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The Woman as . . . : The Feminine Quest in The Feminine Quest in *Lágrimas en la lluvia* and *El peso del corazón* by Rosa Montero

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The Woman as...: The Feminine Quest in *Lágrimas en la lluvia* and
El peso del corazón by Rosa Montero

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A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Arts

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ABSTRACT

The Woman as...: The Feminine Quest in *Lágrimas en la lluvia* and
El peso del corazón by Rosa Montero

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Master of Arts

Rosa Montero's novels *Lágrimas en la lluvia* and *Peso del corazón* focus on Bruna Husky, an android private detective living in Madrid in 2109. Husky's career leads her into investigating various sinister plots, both of which she falls victim to. These quests lead her to make discoveries about herself that challenge her beliefs about herself. All the cases that Bruna investigates take her on journeys that mirror Campbell's structure of the monomythic quest. My analysis of the novels focuses on how Bruna follows the model of the Campbellian cycle while at the same time questioning the quest, keeping true to archetypes of the feminine quest as established by Anis Pratt and Dana Heller. My article focuses on three distinctive steps in the quest, the crossing of the threshold, initiation, and the return, as well as the most important characteristic of the feminine quest, the heroine's negation of the patriarchal society.

Keywords: science-fiction, feminine quest, monomyth, hero's journey, Rosa Montero

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INTRODUCTION

Rosa Montero is one of the most well recognized authors in Spain today. Her career has spanned three decades and many mediums, ranging from science fiction to reporting, and she is the recipient of various prizes for her work in fiction as well as her work as a journalist. I had the opportunity to meet Rosa a few years ago, and I asked her if she noticed a pattern in any of her stories. She informed us that she had recently noticed a trend in her novels: her protagonists, would take journeys into an unknown, shadowy world to learn secrets about themselves and face their fears.

The hero's journey, developed as a theory by Joseph Campbell, is an archetypal quest that is prevalent in stories and lore from all around the world, that mirrors the same journey that Montero described of her own protagonists. The struggle of the archetypal male protagonist, according to Campbell, is to find his own place in society and to establish himself as a ruler or authority figure. He can do so as he undergoes deep self-reflection and conquers trials, while ultimately being able to return to his home and his rightful place. For the female protagonist, her journey is not to find her place in the world, but to find her own identity and separate herself from the patriarchal society. Bruna Husky, Montero's protagonist in these two novels, follows a quest structure similar to what Campbell describes.

In literature today, there is a push for equality of representation of gender and gender roles – many people wonder why there are not more “strong female protagonists.” I would argue here that the “strong female protagonist” doesn't exist as implied by the statement – in this author's opinion, the “strong female protagonist” does nothing more than perform the male's heroic journey in his place, which takes away from the authenticity of the journey. The female protagonist is inherently strong – it could be argued that she is stronger than the male

protagonists – precisely because she is not fighting for the establishment but rather fighting against it. She is rebelling against the hegemony that the patriarchal society has over everyone that forms part thereof.

My final note in this introduction focuses on what influenced the author in the writing of these two novels. The title of the first, *Lágrimas en la lluvia*, comes directly from the movie *Blade Runner* (1982), from Roy Batty played by Rutger Hauer. Bruna remembers the movie at one point during the novel – specifically, she recalls the ending scene where Rutger Hauer makes his famous “Tears in the Rain” speech. Bruna contemplates the antiquated view that the movie shows regarding the androids and envies the ease with which the androids die. What irritated her most was the fashion in which the replicants were misrepresented by the movie as being “estúpidos, esquemáticos, aniñados y violentos” (Montero, *Lágrimas en la lluvia* 240). While there seems to be a specific nod to *Blade Runner*, and by extension *Do Androids Dream of Electric Sheep?* (1968) by Philip K. Dick, in a private correspondence with Rosa Montero, she emphasized to me that the influence was much more Philip K. Dick in general, and not one story specifically. When I asked her about the influence behind the novels, she responded

la influencia es la misma en ambos libros, y es sobre todo de las dos ideas deslumbrantes de Philip K. Dick, más que de la película. La idea del androide que sabe cuándo va a morir, lo que me impide vivir como si fuera inmortal...y la de la existencia de memorias artificiales, porque son una estupenda metáfora de algo que siempre ha sido uno de los temas esenciales de mi narrativa, y es la falta de fiabilidad de la memoria humana, es decir, el hecho de que nuestra memoria no es más que un invento. Esos dos rasgos están en las dos novelas y es en lo único en lo que me he inspirado. Ni mis novelas ni mis replicantes se parecen en nada más a *Blade Runner*. (Personal email to author)

Even though the influence is the overall work of Philip K. Dick, I believe that both works by Montero, especially the first novel, resemble *Do Androids Dream of Electric Sheep?*, as well as *The Three Stigmata of Palmer Eldritch* (1965), *Ubik* (1969), and *A Scanner Darkly* (1977). Dick wrote the latter autobiographically (Mackey), and while the Bruna Husky novels are not autobiographical in nature, Rosa mentioned to me that “Bruna tiene una personalidad muy definida, es el personaje mío que más me gusta y ejerce un poder notable sobre mi” (Montero, Personal email to author). There is a connection that Montero feels with Husky that makes the character hers in a way that is personal. Dick’s works set a foundation for much of science fiction, and specifically here as I have noted, themes dealing with falsity of memory, artificial memory, and mortality. I feel that these ideas establish a base upon which we can explore the question of identity.

CHAPTER 1: The Monomythic Journey of Bruna Husky

The question to be considered in this chapter will be whether Bruna Husky undergoes a male-centric journey or if she more closely follows a model of the feminine quest. The storyline of these novels follows a Campbellian structure, yet at the same time question the very validity of the universal monomyth that Campbell employed. I will consider certain individual steps of the quest that Bruna takes: the crossing of the threshold, the initiation, and (un)return.

The idea of the hero's journey was first introduced by Joseph Campbell in his book *The Hero with a Thousand Faces*, in which he lays out the monomythic cycle undergone by the traditional hero. It is divided into three stages: "separation...initiation...and return" (23). Campbell pulls from many of Carl Jung's theories and ideas about archetypes and traditional stories, but comments on them in a more specific manner than Jung does. The main idea expressed by both is that man – specifically man – is required to undergo a journey of self-realization so that he may become more than a man or, as Jung phrases it, achieve "totality" made possible through "*katharsis*." Aristotle explained *katharsis* in his *Poetics* as the "purification...or...purgation" of an audience's emotions during a tragedy by exposing them to fear and terror that responds to an "earlier ritual" of the same name that was a "purification of the community from the taints and poisons of the past year, the old contagion of sin and death" (Campbell 19), totality being a synthesis of Self achieved by the mixing of the shadow and light sides of the psyche. These stories join tragedy and comedy as understood in traditional Greek theater. In Campbell's words, "tragedy is the shattering of the forms and of our attachment to the forms; comedy, the wild and careless, inexhaustible joy of life invincible" (21). Between the two the experience of "down-going" and "up-coming" can be adequately expressed because they represent the "totality of revelation that is life" (21). The hero has a taste of true joy and love, but

he cannot fully attain them due to past sin and impending death that awaits him. To completely experience the fullest of joys, the hero must symbolically die and be reborn to become purified and able to withstand the happiness that awaits him. The journey explores the dark side of the psyche of man, using “fantastic and unreal” events to represent “psychological, not physical, triumphs” (Campbell 21). Campbell illustrates with more detail the basic concept laid forth by Jung, who iterates that each subject has a light and shadow side of their psyche. To be balanced, the hero must embrace both the light and dark in their being. The sin or death – impurities in general – provide evidence that the shadow side of the psyche is not being represented adequately; therefore, the lack of representation or presence by the shadow side necessitates descent into the shadow and coming back out as a way of bringing the light into the dark but also to bring the dark into the light. A common Jungian example is the yin and yang: light and shadow are equally represented, in perfect halves, with a small portion of the light in the dark and vice versa. Each hero, each “godlike figure” is a “symbolic representation of the whole psyche, the larger and more comprehensive identity that supplies the strength that the personal ego lacks” (Jung and Von Franz 101). According to Jung, the purpose of the heroic myth is helping the hero to gain an “awareness of his own strengths and weaknesses” (101). The hero will supposedly be able to affirm within himself his own identity after going through the journey. That is, the hero will be able to pronounce himself as the “chosen one” because he is able to see it within himself (Campbell 299-303).

There are certain steps that make up the journey, divided into three parts by Campbell. “Departure,” which contains “The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold...and the Belly of the Whale” (18). Next is the “stage of *the trials and victories of initiation*” which includes the “Road of Trials, The Meeting with the

Goddess, Woman as Temptress, Atonement with the Father, Apotheosis...and the Ultimate Boon” (18-19) Lastly is “*The return and reintegration with society,*” which is composed of the “Refusal of the Return, the Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of the Two Worlds...and the Freedom to Live” (19).

To illustrate his description of the monomythic journey, Campbell uses a circle, divided in half. An arrow indicates travel in a counterclockwise direction. There are three specific points marked on the circle – one at 9 o’clock, 6 o’clock, and 3 o’clock – that correspond to his statement of “separation, initiation and return” (23). Both Jung and Campbell state that while there may be variations in the stories or in the heroes themselves, “they are structurally very similar” (Jung and Von Franz 101). For a protagonist to follow the hero’s journey, they do not need to follow each one of the specific steps. The protagonist generally will follow some and not others, but the main idea of leaving one’s home, undergoing trials, and then returning home as a better person due to the experiences gained during said journey is key. Campbell clarifies more than Jung does in his analysis, but the idea is the same: help the hero see that the “two – the hero and his ultimate god, the seeker and the found – are thus understood as the *outside and inside of a single, self mirrored mystery* (31, emphasis added). This references the earlier point, that the protagonist can see the hero qualities inside his own psyche, and therefore will show them to the world. For Campbell, there is no need for anyone to tell the protagonist – he will recognize it on his own.

I have two criticisms with the quest that Campbell and Jung suggest. The first is that the hero affirms himself as the hero. In the instances presented by Campbell, the hero only needs to discover the answer that resided within him or that he knew all along. While both theorists claim and provide evidence – I use this word loosely here, since most of the evidence that is presented

was either gathered through psychoanalysis (Jung) or obtuse examples gathered from remote indigenous tribes all around the world (Campbell) – that both the question and the answer are self-contained in the hero’s psyche. However, in the hero’s journey, that so-called “self-realization” only comes after the hero has had various interactions with many different people who subsequently prove his identity to him. I submit that the subject is never capable of affirming himself, and that the hero needs an Other to adequately express to him who he is. Campbell himself states that the hero, in finding his own identity through self-actualization, functions as two sides of a mirror. This insinuates that the hero serves as both the Subject and the Other, the affirmer of the Subject. Using an example like the father atonement¹, however, we see that what really occurs is that the hero sees himself – often the worst of himself – reflected in the Other of the father figure. So, yes, we can say that the hero affirms himself as long as the Other mediates said affirmation.

