

The Narrative of Migrant Experience on the Ecuadorian Tale

Marcelo León Castro

Professor of Universidad Tecnológica Equinoccial
Universidad Península de Santa Elena, Ecuador.
Doctorate in Economic Integration and Development
Universidad de Leon, Spain

Yovany Salazar Estrada

Doctorate in Philosophy
Universidad del País Vasco, Spain
Spanish Language and Literature professor
Universidad Nacional de Loja, Ecuador

Abstract

As part of the investigation on stories of international migration of Ecuadorians to the United States, this article analyzes the narrative of the migratory process. With the results of the application of documentary bibliographic methodology, the work begins with an explanation of what constitutes the point of view and/or narrative perspective. In a second stage, it describes, exemplifies, and analyzes three types of common selected objects of study tales narrators. The omniscient narrator, who is present recreating stories about immigration,. The witness narrator, although less frequent, is also present in some of analyzed stories; and the protagonist narrator, who is in the majority stories about the migration of Ecuadorians to Spain.

Key words: Ecuadorian migration tales, international migration, storytelling, and narrative

Introduction

On the structural analysis of narrative fiction and based on the method developed by French narrator Gerard Genette (1989) who said that voice and point of view postulates are two notions that are inseparable from each other; since it is rather a single function, but viewed from two different perspectives: From: where do we talk?, in the case of point of view, and Who speaks?, referring to the voice (cf. Rock., 2003: 51). Based on the foregoing it can be said that the point of view refers to the relationship the narrator has with what he narrates and potential readers of literary fiction created, that is, the point of view refers to "the place which the narrator stands to tell stories, whether it is inside or outside; absent or present in them" (Romo, 1977: 213); you can also say that "is the crosshair or aiming angle from which the narrator (...) does his job: telling" (Tacca, 2000: 66).

Determining and clarifying the point of view from which a fictional story is told, it is very important; as the Ecuadorian writer Ivan Egüez says, 'as we approach to a story is wise to know as soon as possible who is the voicer, and who carries the voice in the story told by virtue of this knowledge' allowed to enter in the matter, look at the view with the story (...) is counted, all while we are carried away by the tension of the story, the impression of us as not only aesthetic event, but vital (Egüez, 2013: 9).

Keep in mind also when creating a story, the writer delegates his authority on the point of view where the story will be told, a narrator, the same that is such a fictitious entity as other major and minor characters who invents the storyteller. Depending on the perspective, chosen narrative can distinguish two types of narrators: "the heterodiegetic narrator is one who is absent from the story that while the homodiegetic narrator is one who is present as a character in the story that counts" (Castany, 2008: 14). Complementarily is necessary to emphasize that "according to the greater or lesser degree of such presence can distinguish two types of homodiegetic narrator. The first type would be the narrator who does not play only a secondary role in the story told (...), while the second type would be the protagonist narrator, also known as auto diegético narrator, who would be the most intense degree of homodiegesis" (Castany, 2008: 14).

Based on the options, fictitious stories narrative were previously insinuated, and on the basis of reading some stories that are as real and thematic reference background sociological phenomenon of international migration of Ecuador. For this critical and analytical reading are considered three views, which are most common in the selected texts as an object of study: the omniscient narrator, the witness narrator and protagonist narrator, each of which a description, modeling and analysis is performed in the following three headings.

• *Omniscient Narrator*

In the opinion of the writer and Argentine critic Enrique Anderson Imbert, the omniscient narrator is a narrator god, who is able himself to analyze all of his creation and his creatures; since there is "limited neither by time nor space and thereafter captured simultaneously, the grandiose and the tiny, causes and purposes, law and chance (...). Nothing is unfamiliar: nightmares, delirium, fainting, forgotten childhood experiences, hereditary tendencies, dark instincts, feelings, and thoughts" (Anderson, 2007: 53). From this perspective who is telling the story, especially classic stories, the omniscient narrator presents and analyzes actions, thoughts, feelings, and words of his characters. No detail escapes from him.

