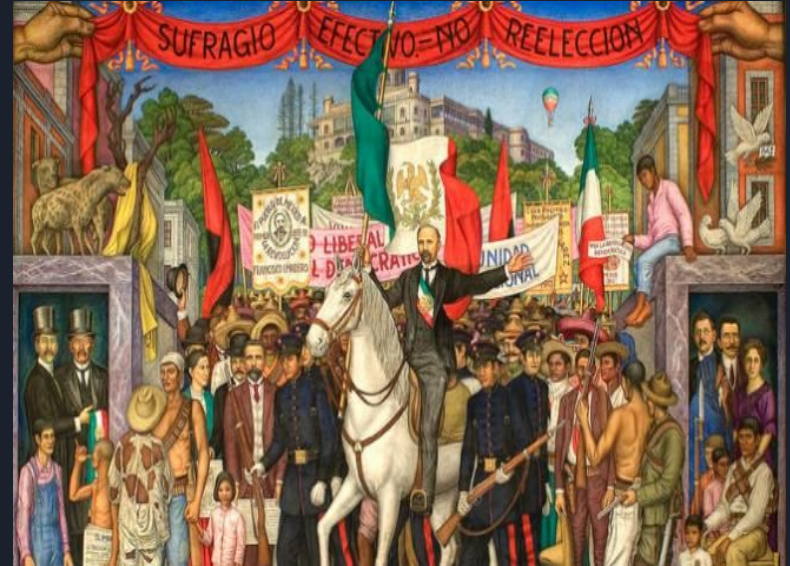
Historical Context

The Mexican Revolution:

- 20th Century (1910-1920)

Causes:

- The inhabitants were stripped of their land
- Conflicts between the government and the church



Source: México News

The Novel of the Revolution

→ It is known as “the novel of the Revolution”

Books:

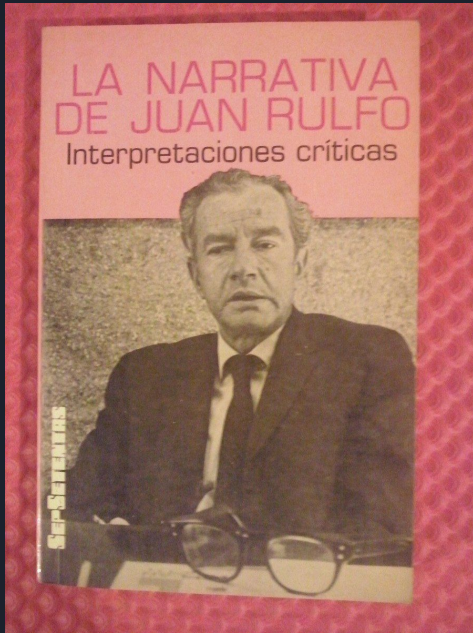
- *The underdogs* (1915)
- *El aguila y la Serpiente* (1928)
- *The burning Plain and other stories* (1953)
- *Pedro Paramo* (1955)
- *Artemio Cruz* (1962)
- *Recollections of things to come* (1963)



Source: México Es cultura

Literature Review in Juan Rulfo

Mexican Revolution



Source: México Mercado Libre

- Joseph Sommers in his book *Juan Rulfo: Interpretaciones críticas*, references these textual quotes in *Pedro Paramo*

“Los indios esperan, sienten qué es un mal día... Nadie viene. El pueblo parece estar solo”.

“Pero, a Comala de la Revolución sólo llegan algunos y se marchan como han llegado” (Sommers 105).

Literature Review in Elena Garro

Mexican Revolution

- Sara Potter in her article “Había ...una vez: los cuentos de hadas y la construcción del mito de la historia mexicana en *Los recuerdos del porvenir*”.

Potter proposes that *Recollecting of Things to Come* is a representation of a moment with large amount of instability in Mexico during the Mexican Revolution(Potter 1).