The second criticism is Campbell’s certainty in the universality of the cycle. Campbell states that this cycle can go “both ways” (21-22) – either the hero rises up against the world (hero goes up to down, and then back up again), or the world rises up against the hero (the dark starts down and goes up, then fades back down) – though neither Campbell nor Jung ever really deal with what happens if the cycle stops. While the cycle may be universal, part of the universality includes the changing or modification, or even the rupture, of the cycle.

In *Lágrimas en la lluvia*, Bruna Husky is an android private detective residing in Madrid in the year 2109. She is tasked to find the culprit of a series of attacks on androids, enlisting the help of Paul Lizard, a police officer, and Pablo Nopal, the creator of Bruna’s memories – her

¹ The darkest moment of crisis for the male hero, where his worst fears and nightmares are presented in the form of his father. To proceed, he must give into the Oedipal desires and kill his father. It’s as if he kills the worst parts of himself but personified as the father (Campbell 105-126).

“memorist.” However, instead of uncovering the culprit, she finds herself framed for the murders and tension. After suffering an attack at the hands of Olga Ainhó, the one behind the plot, Bruna solves the crime, but is unable to bring Olga to justice because she had fled to the Cosmos Floating Platform, from where she could not be prosecuted.

For the purposes of this analysis, we will fit the characteristics of the quest to Bruna instead of trying to keyhole Bruna into the model of the quest. This will allow us to focus on the aspects pertinent to Bruna’s own development as a character. I will not focus on all the steps; instead, we will see the crossing of the threshold, initiation, or crisis and apotheosis, and the return – or not-return, in the case of our heroine. I will also show how the way that these steps are written in these novels fit Campbell’s own structure and at the same time interrogate those structures and present us with variations in the monomyth distinctive of the feminine quest.

The crossing of the threshold is the first instance of the hero stepping into the dark underworld where the trials will begin. The crossing of the threshold in *Lágrimas* is Bruna’s crossing into *Nuevos Ministerios*, a seedy part of town inhabited by the social outcasts, mostly technohumans and mutants. According to Campbell, the hero immerses himself in the shadowy world because only there can he adequately pay the price to purify or purge himself of the sin that holds him back from true happiness (21). In the context of the quest, Bruna must find the party responsible for trafficking adulterated memories among the community of androids in Madrid. *Nuevos Ministerios* is “todo un mundo de placeres ilegales” where “las ventanas estaban rotas, las puertas quemadas y los antiguos jardines eran mugrientas explanadas vacías” (Montero 74). The first person that our protagonist meets tries to sell her a futuristic version of the drug ecstasy – it is not a respectable place in town.

The crossing of the threshold according to Campbell is when the hero leaves his home to set off on a journey that will change both his life and the world he lives in. He writes that the hero can only advance as far as the borders of his home, beyond which lie “darkness, the unknown, and danger” (64). He continues saying that “the usual person is more than content, he is even proud, to remain within the indicated bounds, and popular belief gives him every reason to fear so much as the first step into the unexplored” (64). Some heroes need to be further enticed to cross, but in most Campbellian quests this crossing is necessary. There are also guardians of these thresholds, designated as protectors of the “zones of magnified power” by Campbell (64). These unknown, unexplored lands are often portrayed as “desert, jungle, deep sea, alien land” that provide a screen for the “projection of unconscious context” (65). Venturing into a foreign and exotic land can also provide grounds for the expression of “incestuous *libido* or patricidal *destrudo*” (65). In other words, it is where the drive to create life and end life, the Freudian death drive, intersect.

This border crossing precedes a symbolic death referred to by Campbell as the “Belly of the Whale” (28, 74-80). While there is nothing that would indicate to us that Bruna symbolically dies at any point during these events, Campbell notes that this represents the moment of “passage into the realm of the night” (28). This descent and threshold crossing replicates what Jung taught, the descent from the light side of the psyche into the dark side of the psyche that enables the protagonist to access the darker parts of himself and introduce them to the light. For Jung, the light side represents that which the subject consciously accepts about themselves. The shadow side symbolizes the aspects of the subject’s personality or being that they cannot consciously deal with, and instead these issues surface against the subject’s will (Jung and Von Franz 171-175). As it pertains to our discussion, Husky doesn’t embark on a long, arduous journey nor

does she find herself up against extreme physical feats. She begins the path of trials “into the darkness by descending...into the crooked lanes of his [or her] own spiritual labyrinth” (Campbell 84). In this case, this “spiritual labyrinth” represents Bruna’s identity –a dark and complex place that she herself doesn’t understand.

Traditionally, the female protagonist has not been capable of representing herself in the public sphere – therefore, she stays close to home. She struggles not to save the world, but to establish her own identity against the society, “to escape debilitating structures...and for claiming her right to journey into the world” (Heller 13). She must prove herself to be able to further extend her reach in the world. Whereas men benefit from journeying out into the world, women are controlled by the world (Heller 2-3, 6-8). In most cases – not all – they are only able to act and react within the bounds that society sets for them (4-5). Thus, the most important journey that a woman can set off on is into the “foreign country” of her own identity, stepping into the shadow side of her psyche to confront those parts of her that her foreign to her (Heller 12-13). One of the main differences between the masculine and feminine quest is that the masculine quest often requires the hero to travel long distances into foreign lands, while the feminine quest doesn’t. Instead, the heroine will not travel far. She stays close to home, crossing borders that are social or economic (7-9). For example, this case will not take Bruna all over the map. Instead, she stays close to home, crossing urban boundaries into Nuevos Ministerios.

Next, we have initiation, which is divided into the crisis and apotheosis. The crisis is the low point, with the symbolic death of the hero. The apotheosis is the subsequent rebirth of the hero, when he finally becomes the God he was always destined to be. The crisis in the novel is Bruna questioning whether or not she can base her identity off of her memories. Is she her memories or is she her own person?

In this case, the crisis consists of whether Bruna can base her identity on her own thoughts and feelings or if she is shackled to an identity governed by her memories, which stand in for the patriarchal society. We know that Bruna has received her memories, with all the emotions that they contain and exude, from Pablo Nopal. In his article *Vidas virtuales, memorias postizas: teorías de la identidad personal en Lágrimas en la lluvia* (2017), Dale Pratt questions whether Bruna's identity is based solely on her implanted memories or if she is capable of being her own person. For Bruna, this is key; is she author of her own life, or is she living a re-make of Nopals own life? This ties in with what Anis Pratt and Dana Heller teach about the feminine identity and tension between her cultural self – her implanted memories – and her private self – through creating her own narrative.

As Campbell taught, the crises and trials are fantastic events that represent psychological difficulties. The scene with the implanted memories, which is the fantastic event, illustrates the psychological dissonance that Bruna is experiencing. After being implanted with adulterated memories, Bruna starts to go into a psychotic episode, hallucinating about a son that is in danger who will be murdered if she doesn't comply with her part of a deal. These adulterated memories from the *mema* (street name for the black-market memories) mix slowly with Bruna's own memories, and as the episode slowly takes over she cannot separate the two different worlds. They are events that didn't happen to her, just as the memories with Gummy, the son she distresses over, didn't happen either. This is the personal, private aspect of the crisis. Bruna's identity that she has constructed blends with the adulterated memories and she is unable to decipher "reality" from "falsity." A truer statement could be that she can no longer discern what is hers and which memories were introduced by the mema. We see that Bruna can forge her own

identity, but also depends heavily on Nopal's own intervention in her psychotic episode in order to talk her down.

This is where Campbell's ideas about the hero affirming himself breaks down. According to Campbell, Bruna should be capable of finding the answer to the crisis inside herself when given the opportunity to look in the mirror of her double – in this case, Pablo Nopal. Instead, to come out of her psychotic episode, Nopal must guide her through her memories. He used his own memories to program Bruna, so he knows exactly which memories belong to him and which do not. For Campbell, the hero has the answer all along, he only needs to look for it or find it inside of himself. In Bruna's case, this is both true and false at the same time; yes, the solution to save her life is contained inside her, but she cannot find it on her own. It is necessary for Nopal to take her by the hand and guide her through the symbolic labyrinth that is her identity. The affirmation of the heroine demands the presence of an Other. The paradox of her identity is proliferated instead of fixed: yes, she can depend on an identity that she made, but part of her is forced, on threat of death, to depend on the creator of the memories that Nopal implanted in her mind.

In the hero's journey, the apotheosis serves as the high point, the culmination of the actions of the hero that comes after a moment of crisis and symbolic death. The unity between the subject and the newly affirmed identity allows the hero to be the master of both worlds. The hero/heroine is born anew, endowed with power and knowledge to take back to his/her home. It is the "ultimate enlightenment" (Campbell 145) that the hero can attain.

This moment of apotheosis creates more internal turmoil for Bruna. She finally figures out why she feels so different from the other androids, which is because she is different. Learning of her identity creates more trouble than it resolves by going against the standards set

by the patriarchal society – Bruna’s idea of herself no longer coincides with society’s image of her and it never will. This forces Husky into a liminal space between societies; as more than a replicant, she doesn’t fit in with the replicants. Yet as less than a human, she will never fit into human society. We see this as the novel ends; Husky is walking through a Madrid that is full of reps that “parecían haber salido todos a la vez de debajo de las piedras donde se hubieran escondido” (470). All the reps that then come up to her and greet and speak with her as if they knew her intimately, and that the replicant community finds a sense of pride in the fact that she is “one of them” begins to annoy her. There might also be a sense of irritation from Bruna that stems from the general ignorance and apathy amongst the other replicants toward their secondary social status. And while the human society lauds Bruna as a model example of a non-human, Husky is frustrated because not much time had elapsed since she had been considered the responsible party for the horrible attacks on the city and was used as an example by human supremacy groups of why all androids and techno-humans should be killed. Society appropriates her story in the way that fits the most beneficial narrative for them, which exemplifies the imposition of the cultural identity of the heroine.

