

Chapter 2 Women as literary creation: a diachronic-representative journey

Capítulo 2 La mujer como creación literaria: un recorrido diacrónico-representativo

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Abstract

The following essay intends to show women presence in some scripts, mainly narrative, by authors and shea uthors who decided to recreate them in the literary artwork. The twentieth century will be the encompassing component and some of its decades, the encompassed parts; the classification follows the desire to deepen into those mentioned she characters which are already part of the Mexican literature history. We began the journey in 1903, with *Santa*, by Federico Gamboa and ended in 2009, with *The Insurgent* by Carlos Pascual, covering a little the present century, given the importance of some script that address the framework theme: women as a literary creation. We consider it important to mention that the contributions of this study are two, one, as its name indicates, highlighting the presence of women as creation in the literary work and, another, which, although we know, according to the Language Royal Academy LRA, character is a masculine noun, we propose, at least in this essay, to create the female noun: SHE CHARACTER, WOMEN CHARACTER as new noun.

She character, Woman, Literary creation, Narrative, Mexican literature

Resumen

El presente ensayo tiene la intención de mostrar la presencia de la mujer en algunos textos, principalmente narrativos, de autoras y autores que decidieron recrearla en la obra artística literaria. El siglo XX será el componente englobante y, algunas de sus décadas, las partes englobadas; los cortes obedecen al deseo de profundizar en esos mencionados personajes femeninos que ya forman parte de la historia de la literatura mexicana. El recorrido lo iniciamos en 1903, con *Santa*, de Federico Gamboa y lo terminamos en 2009, con *La insurgenta* de Carlos Pascual, abarcando ya un poco el presente siglo, dada la importancia de algunas obras que abordan el eje central del trabajo: la mujer como creación literaria. Consideramos importante mencionar que los aportes de este estudio son dos, uno, como el nombre lo indica, resaltar la presencia de la mujer como creación en la obra literaria y, otro, el que, aunque sabemos, según la Real Academia de la Lengua, personaje es sustantivo masculino, proponemos, al menos en este ensayo, crear el femenino y hablar de PESONAJA.

Personaja, Mujer, Creación literaria, Narrativa, Literatura mexicana

2.1 Introduction

When we decided to write this chapter, it was difficult to determine the line, the paradigm that we should follow to talk about something close, linked and meaningful to women and about women. First we thought about mentioning the she writers who had stood out in literature field, those who opened a gap with their creations and keep up with writers; and not only in literature, but in the other arts; after that establish an author-work-reader relationship but this complicate our work development, because our virtual target audience should have been aware of many theoretical positions in order to avoid to turn this work into a long list of theorists and its contributions, even though we will do it in a measured way; in order to avoid being pedantic and crass or offensive. We had several interests but finally we decided to make a recount of she characters created in the literary work that have left their mark on effective Mexican history.

It was necessary, to define the time line to follow; the twentieth century will be the benchmark and, some of its decades, the synchronic parts that will show the origin, evolution and purport of those she characters created in the Mexican narrative, a privileged genre in our work. We must clarify that discontinuity will operate in those synchronous parts, because it would take a hundred years and, not precisely *One Hundred Years of Solitude*, to mention at least one work from each period.

Select narrative as the study genre implies talking about both a novel and a short story; despite this, we will make some considerations as an allusion to some works of another genre in which such an important figure is set; therefore, our objective is to display women participation as a character in literary artwork.

Thus, we make the initial hypothesis as a question, which will be solved once this is achieved. How are women characterized and what their condition in the literary work is? We refer to the character of the works analyzed in this study because, although in some of them the man also appears, we only include him to highlight her performance in the plot development.

We won't divide the work by chapters because of the subject developed, in addition to the fact that there is only one section that we call Development Board; Sorting will be given only by the years in which the author and work appear and later we will analyze woman involvement and how each writer typify her as a character within his work.

We are going to start from a preliminary involvement, and it is precisely that when praising woman, both the real and the conceived in the literary work. Even if the LRA states that "character" is a masculine noun and it isn't a feminine form, from now on we will state SHE CHARACTER.

2.2 Development board

To begin our journey, we are pleased to talk about *Santa*, Federico Gamboa's masterpiece, who in 1903, breaks schemes and typified a woman who is a victim of her context and society, still influenced by the nineteenth-century conception; *Santa* is a literary work which conceives the pure and holy woman, just that this Santa rewrites history and that society that despised her so much, and becomes in her victim. Regarding to *Santa*, Joaquina Navarro believes: "Critics have appreciated well, in some cases, the disproportion between the moral-sentimental tone of this novel and the accumulation of sensual realism detail that fills the text" (1992, p 217).

In that case, *Santa* stands as one of the first she characters who have left a mark in Mexican literary history because, seen from here and now, she is not the vulgar despised prostitute but the redeemed woman who bravely emerges from her condition, not acquired, but imposed.

The lead Santa, tells her story to the first customer she meets, telling him that she is from Chimalistac, she has lived for a while with her mother and siblings who work for a factory. Her customer is Marcelino Beltrán, a military man who, doesn't care about her history, and tells her to surrender to him. But because of her carelessness, Santa becomes pregnant, Marcelino does not care, and she has an abortion, as a result of this her family throw her out of their house (Guerrero, 2010).

During the '30s decades Nellie Campobello was the woman who was known in Mexican cultural environment who, without a doubt, unveiled the deepest female soul recesses:, who not only ventured into the letters, but in other cultural spheres, she was a choreographer, dancer, poet and storyteller and knew how to show her talent in each of these tasks. She is an example of what a woman can achieve, in a hostile environment.

In 1931 she published *Cartucho* considered by some as a novel and by others, including the author herself, as a stories collection, as mentioned in the subtitle. A girl character is the one who tells the stories recreated in the Mexican Revolution settings; Despite being a girl, her visual capacity and her photographic memory provoke a contradictory acceptance and, that is Campobello's contribution: to create an infant character with a privileged mind, who manages to catch the reader of all times, because this work updating recreates horizons.

Nellie Campobello achieves with this Revolutionary narrative something that few authors from the same literary movement have achieved: to establish a time and a location that the lead of a fast-passing war occupies, like a pendulum that swings to the rhythm of the cries in favor of the Genara. commanding. Sometimes is the Villa general, other times the Carranza one. In the midst of all this cries and shooting, the girl's gaze, fills with imagination sometimes the one who is already dead, other times the one who is about to die., It is the girl's voice which flows among the soldiers' legs and the high horses' legs, so that's how the little Hermes, jumps from one point to another and lets us fall into cartridges men and women's point of view from the war center (Reyes, 2015).