He is everywhere. He is a gifted storyteller temporal with spatial ubiquity. He is characterized by the third person narration and intrusions of the author, who may or may not relate to the main story that unfolds (Cfr. Romo, 1977: 214). This type of narrator is the one prevailed in the nineteenth century and is still present in much of the current narrative and is even one of the points of view preferred by authors of Ecuadorian stories on international migration to the United States, especially in those that were published in the seventies and eighties of the previous centuries. For example, in the story "New York, brother ..." by Pedro Jorge Vera, the fictional story unfolds from the point of view of an omniscient narrator, who, first, promotes the illusion of traveling to the United States and especially to the Big Apple, from a significant percentage of Ecuadorians predisposition heading to the north American continent which explains and justifies why two young people observe airplanes departing from the Guayaquil international airport, to the great metropolis of New York:

They preferred Braniff and rarely missed one for the vivid colors that broke the night and especially because the flag of the tail revealed that, they were authentic and infallible aircraft entering New Yorkers airports and home. But occasionally, the two twenty something guys were also to await the arrival of a paw and Lufthansa, KLM some, and even some Ecuadorian with its modest and obsolete propeller engines (Vera, 1985: 129).

In the story "Airport" Jorge Velasco Mackenzie, who tells Alejandra Sanchez' farewell, who was traveling from Ecuador to the United States. He is an omniscient narrator, who does not miss any movement, thought, feeling or word on the main character who led the trip and waits in the city of New York, as well as those who accompany him at such an emotional time of the emigration process "walk slow Eugenia said, do not look back, stop in the middle of the staircase, you will take the picture to remember, yes!, smile, but under the flash light Alejandra could not tell anyone, I saw only hands and waving handkerchiefs between hot smoke and noise of the turbines" (Velasco, 2004: 323).

In the story "The Return" by Francisco Tobar Garcia, the narration is also a talk from an omniscient narrator who is able to account even the smallest thoughts, feelings, words and actions of the characters involved in the development of the fictional story, which refers to the return of Anselmo from the capital of USA He migrated there to study agricultural engineering. In this fiction, at the time of the story the protagonist is expectantly awaited by relatives at Mariscal Sucre International Airport at the capital of Ecuador. There were also his cousins teasing to the returned student: "they were playing in the yard". His cousins were originally from the north of the country and countrymen background, this event would have seemed a little odd for them that their cousin who was returning from the United States having studied agriculture. Was it the best university on agriculture? Question of rich people who did not know where to spend their money" (Tobar, 2005: 47).

Similarly in the story "The ponds are the eyes of the earth," Eliecer Cardenas Espinoza, presents to the reader through an omniscient narrator, who realizes the preparations for the migratory journey of a native from the province of Azuay, located in the Andean region of Ecuador to the city of New York as well as the after consequences of the farmer when his long-awaited dream came true. In this complex journey there were apparent actions, thoughts, feelings and more intellectual, affective and volatility of the characters involved in the development of fictional narrative. None of which is beyond the omniscient narrator of the fictional story; so the young protagonist, who suffered the consequences of his father's migration, says: "Miguel thought the father and had no dreams only his determination to leave. Jacarín single women were spying to the triumphant father: He also went up, like all men who can walk with his own feet when deciding to leave" (Cárdenas, 1995: 79).

• *Witness Narrator*

The witness narrator is a minor character, in second or third line of importance, noting the external actions of the main character of narrative fiction. It is a character like any other, but his access to the moods of others involved in the story told is very limited. He knows just what an ordinary man could know in any situation. Because he does not occupy the center of the actions developed in narrative fiction, he learns of them because he was there when they occurred or because he is a confidant of the protagonist or because talks well aware characters and thus receives testimonies that allow you to complete your news to understand the full story of which is a party; for that, "although the narrator-witness express their own thoughts, what matters most are the thoughts of the protagonist, escapes him (...). In any case, it is a witness action of others" (Anderson, 2007: 52). Although the witness narrator, like the omniscient and protagonist, is a creation of the author, from this moment, the latter has absolutely no direct voice in the proceedings; therefore, the witness narrator is a character in its own right within the story itself, more or less involved in the action, who speaks to the reader in the first person, ie, a character in the story, but not the main (Cfr. Jaramillo, 1980: 73).