The moment of apotheosis also ties in with the moment of the return – or in the case of Bruna, the not-return. For Campbell and Jung, the journey could not be completed unless the hero was able to go back to their home and share the great wisdom they had learned during their travels and adventures on the dark side of the psyche, but Campbell writes that the hero, for whatever reason, may feel like he is unable or unwilling to return to his home to share the knowledge gained in some cases (167-169). The government absolving her from any crime and having her life saved should indicate that Bruna can go back to living how she did before. Sadly, this is not the case. The laws governing the creation of the replicants are very strict in what they

contain. Equally strict are the laws that govern the production and creation of these memories. We learn from Nopal that the law forbids memorists from using their own, original memories, nor can they meet or interact with any of those for whom they created memories. The law also prohibits any tampering with the memories or creation of extra memories as well as black market selling or creating of memories (Montero 25-26, 91). This makes it impossible for Bruna to share what she has learned about herself that changes her own perception of the world. She also really cannot share what she discovered about the plot to cause an insurrection and revolt against the replicants themselves because society forces her out. Thus, a return is impossible.

This aligns with what Heller proposes; the return undoubtedly benefits the male protagonists more than the female heroines, while the man affirms his position of importance in the symbolic order of the society and established himself as a deity-like figure (Heller 2; Campbell 127, 133-147). For the heroine, however, going back to where she began represents re-entering her previous situation that she had up until this point been able to escape from and being subjected to what the patriarchal society dictated. She would have made great progress up until this point, but the return would send her back to square one.

However, Bruna is never given the chance to refuse a return because society, as a whole, refuses a return for her. Her existence violates the law, and she cannot share what truly happened to solve the crime without revealing too much about herself and compromising her existence. She has also distanced herself from Paul Lizard and Pablo Nopal, who could both possibly assist with the act of reintegrating into society. No one will help her cross the threshold and without someone to escort her back she cannot cross it alone.

The next part of the series is *El peso del corazón*. The same aspects of the journey are analyzed to be able compare it to the storyline to the first novel. Overall, the same characteristics

of the quest are present in this novel as the first, but it is worth noting that while the distinct aspects of the quest remained very much the same, the way that Bruna undertakes the quest is distinct from her journey in the first novel.

In *Lágrimas*, the transitions from one part of the quest to the next are clearer and more delineated inside the novel. Threshold crossings are clearer, the negation is spelled out without doubt, and the return is evident. *Peso* presents almost the exact opposite of that style of quest. Instead of having a clear call to adventure, for example, there are four different storylines that all interconnect and converge as the call to adventure just before Bruna crosses the threshold. The call to adventure does not come from one of them specifically, nor does it only encapsulate all of them completely. Portions of each storyline feed into the call to adventure, and it isn't until Bruna has nearly arrived at the threshold crossing that all the connections all become apparent. While the crossing of the threshold is clearer, and the return is clearly identifiable as such, the rest of the novel seems to be a constant, continuous dark slope to the moment of crisis and Bruna's own personal hell.

In *El peso del corazón*, Bruna becomes tied up in yet another dark, twisted conspiracy. This time, she investigates a conspiracy tied to the whole Labari Kingdom, a floating platform on the edge of the earth's atmosphere. After traveling to Onkalo, a nuclear repository in the middle of nowhere, she realizes that she is the target of an assassination plot to keep the whole conspiracy under wraps. Barely able to escape death, she gives up all hope of return before being saved by Paul Lizard, who brings her back to Madrid.

Here, we will analyze the crossing of the threshold, initiation, and return of Bruna in *Peso*. The crossing of the threshold is an important aspect of this novel specifically because it happens twice. There is the first threshold crossing, from the United States of Earth to the Labari

Kingdom by means of the long, trans-atmospheric elevator that connects Earth with the platform. The second threshold crossing develops after they arrive back on earth and have to go north to Onkalo. They physically travel again to an area that is a war-zone by leaving civilization and going into the wild. These are both different than the threshold in *Lágrimas* because they are actual physical thresholds to be crossed. While in the first novel she does physically change locations, for the duration of the story she stays in the same city. We see evidenced what Heller claims about the woman having to earn the right to venture out into the world around her by solving the crime in the prior novel. This allows her permission – as bad as that sounds – from society to try her hand at being a heroine.

To perform the first crossing, Bruna boards an elevator that stretches from Earth to the Floating World of the Labari during a three day trip. The elevator connects the Labari Platform to the earth like a kite string holds a kite in place; not to tie it down, but to provide transportation between the two places. However, instead of descending according to the traditional meaning of the word, she seems to “descend upwards.” The dark world that she goes to is not dark in the traditional noir sense, the seedy underbelly full of crime. Instead, we find a world that shines on the outside but reeks of more sinister goings-on. The Labari Kingdom functions as a cult society, based on a rigid caste system that doesn’t allow technology or any sort of outsider influence in their community – which includes androids (*Lágrimas en la lluvia* 127; *El peso del corazón* 186-187).

Bruna eventually gets the information she needs on the planet and comes back down to earth, ready to take the next step in the journey. She has to travel north to Finland to get to Onkalo, a nuclear waste repository and waste facility. Bruna, however, only knows Onkalo as the gate to the Underworld, as the only information that she can find about the location is what is

stored in the database: infamous in local lore as a place where everything goes to die. Yiannis, an elderly friend of Bruna who worked as an archivist and historian for many years has helped her research this place, and all they are able to find is a dark and hidden past. This may be the secondary crossing of the threshold, but it is as important and just as necessary as the first crossing.

Onkalo is a physical representation of Bruna's hell. Situated just off the coast of Finland, in the novel Onkalo is a mysterious place that few people know anything about. When Bruna and Yiannis try researching Onkalo, they initially search in the national database that Yiannis contributed to in the past. They find that all 27 existing references to Onkalo are encrypted and that Yiannis has limited access to them. Yiannis explains that

ocho son leyendas y cuentas tradicionales finlandesas en los que Onkalo es una especie de infierno, un lugar de perdición, la guardia de ls monstruos. Luego hay dieciocho que son citas de periodistas o de novelistas nórdicos que utilizan la palabra *onkalo* como sinónimo de muerte, o eso parece. (127)

He further comments that the last reference doesn't coincide with the others already mentioned. It comes from an old Finnish-English dictionary, where the work *onkalo* is defined as just a cave or cavern. It doesn't match the other definitions; furthermore, all of the definitions come from the 22nd century while the dictionary definition is from the 21st (128). Yiannis even puts in the GPS coordinates of the supposed location of Onkalo, and in Yiannis' words, "¡es un lugar que oficialmente no existe!" (128).

Symbolically, Bruna has already "descended" to one hell, a place where she cannot exist – the Labari Platform. She then descends further down to Onkalo, which doesn't exist, where she comes face to face with her own mortality. Now, she must continue her descent to a hell that

does not exist either where her own existence is nearly cut short. As she gets closer and closer to Onkalo, her mortality is more and more at risk – the Black Widow nearly kills her, and then Husky tries to commit suicide herself, but is ultimately unsuccessful.

As the novel progresses, so does a story that Bruna is telling Gabi, a small girl that she rescued early in the story. It becomes clearer that the story is not just Bruna’s invention, but about Bruna herself. The story mirrors Bruna’s own descent to hell while it addresses Husky’s fears about her own mortality. The story involves a dwarf and giant who are pursued by Death for some time. They cannot rest or stop because Death will catch them. Bruna tells Gabi that the two only “pudieron salvarse de momento” (172). Gabi worries that it was only for a moment, and Bruna’s response is “Bueno, aguantaron bastante, aunque su vida empeoró aún más. ¿Tú sabes lo que es estar constantemente perseguido por la Muerte?” after which we get Bruna’s count of her time left on Earth: “Tres años, diez meses y tres días” (172-173).

Jung writes about rites of initiation in *Man and His Symbols*. Bruna’s initiation rite is her suicide attempt – the deepest, darkest moment of crisis. By attempting to commit suicide, Bruna is trying to be more like the humans; she doesn’t want to feel governed or controlled by her mortality. By trying to kill herself, she is negating the identity forced upon her by the polis. The crisis in the monomyth is defined by a symbolic death of the hero, and this is Bruna’s.

In the tribal context that Jung uses to illustrate his ideas, the end goal of the initiation rite is to wean the person off of his or her parents and help them to become a full member of the tribe (Jung and Von Franz 120-121). Helping them transition into life as a contributing member of the society remedies the rupture of separating the subject from their parents. Jung generally related the idea of initiation to young people becoming adults (123), but this practice also can be applied to adults, transitioning into a period of their lives where they realize death is lurking (123). Rites

of initiation can play into the quest, but doesn't necessarily constitute the event that makes the hero. One of the main differences is that the hero is hell-bent on achieving their goal, and often accomplishes the goal they set out to achieve despite death. The participant of the initiation rite, in turn, sacrifices everything even if there is no hope in sight for the completion of the task at hand.

However, the binary opposite of the crisis is the apotheosis, the redemption and resurrection of the hero. In accepting that she is a replicant, complete with implanted memories and with an expiration date, she becomes human. We can turn here to Slavoj Žižek and his analysis of self and identity in *Blade Runner* in the article "The Thing that Thinks": The Kantian Background of the Noir Subject." Bruna knows the day that she will expire down to the day. While she might struggle with the idea that she could ever be more than an android, Žižek comments that the

paradox of the 'subject who knows he is a replicant' renders clear what the 'non-substantial status of the subject' amounts to: with regard to every substantial, positive content of my being, I 'am' nothing but a replicant, that is, the difference that makes me 'human' and not a replicant is to be discerned nowhere in 'reality'...*Blade Runner* thus gives a double twist to the commonsense distinction between human and android. Man is a replicant who does not know it...It is only when...I assume my replicant status, that...I become a truly human subject. (211)

Thus, by accepting that she is a replicant and will in fact die, Bruna becomes even more human than the humans whom she strives to replicate. She is resurrected and rescued, yet she might not want to be.

After passing out on the beach, Lizard rescues her, transporting her to Madrid to seek medical attention. Bruna being brought back symbolizes her return. She doesn't think she will return – she believes that she will die – but Paul forced her to return by transporting her back. If we recur to the idea of universality of the quest that Campbell wrote about, his idea of universality never accounted for a halting or rupture of the cycle. By dying on the beach, Bruna would be subverting the masculine quest as outlined by Campbell. Therefore, Lizard rescuing her is another example of “social norms dictating powerlessness for women” (168) as written by Anis Pratt. Pratt teaches that the woman's story of development is dictated by a constant disruption of the cycle. “Young girls grow down rather than up... [and] courtship and marriage fiction are often subverted by madness and death” (168). The story that Bruna is recounting is a love story, between the Dwarf and Giant, that is undercut by Death in a very real way, the same way that Bruna and Paul's relationship is undercut by Bruna's near suicide. Thus, we see the feminine quest undermined by Campbell's cycle in an effort to complete the quest at any cost necessary, even if the heroine has no desire or is unwilling to return.

