

## Contradictory Totality in Two Disputed Genres: The Fox from Above and the Fox from Below by José María Arguedas<sup>1</sup>

**Henry César Rivas Sucari**

Universidad Peruana de Ciencias Aplicadas- UPC

pchuhriv@upc.edu.pe

<https://orcid.org/0000-0001-9703-8336>

**José Luis Rodríguez Eguizabal**

[c18777@utp.edu.pe](mailto:c18777@utp.edu.pe)

Universidad Tecnológica del Perú- UTP

<https://orcid.org/0000-0003-0978-7164>

**Fidel Almirón Quispesivana**

[fidel.almiron@idiomas.unsa.pe](mailto:fidel.almiron@idiomas.unsa.pe)

Universidad Nacional de San Agustín de Arequipa- UNSA

<https://orcid.org/0000-0001-8050-4177>

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### ABSTRACT:

This paper aims to address the tensions observed in the novel *El zorro de arriba y el zorro de abajo* (The Fox from Above and the Fox from Below) by José María Arguedas. The study is interested in the proposal of "testimonial novel - intimate diary" from the metaliterature, and its relation with the "social novel" represented by the conflict of the fishermen in Chimbote in the novel. The category of contradictory totality elaborated by Antonio Cornejo Polar will be useful to inquire about the precision of the novel's genre. It is assumed that it obeys a balanced structuring from genres in conflict, but which can be read as a unit. On the other hand, the contributions of Hans Rudolf Picard and Camarero will be useful to examine the relationship between the Novel-Diary genre and Literature.

### Keywords:

José María Arguedas, *El zorro de arriba y el zorro de abajo*, metaliterature, literary genre, contradictory totality.

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### Resumen

Este artículo tiene como objetivo abordar las tensiones que se observan en la novela *El zorro de arriba y el zorro de abajo* de José María Arguedas. En ese sentido, nos interesa la propuesta de "novela testimonial- diario íntimo" desde la metaliteratura, y su relación con la "novela social" representada por el conflicto de los pescadores en Chimbote en la novela. La categoría de Totalidad contradictoria elaborada por Antonio Cornejo Polar será de utilidad para indagar sobre la precisión del género de la novela. Se asume que la misma obedece a una estructuración equilibrada desde géneros en conflicto, pero que pueden leerse como una unidad. Por otro lado, los aportes de Hans Rudolf Picard y Camarero serán de utilidad para examinar la relación del género de Novela-Diario y la Literatura.

**Palabras clave:** José María Arguedas, *El zorro de arriba y el zorro de abajo*, metaliteratura, género literario, Totalidad contradictoria

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## Introduction

One of the main problems in approaching the novel ZAZA<sup>2</sup>(1990) [1971] is associated with the classification within the novel genre at the time of its classification. Most critics have ignored this point, and have given more attention to the social novel (Chimbote). Nevertheless, ZAZA's composition can, for literary studies, be fascinating, especially for its novelty on the formal level, for interrelating different strategies in the novel genre, and for the final effect it produces in its readers. Within Arguedas's proposal, in contrast to much of the criticism that has not paid enough attention to the testimonial novel in the form of a diary-that the genre of the testimonial diary articulates the entire general argumentative plane.

The position of the authors can be summarized as follows: one way of reading ZAZA is related to the presence of a narrator whose metaliterary theme is the writing of a social-realist novel about fishermen in Chimbote. In this sense, the fundamental axis is the tragedy of the narrator of the diary, a writer who, due to various problems, attempts an epic, literary feat: to write a novel of a social order in conditions of a terminal depressive state. The plot, then, is about the depressive state of a narrator and his relationship with writing. This is defined by many complex and contradictory edges, which are described from the childhood trauma, the ideological and cultural position of the intellectual, and the impotence to react actively and vitally to the changes and social challenges of his historical context.

How can this proposal be explained from the literary genres? some observations that have not been taken into account and that are of utmost importance for the study of this important novel are proposed. We maintain that with the concept of "metaliterature", which takes literary writing itself as the object of its art, it is possible to explain the complex process that relates the testimonial diary and its relationship with the social novel about Chimbote. Let us consider some theoretical concepts on the subject of Camarero Arribas (2003).