From the fifties onwards, specifically during the sixties, Mexican narrative recreates a series of elements which appear in literary works, which characterize and distinguish them from those of other periods; for example, the subject matter locations, the chronological break, the different points of view, the freshness in the language, the subject matter incorporation with differentiated updated treatment. This happened not only in Mexican production, but also in the rest of Latin America literature.

In 1954, Carlos Fuentes created a woman who is to become a mold for other she characters, but also for other works and even other literary genres. In "Tlactocatzine in a Flemish Garden", a story included in *The Masked Days*, the author has taken a historical passage from Mexico and from those who constituted it: Carlota and Maximiliano and places the story in Mexico City, in an old house with a large garden with a peculiar smell and, through historical awareness and historical characters fictionalization use, brings Carlota to the present; he defines her as a ghost, an entity lost in time, time in which she has remained, and which brings her back to her beloved to win him back, through the letters she writes to him and leaves them here and there. :

24 Sept. [...] the evergreens scent has spread throughout the house; its intensity was particular in the bedroom. There I waited for a new missive, another sign from the old woman. [...] Again, the brush of long and stiff skirts near the door; there was the letter:

"My beloved:

*The moon has just risen and I hear it sing;
everything is so indescribably beautiful "* (Fuentes, 2001, p. 43).

The evergreens flowers, give the idea of perennially, of suspension in a defined time and location, the bedroom and the garden,

[...] I was dozing in the armchair, facing the window, when I was awakened by the evergreens scent. Without hesitation I stared into the garden – there she was, detaching the flowers, forming a bouquet in her small yellow hands ... She was an old woman ... She must be eighty years old, at least, but how did she dare to enter, or where did she enter? as she detached the flowers, I looked at her: slim, dry, dressed in black. Skirt down to the ground that was gathering dew [...] (Fuentes, 2001, p. 40).

Time is perpetuated in those places, where Fuentes concretized the story and determines the characters immutability depiction because, according to Emmanuel Carballo, "[Fuentes] is capable of painting a situation with a few sentences and to give life to a character who can tell a story and skillfully weave a plot, who knows how to graft fantasy world onto reality in such a way that the reader is unaware of the instant in which he passes from one world to another" (1986, p. 102).

By 1955, Juan Rulfo formally appeared on the Mexican literary scene with the first of his novels *Pedro Paramo*, "I CAME TO COMALA because they told me that my father, a certain Pedro Paramo, lived here" (2002, p. 9). In this novel, despite the fact that we can say it is novel with a male character, woman presence manages to unite the actions and place herself far above the development of the story.

The she characters in this work are outlined apparently by Rulfo, weak and submissive, but in represented objectivities layer, there are details which allow us to determine that their actions are very different. Dolores, Susana, Damiana, Dorotea, Eduviges, despite being subdued at times, Rulfo pulled the story strings and made men develop different attitudes from the first one. Susana washes her "guilt" in the water and like a phoenix she emerges clean from the mud to become the archetype of a new she character, besides, she locks herself in a kind of madness to procure and defend herself from others, thus deceiving her father, who commits incest with her. A smart woman.

Susana San Juan hears the wind blowing against the closed window. She is lying with her arms folded behind her head, thinking, listening to the night sounds; she is listening how the night comes and goes without stillness, the sounds dragged away by the wind breath. Then it stopped. They have opened the door. [...] Through her closed eyelids she glimpses the light flame[...] - Is that you, father? (Rulfo, 2002, p. 92).

Dolores, "Doloritas" succeeds Juan Preciado, her son, look for the absent and powerful father and make him place him by her side with her remorse, Pedro Páramo never manages to forget her. Eduviges Diada takes Dolores Preciado place, the night of her wedding with Pedro. The two of them deceived him.

>> I willingly, eagerly slept with him. I strapped myself to his body; But the day before revelry had left him exhausted, so he spent the night snoring. All he did was wrap his legs among my legs.

>> Before dawn I got up and saw Dolores.

I said:

>> --Now, you go. This is already another day (Rulfo, 2002, p. 23).

The play begins with a man arriving to Comala, Juan Preciado, sent by a woman, Dolores Preciado, his mother, and ends when Pedro Paramo dies, along with a woman, Damiana. “He leaned on Damiana Cisneros's arms and tried to walk. After a few steps he felt, pleading inside: but without saying a single word. He struck a sharp blow against the earth, and he was crumbling as if he was a pile of stones” (Rulfo, 2002, p. 123).

With this we reiterate what had said above, women in this work gain an unprecedented strength when they stand next to a man, even as powerful as the one who gives this work's title, Pedro Paramo. But they do not become opaque, they do not shrink; on the contrary, they increase their stature, enhance their being and increase their selves, their being as woman.

In 1958, Carlos Fuentes raises women's status. In the depiction he makes in *Where the Air is Clear*, the entity appeared in “Tlactocatzine...” becomes a city; the theoretical paradigm changes, it leaves behind the stylistics and takes up semiotics. We no longer speak of a character, but of an actor. The city comes to life and it is assumed as action.

[...] Come. Let yourself fall with me in our city lunar scar, sewers handful city, vapor crystal and mineral frost city, city all our forgetfulness presence, carnivorous cliffs city, immobile pain city, immense brevity city, stopped sun city, long burns city, simmering, city with water around its neck, rogue lethargy city, black nerves city, three navels city [...] woven in amnesia city, childhoods resurrection, feather incarnation, bitch city, famished city, sumptuous village, leprosy and sunken cholera city. Incandescent tuna. Wingless eagle, stars snake. Here it was our turn, in the most transparent region of the air, what can we do. (1973, pp. 20-21).

The same happens in *Ojerosa y pintada*, Agustín Yáñez's novel in which a year later, 1959, places the actor, the city, devoid of identity. He speaks of Mexico City beset by technological advances, but, at the same time, he places it in a place close to the gods, as the gods daughter, as the poetry: *Erato* (Ἐρατώ, 'loving') Muse; lyrical poetry (love song) muse. The city, despite its condition, dresses up. “OJEROSA y PINTADA HAS BEEN CONSIDERED as Mexico City's x-ray at the end of the fifties with its splendors and miseries. From this perspective, the numerous characters appeared on it are conceived as a social class archetypal representatives, of a way of thinking, of a generation” (Marquet, 1989, p. 9).