Source: bing.com

Literature Review in Juan Rulfo

Collective Memory

- Joanna R. Bartow in his article, “Isolation and Madness: Collective Memory and Women in *Los recuerdos del porvenir* y *Pedro Páramo*,” explains that Juan Preciado is another echo between the walls and through his memories awakens the past to be the memory of the future, becoming part of the collective memory(Bartow 4).

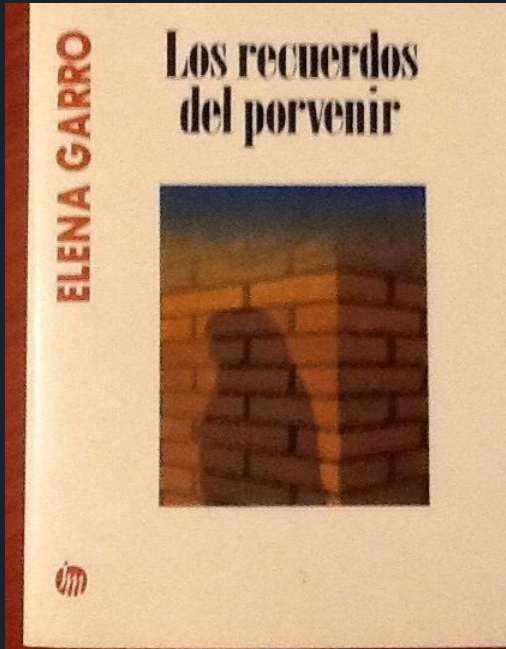


Source: Subversion

A country without memory
is a country without history

Literature Review in Elena Garro

Collective Memory



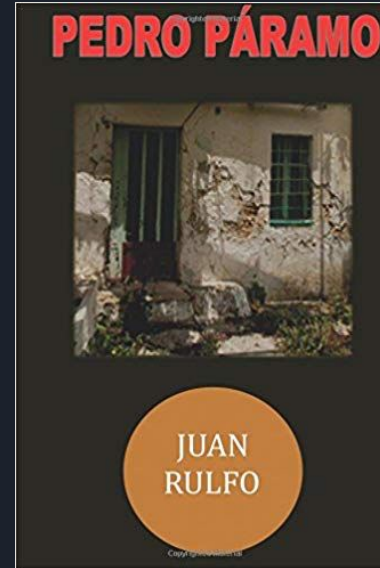
Source: Bing.com

- In the article, “Memoria, imaginación e historia en *Los recuerdos del porvenir* y *Pedro Páramo*,”

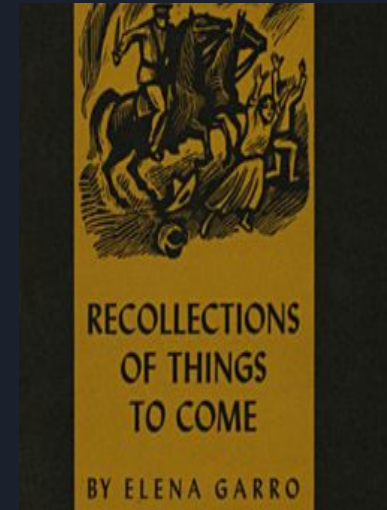
Ute Seydel opina que la memoria colectiva en la obra de Garro se mira reflejada en los espacios recordados en *Recuerdos del porvenir* como lo son algunos lugares públicos de Ixtepec y los lugares principales de la novela como lo es los jardines de la burguesía entre otros (Seydel 72).