Nevertheless, much of the critical confusion, such as that of Tulio Mora (2004) [1971], Sara Castro (1973) and Mario Vargas Llosa (1980) considered the novel as incomplete or mutilated. They did not stop to analyze the articulating role of the Diaries.

Another important element is to establish that the tragic end of the author-real, JMA<sup>3</sup>, can be read not

as a paratext, but as an extension of the "diaries", which are read as true autobiographies. This has led critics to establish a line of research from a primarily social perspective. That is to say, the novel about the fishermen of Chimbote inserted in the novel ZAZA, is read as the main axis, and the "diaries" are read as an authentic testimonial biography of the writer, and whose letters inserted in the novel and his later suicide do nothing but highlight from the literary verisimilitude to the condition of real history. This confusion has not allowed a correct evaluation of the novel's novel proposal, from the formal point of view.

To better understand this proposal, the study will examine some roles of the testimonial novel and metaliterature. These categories and narrative genres will help to understand the logic of Ardent's narrative. Perhaps they are not enough to practice an exegesis on the mythical component and from this point of view to the open debate on modernity, but they can help us to articulate these points towards the formal level of the novel.

Antonio Cornejo Polar's category of Contradictory Totality (1989) indicates how different literary systems take place within the same territory. He exemplifies his category with the novel ZAZA. Although he does not develop the basis of this hypothesis, we find in the conflict of both genres, a sample of this category, since through these, the hegemony of the argumental plot is disputed.

## 1. Testimonial novel and Literature

The novel begins with the *First Diary*, which is the synthesis of the plot: a writer who suffers from depression, and who, in an attempt to cure himself, resorts to literary writing. We are witnessing the beginning of a novel. That is to say, this novel tells us how another novel is written: the metaliterary phenomenon or metanovel.

The first paragraph summarizes the plot: In April 1996, a little more than two years ago, I attempted suicide. In May 1944, a psychic ailment contracted in my childhood had caused a crisis and I had been neutralized for almost five years in order to write. The encounter with a fat, young, prostitute zamba gave me back what doctors call "tone of life" (...) The encounter with the zamba could not resurrect in me the full capacity for reading. In so many years I have read

<sup>2</sup> Hereinafter, the novel *El zorro de arriba y el zorro de abajo* will be abbreviated as ZAZA.

<sup>3</sup> In this way, the name of the writer José María Arguedas will be abbreviated as JMA.

only a few books. And now I am again at the gates of suicide. Because, once again, I feel unable to fight well, to work well. And I do not wish, as in April of 66, to become an inept sick person, a pitiful witness of the events (Arguedas 1990: 7).

This beginning quickly summarizes the tragic testimony of the depressive process of a suicidal man. The plot of the novel is summarized. The reader will now wonder how this depressive process occurs, how a suicidal person's thanatic desire will culminate. The novel begins with a diary, should we understand this as a strategy to create verisimilitude in the story or as a confusing mixture of autobiographical and fictional genres? JMA, unlike many of the critics, specifies his interest in the publication of the novel.

Therefore, if in the opinion of your advisors and yourself, Don Gonzalo, the account appears to be insufficient, let my widow offer it to any Peruvian or foreign publisher. I do not doubt the value of some chapters (I have managed to reconstruct the first one in those days) and the documentary importance of the whole. I cannot venture a definitive judgment, I have doubts and enthusiasms. It has been written in a real struggle -half triumphant-against death (1990: 250).

JMA is fully aware that the diaries are part of the novel, and, therefore, can, together with the novel about Chimbote, be read as a whole as a single unit. Therefore, we should not be struck by the writer's treatment of his work, as when he mentions that he has been able to correct or "recompose" the first chapter; that is, where the diaries (which one assumes if they were personal and introspective would not be rewritten) are found. The treatment of correction and rewriting that Arguedas applies to his work is what most novelists do with the text they are writing. There is no spontaneous work with the diaries, but the one that the writer consciously assumes at the moment of planning and constructing a novel where he uses the genre of the diary with a pre-established purpose.

However, in addition to the above observations, there has always been confusion about the genre of the novel that has been used in ZAZA. From this, the question arises as to how to read the inserted diaries, as autobiographical testimony or as fiction? This confusion arises from the first edition that was published in 1971, because in the posthumous publication the author did not have the participation of the author to decide how the novel should be published.

