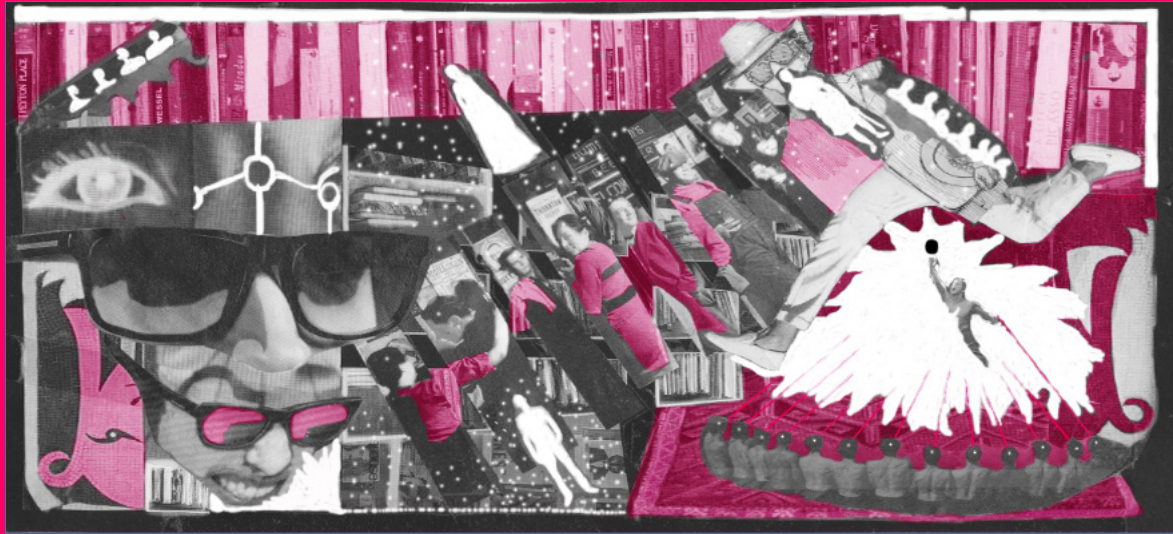


DIFFUSE  
CONSTRUCTIONS OF  
IDENTITY: THE CASE OF  
*LAZARILLO DE TORMES*  
AND *LA VELOCIDAD*  
*DE LA LUZ* BY JAVIER  
CERCAS

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**Abstract** || This article analyzes the difficulties regarding autofictional novels that display interconnection and even fusion between several enunciative levels, as in the case of *Lazarillo de Tormes* and Javier Cercas' *La velocidad de la luz*. The article then focuses on the limits of traditional explanatory patterns that analyze characters, narrators, and authors as discrete entities, proposing the use of research tools close to fuzzy logic to offer a better understanding of these literary phenomena.

**Keywords** || Autofiction | Enunciation | Fuzzy logic | Narrative levels | *El Lazarillo* | Javier Cercas

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Recently, the media has announced that the Advertising Standards Authority (ASA) had prohibited the promotional campaign of Oreo cookies on the video website YouTube (Sweney, 2014). In the advertisement, four famous *youtubers* appeared showing containers of Oreos while explaining that they had been invited to participate in a “carrera de chupetones,” a popular expression that refers to eating the cookie by licking its cream. At the request of a journalist from the BBC, for whom it was not clear if the videos were explicitly labeled as “publicity,” the ASA analyzed the advertisement, coming to the conclusion that, if clicking on “show more” in the bottom of the image showed the message “Thanks to Oreo for making this video possible,” the commercial purpose of the video was not sufficiently clear to the viewer: “the ads were not obviously identifiable as marketing communications” (Sweney, 2014). The problem, as such, stemmed not from the medium or the people employed for the strategy of the advertisement, but rather from the supposed defenselessness of the viewer confronted with a discourse that he or she did not know how to interpret; that is, the perlocutionary value of enunciation (Ducrot and Todorov, 1975: 385), the finality of the transmitter, would appear stumped or, in the worst of cases, intentionally hidden, before the supposed propositional content of the video, where various youtubers speak about their fun experience with some cookies, making it such that all the marketing artefact constructed with such detail stays hidden to the eyes of the viewer.

The advertising campaign of Oreo is no more than the umpteenth attempt to play with enunciative categories and referential universes that once again open the debate regarding the ethical and ontological limits between autobiographism (understood here as the discourse that plays with the named identity of author, narrator, and protagonist), art, and reality. To analyze the complexity of these interconnections I propose, as a point of reflection in this text, the study of two novels separated by almost five centuries: *Lazarillo de Tormes* and *La velocidad de la luz* by Javier Cercas.

In 1554, someone, we do not know who, decided to bring to light the adventures of a boy narrated from his birth until his marriage with the maid of an archpriest. The novel was told in first person which unites the narrator and protagonist from the start: “A mí llaman Lázaro de Tormes, hijo de Tomé González y de Antona Pérez, naturales de Tejares, aldea de Salamanca. Mi nacimiento fue dentro del río Tormes, por la cual causa tomé el sobrenombre” (*Lazarillo de Tormes*, 2006: 12-13). Nevertheless, the enunciative game goes beyond the stratagem of the autodidactic narrator, the first person story teller, using in the same way an identical person as the figure for the so-called fictitious, narrative or implicit author ((Villanueva, 1984 and Pozuelo Yvancos, 1994), that which the elaboration of the story from a physical and complete point of view can be attributed to.