CHAPTER 2: Negation in the Feminine Quest

This chapter will focus on the purpose of the feminine quest, the act of negation that is crucial to said quest in each novel. The negation is a crucial element of the feminine quest, as it is what distinguishes the feminine quest from the monomyth as Campbell defined it.

Specifically, these novels show how the protagonist can attempt negation, but ultimately the negation itself is disallowed or negated by society. This in turn complicates the return home of the heroine, which is also a negation, who is stranded in the liminal space between identities. I will support this by analyzing the purpose of the feminine quest and the idea of feminine identity expressed by scholars Anis Pratt and Dana Heller.

According to Dana Heller, women experience a monomythic journey differently than their male counterparts. Heller states that the object of the hero's quest is not just to save himself, but that he is responsible for "a community...whole nation...even planet" (2). As mentioned, many critics of the hero's journey argue that Campbell's monomyth is a male-centric cycle that excludes women from the principle role of hero. Dana Heller, in her work *The Feminization of Quest-Romance: Radical Departures* (1990), argues that

as the male hero of Campbell's monomyth undergoes trials and moves toward the center of knowledge, woman may assist or hinder his progress...No matter how the hero encounters her, [woman] can never be greater than himself, though she can always promise more than he is yet capable of comprehending. (2)

While not explicitly stated throughout *The Hero with a Thousand Faces*, the use of the phrase "king's son" and "God's son" (31) by Campbell indicates that the hero participating in the monomythic cycle at hand is almost certainly a man. Heller's take on Campbell's view is that "women are accessories for the male's heroic adventure" (2, emphasis added). Listed throughout

are the various roles of woman in the hero's journey; for example, the "helpful female figure" (110), the "'other portion' of the hero himself" (293), the "totality of what can be known" (97), as a temptress (101), or a warrior-sorceress (294-5). The woman, in any of these contexts, begins as a secondary character and will remain such through the duration of the quest.

The wording that Heller uses is that the "*feminization of the quest begins in a word*" (13 emphasis added), which indicates that the quest in and of itself isn't necessarily feminine in nature but that the journey itself can become "feminized" through negation. If this is the case, then we could infer that the opposite is that all quests are male until otherwise determined and that the mere presence of a woman as a protagonist doesn't necessarily qualify the journey as a "feminine quest." Annis Pratt, in her work titled *Dancing with Goddesses* (1994) presents the idea that "[feminist] literature is not entirely determined by patriarchy but is structured from a tension between our cultural and our authentic selves" that focused on turning what Pratt considered marginalized feminist literature into works that "[radiate] the feminist values of control of our own sexuality, intellectual inventiveness, love of community, and a marvelously creative but practical competence" (xiv). Placing the tension of the narrative squarely on the women's "selves" is in fact another negation because it circumvents the need to involve the patriarchal society in the discussion, removing them further from the issue at hand.

The tension between the cultural and authentic selves is the key aspect of the feminine quest. Heller calls these the public and private images of the heroine (13). The male protagonist is unfamiliar with this tension because they only have one image, which is both their public and private image. As I mentioned previously, and as Campbell states, the purpose of the hero's journey for a man is that society reinforces the man's ideas and beliefs about his own identity (01). There is no need for a man to learn to separate the different parts of himself – no one

expects him to do it. However, a female protagonist exists constantly in a state of tension, as Pratt says, and this constant struggle defines the heroine's quest. She wants to feel true to her private self, yet she feels some draw to fulfill the roles determined by the cultural self of the woman. The cultural, or public image, does not belong organically to the woman; society pushes or forces it onto the heroine. The protagonist has to decide to which identity she will be true – her own or the one that society forces on her. The quest illustrates the process that the heroine undergoes to rid herself of the societally imposed identity so that she can uncover or establish her true or authentic identity and restructure the world around her.

In regards to Montero's novels, the storylines of the two plots illustrate the public image of Husky – the two plotlines don't illustrate Bruna's personal journey. They influence the way that she begins to develop her private identity, providing a sort of secondary story to mask the self realization that simultaneously occurs. Just as Bruna cannot show her private, authentic image to the public, she has to keep the two parts of her self separate; the quest that Bruna undertakes accelerates her self growth. These two storylines coincide at key moments during crisis; in *Lágrimas*, when Bruna finds out that Nopal is her memorist (90), or after Pablo deciphers which memories are his/her's and which memories are adulterated during the psychotic episode (414-416). In *Peso*, the story that Bruna tells gives us a preview of her fate, even though at the beginning the story appears to have little to do with the novel's narrative. The point of these storylines is not to draw attention away from Husky's own journey – instead they provide her with the opportunity to delve into her own psyche. She would not have been able to, as Campbell puts it, take a journey of discovery “into the crooked lanes of his own spiritual labyrinth” (84). Heller agrees on this point, explaining that the feminine quest is an opportunity to

map the 'dark continent,' the frontier of an individual female psyche, while understanding how her specific ties to community, family, and loved ones empower – rather than restrict – her capacities. (13)

Jung's analysis of the journey of the hero from the light part of the psyche into the dark part concurs with Heller's analysis. The role of the journey is to draw out the shadow side of the female psyche – her private image – and show her that what she is ashamed of, or hides from others, is what makes her strong. Betty Friedan, in her book *The Feminine Mystique*, explains it in the following manner:

The new feminine morality story is the...heroine's victory over Mephistopheles: the devil, first in the form of a career woman, who threatens to take away the heroine's husband or child, and finally, the devil inside the heroine herself, the dream of independence, the discontent of spirit, and *even the feeling of a separate identity that must be exorcised...*(95, emphasis added)

Not only does the woman have to separate herself from societally imposed identities, but she needs to purge herself of any identity that is not authentically hers. Her journey is to obtain independence and to be content with who she is by exorcising the separate identity that may be imposed upon her.

To some degree, this involves letting go of traditional femininity and related traits that were imposed upon the woman/heroine by the male-centric society so that she would adequately form part of the same male-centric society. If Heller considers the woman's psyche as generally unmapped, then Bruna's psyche specifically is a "dark continent" because the man-made society in which she resides deems it illegal. Pratt comments that, while both male and female heroes can be socially ostracized, only

in the woman's novel of development (exclusive to the science fiction genre), however, the hero does not *choose* a life to one side of society after conscious deliberation on the subject; rather, she is radically alienated by gender-role norms *from the very outset*...making the woman's initiation less a self-determined progression *towards* maturity than a regression *from* full participation in adult life. (36, emphasis in original)

By default, a woman's journey carries her further away from society and pushes her deeper into her own world at very little, if any, fault of her own. Bruna has been made an android – her identity as an ostracized individual was established before she was “born.” Society decided that they would force her identity onto her and that she is not supposed to change or transgress those parameters. Creating her own narrative is a negation because it discards the narrative offered to her.

Husky subjectifies or decenters herself by organizing these intimate and false memories into a narrative “that allows [her] to construct [her] place in the symbolic universe” (Žižek 212). Bruna has constructed a narrative around herself – her ‘parents’, her constant state of being alone, her acceptance of her life span – and as she has learned new information – such as Nopal being her memorist, finding Clara, or what having an altered state of programming could potentially mean for her life span and fate – she is further thrust into a void. In the case of Bruna, she cannot reconcile what she knows about herself with what she learns about herself. Thus the “private image” that Bruna has of herself descends into the confusing and unknown void as she physically descends into the shady, seedy underworlds of Madrid, the Labari Floating Earth, and Onkalo.

Bruna Husky's authentic identity and cultural identity constitute two completely different people, existing in the same body. Instead of being molded and formed into a woman by her

parents, she is made into a woman by the world. This relates to the affirmation of the hero's identity through the father atonement and the apotheosis, where the hero symbolically descends into the dark world, triumphs against his enemies and is reborn. This symbolic rebirth often comes as the result of an affirmation of the hero's identity. For example, a hero who has long suspected that he is different than those around him discovers his true self, often through deep self evaluation and an otherworldly visit to confirm his suspicions. As discussed in chapter one of this thesis, his idea of his own identity – who he thinks he is – is reflected in his society and those around him instead of being found within him. In Žižek's terms, the symbolic order of the subject supports the identity of the subject himself; or rather, the subject is able to reinforce his ideas about his identity because he sees himself reflected in his symbolic order. The hero is capable of defining himself, but only because he is supported by what he sees around him. For Žižek the hero cannot reinforce his identity in his symbolic order, therefore leaving him stranded without a support system around him.

Žižek refers to this as the void – the irreconcilable space that is created by the distance created by the subject “losing its support in the network of tradition” (212); the subject's own narrative begins to crumble around them, leaving them exposed to the part of themselves that they cannot understand nor from which can they separate themselves. Emmanuel Levinas talks about the philosophical experience between the Self, or I, and the Other, in terms similar to Jung and Campbell; the journey into the unknown to discover one's own identity by interacting with the Other, which those two particular theorists intend to explain through psychoanalytic anecdotes and archetypal symbols and characters. Levinas presents a similar idea, that our idea of being has to be tried against the unfamiliar, strange Other to be proven or disproven. Levinas explains that

the heteronomous experience we seek would be an attitude that cannot be converted into a category, and whose movement unto the other is not recuperated in identification, *does not return to its point of departure*...But then we must not conceive of a work as an apparent agitation of a ground which afterwards remains identical with itself...Nor must we conceive it as a technical operation, which through its much-proclaimed negativity reduces an alien world to a world whose alterity is converted into my idea...(348, emphasis added)

Even though they use different terminology, Žižek and Levinas agree here on the idea that in order for the subject to discover their identity, they have to separate themselves from the idea that they have of themselves. Whether this is voluntary or not is uncertain; however, it seems that in Bruna's case it is involuntary and contrary to the will of the subject. The subject separates their identity from the idea of who they are enough that it creates a gap, what Žižek calls the void, and they must not return to their starting point. In doing so, Levinas says that they negate the purpose of the journey that they undertook – according to Žižek, it is impossible for them to bridge that gap. The void, which serves as the Other, defines the subject; the subject does not define him or herself. In turn, that gap becomes a new Other that serves as the new “network of tradition” for the subject, and they begin to construct their new identity in the void.