While this type of narrator is less frequent among Ecuadorians stories on international migration selected as the object of analysis, it would still be present in some of them, as is evident in the three examples listed below. In the story "I write from Paris," from Raul Vallejo Corral, the story is talking about a character witness who tells everything concerning Nathalie, the main character of the story, a quite ño transvestite who had become his sentimental partner. The narrator witness, full aware of their unbending sedentary lifestyle, realizes the propensity to trip his lover, an attitude that generates the final separation: "Nathalie was fascinated in escaping; he was like a night angel, expelled from paradise, he had to wander lugging his own hell without meaning in any way, suffering; simply it belonged to the species of angels cursed by the inventors of the standard" (Vallejo, 1992: 167).

In the story "Face depressed cattle," by Adrian Carrasco Vintimilla, develops migration of graduate student indiansaraguro Manuel Sarango to the city of Barcelona, a plurality of narrative voices (omniscient, witness, and protagonist) and within witness narrator include the presence of Italian Giuletta, who nevertheless has become the main character's girlfriend. When he decides to annoy him, it reveals his racist and xenophobic prejudices like the ones from Europe against migrants from the South where Ecuadorians are from, "The South really upsets, he commented to hear Manuel, so America must be like that, all brash and ragged" (Carrasco, 2011: 20).

In the same story, the other witness character who tells the story, Ecuadorian immigrant Aaron, relates the nostalgia reaction and aspirations of returning to the place of origin Ecuadorian aboriginal, after he was the victim of a xenophobic attack in Barcelona: "Manuel came all pale, paler than ever. So that was ... so when he spoke again, do you think I again grabbed nostalgia? The very silly began to dream about his people, his son, his mother and abandoned house" (Carrasco, 2011: 27).

In the story "The wild pig at the bar" by Eliecer Cardenas Espinoza, part of the fictional story is told by a narrator witness, who realizes the emigration story of an Ecuadorian who went to the United States and his labor activity to survive in the city of New York. This story is quite evident that the main character is increasingly gaining recognition from his customers, the quality of the work performed on his own in the country of destination, so that "with the experience he gained in the workshop and memorizing English textbooks during the night at his apartment, he was becoming an expert in electronics and his work was requested in Barcelona (Cárdenas, 2014: 53-54).

• *Protagonist narrator*

In this view, the main character of literary fiction narrates "his own words what he feels, thinks or does; He tells us what he observes and who he observes. It is a central character whose observations of what happens around him, including the actions of the minor characters, are all evidence that the likelihood of his report is based"(Anderson, 2007: 51). In this view, the narrator, in his own words tells his adventures, activities, experiences, thoughts, feelings and world views. This is the case of the stories in first person pronouns, where the narrator is the same main character in the fictional told story. It is an evolution of the witness narrator. This "I" becomes the leading center that talks about itself. As Eugenia Viteri expressed in this view "who tells the story does in person". This is the central character, the axis around which revolves the story "(Viteri, 2011: 471). Among one of its advantages one could say that, through him, "convince the reader of the verisimilitude of the story: in practical life, is not inclined to believe more in direct reports than indirect rumors" (Anderson, 2007: 50), ie, levels of credibility and plausibility, as human interactions in real life every day, grows if the person who has their own living history.