In 1962 and 1964, Fuentes once again depicted she characters who have transcended their time and location barriers, *Aura* and “The doll queen”, respectively. In the first, “The anima idea is present, considering that according to Jung, when *Aura* / *Consuelo* merges with *Felipe*, a kind of continued life is produced, immortality perhaps, because *Felipe* and *Consuelo* are tied to their past, that is why she tries to rebuild her life and remain forever young” (Arizmendi, 2008^a, pp. 38-39).

Fuentes makes this work as a singular one, the story turned to one self, included in a latent self, it is this, a short novel or *nouvel*: “READ THAT ANNOUNCEMENT: AN OFFER OF THAT NATURE. It is not made every day. You read and reread the add, It seems to be addressed to you, to no one else” (2002, p. 11). *Felipe Montero* goes to the advertisement address, after the first time in which he could not enter. He finds a dirty and smelly house, the old smell of confinement, makes him uneasy, because, in addition, the smell emanating from the garden stuns and intoxicates him; It should be noted that *Montero* arrives at the house located in *Donceles 815* to apply for the job and he is hired to review and make a kind of the *Genara Llorente's* memoirs palimpsest, it was incomplete due to his death.

Fuentes turned to his own tendency to link the new with the old, once again the flowers, the evergreens appear in this work, in which he condenses in a present-past time and in which, he also merges location in the home-garden. Likewise, by condensing time, the author manages to fuse two characters into one, *Aura-Consuelo* and, on the other hand, *Felipe-Llorente*.

The house is the encompassing place; location where the actions take place, the garden is where, at some point, Felipe believes he sees someone, hears something distant, like an echo, something like murmurs, perhaps moans, which indicates someone else presence, but it is not, nothing exists, everything is "created" by Consuelo to trap him through Aura, in that splitting, in that alter ego Consuelo /Aura.

Felipe finds himself trapped, he believes he is in love with Aura and he looks for her; They have fortuitous encounters, just at night, in the dark, and when he kisses and touches her, her whole body gives off an smell just like the garden plants, currently he recognizes something disconcerting in Consuelo [...] you repeat to yourself when they are together, they always do exactly the same thing: they embrace, smile, eat, talk, enter, leave at the same time, as if one imitated the other, as if the one existence depended on the will of the other”(Fuentes, 2002, p. 52). What strange forces do these women possess that manage to make everything at the same time?

If we refer to Fantastic depiction, we are going to find the “explanation”, because “Fantastic is projected in the every day’s order rupture, narrated stories present the extraordinary in the facts conditional on the characters and provoke in them panic irruption when facing the unknown”(Meza, 2010, p. 41).

In this way, relationship between the characters becomes attractive for the reader, who has to contribute with his capacity and create his reading process to penetrate in and from work’s structure; which, written in the second person, in a "you" that hides the "I"; in a suggested narrative technique, in which writing is the hook to fish one of those characters: Felipe, then:

Characters settle Aura novel: Consuelo, Aura, Felipe and General Llorente (now dead) could only be emerged from the Fantastic Mexico: two apparent female lives which are closely intertwined, in a dark and lying existentialism, to that of an ambitious young historian Consuelo's husband, hired to write General Llorente’s memoirs: symbol of a continuity of a story buried in t Donceles 815 house in the downtown neighborhood. A love, suspense and death story where the monotonous routine course announces the unusualness of the dream-nightmare, fueling Felipe and Aura’s enlivening passion (Santibáñez, 2009, p. 60).

In "The doll queen" we find a narrative told in the first person; the story is simple: a young man who remembers his childhood with a girl named Amilamia, who is curious, enigmatic and mischievous, who gives him a card so that he will always remember her. The story consists of five parts given in present and past, the latte as a memory resource. “I CAME BECAUSE OF THIS ODD CHARTER, made me remember her existence. I found it in a forgotten book whose pages had reproduced a childhood calligraphy spectrum [...] from among the stained pages it felt [...] with the atrocious Amilamia calligraphy: Amilamia did not forget her little friend and you seek me as he drew it” (Fuentes, 2000, p. 27).

The drawing/memory relationship makes the young man (narrator) try to seek her, he thinks about how she will be like, how she will be after so long, at about fifteen years; He returns later to the place where they used to play and this is where the story begins to make sense, as he will find something out of the ordinary that will totally change his life.

Carlos - at the end of the story we have understood this is his name - goes to the described place on the little card drawing, crosses the pines and eucalyptus trees park, the great avenue and, finally, arrives at the house, knocks, insists and only "one hoarse and ragged breathing can be heard on the other side; the laborious blowing, accompanied by an unpleasant stale tobacco smell, seeps through the cracked hallway boards” (Fuentes, 2000, p. 34). The narrator's great surprise, who is on the other side of the door? Who is breathing with such difficulty? After several visits to the house, the narrator, between enchantment and reality, discovers the little female friend:

[...] Below-, the little leather and worsted shoes; and in front, at my fingertips., the small coffin raised on blue drawers decorated with paper flowers [...] that immobile and serene face, framed by a lace coping, drawn with rose-colored pigments: eyebrows that faintest light brush traced, closed eyelids, real, thick eyelashes, casting a faint shadow on cheeks as healthy as in the park days. Serious, red lips, almost on Amilamia's pout when she feigned anger so that I would come over to play. Clapsed hands to her breast. A giggle, identical to the mother's, strangling that pasta neck. Small white shroud of the infant body, clean, docile (Fuentes, 2000, p. 45).

Clearly, the old, Amilamia's parents, desiring to have their daughter forever, had kept her intact, just like the girl the narrator had met. The little girl was there, as died in life, wrapped in silk and cotton. The author perpetuates eternal return idea when he maintains that this woman will always be alive; the girl who pretended to be part of the narrator's life, now she only remains as an ephemeral memory.

In this way, the doll / queen is a petrified, cold doll, but that will undoubtedly bring relief to the grieving parents, who, so as not to lose yesteryear image, their so beloved, in a rite in the middle of idolatry and egotism, they turned her on a wax doll, into a queen doll.

After almost a year and, with the memories close to the surface, Carlos returns to the house, which once witnessed of the two little ones meetings determined to be friends forever and, among the overwhelming rain and the yesteryear thoughts, he discovers the truth:

On the wheelchair, that deformed girl rests a hand on the knob and smiles at me with an unattainable grin. Her chest hump turns her dress into a curtain for her body: a white cloth to which, however, the blue plaid apron gives a coquetry air [...] she combs her straw coppery, permed hairstyle, without staring at me with an inquisitive and desolate air, but also yearning, now mysterious.