This identity is born of the negated public image that the protagonist has assumed for some time. In order for the subject to solidify their own subjectivity, the culturally imposed identity must be denied. This is the most crucial aspect of the feminine quest and for Bruna. In the moment of apotheosis, when Campbell's hero sees society reflect his own positive image back to him so that he can accept his destiny, the heroine would see society's own restrictive ideals staring her back in the face. The patriarchal, public image of the heroine is constantly at

war with her private image. Therefore, by refusing this cultural identity she can begin to adopt her authentic identity.

Bruna, in many instances, tries to identify with various Others throughout the course the novels – specifically, through nature and through her “pseudo-families,” namely her relationships with Gabi and Pablo Nopal. If the purpose of the quest is to try and establish an identity, we can approach that endeavor in regards to Bruna through an analysis of the Jungian anima and animus. We will use this analysis as a set-up to study Bruna’s doubles throughout the course of the novels that serve as Others for Husky. This will lead us into a discussion of the negation in both novels.

Jung explains that they are archetypal signs that reference “complementary pairs of opposites” that exist in the universe, as well as a personification of the anima/animus, light and dark sides of the psyche that, when joined together, represent a completeness of self (Jung and Von Franz 227-236, 357). Jung expounds on this topic further, discussing that after symbolic conception we dwell in the womb of the mother, far removed from the father, until our death and rebirth into the symbolic realm of our father, the eternity or afterlife. Even though we have passed to the kingdom of the father (shadow side) from that of the mother (light side), “the wise know that...she and he in substance are one” (144). Time – woman – meets eternity – male – and together they allow for all things to be “at once temporal and eternal, created in the image of this self-knowing male-female God” (145).²

These characters – mostly male – who undergo the sacrificial rites necessary to open themselves up ceremonially to the feminine side become “more than man” (Campbell 133). It

² Campbell refers to them as “bisexual Gods” (138), which, in the opinion of this author, brings into question sexual orientation in this day and age, which is beyond the point here; the term androgynous is sufficient to communicate the idea at hand.

would make sense that woman who can ceremonially or symbolically accept the masculine side of their psyche can become “more than a woman.” If Bruna could become more than a woman, it would end potentially Bruna’s internal turmoil – it would reconcile the parts of her that are “hers” with those that aren’t. Husky would have a brief moment during a meeting with a God, after which she would have to sacrifice something – most likely her life – in order to achieve the dream as she faces up to the crisis. In her case, what would generally be a symbolic death and rebirth for a male hero would most likely be an actual death and no rebirth for the heroine. Confronting this Other in their identity is referential to Jung’s individuation through the acceptance through the projected Other, the anima or animus.

According to Jung, men have an “anima,” and women have an “animus” – corresponding female and male figures that represent the personification of their shadow side (186). The anima can serve as a guide for the male hero, she can be a love interest, she can help to uncover information hidden in the man’s psyche, or she can serve as a pest or as a dangerous woman: the anima is also referred to as the *femme fatale*, which is used in noir to reference the woman who is responsible for the death of the man or herself (189-190). The animus, on the other hand, represents a “hidden conviction” (198) that the woman has to sacrifice a lot to achieve. It could be argued that the sacrifices that are solicited by the animus are almost not worth the reward gained by the heroine. The animus is a robber, a murderer, a man that lures women away from other people and isolate her or drives her to impede the marriages or departure of her sons; he whispers thoughts of insecurity and self doubt in her ear.

In the most positive cases, he can be represented through the idea of the beauty and the beast; the ugly, hideous man whom the woman must love unconventionally and without restraint, ignoring his most negative qualities, before being transformed to a prince in her eyes. He can

also become the mediator for a “religious experience by which life acquires new meaning” (198-207). The animus stands-in as the anthropomorphization of patriarchal society that is forced upon the heroine, who in turn must negate the animus. By doing so, she symbolically negates the patriarchal society as a whole. Accordingly, the animus represents the worst attributes that a man can possess or exhibit; while the anima can have a dangerous or harmful side, she represents positive aspects of womanhood that benefit the man. The anima would lead a man to his significant other or romantic partner, while the animus would drive a wedge between the heroine and any potential male suitor or any partner in the woman’s life.

Heller has criticized the positions of Jung, and subsequently Campbell, regarding the roles of the anima and animus in their writings, specifically questioning if the analysis made by the theorists are actually about archetypes or if they are closer to being stereotypes (2). “The hero’s journey to full masculine adulthood requires that he acknowledge *and master* the feminine side of his own nature” (Heller 2, emphasis added) – the anima.

The cycle of the quest celebrates masculine superiority, the triumph of the male’s assimilation of the female...Emphasizing male archetypes as universal vehicles of agency and power in narrative, Jung privileges male psychology...and therefore presumes that all cultural myths spring from male experience. (2)

I would submit that this was not all Jung’s or Campbell’s fault – they were only able to pull from a sample size of communities that for millenia prioritized male experience over female experience. If we see the monomythic quest through the man’s eyes, or if man becomes the measuring stick by which all experience is measured and expressed, it is only because up to this point in time the only view point from which these events could be witnessed or described was a man’s. That being said, the role of Heller’s and Pratt’s analysis is not to polarize and make

extreme the plight of the woman in these stories, but to bring back to the center the woman's story and put it side by side with the man's story.

Bruna establishes several doubles throughout the course of both novels. Much like other examples we have seen up to this point, there is an echo of the animus present while the model is molded slightly. While Jung establishes that gender binary is central to his idea of the animus, Bruna's doubles do not always assume the opposite gender. Instead, they are a conglomeration of different people and things, all representative of the shadow side of Bruna's consciousness. These doubles represent a part of her that negates her present identity as imposed on her by the private sphere. These externalizations of her inner, secretive identity, which remain fluid and never assume a concrete form, defies her identity as constructed by the polis.

The first and most important are Bruna's own disguises, human counterparts of her own self. She strives to establish family relationships with the doubles of Gabi and Pablo Nopal. Lastly, she finds connection through nature, finding doubles in the polar bear and tiger. All of these examples are Others, entities in which Bruna sees herself reflected and which bear some similarities to Bruna while at the same time isolating her further.

Annie Heart is the disguise the Husky assumes in order to investigate the PSH, the Human Supremacy Party in *Lágrimas*, and later she becomes Reyes Mallo for her investigation on the Labari Kingdom in *Peso*. As Annie, Husky dons revealing clothing, a blond wig, covers her tattoo, and uses contact lenses to hide her cat eyes, which all androids have. As Reyes, she undergoes the same changes to conceal her physical features, but is disguised as a basketball player that is serving as an ambassador of sport to the Labari world. In both cases, the societies or groups are extremely anti-android. The PSH finances and supports violence against replicants

because they believe that replicants are immoral and should not exist; the Labari are anti-technology, ergo they do not allow technohumans on their orbiting platform.

In regards to Jung's teachings that the animus has to be the opposite gender of the subject, I submit that both Annie and Reyes, although women, can function as Bruna's animus' in both stories. In my correspondence with Rosa, I asked if Bruna is a woman that is a replicant or a replicant that is a woman. Rosa's response was "Es indistinguible una cosa de otra. Es uña androide hembra" (Montero, Personal email to author). If that is the case, then, being a woman is synonymous to being a technohuman and being human is equivalent to being a man. It's as if Bruna dons a masculine disguise as she tries to fit into a human society is the same as trying to fit into masculine society. This complies with Jung's animus but at the same time subverts the archetype. By juxtaposing a gender binary onto post-human races, we can take Jung's idea and re-align it with the feminine quest.

Two other characters come into play as familial doubles to Bruna. Pablo Nopal and Gabi are both important Others for Husky; Pablo as a father figure, and Gabi as a daughter. They serve as doubles for Bruna, but also for her monstrosity. Nopal is the creator of the "monster", while Gabi helps Husky to see that she isn't alone in her suffering.

Gabi is the first person that Bruna has met that exceeds her own pain and suffering; she is in worse shape, with a more grim prognosis than Bruna and has lived through more tragedy. Bruna has negative feelings towards humans, blaming them for making her a monster. As she interacts with Gabi, Bruna finds a human that is tougher than she is – this helps Bruna, in a way, to identify with humans in a way that she hasn't before and be forced to forgive them just a little bit for what they have done, seeing that it isn't only the androids that they make into monsters (Montero, Personal email to author).

There is another aspect in which Gabi plays into the doubling of Bruna. The story that Bruna tells Gabi illustrates that even monsters can be beautiful, which helps Bruna confirm what Gabi has taught her. The story is also an evidence that Husky, in some way, is working her way through her own trauma and troubles, not only on a physical level but on a much deeper psychological level. She is still stuck in the dark labyrinth of her own identity and not able to completely comprehend or understand everything about herself, but she seems to hate herself – and those who created her – a little bit less after coming to this realization about herself.

Lastly, Bruna connects with doubles from nature. The way that she refers to herself and narrates about herself in her inner dialogue is through animals, and there is a fair amount that can be connected to archetypal female characters and nature by Heller and Pratt. According to the latter, in her book *Archetypal Patterns in Women's Fiction*, one of the ways that women try to connect with their environment is literally through the environment. “Nature... becomes an ally of the woman hero, keeping her in touch with selfhood, a kind of talisman that enables her to make her way through the alienations of male society” (21). In *Dancing with Goddesses*, Pratt comments on Campbell's view on wild women who “live outside the social structure” in places devoid of culture where the women serve as representation of a “natural realm useful as a mere proving ground for male adventures” (Pratt 285; Campbell 65-69). Women are an object to be conquered, as written by Campbell and interpreted by Heller. They symbolically represent something that is unknown to man, and thus the men force them to the outskirts of society.

Many of these archetypal characters, such as Artemis in Greek mythology, are depicted as women who are virgins and opposed to marriage, dedicated to a life of solitude. These indigineous goddesses are further described by Anne Ross as a conglomeration of roles, being “at once mother, warrior, hag, virgin, conveyor of fertility, of strong sexual appetite which led

her to seek mates amongst mankind equally with the gods, giver of prosperity to the land, protectress of the flocks and herds” (Ross 233). That solitude or singularity is what I consider part of why using “nature to subvert culture” has “always appealed to [women]” (A. Pratt, *Dancing with Goddesses* 286). Virgins, in this context, does not necessarily indicate that these women are “sexually pure” or “chaste” in conventional terms; it simply means that they choose not to marry, regardless of various romantic partners (Pratt 288-91).