We found some evidence in relation to the version of the 1971 publication, especially to the external elements of the novel, such as the prologue and epilogue. The dispositions that Arguedas left regarding the former are clear but not the latter: as prologue was to be his speech of reception of the Inca Garcilaso de la Vega prize (1968). In the first version of the novel (1971) the speech is presented as epilogue instead of prologue, as was the author's wish. In addition, it was assumed, without evident basis, that the letters to the editor Gonzalo Losada and to the rector and students of the Agrarian University, also appear in this last part. Where is Arguedas' disposition to include real letters as epilogue written?

[...] Furthermore, if you accept "El zorro de arriba y el zorro de abajo" as it is and maintain your decision to arrange for the immediate edition, I ask you to insert as a prologue the brief speech I gave when I was awarded the Inca Garcilaso de la Vega prize, and that my widow, Sybila (steel and dove) and my friend Emilio Adolfo Westphalen, take charge of reviewing the proofs and advise you regarding the edition. Emilio Adolfo has been my friend since 1933; he has never made any interested concessions and I believe he is the poet and essayist who knew and knows Western literature most profoundly and who very severely and jubilantly appreciated and disseminated Peruvian literature, oral and written, from the magazines he has directed and directs. (251)

We infer that the only addition Arguedas asks for is the prologue, as we find no indications regarding the epilogue. He recognizes the power he gives to his wife and his friend Westphalen for the criteria of the edition, but not about the will to include the last letters he wrote as part of the epilogue. In this regard, the contribution of the researcher Christian Fernández is important. (2004) :

From the letter quoted above it is clear that Arguedas never asked for the letters and endnotes to be included as an epilogue to his novel. It is also clear that we are reading a version that not only changes the author's wishes, but the structure and meaning of the novel and, consequently, any interpretation of it.

Until Fernandez's discovery, the reading of the novel ZAZA had not been subjected to this perspective, since only the complex character of the novel and its autobiographical features were defined in the debates. However, being a posthumous novel, the publication was in the hands of his editor, his wife and friends, who made erratic decisions, in our opinion, since the primary

conception of the novel was changed and the interpretation was directed to another area.

If the novel is read with the characteristics that the author pointed out, it could be understood that some of the elements we mentioned before, could help for a greater reading. In this regard, Fernández (2004) questions the relevance of valuing diaries as mere intimate personal testimonies. On the contrary, he points out the characteristics of a literary discourse genre.

These reflections lead us to question the format that Arguedas used as "Diary in the novel". This, as an autobiographical genre, tends to have some specific characteristics, such as recounting what happens in a chronological space (the day to day) and self-reflection. It is not usual for the diary to develop reflections that travel into the distant past or projections into the future. Testimonial diaries are self-reflective. In the case of Arguedas' diaries, they are directed in multiple directions: to the distant past and projected into the present and the future. More than self-reflexive, he addresses almost all the characters of his literary context, such as writers or guerrillas, for example. And he takes advantage of this platform to establish a Latin American intellectual hierarchy.

It is observed, therefore, that there is a work of selection and arrangement, even of rewriting and correction. In the "¿Último diario?", we wonder why it is clarified in parenthesis that they are "(Trozos seleccionados y corregidos en Lima el 28 de octubre)" (Arguedas 1990: 243). The diary he mentions is dated August 20, 1969, and then October 22 of the same year. It is evident that this selection, perspective and approach are made thinking in a way of composing a novel and not as an autobiographical, intimate, personal and self-reflective diary whose only objective is the personal disposition of the author. In this regard, for Fernandez: "Arguedas corrected his diaries so much because for him they were not such. I mean that Arguedas did not conceive them as an autobiography, but as fiction".

Hans Rudolf Picard (1981) explains the confluence between this tension between the Diary, as a genre, and Literature:

The diary, as we know it today, has, as a literary genre, a certain place and function within the framework of the communication system we call Literature. However, originally, the authentic diary and Literature were two completely different and essentially irreconcilable spheres. The diary, by its very definition, was not a communicative genre, while Literature was, and is, an expedient of intersubjective and public understanding. Along with the other spheres of language mediation -

liturgical or legal discourse, for example, or that which takes place in the classroom, in scientific and technical description, in journalistic reporting, etc., Literature, as a means of intersubjective and public understanding, takes on a very specific role in the task of making sense of reality (Picard 2015: 115).