- No Carlos. Go away. Do not come back!

And from the house I hear, at the same time, the old man's squeaky wheezing, getting closer and closer:

- Where are you? Don't you know you shouldn't answer calls? Come back!

You devil's beast! Do you want me to spank you again? (Fuentes, 2000, pp. 47-48).

He was face to face with someone unknown, an elderly woman, dirty, smelly, withered and worn, in her twenties, who looked at him with suspicion and at the same time with affection. She was Amilamia, but not the girl, but the broken old maimed woman she had become and whom her parents hid because of her physical defect and their shame; She was not the one he had wanted to meet, she was a crippled and sick old woman. She in between games, tries to keep Carlos, she has recognized him from the first time she saw him and tries to relive the days spent by his side.

In "The doll queen", the old, rotten and dirty smell, triggers the narrative action that gives life to a ghost, a specter wandering through life and knowing that the only possible way is to live in hidden. And it is true, mystery sense given by the artistic pole emerges directly in the reader and he also hesitates, he also experiences fear, these conditions are from Fantastic narrative, because "The Fantastic is the hesitation experienced by a being who only knows natural laws, before an apparently supernatural event" (Todorov, 2006, p. 24).

"The doll queen" is a text in which time seems to have been stratified nationalized and, therefore, the eternal youth idea, of life continuity is evident in the narrative, therefore in perdurability is enclosed a detention form, and a past / present fusion, a recurring subject matter in the Fuentian narrative. Eternal youth is the framework theme which prevails in the short story, life continuity despite the curse of time, the return to the yore days. Jung (1990) he calls this anima, because according to him in the imperishable is enclosed a form of desire to stop time, a past / present fusion.

The anima constitutes a form of decadence and personality given through dreams, dreams, and reverie, factors that make women an animated being to conquer their own soul, their selves idealization. Beside that woman there is always a man who acts as a accomplice, who in order to idealize her needs to be a fully dreamer to make her live. This is what happens with all the characters in the works analyzed here.

It is essential, at this point, to refer to a work, which although its presentation source is not narrative, it is closely related to the discourse presented here, in accordance with the archetypal she characters in Mexican literature. In 1975, a year after the "peculiar" Rosario Castellanos' death, Fondo de Cultura Económica publishes *Just Like a Woman*, a dramatic work, farce, as the author herself defined it, in which she recovers her woman raised idea as in previous narrative works. From this work, we will only refer to the second act to show the author's concern for the women role played for a long time and which sometimes they continue to play.

The quoted work has an individual character; the appellative structure is given in three acts, which are independent one from the other not in thematic but structural, because in some way they are linked, each one can be read without separately. In the first act, women from and in a beauty, salon symbolize body love and control they have over it.

In the second act, in our concern, a journey through history, women who have shaped it appear; although, as the author says, “not all of them are there / nor are they all there”; for these reason "we see the Spaniards through La Malinche, the Post-colonial through Sor Juana, the war of Independence through Josefa Ortiz de Domínguez, the French occupation through Carlota, the Mexican Revolution through Adelita" (Szurmuk, 1994, p. 42), we have added a brief comment to this quote “the presence of Rosario de la Peña’s poetry”.

These women are not the only leads in our country history, but they are those mythologized in and by social Mexican imaginary which looks at them through the lens with which the greats, the heroes, are appreciated, to the heroines. “Just Like a Woman characters travel through Mexican history and the world as leads. The author who brings to life the historical consciousness, this to past and fro present, anticipating a future to come, and brings them to here and now, as participants” (Arizmendi, 2010b, p. 262).

Rosario Castellanos traverses through Mexican history, through some of its leads, the last one appears, not in rank order, but chronologically, in addition to the one given by the author, Adelita, a woman dedicated to her country Revolution cause, who would be fortunate as the previous ones, each one in her time and place, to be mythicized in songs, clothing and ideology. In *Just Like a Woman* she is, perhaps, the only one who grieves, her sorrow because the undertaking result of in which she participated; Adelita says, when maintaining a dialogue with Sor Juana:

ADELITA: There was one role, many roles. With the modest ten million deaths sum we achieved to turn Mexico into an immense a file cabinet.

SOR JUANA: But history books mentioned Revolution triumphed.

ADELITA (*Pointing at Lupita.*): If It has triumphed, would this girl be here? Would there be girls like her, with parents like hers, with sweethearts like hers, with lives like hers?

LUPITA (within herself): Well, when I compare myself with you, with any of you, I think I was very lucky and that I won the lottery and that [...] (1975, pp. 136-137).

In the third and last, different ways of life appear for women in a world in which modernity traps them, they feel released. and all they do is to repeat schemes, adding value to men and declare them as himself owner. and theirs.

Therefore, on one side, the author has titled this work as farce, thinking literature should not be rigorous and stuffy, but rather as a mere collection of joyful experiences which demonstrate its condition; the satire and irony present in *Just Like a Woman* pages express women’s feelings in there, through a playful language that goes from humor to pathetic feminine reality, as Patrice Pavis points out, “Thanks to farce, spectator takes revenge on reality conditioning; the beatings and liberating laughter defeat inhibition and tragic anguish, under the mask of buffoonery and poetic license”(1998, p. 205).

In any case, we do not stop thinking Rosario Castellanos wanted to show women imposed role and creates another in which she was the lead of herself, in which, without a doubt, she would perpetuate herself as a woman with her achievements and failures, in which she established herself as the owner of herself, her thought and her body, although the truth is that by getting ahead of her time, a limited and expired Western time, Castellanos leaves us with a great breath of hope and at the same time problematic, because her literary work it leaves a possibility, a vein, which, as Galeano thinks, is an America’s open vein.

We insist on our conception of this work: “Rosario Castellanos respects these women investiture, preserves them as history has perpetuated them; respect the myth we have about them; however, through irony, she changes their role and presents them as flesh and blood women, like any other person, with legitimate time knowledge in which they lived, but from their selves" (Arizmendi, 2010b, p. 264).