Another aspect of this phenomena are women who choose to set their own terms in regards to their sexuality, for example, are often forced to live removed from the same society. This doesn't mean that the woman is removed geographically or separated by a great distance. It could be through “Othering” the woman and removing her from society by social behavior or by creating a negative dialogue about the woman. As long as the woman chooses according to the standards dictated by the society, this won't happen. However, once they go against said standards, they risk ridicule and repercussions. Hence, many of these women choose to stay away from society and as close to the wild as possible.

By staying close to nature or living in harmony with nature, they can escape the patriarchally mandated society that reduces them to an object for winning or conquering. Estella Lauter mentions how in many cases the wild ties the woman to a “story about [their] relationship with nature that emphasizes *not subservience or fear*, not husbandry or dominance, but *equality arising from acceptance of similarities* to other forms of nature *without obliterating our differences from them*” (Lauter 215, emphasis added). The way that Pratt describes nature doesn't concord with what the Old Testament describes as nature: hostile, barren, dangerous and untamable. To the contrary, it is a wild and enchanting place, enticing and fruitful in a mysterious way.

For Pratt, what she calls “virginal Artemisian nature” is not comparable to a tamed garden, but as “fruitful in its wildness.” I would add that it is also fruitful *because* of its wildness. What makes this forest productive is the fact comes from the fact that it is untamable, because if it is not tamed then it produces what it is supposed to produce naturally. Nature will regulate itself and produce what is best for the environment overall. Once society and “culture,” as Campbell would put it, enter the forest, they would deem what they think that the forest can produce more important and a higher priority than what the forest naturally produces. Nature produces materials of its own accord, without the help of the civilized society, yet they would conquer/violate the forest to establish their own rule. This negates the narrative of that same society, who would have their citizens believe that the forest produces more of and better materials with the intrusion of the city than it could on its own.

In Husky’s case, there is one specific animal that Bruna seems to find a connection with or with which a connection is made for her. This relationship with nature can often be expressed by specific symbols of flora and fauna – the moon, perennial flowers, or stone – but Pratt mentions the bear specifically (*Dancing with Goddesses* 340-368). The bear is of interest to us here given Bruna’s connection that animal. In ancient ceremonies performed by marriage age Athenian women, they would dance “as bears in honour of Artemis,” becoming a bear by the end of the ceremony: In Native America tradition, some societies preached and believed that their first parents had been born of a “bear mother”; others had stories of a “bear daughter” who had saved a family in time of crisis, or a young girl that had married a bear. In pagan Europe, the image of a bear was seen as fierce and savage, but in a positive light, i.e., going “berserk” before a battle, or the title “bee-wolf” being bestowed upon a folk hero (289-292, 340-352). While this

last example may seem like it is a more masculine quality, as an android Bruna was more than a man – a warrior, stronger than man, fiercely defensive of those she cared about.

In *Lágrimas*, Bruna goes to meet with Nopal various times at a place called “The Bear Pavilion,” a sort of zoo whose only animal is a clone of the last Polar Bear on Earth, named Melba. Melba is a genetically engineered copy of a real bear, just like Bruna is a genetically engineered copy of a “real” human; she is the only animal of her kind, just like Bruna is the only android of her kind. Husky had visited Melba various times before, especially after Merlin died because she felt like she was floating on ice that was melting beneath her feet – just like Melba (466). Melba also represents an attempt to preserve the nature that man has ruined and destroyed – something wild that was exterminated by man’s violations, than created out of natural order and put on display for all to see.

When Nopal finally explains her specific memories to her they are at the Bear Pavilion; right after he leaves, she calls Natvel and asks that Natvel reveal her identity to her, that she “eres un oso” (466) and her response, revealed to the reader as her inner dialogue, is that she isn’t surprised. She could imagine herself next to the bear, just as she had been next to Merlin when he passed away (467). She easily relates to the bear in a way that she is unable to relate to neither humans nor other androids.

In *Peso*, it’s a tiger to which she relates. Within the first pages of the novel, she thinks back on a quote that Yiannis had shared with her; “El ininterrumpido ir y venir del tigre ante los barrotes de su jaula para que no se le escape el único y brevísimo instante de la salvación” (11). Husky is that tiger, trapped in the prison that is her life. The humans have time to educate themselves and learn even from the bad experiences in life; the replicants, like Bruna, don’t have time to waste with their predetermined ten-year existence. At the end of the novel, when Clara

and the Black Widow are both dead and Bruna is trapped beneath the tree, she contemplates on how perhaps the tiger wouldn't be able to survive outside its cage, but it could possibly learn to make it inside the cage.

The tiger, much like the bear, is an important symbol in relation to conservation of natural resources and protecting endangered species. The WWF, in recent years, has adopted the tiger as the symbol of its efforts. Bruna finds similarity in a species that is seriously affected by the human's intrusion on nature. We see this same intrusion of man into "the wild" as symbolized by the adulterated memories implanted into her brain – both are representative of a rape.

These various doubles all exemplify what Campbell asserts as the purpose of the hero's journey: discover an identity by having an Other serve as a mirror to expose the hero to their true self. In this case, all of these doubles present Bruna with a part of her to be inspected. But none of these aspects of her identity that she encounters through these Others give themselves over to total synthesis. By encountering these other dimensions of her being, she only negates the culturally imposed identity to further lose herself within her own private abyss. However, along the next steps in the journey, the crisis and apotheosis, we will see that the crisis in the feminine quest is born of the tension between the cultural and authentic images that Pratt describes.

Jung refers to the moment of crisis and subsequent rebirth as a rite of initiation. The subject, male or female, must irreparably damage their relationship with their parents and completely adopt the identity of the tribe or society. In Jung's words,

The ritual takes the novice back to the deepest level of original mother-child identity or ego-Self identity, thus forcing him to experience a symbolic death. In other words, his identity is temporarily dismembered or dissolved in the collective unconscious. From this

state he is then ceremonially rescued by the rite of the new birth...The ritual...invariably insists upon this rite of death and rebirth, which provides the novice with a “rite of passage” from one stage of life to the next. (123)

While Jung extends this definition to any sort of life stages that a person can confront, he expresses one major difference between the hero myth and the initiation rite. In the hero myth, or the monomyth, the hero “exhausts their efforts in achieving the goal of their ambitions” (124), so that even if they die in the midst of the quest they can still be successful. The novice of the initiation rite, however, is expected to submit to the will of the trial without a guarantee of success (124). In other words, completion of a singular goal is what drives the monomyth, whereas learning humility and obedience is the purpose of the initiation rite.

To explain his declarations, Jung employs an experience from a male hero as he illustrates the hero myth, while he uses the feminine rite of initiation to exemplify “the theme of submission as an essential attitude” in a proper initiation rite. He claims that the woman’s rite of passage initially emphasizes their *essential passivity*, and this is reinforced by the physiological limitation on their autonomy imposed by the menstrual cycle. It has been suggested that the menstrual cycle may actually be the major part of initiation from a woman’s point of view, since it has the power to awaken the *deepest sense of obedience to life’s creative power over her*. (125-126, emphasis added)

This is problematic. What Jung proposes here is that the woman is the ultimate example of submission and obedience because she is subject to her own biology and that the woman’s role in life is determined and satisfied by passivity. To be passive, the subject of whom obedience is required must have a “superior” entity which they obey.

If what Pratt said is true, that the feminine quest is determined by the tension between the woman's cultural and authentic selves, then we can define crisis as when the entity that requires submission tries to force the heroine to subject herself to the cultural identity and surrender her authentic self. The intended strong-arming of the heroine necessitates negation, which is the primordial defining factor of the heroine's quest. This applies to both moments of crisis in the novels; Bruna's identity is under duress. As Campbell mentioned, the events in the monomythic journey are fantastic events that intend to uncover unconscious knowledge about the hero's psyche. Thus, the crises in the novels are not focused on conspiracy and murder. Instead, they depict a crisis of identity and mortality. In *Lágrimas*, we can sum up Husky's crisis in the following question: Can Bruna base her identity on memories that aren't hers? In *Peso*, Bruna's crisis is her own mortality. She feels like Death is constantly chasing after her, and she cannot escape.

To illustrate the connection between the crises and negations, we can use the crisis of Bruna's identity and if she can base it on her own actions or if she is dependent on Nopals memories. Bruna fully believes that she is her own creature and not some meager recreation of another person's life. When Nopal reveals to her that he is her memorist and expresses his interest in her along with his belief that "la memoria es la base de nuestra identidad" (91). He continues with the patriarchal declaration "así que de alguna manera yo soy el padre de cientos de seres. Más que el padre. Soy su pequeño dios particular" (91, accent added by author). Bruna adamantly denies that her identity is based on her memories, to the point of insulting Nopal, because they are "basura arbitraria." Nopal's reply is that all life is arbitrary, and that we can only try and make it "lo mejor posible" (92).

Campbell would probably say that Bruna discovering her identity is something that comes out of her own experience or that she realizes on her own. Nopal is essential to the quest of the protagonist because they present to the heroine the opportunity to negate. Nopal tries to impose upon Bruna an identity, a personhood. In a way it is necessary because the same memories that she despises are what helps Nopal to save her life. Bruna cannot merely put those memories to the side, but she also doesn't want to accept them, and subsequently accept Pablo, as who she is. Paradoxically, she cannot be who she is without Nopal, but she also doesn't want to accept that which he has given her.

This mirrors the complication that Dale Pratt explains in his article, that Bruna “a veces reconoce su singularidad (que la aisle del resto del mundo, incluso de los otros tecnohumanos) ...pero también se ve en sí la misma lo genérico de los reps...” (D. Pratt 5). These paradoxical situations exemplify the tension between Bruna's authentic and cultural selves – the main crisis of the feminine quest. In response to the crisis, Husky declares “Yo no soy mi memoria... *Yo soy mis actos y mis días*” (91, emphasis added). She negates Pablo and, by extension, the patriarchal society in its entirety.

After these trials and crises, the hero is ready to come back to the home world, where he/she can share the knowledge they have gained. Jung comments that the “hero's symbolic death...” – I would add “and subsequent symbolic rebirth” – “...become...the achievement of...maturity” (103). For Campbell, the hero is finally beyond the “terror of ignorance” (127). He is enlightened to the point of being fearless. He will become the master of two worlds, able to pass between the light and dark worlds seamlessly. The use of “he” here is purposeful and pointed given that, as Heller mentions and as I have mentioned beforehand, “woman can never be greater than [him]” (2). The woman, according to both Campbell and Jung, is incapable of

superceding the male hero. Instead, she serves whatever role or function the hero needs at that particular moment. Both theorists, however, make reference to the nature of the apotheosis and rebirth in ritualistic settings, and both concur that to achieve a completeness or totality, the joining of male and female has to be completed (*The Hero with a Thousand Faces* 91-100, 127-147; *Man and His Symbols* 186-198).