This apparently anomalous relationship between the autobiographical genre of the intimate diary is opposed to literature, especially because of the character inserted in the communicative framework; one is introspective and the other functional and public. However, as we see in ZAZA, it can be used as a narrative strategy to give it that verisimilitude that comes from the autobiographical field that reinforces the apparent credibility to the fictional world of the novel: How is it possible then that, with peculiarities incompatible with Literature, the diary, as we all know, ends up entering it and even becomes a literary genre? The answer to this question has an ontological component and a historical component; we will now turn our attention to them. Even if it denies intersubjective communication, the diary is linguistic structuring, it is a way in which a consciousness organizes its reactions to reality (Picard 1981:116).

The idea that emerges from this is the complexity with which the function of the diary and literature can be approached. If, as Picard says, the diary is a linguistic structuring, it is, like all communication, part of the same role with which all discourse is structured. In this sense, there would be no impediment for the diary to be part of the literary discourse, as in the case of ZAZA.

As the linguistic product of a self-consciousness, the diary is by no means a document about the way in which an individual limits himself to a neutral statement of how he finds himself in the world; on the contrary: as a self-centered confession, the diary is the image filtered through a particular temperament, the project of an idea, more unconscious than conscious, that the self has of itself. In the authentic diary, the ortho of the self is immediately evident. Such an ortho is also at the root of fictional writing; however, there it is hidden behind images and actions of the imaginary, and, in a certain way, it is absorbed in the work (116).

From these postulates, we understand that the relationship between diary and literature should not be

understood as opposing concepts limited by the verisimilitude of fiction, but as simile communicative tools. This ortho of the "I" structures a discourse that seconds a unique and proper position, such as the one proclaimed by the writer in ZAZA. It is demonstrated, then, that the apparent truncated possibilities of the intimate diary with literature are not such. On the contrary, it can function perfectly well as a narrative strategy to, from there, from the ontological design of itself, build a fictional apparatus that can be inserted into the work. This happens, evidently, in ZAZA. JMA skillfully uses the possibilities of the diary to elaborate the plot of the novel.

This conclusion would help us to understand the complexity of the novel in terms of the overlap between the diaries and the social novel. A clearer understanding if we dispense with the letters included at the end of the novel as an epilogue. In this regard, Fernández is forceful with respect to the literary and autobiographical character of the diaries, as JMA indicates in the First Diary the relevance of writing with a reader in mind.

When Cortázar criticized JMA in the interview he gave to *Life* magazine on April 7, 1969, to which Arguedas replied in the Peruvian newspaper *El Comercio* on June 1 of the same year, it was defined that the debate could be composed of letters or interviews to the writers and the newspaper's strategy included in a novel. (1969)<sup>4</sup>The debate was defined as being composed of letters or Another element that we are interested in highlighting in Fernández's proposal will be his position on the fictional character of the diaries from the inclusion of the foxes' dialogues in the "First Diary", for which he summarizes that the mythical element would add as narrators, also the mythological foxes, without any contradiction for the exercise of the total argument. "Given the mythical character handled in the novel, there is no inconsistency in this being so. If the foxes are not narrators, this matter would cause a problem in the structure of the novel (Fernandez 2004).

This aspect of the fiction of the diaries that we have explained leads us directly to another matter, also extremely important, and which we mentioned earlier: the metafictional character of the novel, which explains the meaning of the concept of metaliterature.

Metaliterature is the result of extending Roman Jakobson's metalinguistic function to the literary text by means of an adaptation that consists of defining

interviews to the writers and the strategy of the diary comprised in a novel. In that article, the Peruvian narrator refers to the "First diary" as a "sui generis chapter of the novel I am trying to write" (1969: 411). With this, it is demonstrated that Arguedas had planned, as Fernández affirms, these "diaries" as fiction and not as autobiography. It is also important to analyze how the Latin American intelligentsia and Cortázar himself validate the discourse of the Diaries with the same seriousness as a real document, in this case his letters and interviews.