In the 1950s, Emilio Carballido, better known as a playwright, due to the quality and quantity of works he produced in all theatrical genres, prints on narrative an original stamp; Although with few works, he showed his already known versatility; in these, she characters harden their temperament, overturn their passions and create conflictive environments. We will refer succinctly to his narrative work, in which, without a doubt, he also showed virtuosity signs in creating characters that are repeated over and over again, not only in the writers work, but also in other writers production, who in them glimpsed true archetypes. We will begin mentioning the author's contributions, which we limit to his novels characteristics identification, these represented objectivities always appear in Carballido's treatment: location, characters, technique, extension, etc.

Writing technique is linear and leads the reader to reveal hidden meaning in it.[...] Location is the province, the town or the field, and in this landscape presence is privileged. [...] Subject matter revolves around experience, initiation, knowledge, sexuality and love. [...] Time is short; "leisure" time, usually vacations. [...] Framework theme is given by love conflicts between the characters. [...] Style gains strength when location is related to characters and, thus, creates a mystery residence, as a suspense technique. [...] Works relevance is product of the relationships established between, holydays and love conflicts, with knowledge, love and sex or, well, first sexual encounter. [...] Most of the characters are middle-class youth. [...] Woman appears as conflicts generator, and man takes part in those (Arizmendi, 2008, pp. 43-47).

Women in these works do not act alone, men also appear, who are involved in these conflicts, which they did not create, but were imposed on them. Adan and Martha in *The Rusty Weathervane*, Max and Isabel in *The North*, Mario and Hortensia in *The Sun*, Lisardo and Angela in *The Devil's Visitations*. These are the characters created by Carballido to develop the story, along with the male characters which also works as support for it.

In his second novel: *The golden rooster*, Juan Rulfo's work, inconsiderate by critics because they attributed it film script features, appeared in 1980 in the golden rooster and other cinema scrips, presented and edited by Jorge Ayala Blanco. Due to the "Remarkable plasticity, literary language density, the story structure and the depiction the characters make), *The golden rooster* a novel rich in purely literary elements, even its structure shows it to us" (Arizmendi *et al.*, 2007, p. 13).

In order to reinforce this novel idea, we express what Jorge Ruffinelli affirms, regarding the content of this work: "The golden rooster's eighty pages written as a narrative, offer the opportunity to search for literary more than documentary value in them. And it has it, in the story setting or in many, generous prose moments" (1980, p. 56).

All the aspects, regarding this work genre, are supported by what Milagros Ezquerro affirms:

Interestingly, the golden rooster, despite being considerably shorter than Pedro Paramo, is more a novel than Pedro. I will explain. Traditionally, novel exhibits a narrative thread that develops, more or less in a linear way, throughout the textual location, focusing the lead interest: this is what strictly the golden rooster does. (1992, p. 685)

A lot has been said about this or that character who seriously impacted reader audience who was discovering him during the literary work reading process; Here, they become role models, entities that, even though they are fictitious, give life to others in different scripts and in different locations. Literary characters of all times have served as raw material to create other cultural products: sculptures, statues, paintings, but what interest us here is the literary work characters emergence, those who, due to their universal value, have transcended location / temporary borders. and settle in the here and now as if they were the first.

This is particularly the case of Bernarda Cutiño, the Caponera, character in the golden rooster, a woman who creates paradigms and contradictions universe within which she rises as an archetype, in that her primordial condition that engages and captivates the other, the others. who considers her as illusion, fortune and life giver?

Bernarda Cutiño, possess a strong, virile sounds name; It is a man's name and she is like that, abrupt, rapturous, manly.

Such Bernarda Cutiño was well known singer with a lot of thrust and great ability to cope; such as she sang, she was good at making a fuss; although she did not allow to be touch by anyone. Strong, beautiful and supportive and changeable mood ... Her body was agile, hard- and soft-bodied, and when she raised her arms, her breasts almost burst her bra ... A great temperament woman, wherever she went she brought her cheerful air, in addition to being good at singing Mexican corridos and old songs (Rulfo, 1992, p. 337).

And so it is, Bernarda is not intimidated by anything, to nobody, her position as a festival singer makes her always be beside the mariachi, other she singers, men, because she is the one who orders and decides what should be done ; she, with her name loaded with masculine sonorities, with her bad temper make her looks like a brave mare guiding her horses. And this depiction is not accidental, according to Carlos González Boixo.

This is why, most of the she characters in Rulfo's work also have matriarchal features: Dorotea, Eduviges, Damiana, Dolores, in Pedro Paramo, Felipa in "Macario", Natalia's mother in "Talpa", Matilde Arcangel in the short story with her name; [however] Of particular relevance is the mother character in the golden rooster. Her existence and, after his death, her memory, will be decisive (1992, p. 556).

The Caponera possesses an unbreakable strength which just she could destroy, because, as we have declared, her passion freedom, she lives for and to, she just could break it and that is when she decides to live first with Lorenzo Benavides and later with Dionisio Pinzon, her soul made, because in them there is a complement, what Pinzon does not possess, is possessed by Bernarda and vice versa. It might be thought that by stay isolated with Dionisio in Santa Gertrudis 'house, Bernarda is annihilated, but this is not the case, she decides when to stop and does it in an unexpected way. Her passion for drinking causes her to have two deaths, one symbolic and the other real.

Bernarda dies while she is alive, it is a metaphorical death, because when she is consumed little by little by alcohol, confinement and a sedentary life, she feels inert; she will be the woman tied to the chair, subjected to man and glued to alcohol; Her freedom lies in the will loss, in the absence of being she; and she is not free, actually that fate is precisely the filter that drags her into her being emptiness.

Bernarda's fall is precipitating by herself, night after night she drugged submerged by alcohol, which she has always consumed "The glass was filled again, now from the bottle t the waiter left on the table. Bernarda Cutiño tasted it and then slurp a long, eager sip. It seemed to revive herself. " (Rulfo, 1992, p. 345), just that this time there wouldn't be hope, Bernarda is petrified and finds the only pleasure she can have; her death is imminent, but it is "her" death, she looks for it and finds it "- She cannot wake up... She is dead" (Rulfo, 1992, p. 357).

The Caponera is one of Rulfo's great achievements, because "More than a brave and untamed heroine, or the typical tomboy who draws on national cinema folk comedy, La Caponera proposes a new archetype. She is the free female and reluctant to any sedentary life way" (Ayala, 1986, p. 15).

The latest 20th century narrative in Mexico undergoes substantial changes, both in genres and in language; now in the topic treatment, now in the mass media resources use, as well as in other arts loan to literature. As a social criticism, this period works is interested in power, sexuality, feminism, family values, heroes' demystification and in pursuit of personality, myths or characters with whom it can transcend.