In that moment, the deification of the hero is complete – in other words, the identity that world gives him coincides with his own identity, and he is made whole. In a male quest, the actions and outcome of the quest often reinforce and propagate the standards practiced by their societies – the words that Campbell uses to describe the end goal of the hero are to eventually become the “king’s son” and “God’s son” (31), which would mean that the male hero benefits from the adventure by becoming more than he was at the beginning. Quite the opposite waits for a heroine at the end of her quest, where the consequence of “growing up female as a choice between auxiliary or secondary personhood, sacrificial victimization, madness, and death” (A. Pratt 36).

Using “he” instead of “they” is to denote the male-centric nature of many of these texts and the difficulties presented by trying to insert a woman into the protagonist’s role. It also emphasizes the fact that the woman, if she is not allowed or permitted to become more than the man, is incapable of ever being the heroine. In some degree, this applies to every story that deals with the feminine quest – the woman is denied control of her own situation and forced to play a secondary role in any story. In any case, the apotheosis according to Campbell would require that the woman assume the cultural identity assigned to her by society, which would contradict the purpose of the feminine quest. Therefore, to subvert this patriarchal society that intends to subdue her, the only option is for Bruna or any heroine is to say no.

If a woman poses a threat to the societal order already established, it is common for her to be suppressed by society itself. For example, the “woman who sees herself as having more...power...than the men she meets is not a real (e.g., man’s) woman; *she is an inadequate sexual creature*, wizened, ugly, and infertile” (A. Pratt 116, emphasis added). In essence, the woman does not reflect or embody the male appetite and desire, and is therefore alienated. She doesn’t alienate herself, even though society would have it appear as such; but society pushes her out into the periphery of the community while blaming it on her. For a heroine the most important word that can be uttered is “No,” rejecting the life of secondary personhood that awaits her if she is compliant and complacent. This can be carried out by consciously choosing to reject conventional marriage, home and family life, moving “away from the margins of patriarchal space and into a...place of integrated selfhood” (A. Pratt 113) and becoming a self-sufficient economically independent woman, or by the woman killing herself, as mentioned by Heller (13).

It is important to distinguish here that her dying due to the TTT doesn’t count as this negation. That death is part of what constitutes her identity as an android and is also part of what defines her as a woman. If this were a man’s story, we would be sure that the male android would somehow find a way to beat the programming that will surely cause his demise, and we would be supremely disappointed if that doesn’t come to pass – although it could be argued that the failure to do so would simply be the end of a noir story. This is what we appear to have in the *Blade Runner* movies (Ridley 1982, Villeneuve 2017) a hero that is unaware that he might be a replicant has to come to terms with the fact that he is a replicant and a replicant learns that he might be actually a human. For both of the protagonists in the movies, there exists the possibility that they might be something more/different than what they are. Bruna never doubts that she is a replicant: the chances that she is maybe a human are non-existent, and she is resigned to her

mortality – this is evident as she continues to count down her remaining time alive throughout the novels. Her death by TTT is yet another tool established by her society to keep her in check. As such, her suicide is the only chance that she has to subvert the society in which she lives, and this is precisely what has been taken away from her. She isn't able to negate the society because society has negated her.

Heller states that the “feminization of this process” – referencing the monomythic quest – “begins with a refusal that signals the boundaries of self in relation to a responsive ‘other’” (14). What Heller is suggesting is that in order for it to be considered a feminine quest, the negation needs to happen in the beginning of the quest to set it in motion. The main act of negation in both novels doesn't occur at the beginning of the novels. I would like to clarify Heller's analysis; the feminine quest is not defined by a single occurrence of negation. Instead, the quest is set apart by its constant negation of the male archetype that it mirrors. This negation manifests as subversion of Campbell's monomyth, as we have discussed here. Each step of Bruna's quest resembles the quest that he lays out, but in some way diverges from the quest. These separate events each contribute building the tension between the public and private image of the heroine until a moment between the crisis and apotheosis. The two moments of negation in the novels are directly related to the crises.

In *Lágrimas*, Bruna goes to a tattooist, Natvel, to further her investigation. Each of the victims has the word “venganza” tattooed onto them. She/he is supposed to help Bruna figure out who is tattooing the victims, as it will lead to the culprit. Natvel is androgynous, and for Bruna it was “verdaderamente...imposible deducir su género sexual” (161). She had long hair, a slender frame, and appeared to have breasts, but also had a deep voice, fingers that were sausage-like

and could almost be considered handsome. According to Brian Attebery, author of *Decoding Gender in Science Fiction*,

androgyny is not a condition. It is a sign...Nothing in itself, is only a place-marker standing for other things. At various times, in various hands, androgyny has stood for wholeness, narcissism, fashion, bisexuality, heterosexual marriage, liberation of women, decadence, the balance between yin and yang, and, yes, appropriation of women's prerogatives by men. (Attebery 133)

“The balance of yin and yang,” as Attebery mentions, coincides with Campbell's analysis of androgyny. It functions as an archetype, representing a man who is more than a man: a man who possesses “the source of life and nourishment within themselves...that they and the inexhaustible world fountain are the same” (133).

To Bruna, Natvel “parecía ofrecer sucesivas imágenes cambiantes. De pronto resultaba evidente que era una mujer, y al instante siguiente no cabía la menor duda de que era un hombre” (161). This fluidity of gender here presents Natvel as a symbol of totality. She/he works as a tattooist, dealing specifically with tattoos of power and psychic mysticism – specifically, she searches for everyone's “aliento vital,” their true spiritual matter. In their words, “Soy quien busca las formas. Quien las atrapa. Y quien las reproduce” (159). This sort of insight into another dimension that allows her to function as a sort of witch – or sorceress, depending on how what she does is considered. She exhibits both male and female characteristics, has a spiritual connection to another dimension, and holds answers to life's toughest questions, thus it would make more sense that Natvel actually is a representation of the enlightened female character that interacts with the protagonist after her crisis moment and after she arrives at totality (Campbell 130-132, 238-240). This refused negation is also a negation of another kind. By turning to

Natvel, a being who resides outside the standard gender norms of the society and not Pablo for her identity, Bruna snubs the hegemony once again. She sees herself reflected back to her not in society, but in a non-traditional outlier that stands in for an archetypal sorceress or witch.

After giving Bruna the information that she needs, Natvel turns to Bruna and pronounces “Sé quién eres, sé cómo eres. Te he visto...He visto tu dibujo esencial” (162). Bruna responds “Pues prefiero no saber cuál es” (162). This is the first major negation – Natvel serves as an Other, ready to disclose to Husky her true form and Husky says no. Later, after the crisis and at the tail end of the apotheosis, Bruna calls Natvel again, who asks “¿Ahora sí?” Bruna replies with “Ahora sí. Por favor.” Natvel then tells her “Un oso. Eres un oso, Bruna” (466).

In *Peso*, the negation is Bruna’s suicide attempt. After Clara’s death, Bruna is trapped under a tree, with no hope of escape. An earlier conversation with Carnal, a member of the Radical Replicant Movement, reveals to us that there has never been a replicant suicide on record because the androids are not capable of it (45-46). During these last moments, Bruna thinks to herself that “le iba a demostrar a Carnal que los androides podían suicidarse...Bruna levantó la pistola y la colocó sobre su sien” (358). Mimicking *Blade Runner*, “era hora de morir” (358). Immediately her brain tells her that no, that “a ella todavía le quedaba algún tiempo” (358).

At the very beginning of the novel Yiannis had shown her a quote: “El ininterrumpido ir y venir del tigre ante los barrotes de su jaula para que no se le escape el único y brevísimo instante de la salvación” (11). She knew why the quote had stuck with her because “ella era ese tigre atrapado en la diminuta cárcel de su vida” (11). Here, Husky references this quote, thinking to herself that “no había salvación para el tigre a través de los barrotes, pero *quizá pudiera aprender a vivir dentro de la jaula*” (359, emphasis added). The cage represents Bruna’s own

mortality, and she is the tiger. Her struggle against her nature is what caused her to wait for her moment to escape. Little did she know that in order to escape, she had to die.

During my correspondence with Rosa, I asked her, “Bruna intentó suicidarse, pero no lo hizo. ¿es por qué no pudo, debido a la manera que se programan a los reps? O ¿fue por qué escogió no hacerlo?” Montero’s response was “Ah, jajaja...esa es una buenísima pregunta. Bruna no sabe la respuesta. Yo tampoco” (Montero, Personal email to author). I am of the opinion that Bruna was not capable of killing herself. Upon thinking that it was time to die, her brain intervened, causing her to reconsider her actions. Ultimately, she didn’t do it, cutting off her arm instead. Bruna throws herself into a boat after pushing it into the water, letting it drift to the shore on the other side. She clammers out of the boat onto the shore, sure that nobody was coming for her. She had the Black Widows cell, but she would have had to hack into it, “pero se sintió incapaz de penetrar en el sistema sin las contraseñas...de manera que carecía de mapas y de brújula” (360). Bruna maybe could have made it out on foot without them, because all combat reps “disponía de un sentido de la orientación muy bueno, genéticamente mejorado. Pero Bruna estaba drogada y destrozada” (360). Soon thereafter, “se internó en la espesura” and passes out on the beach.

She tries to commit suicide – putting a gun to her head – and it is negated. It seems like she tries to commit suicide a second time, but this time by just letting herself succumb to her wounds on the beach. Combat replicants’ programming, as discussed, doesn’t allow them to cause their own death. Here, her programming won’t respond to the her death on the beach as a suicide and try to change her mind because she does not actively seek out her own death.