On the formal level, JMA, in fact, planned, as Fernandez demonstrates, to give the "Diaries" a literary character. That is why, in them, he proposes rewriting and selection, a condition that is not usual in the intimate personal diary. In addition, he adds an experimental character to his novel, by placing some of these discourses in the manner of "Diaries" with some special tools, such as the evaluation and criticism of his own society. The role of the intellectual could not be exempted from this tool associated with a technique that allows this double impact, that of self-referentiality and that of metaliterary fiction. The context is propitious for this, such as the aforementioned debate with Cortázar and the questioning of his poetics at the First Meeting of Peruvian Narrators in Arequipa, and the Round Table on *Todas las sangres*, both of which took place in 1965.

the operation that the text can carry out to show the very procedure of its internal functioning, noting in passing the concept of a metaliterary function within literariness. This does not imply the delimitation or limitation of the rest of the functions that are operative-in different degrees of intensity-in each text, but rather (based on Jakobson's theories 1988:82) we define a new textual typology precisely by the predominance of a function-in this case the metaliterary one-which, allowing the normal functioning of the others, nevertheless comes to mark a) a predominant, hegemonic or fundamental function, b) the mark or register that the text in question comes to manifest, and c) the set of operations that the text proposes in the writing-

<sup>4</sup> Although the publication refers to the *Diario El Comercio*, we have used, for this research, the

reproduction of the article in the critical edition of ZAZA (1990, pp. 411-413) .



reading transfer from its own metaliterary specificity (Camarero Arribas 2003:457).

The fact of using the autobiographical diary as a narrative strategy to direct the intentionality of the whole plot of the novel indicates the metaliterary bet to propose a new experimental narrative model, which is conscious in a context in which European modernity transgresses genre forms and is followed by a good part of the writers of the so-called Latin American Boom. Arguedas indicates from the *Primer diario* (First Diary):

I am writing these pages because I have been told ad nauseam that if I can write I will recover my sanity. But since I have not been able to write about the chosen, elaborate, small or very ambitious subjects, I am going to write about the only one that appeals to me: this of how I could not kill myself and how I am now racking my brains looking for a way to liquidate myself with decency, disturbing as little as possible those who will regret my disappearance and to whom that disappearance will cause some form of pleasure. (1990: 8).

JMA relates literature to a vital act of existence, and where, from the beginning, he raises the idea of writing as therapy. An argument is designed that has writing itself as its object. This metaliterary role adds a greater complexity as she is anxious about suicide and the impossibility of concentrating in order to write about different subjects. However, the theme chosen and with which she feels, first of all, comfortable, is that of suicide.

I will try, then, to mix, if I can, this theme, which is the only one whose essence I live and feel enough to be able to transmit it to a reader; I will try to mix it and link it with the motives chosen for a novel that, finally, I decided to baptize: "The fox from above and the fox from below"; also, I will mix it with everything that I meditated so many moments about the people of Peru, without them having been specifically included within the plan of the novel (8).

We can see, then, that from the first diary JMA is very clear about the horizon of his novel. He is going to "mix", in his own words, literary genres within a single novel. The experimental conception is admitted. A diary is not written with the aim of conveying only personal introspection, but there is a clear intention that it should be part of a novel. Therefore, the classic conceptions of a personal, intimate diary will not be respected. On the

contrary, it is used as a narrative strategy to address a reader outside of it (the reader of the novel) and to discern several elements that the narrator intends to take as an element of his conception of an alternative modern novel. This full disposition of the novel's experimentation is an aspect that many critics have overlooked, as we established in this work with reference to disqualifying criticism.

JMA is aware that the diaries can be used as a strategy for his new novel. We should not be surprised by this bold step of our writer. His work coincides with some of his contemporaries (Ciro Alegría or the young Vargas Llosa) in understanding life experience as a literary theme. Since his first stories, the narrations have had a fictional channel from the autobiographical character. For this reason, his main characters present the same problems of adaptation and constant contradiction in their relationship with their environment. The character "Ernesto" from *Warma Kuyay* (1935) and *Los ríos profundos* (1958) or "Gabriel" in *El Sexto* (1961), present biographical elements of Arguedas' childhood and university experience that serve for novelistic fabulation. Therefore, the ability to find the connection between his early and later writings leads us to read almost all of his work as one, as it presents a fairly solid unity in terms of the conception of his characters, the environment that surrounds him and the increasingly complex problems he faces. The Contradictory Totality elaborated by Cornejo Polar (1989) is vital to understand this poetics.