From this perspective, in 1997 and 1998, Rafael Ramírez Heredia and Rosina Conde created two works: With M from Marilyn and The Genara, respectively, in which female presence can be appreciated from their title.

The first develops a story, one of many which have been written about Marilyn Monroe's life and presence, in which she was named with "Beauty", "Goddess", "the Great Lady", the "Blonde" and many more qualifiers, she was connected to José Baños: an obscure film director, who idolizes her and who discovers a tremendous plot against her. "The Goddess entered to another restroom, the one in at her the Hilton hotel room" (Ramírez, 1997, p. 187). "Will the Great Lady be aware of what she knows? " (Ramírez, 1997, p. 243). Monroe's personality reaches unexpected airs, in such a way that not only in social imaginary, but in the work itself, this she character is worthy to be a model, as a cast for others who will come later.

Rafael Ramírez Heredia presents, with that subtle writing that distinguishes him, the difficult path Marilyn Monroe actress had to overcome, at the same time he narrates the Goddess visit to Mexico City, when she was going through one of many difficult moments of her life. Her passion for drugs and alcohol, destroyed one of her most faithful marriages, with Arthur Miller.

This is a singular work, a novel in which detective tone, and true story are combined, all framed in a fictional story, in which a national cinema era and an episode in Mexican life current moment is portrayed.

Bermúdez stayed at his table, but José did not, he sought Dolores complicity, he had met months before during Mother's sin filming, where he hanged about with Libertad Lamarque. Dolores's eyes were luminous [...] Something watery existed in them, as if they were going to cry because of the Indian compliments, or for the enormous memories carried around (Ramírez, 1997, p. 80).

Work in its appellative structure, is divided into three main sections, with suggestive names: Ever since, by then, then; the first is developed into 10 sections unnamed, only with a Roman numeral, in the second just 4 and the third 7, narrated from a third singular person: him. "The smell of lotion running across the body, the iridescent hair from the Vaseline touch, the gazed that emerged from between the shirt, the newspaper opened in his hand, José Baños moved his face forward without leaving his gaze fixed somewhere" (Ramírez, 1997, p. 15).

In *The Genara*, Rosina Conde manages to create a woman as a product of today's society, in which technological advances unleash certain existential crises in Genara, a she character with masculine sounds name who unfolds to create a story, her story. Through telephone use, the fax, the e-mail and the rumor, the author updates the epistolary genre and is knitting the story Genara wants.

Tijuana, BC, September 6, 1989

Dear Luisa:

You don't know the torture! Help me! I really don't know what to do. Fidel looked for me and has threatened to come for me if I don't arrange to meet him elsewhere. What should I do in these cases, little sister? Well by the time you read this note, who knows what had happened to me then.

I love you.

Genara (1998, p. 64).

Conde immortalizes a typical woman or atypical? which represents all those who are involved in life's whirlwind they had to live but also that society has imposed on them. The author's narrative is impregnated with voices, which rescues from an environment, the jargon used by population, a mixture of cultured and popular and in which rumor predominates; become into writing technique.

In this work, Conde presents Tijuana as a city in slow development, in contrast to Mexico City, because the latest generates a rapid development which traps like a whirlwind its inhabitants -"And it is just the location in which play actions and its characters depiction are located. The author describes these cities, the first as a consolidation of customs and traditions and the second as the unbridled capital which destroys everything" (Arizmendi, 2010, p. 4).

In this work foreshadowing there is a particular situation, it was written in pauses; the author sent "short stories", short stories to a Tijuana newspaper; reader audience was made up, for the most part, by women, despite the fact that Conde never thought of a defined target reader. This led that sector comments created curiosity and increased newspaper's circulation. Suddenly, its setting took place: when all its parts were integrated, it became a novel with specific and well-known features in literary theory field, as is well noted on the back cover of the 2006 edition:

The Genara by Rosina Conde has been considered one of the epistolary genre novels on the Internet founder. Originally published in releases in *Diario 29*, *El Nacional*, in Baja California, *The Genara* became a collective work inspired and fostered by its readers rumor and comments, who spoke of her as if she was an acquaintance in the neighborhood. (Conde, 2006).

Although it is true epistolary genre has become a bit out of use, it is also true the author updates it and makes use of technological advances to achieve an intimate communication way, as Puig did at the time, Torri and Kafka, to name writers from different eras and latitudes. “The Genara, when it appeared in 1998, marked an indefinable in Mexican narrative voices the slow repetition. Expressing itself in the most traditional female writing genre, epistolary, it was at the same time the first novel on the Internet” (Gargallo, 2006, p. 9).

The Genara careful reading indicates that presentation path is narration, although the way oscillates between intimate, personal writing and mass communication, just as the cities alluded vivid representation, one of them passive, quiet, intimate, and the other active, collective, dangerous, huge.

As part each artistic / literary work structure are engravings, photographs, images or drawings, according to Genette paratexts, which not only illustrate or color a section, but also is part of each work meaning. As Umberto Eco points out,

Visual communications range from institutionalized systems (diagrams, traffic signal code, etc.) to communication processes (from photography to painting), to others of a cultural nature (iconographic codes), up to the different grammars, syntax and lexicons that seem to govern architectural communication and the so-called objects language” (1989, p. 35).

The 1998 edition was presented on the cover a very colorful photograph or engraving that, in addition to the title and the author's name, showed a man and three women. When we read the work and associate content to this engraving, we infer it is about Genara's father, mother and sister: young women have a very clear, natural smile; man has a forced one and woman a distracted face, a distant look; although we also read between lines that it is not, certainly a happy family, as we know, it is disintegrated, even if they live together, because “Rosina Conde's narrative shows a world subject to fundamental masculine values, where she character, irreverent to any family ties and any authoritarianism way reaffirms itself in opposition to the reality it confronts ”(Gómez, 1990, p. 62).

Rosina Conde creates she characters capable of facing their destiny; They are capable of questioning the role imposed on them by a patriarchal, macho and dominant society which limits them and demands a “decent” woman behavior, so they are the ones who take control of their lives and social imaginary reality that assigns them, despite having few opportunities for personal and social development.

Based on these roles, Gabriel Trujillo (1991) comments that Rosina Conde's leads works are:

Beings that grope, that stumble, but that come back again and again to rise, to continue struggling for a utopia glimpse, for a light at the end of the tunnel. Beings outraged by a system defined by master/slave formula and that despite the makeup changes still rewards or punishes according to the developed behavior by the victim / dumb animal, which continues to be, in most cases, these days (6).