Methodology of the Study

- This investigation was done analysing the novels of *Pedro Paramo* (1955) and *Recollections of Things to Come* (1963)
- We focused on the Mexican Revolution
- Role of Collective Memory



Source: Amazon



Juan Rulfo Biography

- He was born May 16th as Juan Nepomuceno Carlos Perez Rulfo Vizcaino (Juan Rulfo)
- Due to the epoch of revolutionary violence his parents constantly changed residence
- His childhood is marked with the murder of his father
- He made himself known with his "novelistic jewel" and only novel Pedro Paramo



Source: Escritores.org

Analysis in *Pedro Paramo* (1995)

1. Caciquismo

- Cacique

2. Religion

- Beliefs and obligations as Catholics

3. Anachronistic structure and magical realism

- Present ⇒ Past ⇒ Present
- According to Nancy Pearl, in her article "Magical realism: beyond fiction's pale". Myths and legends imbue the mundane with a touch of magic and present and illustrate essential aspects of human nature, where readers can know reality, but the vision is wide and embroidered with fantastic elements that are only visible to the fantastic eye (Pearl 1).



Analysis: **Caciquismo in *Pedro Paramo* (1955)**

- “La ley de ahora en adelante la vamos hacer nosotros” (Rulfo 38).



Source: La voz de Galicia

Analysis: Religion in *Pedro Paramo* (1955)



Source: Vanguardia

- Cuando Pedro era niño su abuela le dice que se han quedado sin un centavo después de enterrar a su abuelo y de pagar los diezmos a la iglesia (Rulfo 12).

Analysis: Anachronistic structure and magical realism in *Pedro Paramo* (1955)

- Both terms work together
 - Juan le dice a Dorotea, “– Es cierto, Dorotea. Me mataron los Murmullos” (Rulfo 56).
 - Después de que te enterraron a ti espere mi muerte y mis huesos se quedaron tiesos nadie me quiere ni cuenta se dará y ya vez termine en tu tumba sin robarle un pedazo de tierra a nadie (Rulfo 58).



Source: Linne

Biography of Elena Garro



- Garro was born in Puebla, Mexico, on December 19th
- She studied literature, choreography and theater at the National Autonomous University of Mexico (UNAM).
- Garro was the second most important Mexican writer
- She wrote *Recollections of Things to Come* (1963), *Testimonials about Mariana* (1981), *Reencounter of characters* (1982), among other works.



Analysis: *Recollections of Things to Come* (1963)

1. Caciquismo

- Cacique

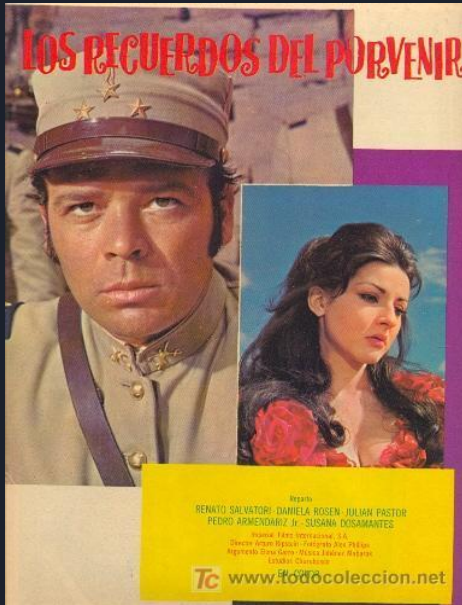
2. Religion

- Faith

3. Anachronistic structure and magical realism

- Present -past-present
- According to Adriana Méndez en, “Garro Elena 1920-1998” Elena Garro utiliza el realismo mágico como una escena manchada de ambigüedad donde en el término de Ixtepec, no se sabe que paso quedo fuera del tiempo donde quedó suspendida por el viento y los murmullos, sin ruidos ni suspiros (Méndez 279).

Analysis: **Caciquismo in *Recollections of Things to Come* (1963)**



- “Cuando el general Francisco Rosas llegó a poner orden me vi invadido por el miedo y olvide el arte de las fiestas. Mis gentes no bailaron más adelante de aquellos militares (Garro 12).