Consequently, the autobiographical character of JMA's novels is evident. In *ZAZA* he tries to go further and uses the diaries as a valid strategy to compose an experimental novel in a Latin American context where the forms and themes of the "art of the novel" are questioned. For this reason, his conflict with Cortázar is not gratuitous, and the way he assumes, almost dramatically, *The Round Table on All the Bloods* (Rochabrún, 2000) should not call our attention, since in these events his narrative poetics and the full validity of his discourse are questioned.

## 2. The social novel

In the *ZAZA*, JMA includes the preconceived plot information from the ¿Last Diary? and, in this way, synthesizes the ending of the social novel. That is, the narrator of the diaries, who is the central protagonist of the story, has already structured the idea of the whole plot of his complex social novel.

How many Hervores have been buried! The Foxes will not be able to narrate the struggle between the leftist leaders, and the others, in the fishermen's union; they will not be able to intervene. The centuries that carry in their heads each one of those men confronted in Chimbote and very sui generis continuators of a struggle that has been going on since civilization existed. Moncada will not appear delivering his funeral speech, at night, immediately after the death of Don Esteban de la Cruz; the sermon he delivers at the dock of La Caleta, before dozens of fishermen playing dice near the stairs where they go down to the pancas and chalanas that take them to the bolicheras. The Zorros were going to comment and dance this funeral sermon in which the "crazy" Zambo judged the sea and the land (1990: 243).

The "Last Diary?" includes the plot that had been announced for the plot line of the social novel. Once again, this tension between the testimonial diary and the social novel becomes evident. The former manages to take space away from the latter by assuming the end of the plot itself. The plot plan of the social novel about Chimbote cannot be considered as an incomplete plot, but is already fully prefigured along with the denouement of the events that reinforce the lines of the so-called "Hervores". The struggle of the characters is described, in short, under the fate of tragedy or hope.

And Asto, in spite of the fact that he has not been able to learn to dance cumbia, he remains lit up, strengthened, happy, and pending, apparently for life and as if from a hanger, of the whiteness and affection of "Argentina" who always treats him like a little viscachita. (...) Nor the suicide of Orfa who throws herself from the summit of "El Dorado" into the sea, disillusioned by everything and more, because there, at the top, she does not find Tutaykire, braiding gold or any other ghost and only a whitened silence, that of the island guano. (...) Nor Maxwell's death, the slitting of his throat, whose life is not tolerated by the "Mudo" in whom Chaucato has inflamed the poison, fluttering him with the arms of a raging cocho in his last hour (1990: 244).

Our reading of ZAZA cannot but dwell on the very tension that the arguedian discourse proposes. It is evident at almost every level. The experimental novel finds a certain opposition between the genres that produce it: the genre of the personal diary, intimate, self-reflective, overwhelming; and that of the social novel about Chimbote, violent, repulsive, the engraving of a new society in formation under the design of a new social subject, the migrant subject.

In addition to the overlapping narrative genres, the character of the myth of the millennial foxes is added. This counterposition is opposed to the model of the Western novel that focuses its discourse on the other myth, that of Western modernity. To understand this process where several oppositions are articulated, we have to interpret the novel as a final part of a whole process of narrative project. This process was explained in the first part of this work by Cornejo Polar (1997).

The social novel about Chimbote has a powerful plot, the story of the migrant subject from the highlands who forms a new city through the national economic process in Chimbote. Migration is the natural channel of history, and in this case, in Peru, or what is represented in the novel as Peru is immersed in a process of "economic modernization", represented by the great fishmeal industry. In this way, this conflict of social transformation, which is read in JMA, first, in *Todas las sangres* (1964) drags the population into a violent maelstrom that disrupts their customs, their rights and the origin to which they are pushed. The world represented in the novel shows a brutal violence in almost all its activities, from the work of the fishermen (Chaucato, Asto), the world of brothels and the misery of the slums, those new neighborhoods that are formed almost by the force of a nature of transforming social dynamism. The very language that tries to narrate the diverse situations with the mission of "reflecting" reality becomes, at times, almost incomprehensible, as if those new dialects where the Quechua speaker tries to break the molds of marginalization through the learning of the other language, Spanish, reflect the conflict in which all the characters are involved.