To start the end of this short journey, as we announced from the first lines, we do not want to omit a work, which also breaks continuity, at least in this communication discourse, in which Fernando de Paso typifies a woman who is part of this country history, the Second Empire, which is taken from the formality status and typified on News from the Empire (1987), Empress Carlota.

From this work, Seymour Menton (1991) points out del Paso's great achievement was to hold the fish hook, the reader, so that he would not lose interest in the thematic approach which had been addressed in so many works, it is enough to remember the already mentioned story, "Tlactocatzine in a Flemish garden", or Crown of Shadow by Rodolfo Usigli, scripts in which, as in this one, through historical awareness, the use of historical characters fictionalization, as a narrative technique and intertextuality brings Carlota to the present, whom they demystify and present as a flesh and blood woman suffering her own hallucination.

It is for the aforementioned reasons we prefer to mention this great novel separately, not only for its length, but also for its polyphony, thematic transcendency and literary history contribution, because Carlota has been part of, motive and subject of countless works, not only literary, but other arts.

As we have mentioned, this one shows an important historical excerpt, as Iser (1993) mentions, literary scripts always has a historical substrate, which gives to move in location sensation as if you belonged to that epoch; We become script co-executors, which we concretize as a remote past in a progressive present in which the author depicts a she character, but beyond paper being, a woman who knew how to be ahead of her time and be ideological inspiration from others, it is shown Carlota was a key player in Mexican identity creation, she mocked the Vatican and her royal dynasty, she fled from her reality to become a Mexican woman prototype.

Although it has been said *News from the Empire* is a fictionalized story, we can affirm that it is a historical / biographical novel, it should not be forgotten a condition of what is narrated is that it contains a verbal setting, of course, a fictitious one. action, a location, a time and some characters which carry out situations, most of the times, conflictive or, at least, entangled to be appealing to the reader. Miguel Angel García explains: “[...] a script that, based on events may occur or totally fictional (story), is transformed into a narrative, thanks to the writer’s style [...] through a coherent discourse, generally in prose of a certain length, destined to produce an aesthetic and referential effect on reader” (1998, p. 69).

Work define one from many women who defined social personality of the recently build Mexico. Carlota, a wealthy woman of high lineage, began her activity with a deep desire to stand out among her aristocratic family and forced Maximiliano to accept Mexican Conservatives offer, despite the fact he had progressive and liberal thoughts, which will lead him to defeat his job as the Second Mexican Emperor.

My dear Carla knows how to govern; without her the needy classes Decree would not have been approved. You saw landowners’ reaction... And ours have been only modest attempts to do justice to the peons ... The Empress tears up for men whipped to the point of bleeding, families starving, laden laborers of chains ... Mexico is the first country in the world, with my Empire legislation, which creates a protective peasant law (del Paso, 1987, p. 346).

Claudio Guillén (2005) mentions there are at least three constituent elements of a work which identify its genre: representative passage, form and pattern. In this way, *News from the Empire* presents a narrative passage “to the question of whether López had been the Judas who is intended to be him, the old general answered emphatically no, those besieged in Querétaro situation was desperate, hunger and typhus decimated them” (del Paso, 1987, p. 558).

According to its shape, work is structured into 23 sections that have, as title, the place and date where actions take place, ranging from 1867 to 1927, t year in which Carlota died, imprisoned in Bouchout Castle. The prose rhythm, in the first chapters, slow, measured, just like the actions development time; Querétaro’s siege time and the final struggle between republicans and imperialists accelerate the rhythm, as the tempo does; reader has to activate his reading process and process quicker its concretization.

Narration assumed by Carlota at the end of the novel, from Bouchout Castle, returns at a slow and cyclical rhythm, because the story which begins from this location in 1927, ends there, in the same year, which makes the reader suppose the whole story has been determined only by Carlota's narrative elocution.

Patters refers to speech tone used in the play, it is exalted as well as ironic; Emotional when it refers to war actions carried out: Ironic when it makes fun of something or someone. However, we will say that it is a fiction / fictionalized reality, in which del Paso mixes and recomposes discourses; on the one hand, of the historical characters who appear as actors in the play and, on the other, of those created by him in fiction, giving them voice to detail what could have happened. “Dialogue between history from present perspective and history from past perspective reveals a third dimension, that of the virtual, what-could-have-happened” (Guillén, 2005, p. 352).

The foregoing amounts to mentioning that technique used by del Paso in this exciting script is the result

of the interweaving between the present and the deferred [called] trace (gram). Trace is the absent in the present mark. Therein lies aesthetic miracle. [...] Difference is the difference between two play states. The present state (of speech or of facts) is different from what is absent, and it differs. [...] Writing is the difference from reality (Díaz, 2005, p. 36).

We close this literary itinerary, but we do not want to miss the opportunity to speak of two works, already belonging to this century, which present a woman made she character who, without a doubt, surpassed past and present barriers, due to the fact that she was ahead of her era emerging as a true archetype. We refer to *Leona*, by Celia del Palacio and *The Insurgent*, by Carlos Pascual who fictionalize Doña Leona Vicario, a fighter in the Independence War who was submerged in anonymity for so long and rescue her.

It is well known that, on our country Revolution Centenary and Independence Bicentennial celebrations, publishing companies, writers and other dependencies, undertook the task of producing works that confirmed the historical moment some of the recognized characters from national history. Many have had the official seal, rather, officialist, and others, fortunately, have shared History with history in a serious and professional way. Just to name a few, we mention *Matamoros*, the glow in the battle, by Silvia Molina, *Zapata* by Pedro Angel Palou, *The Insurgent*, by Carlos Pascual, *Addicted to the Insurgency*, *Independence War's women* and *Leona* by Celia del Palacio.

The latter, through exhaustive research in files, offices and other materials, the author rescues from the near anonymity Leona Vicario she was held and presents, in *Leona*, life, ideological and political activity detailed vision from the Mexican Independence's heroine, who after living in splendor, is persecuted, besieged and must take refuge in a cave where she gives birth to her first daughter.

She fell in a faint a few meters from the cave entrance. They accommodated her as well as possible, laying out a straw bed in the natural cavity depths. [...] María Leona Camila gave birth to a girl; a girl who was a lump of pink flesh [...] a creature who screamed, proclaiming her arrival in the world, without realizing she was already a fugitive when she was just born (del Palacio, 2010, pp. 226-227).