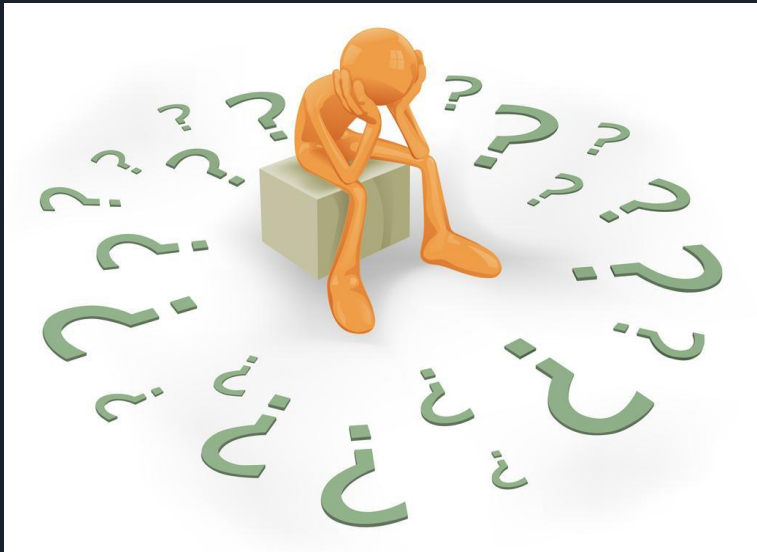
Analysis: Religion in *Recollections of Things to Come* (1963)

- “Solo quedaba invocar a Dios en aquel momento hostil” (Garo 214)



Source: bing.com

Analysis: Anachronistic structure and magical realism in *Recollections of Things to Come* (1963)



Source: bing.com

- “Aquí estoy sentado sobre esta piedra aparente. Solo mi memoria sabe lo que encierra” (Garro 9).



Conclusion

- The purpose of our study was to see how the Mexican Revolution was reflected through collective memory in Mexican literature
- Both authors work the same themes, but they do it in a different way, each one has its own style
- Rulfo and Garro work the magical realism and decide to incorporate it in the novels to talk about this historical context
- Historical facts are presented in a fictitious manner

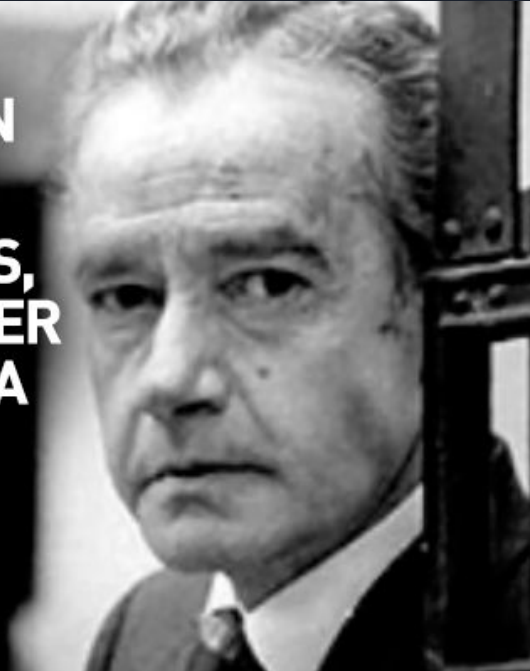
Future Limitations

- There are more novels that focus on this topic
- But they focus more on the violence of the war
- Both novels use magical realism
- Future investigations can compare these two novels with the movies



Source: Revista Comunicar

Juan Rulfo's Quote

A black and white portrait of Juan Rulfo, an elderly man with receding hair, wearing a suit and tie, looking slightly to the left. The portrait is partially obscured by text on the left side.

**“LA IMAGINACIÓN
ES INFINITA,
NO TIENE LÍMITES,
Y HAY QUE ROMPER
DONDE SE CIERRA
EL CÍRCULO.”**

Juan Rulfo

CULTURIZANDO.COM

The Imagination
is infinite, it has
no limits, and
one must break
where the circle
closes

Source: CULTurizando

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Source: DreamsTime

shutterstock.com • 686090374



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QUESTIONS

ANSWERS