If we examine well the articulation of the social novel about Chimbote, we will realize that it is not far from the transformative power that was intended in JMA's literature from the beginning. His narrative poetics always wanted to be transformative. This is what he states in the articles he wrote about indigenism (2006) [1970] and on the Peruvian novel (1983) [1950]. His disagreement with the indigenist tradition is key to understand why he does not pretend to be another indigenist or neoindigenist, but a storyteller who tries to "reflect" the conflicts of the whole Peruvian society, a very ambitious task, but one that is driven by the dynamism of the complexity of the narrative tasks that he imposes on himself.

One of these difficult tasks is the language with which he must narrate, and at the same time try to represent the voice of the indigenous in the countryside, which is reflected in his early writings, and then in the city, that

contradictory moment of the formation of a new idiosyncrasy and transforming identity that is unleashed as a cultural battlefield in the cities. That is why Chimbote is the perfect model for this social novel, because of its formative stage, the migratory ferment and the cultural conflicts that intertwine in that process.

The category of Contradictory Totality presented by Cornejo Polar (1989) consists of describing the literary processes of several systems in the same territory. In the Peruvian case, these systems occur in a synchronic manner, but without an effective linkage. Thus, for example, literary creations written in Spanish occur at the same time as those occurring orally in other languages, such as Quechua, Aymara, etc.

Cornejo proposes the contradictory Totality from history, and assumes a surpassing of the categories of unity and plurality, since these are not enough for a total reading of the Peruvian literary process. In addition, he includes within his proposal the novel ZAZA, as an example of his category. He does not substantiate, in any subsequent article, this assessment. We observe that, on the genre level, there is a tensional conflict, since in the context of the Latin American Boom, writers were experimenting with new literary tendencies and techniques. Arguedas confronts the genre of the intimate or testimonial diary novel, with the other type of novel that was characteristic of him, the social novel, which attempts a representation of the Peruvian problematic.

The conflict between these two genres attempts to show the totality represented in the novel. On the one hand, from the subjective point of view, and with the support of metaliterature. On the other hand, the social novel takes place from the order of the first genre and with the agreement of the plot of this one. The novel runs according to the plot of the daily novel. This will articulate the total denouement.

### 3. Conclusions

A complex task for criticism of the novel ZAZA is related to the classification of the literary genre. It has highlighted the sociological and anthropological aspects that emerge from the analyses of the novel, but has not dwelled on the technical format of the novel. This has occurred for one fundamental reason: the belief that

ZAZA was an unfinished novel. Another element that contributed to this limitation focuses on the autobiographical character of the novel. We refer to the inclusion of the "diaries".

In this article, we have examined the characteristics of the two novel genres that make up the novel, the diary and the social novel. The two, on the surface, are contradictory, but we note that the contradiction pursues a positive complementarity. The diaries anticipate a metaliterary strategy: to tell the story of the moment of writing a novel. Arguedas is fully aware that the diaries are part of the novel, and, therefore, can, together with the novel about Chimbote, be read as a whole as a single unit.

An important finding of this chapter -and that the critics, for the most part, have not observed- is related to the contradiction between the final dispositions that JMA sent for the publication of his novel: as prologue should be his speech of reception of the Inca Garcilaso de la Vega prize (1968). (In the first version of the novel (1971) this appears as epilogue instead of prologue, as it was the author's wish). In addition, it was assumed, without evident basis, that the letters to the editor Gonzalo Losada, to the rector and to the students of the Agrarian University, also appear in the last part, as an epilogue. There is no known provision suggesting that Arguedas' letters compose the epilogue of the novel.

The composition agreed upon by Arguedas' widow and the editors influences the false perception of the contradictory and unfinished character of the novel. On the contrary, if we analyze it according to the author's suggestions, we will realize the function of the diaries as a fictional strategy of the novel. The two genres, novel-diary and social novel, should not be perceived as a contradiction, but as simile communicative tools.

The novel Diario articulates the argumentative plane of the whole novel. Camarero and Picard's postulates were useful for us to understand how the testimonial or diary genre is integrated into the novel: metaliterature also explains how the writing of the novel itself functions within the novel.

This article can be used to propose lines of research related to literary genres in the contemporary Peruvian novel and to metaliterature.

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