Bruna wakes up to Paul Lizard rescuing her off the beach. In the hospital, she asks him “¿Cómo me encontraste?...Sabes bien lo que te estoy preguntando. Yo no tenía móvil, o sea que

no podías rastrearlo; carecía de identificación, podía estar en cualquier parte. ¿Cómo lo hiciste?” (Montero 369). When he doesn’t answer, Bruna continues “La supesta baliza de socorro que me pegaste al brazo...No era una baliza de socorro, ¿no es cierto? Era un chip de rastreamineto, como yo te dije. Y tú lo negaste y lo negaste...Cabrón” (369). Lizard tries to defend and explain himself, justifying his actions by claiming that his intentions were for Bruna’s safety:

Es verdad. Era un chip de rastreamiento. Lamento haber mentido, pero si te lo hubiera dicho no te lo hubieras dejado poner. *Y yo me preocupo por ti*. Y eso es verdad. Te dije: «si me necesitas iré a buscarte». *Ésas son las palabras importantes. Por favor, quédate con la parte importante*. Si te hubiera mentido en eso, comprendo que me llamas cabrón. Pero te fui a buscar. (369, emphasis added)

Even though Lizard’s intentions are good, and he cares about Bruna, the justification of his actions doesn’t excuse them. In short, what he is saying is that his desire for her, romantic or otherwise, is more important than her wishes. Jung comments on this when discussing animus’; according to him, the animus inside the woman endlessly thinks about how “the only thing in the world that I want is love – and he doesn’t love me’; or ‘In this situation there are only two possibilities – and both are equally bad’” (198). The animus, says Jung, cannot be contradicted because it is “usually right in a general way” (198). All Bruna wants, as evidenced by her story and by her actions with Lizard, is for him to love her. She needs this to a level that is almost not logical.

Bruna is furious with Paul. She feels betrayed and lied to but she remembers that Lizard “había ido a buscarla...Mi pequeña Bruna, había dicho...Paul era su gigante y había venido en la barca a buscarla para rescatarla de la Muerte” (369). When she realizes this, “su agresividad se evaporaba” (370). There is no other option for Bruna at this point other than Paul; the only thing

that she wants is his love, and here Paul is “right in a general way.” In Jung’s words, “he personifies a cocoon of dreamy thoughts, filled with desire and judgements about how things ‘ought to be,’ which cut a woman off from the reality of life” (Jung and Von Franz 202). Bruna willingly overlooks Paul’s betrayal because his affection epitomizes an idyllic life for her. Even though they aren’t married, they can now be considered “one”, “but only in the sense that the man was ‘one’ – his desires, needs, and interests subordinated hers” (A. Pratt 42). Nopal becomes one with Bruna in that his needs took priority over hers. This represents society’s negation of the heroine’s refusal. Bruna tried to commit suicide, the ultimate refusal, but that opportunity was denied to her by Lizard. This series of events exemplifies the futility of intended negation as well as the determination of the patriarchal society to maintain control over the narrative.

In most quests the death of the hero is often seen as a defeat or a surrender, yet in a woman’s quest it is quite the opposite. Heller considers death or suicide to be a call to action instead of being defeated because by “rejecting life as a woman,” Bruna is “rejecting life in the *here and now* – in a society that oppresses women” (30). She draws the comparison between herself and the humans; the humans live lives of an indefinite length, not knowing when they will die, while the androids are constantly reminded of their own mortality. In another sense, using the connection between androids and women, we can also infer that, for women, living is equated to being trapped in the cage. Therefore, refusal is equal to totality is equal to death. In death she is able to achieve her most complete refusal. Being a woman, as long as she is alive she will be unable to reconcile the distance between herself and the dark secretive Other because she has no way of reaching totality, the incorporation of the dark into the light, in the world that she lives in.

The act of negation gives the heroine the opportunity to reject the symbolic order in which she finds herself – by doing so, the “magic flight”³ and ability to become the “master of both worlds”⁴ is compromised. If Bruna does not return, her quest remains unfinished and she is stuck in the dark underworld, which is the epitome of refusals. In noir, we see this same idea with a certain amount of regularity. The hero either ends up dead or stuck in the shadow world without a chance of escape. For the noir subject, this stalls the monomythic cycle because the hero’s idea of himself isn’t reflected in his symbolic order and he is unable to reconcile the distance, as I have already mentioned. The hero isn’t able to return home because that would be dependent upon the noir subject conquering the other. For the heroine, this rupturing of the cycle is the most complete negation that she can make. It is the most clear subversion of the Campbellian quest that can be produced. It stalls the patriarchally imposed identity from taking control of the heroine, which is what would happen if she were to complete her return.

The noir-ish idea of the no-return or un-return can be found in the symbolism of the mandala. As already discussed, one of Jung’s symbols of totality is the mandala which is also used in *El peso del corazón*. During Bruna’s time on the Labari floating platform, she and Deuil happen upon a slave market that is built in the shape of a mandala. Later, Deuil gives Bruna a piece of felt embroidered with a mandala on it so that Bruna can wrap a painting that doubles as evidence back to earth. Daniel explains that the mandala is a representation of the macro- and microcosmos in Hinduism and Buddhism. They are geometrically perfect, representing that everything in the universe, big and small has an exact place (209).

³ The hero’s attempt to escape from the demons or threshold guardians whose sole purpose is to deny him from returning with the magic elixir (Campbell 170-178).

⁴ The deified hero who is able to cross from the light world into the dark world freely because he is all-powerful in his world (Campbell 196-205).

Placing a circle in a square, the mandala creates an ascending spiral that returns to the same point over and over again to “restore a previously existing order. But it also serves the creative purpose of giving expression and form to something that does not yet exist, something new and unique” (Jung and Von Franz 225). It works in this sense as one of Jung’s symbols of totality, showing the unity and cohesiveness of the psyche of the subject as well as emphasizing the uniqueness of the subject in his symbolic order. Jung further explains that the mandala, according to a more Christian European tradition, is a series of concentric circles that are fit into a square as drawn on a 2-D plane. When seen on a 3-D plane, however, the mandala becomes a spiral that ascends to the heavens, reflecting humankind’s desire to become more like God and attain a place in his heaven – “the mortal man transposed on a cosmic plane” (Jung 248-250, 266-278).

Now, if a spiral can ascend by default it will also descend. If the purpose of the ascending spiral is to restore order or prepare the subject for something new and unique in his or her life, it can also serve to introduce chaos at a level unbeknownst to the protagonist or it can force the subject, before they are adequately prepared, to have to deal with something from their own past that was particularly traumatic or difficult to process for the hero. The circle that returns to the same point over and over again can be connected to the hero that has to return home before every journey if referred to on a 2-D plane. On a 3-D plane, this “same spot” is the elevated equivalent of the spot where the journey started. However, if the spiral goes downwards, then that same spot is a dark reflection of the starting point of the journey. The hero isn’t back where he began – he is further away from where he started, stuck in his own hell.

The spiral illustrates the monomythic quest. The spiral that ascends represents the masculine journey, where the hero is able to climb into godhood. The descending spiral is

representative of the feminine quest; by refusing to return, Bruna has slipped deeper into the inferno. She cannot return, because that would be assenting to the imposition of the public image. Therefore, in negation she begins acceptance of her own private identity. Using the notion of negation, we can connect this to Heller's interpretation of the archetypal heroine. The negation that the heroine uses to distance herself from society draws her away from her starting point. Unlike the male hero, the female hero doesn't start at "home" everytime the quest starts. If the goal of the feminine quest is to articulate an "emergent, self-possessed identity," going back to the point of departure returns the woman to the same oppressed or un-privileged situation from which she yearned to escape. In some cases this is represented by a woman suffering from abuse or an unfaithful, unapologetic husband: in others, this could be a woman with a great family life who feels unfulfilled by her current situation. It isn't always negative, but it is never what the woman wants. Her public and private image don't match each other, and she refuses to keep living in that manner, hence the negation. The symbolic order with which Husky tries to identify herself does not match who she is, leaving her in the void.

CONCLUSION

In conclusion, we see that the archetypes present in the feminine quest are defined by negation; negation of Self, negation of Other, negation of identity, negation of society, etc. The quest of the male protagonist, and the corresponding archetypes, are in place to keep the status quo of the patriarchal society. The male quest is, in a sense, self-aggrandizing and pompous – yet we only consider it that way because it has not come under criticism until the last eighty years. The doubles that reflect the image of the male hero back to himself serve to help him cement his place as the head of society; the doubles that show Bruna her place in society serve the function of proving to her that she is always second best to man and will continually serve an auxiliary role in the patriarchal society.

To step out of the shadow of a male-dominated society and a male-dominated quest, she has to negate every part of her identity that isn't organically hers and everything that connects her to society. Bruna tried to negate society twice – once when she told Natvel that she didn't want to know her identity (her true form) and once when she tried to commit suicide. The inability to commit suicide is something that should be investigated further in the future – her inability to follow through with the act of suicide. Is it her choice or because she is programmed not to be able to? This could be considered an act of refused negation, as discussed, or it could be due to the fact that she found a reason not to commit suicide. This author believes that it is the former; that she is not permitted to commit suicide, and therefore forced to accept her identity as an android. This warrants further investigation that was not possible at this juncture.

Another point that couldn't be discussed in this thesis is the role of memory in identity. While we were able to discuss some characteristics of Bruna's doubles that help her to define herself, it would be advantageous to compare how Husky thinks about herself and the basis of

her identity to the identity that she is given. An entire thesis could be written on the public and private image of Bruna, and the inherent falsity of an identity based on memory. If memory is false, then how can a “true” identity be constructed out of it? Her relationship with Pablo Nopal could be further analyzed to help answer that question. It would also be pertinent to study if a memory can truly be “adulterated,” as in the story, or if memory being inherently false can allow memory to be adulterated.

The last point that should be added to this analysis in any future considerations has to do with the intersection between gender studies and science-fiction. Donna Haraway, in her article “The Cyborg Manifesto,” writes that “the cyborg is a creature in a post-gender world...the cyborg has no origin story in the Western sense...that...depends on the myth of original unity...the task of individual development and history...” (Haraway 292). She adds that the identity of a cyborg is “no longer structured by the polarity of public and private” (293), which Friedan, Heller, and Pratt all mention in myriad ways. The rupture of the binary that Haraway insinuates directly challenges the analysis at hand – however, there is still something to be said about the value of studying gender in science fiction. Science fiction has long been a genre dominated by men, which makes the “problematic spaces signaled by ‘gender’...crucial to sf imaginings” (Merrick 241). Science fiction allows us to explore ideas in a hypothetical setting that is, in most cases, loosely tied to reality. These particular novels don’t fit into a “long tradition” of stories in science fiction where “female characters had a central role and...traditional gendered hierarchies of society are overturned and where ‘women rule’” (Merrick 243). Instead, we have a story involving a protagonist that, due to her permanence in societally liminal space, represents the tension noted by both Pratt and Heller.

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