According to some scholars of the narrative in our country, in the Ecuadorian story from the sixties and seventies, the stories presented have been developed through a narrator character trapped in a specific problematic situation. Because of this testimonial character, the story has inevitably acquired "the tone of an intimate diary, a confession, a monologue" (Valdano, 1980: 148). However, the assumed fact of the story in first person also has its disadvantages, as the narrator does not know of his characters more than any mere mortal knows their neighbors: "acts, words, facts and fragmentary of their beings, which can only be known on the basis of which such external, changeable and inadequate manifestations can discover "(Carrion, 1980: 161).

This view is preferred in most Ecuadorian stories about international migration, particularly those representing the migration route from Ecuador to Spain and, mostly, were written and published in the first three decades of the century without implying that this kind of narrator is not present, too in stories written before or recreating other migration routes originated in Ecuador. In the story "Europe" by Ivan Carrasco Montesinos, all the fictional story is told from the perspective of the main fictional character, who realizes his first entry into Spain and thus to Europe and all the adventures that he had to cross on the tours made by different cities of the Iberian nation and the various countries of Europe until he is deported to Ecuador, because he did not have the required documents at European nations:

When I first came to Europe, back in the seventies, I felt for a moment that was in the Promised Land: they have not even looked at the passport after I got off the plane and collect the suitcase. 'Come in, come in' I guess they told me, because I did not understand that language from Luxembourg. Then I went from one country to another without anyone that made me fill out forms as similar to those that overflow in America, all of them copied from the Yankees (Carrasco, 2001: 127).

In the story "I no longer have to mourn," by Carlos Carrion Figueroa, the narration of the history of migration from the city of Loja to Madrid is on the lips of the protagonist himself, who is about to lose his wife, where every day he feels her more distant as a result of the migratory journey, it goes back to his mind thoughts that he had in Loja before making the trip, looking for a living to improve his life and family. "Of course I just graduated from college not thinking of anything else other than finding a job as a teacher. It should be like that, because I studied so much for that, though" (Carrion, 2005: 18); however, the protagonist's aspirations, the final destination but do not determine their most weigh decisions of women: "So one day and another day until more madness could come to us. However, at the beginning without her thinking or mine, we were better. We walked everywhere and shit Madrid was a pretty shit, unlike Maribel made it beautiful"(18).

In the story "Premonitions of exile," by Patricio Viteri Paredes, he writes about an Ecuadorian immigrant who is living in Madrid. As a result of alcoholism, he became a beggar and remembers with nostalgia, his past life in Ecuador when he had a family and felt the affection from all of them: "I had once a beautiful companion, I had the most beautiful daughter, I had a father, mother, brothers who cared for me" (Viteri, 2004: 104).

In "better job" by Eliecer Cardenas Espinoza, Ubaldina, the fictional protagonist, in his own words tells the routine of working as a caregiver to a senior Spanish citizen, "so I began to administer him his medicine, not as the little nurse had instructed me but according to changes in the old man. It was a half-rare thing. As they passed the effects of the remedy, he would awake, remembered many things in his life, but then something seemed clouded inside the head "(Cardenas, 2004: 126). The use of this narrative strategy in this one and the other aforementioned stories, can increase levels of credibility and plausibility of readers, with one or another, intentionality they have come to them.

The preference for the narrative in first person is also justified due to the possibilities and potential that characterizes Ecuadorian immigrants starring fictional stories selected as the object of analysis, in which complex process of building stories subjectivity which is inherent in the statement 'I am' of the protagonists, it means "first, I'm narrated as a result (...) and, secondly, I'm the narrator, as the subject of activity that requires words (...) to be able to say" (Thiebaut, citadopor Roca, 2003: 93).

Conclusion

Narrating the migratory experience on Ecuador's tales, trying to analyze the narrative perspective or point of view, it is noted the presence of the type of narrator called omniscient, which is dominant especially in the first stories that recreate immigration from Ecuador to the United States; the witness narrator, although to a lesser extent, is present in the stories that recreate the journey from Ecuador, towards the two national states as migratory preferred destination; and, the protagonist narrator, who is the most common in stories depicting the immigration of Ecuadorians to Spain, which have been written and published in the first three decades of the century.

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