Later on, we will know the girl will be called Genoveva, in honor of Brabant saint who lived a long time locked in a cave, repudiated by society due to her beliefs, accused, among other "crimes" of bigamy. "What day is today? What is today's saint? "The third of January, Leona." - Then she must be called Genoveva. Like the Brabant saint" (del Palacio, 2010, p. 229).

This work define one of the many women who had helped from underground, first as part of The Guadalupe and then passionately to the Insurgent Mexican sake, this was María de la Soledad Leona Camila Vicario Fernández from San Salvador, simply known as Leona Vicario; wealthy family woman and of rancid lineage. Leona began her activity as a courier, selling her jewels, waxes and properties and, finally, alongside Andres Quintana Roo, her beloved husband, as an active combatant in the Southern army, under Jose María Morelos and Pavon command.

The author does typifies a she character, but beyond being made of paper, a woman who knew how to be ahead of her era and be the others inspiration, as it is shown: she was a key play in the conspiracy, she mocked the Holy Inquisition, she escaped from a jail, became a Insurgents courier and depict herself as an indigenous person to flee from Mexico City.

To reaffirm Celia del Palacio's perception, we turn to Leticia Mora Perdomo when she states that in order to determine the work-she character condition it is necessary to place oneself in fiction framework and historical story, in such a way that: "Two imaginary are together in explanation search: the one that has been traced in the file sources and that of the sensitivity, in another expectations horizon, look for traces that have not been able to recognize themselves and have remained silent. Past and present come together to give us an answer"(2011, p. 268).

This woman made she character is, in short, the model, the cast from which many Leonas will emerge, with the described in the work features, because we ask who would dislike being named with any of the epithets with which the author qualifies her?

As a result of the careful reading of historical data, Pascual recreates History from the virtual angle, what could have happened and creates a novel in which History and history meet, thereby trying to establish the limits between one and the other, well, we insist, a condition of what is narrated is it should contain a fictitious verbal setting, location, time and figures that carry out the actions, then

Literary work task is to imagine what could have happened and present it as a fictional reality, because the verisimilitude contract allows it, and this is literature's sine qua non. That is why the author imagines what does not appear in the official history, rather, what the official history has not wanted to show and makes it known from the artistic perspective with ironic truth flashes (Arizmendi and Meza, 2012, p. 74).

The Insurgent story begins with Leona Vicario's death and it is divided into the hearing's days, statements, letters and testimonies of multiple public life personalities between 1821, the year in which Independence was consummated, and 1842, the year of Vicario's death and, according to the author himself in an interview:

It is a novel that aims to save and recall female role in the struggle for Independence. She is a figure that has always fascinated me and all of us who have done journalism at some point share perhaps the admiration for Leona (Vicario), because she is considered the first female journalist in Mexico (Montaño, 2010, p. 5).

This novel structure is innovative, although its presentation passage is narrative, dialogue predominates as a theatrical play. It is divided into scrimption, three sections called days, an appendix, a Habeas Corpus and a chronology. The sessions assume recording the testimonies function of those who were summoned to testify about Leona Vicario's life and political activity. In the first section, Pascual dedicates the work to the memory of so many women who died in combat, shot, hanged, imprisoned.

In the three days:

In the declarant's parade there are Vicar detractors as well as those who extol her heroism, her dedication to the cause and her political participation after Independence as the first journalist woman in the country also the first woman to appear before Congress. As figures we have family members, servants, inquisitors, military and politicians, Güera Rodríguez, Lucas Alamán, Carlos María de Bustamante, Valentín Gómez Farías, Nicolás and Víctor Bravo, Santa Anna himself and, through a letter, to Juárez as well as to Sebastián Lerdo de Tejada presented as a law intern in 1842 but who, three decades later and already as president of Mexico, recounted the events (Portnoy, 2010).

The first testimonies day takes place on August 22, 1842 and begins with the Don Fernando Fernández de San Salvador statement, Leona's uncle. The second is on August 23, 1842, it was read a letter that Don Benito Juárez García sends to Leona Vicario. The third and last is from August 24, 1842, in which the State of Mexico ex-governor, Valentín Canalizo, speaks against Mrs. Vicario.

Under the haste to justify whether if the recently deceased heroine deserves a state burial and to be named Meritorious and Sweet Mother of the Nation, the commission instituted by Antonio López de Santa Anna must collect in three days enough evidence and votes from various personalities from Mexico of the 1840s for such proposals (Portnoy, 2010).

Included in the Appendix are "Notes made by Mr. Sebastián Lerdo de Tejada, Mr. President, thirty years later, in August 1872" (Pascual, 2011, p. 231). In the Habeas Corpus section, the author advocates for Doña Leona and, among other things, says:

I sat down to write *The Insurgent*, like this with an a, because she was a complex woman, as they all are. Because I am not surprised, she has lived persecuted because even now she feels like following in her footsteps. Because she was born as a daughter of the Enlightenment and died as a Romanticism symbol. Because she is the first female journalist in Mexico, the first to speak before the National Congress, and because I believe she is the only Mexican woman — unless some seasoned historian corrects me — who has been offered state funerals (Pascual, 2011, p. 242).

It is very difficult to find in literature she characters who have participated in the construction of Mexico as a nation, because that place was almost always destined for man; However, as we mentioned at the beginning of this essay, Carlos Pascual claims the role that Leona Vicario played in that construction and presents her in the actions that he sustained alongside the insurgent combatants. In this way, it is understood History is presented as a source for creation and thus the literary artwork arises.

2.3 Conclusions

We begin this essay with a diachronic journey through some works in which woman appears as a literary creation, from the 20th century dawn, with *Santa* by Federico Gamboa to some, from the present century, to conclude with *The Insurgent* by Carlos Pascual, although last century production is weighted, it seemed to us important to mention some of the current one.

When reviewing these works, we come to the conclusion authors have created she characters that, through activities and entanglements, dreams and longings, they share with their peers and establish themselves as winners, like those who live forever. This treatment of the woman in the works analyzed refers us to the presence of a *return back*, which allows her to be always her, to commit t man and to make both of them one, because equality is in them.

All this is described in a union environment in which the eternal return becomes relevant, as an eternal feminine, an always being, an always appearing as typical she characters in Mexican literature.

There is no doubt that authors and she authors writing has delineated archetypal she characters, those that are a cast for others and are repeated in different eras and locations, and that appear again and again, crossing borders and creating new possibilities for updating.

2.4 References

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