As such, the meta-narrative explanation inserts itself into the fictional story:

Suplico a Vuestra Merced reciba el pobre servicio de mano de quien lo hiciera más rico, si su poder y deseo se conformaran. Y pues Vuestra Merced escribe se le escriba y relate el caso muy por extenso, parescióme no tomalle por el medio, sino del principio, porque se tenga entera noticia de mi persona; y también porque consideren los que heredaron nobles estados cuán poco se les debe, pues Fortuna fue con ellos parcial, y cuánto más hicieron los que, siéndoles contraria, con fuerza y maña remando salieron a buen puerto. (2006: 9-11)

Following the meticulous making of the text, and jumping to a later moment in the story, it is possible to contemplate the first lines of the novel as a discourse of a transmitter diffusely different from the Lázaro-author narrative. In effect, in the beginning of the book we also think about a meta-enunciative discourse in first person, where, nevertheless, the nominal identity disappears with Lázaro, and indeed with any other identity:

Yo por bien tengo que cosas tan señaladas, y por ventura nunca oídas ni vistas, vengan a noticia de muchos y no se entierren en la sepultura del olvido, pues podría ser que alguno que las lea halle algo que le agrade, y a los que no ahondaren tanto los deleite [...] Y todo va desta manera; que, confesando yo no ser más sancto que mis vecinos, desta nonada, que en este grosero estilo escribo, no me pesará que hayan parte y se huelguen con ello todos los que en ella algún gusto hallaren, y vean que vive un hombre con tantas fortunas, peligros y adversidades. (2006: 3-4 y 8-9)

The enunciative status of the voice that speaks remains clear. Again, we find ourselves faced with the person expected to be responsible for the physical elaboration of the text. The issue here, actually, is different. Who is speaking? There are various possibilities. In the first place, from a logical standpoint, it should be Lázaro himself, who mentions his desire that “se tenga entera noticia de mi persona” (2006: 11). Another possibility is to understand the speaker as a copy of the real creator of the text, by means of the duplication of the figure of the fictitious author. Yet, even another interpretation fits: reading between the lines,

Un Lázaro presumiblemente entrado en años que recordaría, o conservaría, el registro epistolar dirigido a «Vuestra Merced» [...] Lázaro, por tanto, como ficcional autor real de la obra, se vería a sí mismo como un bufón, o mejor aún, como la deforme máscara de una vida que le ha llevado a una humillación aún más terrible que el ser consciente de la infidelidad de su mujer, y que consistiría en saberse artífice de un texto hipócrita de principio a fin [...] Lázaro juega, por tanto, a la autoparodia, al escribir una historia, la suya, con el objetivo de que nos riamos, no del personaje, sino del narrador y del responsable de la carta-respuesta, ofreciendo un documento que refleja los diferentes estadios de la vida: el personaje ingenuo, el narrador hipócrita, el autor de cartas orgulloso y soberbio y, sobre todo, el anciano resignado que escribe con ironía.

(Calzón García, 2006: 397)

On the margin of the semantic vagueness of these first lines, another issue should be brought to the table: the artistic and narrative value that the use of anonymity in the text brings about. In effect, *Lazarillo* was brought into the world without a name on its title page or, to put it better, without any other name besides the one featured in its own title. This issue, added to the unedited nature of fictional autobiographism, makes the text even more fascinating. Rico (1988: 154 and 157) already pointed out how intentional the apparent casual anonymity could be:

El autor del *Lazarillo* se propuso precisamente ese objetivo: presentar la novela como si se tratara de la obra auténtica de un auténtico Lázaro de Tormes. No simplemente un relato verosímil, insisto, sino verdadero. No realista: real [...] el *Lazarillo*, pues, no es una obra anónima, sino apócrifa, falsamente atribuida.

Cabo Aseguinolaza (1992: 58), in regards to this issue, points out that any narration in autobiographical form tends to be taken, except in cases where there is an indication or piece of evidence of the contrary, as real, even if one can see the name of the true author, something leads to identification, if there is no contradiction, to this with the narrator. Inverting the meaning, we face a fifth Lázaro, the hypothetical real author of the novel, in the broadest stage of analysis in the enunciative instances that the text itself provokes.

Summarizing what we have discussed thus far, we see that in *Lazarillo de Tormes* the nominal identity of the protagonist, narrator, narrative author (split in turn, in a possible fictitious author who is now older) and fictional real author or “editorial” author (whose name may be figured in the title page) led the reader from the sixteenth century to the conclusion that, in effect, they were confronted with a documentary text, a true autobiography. Nevertheless, knowing how we know the impossibility of this, given the incompatibility between the intellectual experience of the real author and the sociocultural profile of the protagonist, we cannot help but ask: What was the ethical, ontological and artistic position of the actual author, bringing to light a rupturist and “deceitful” work at the same time?

Let us move on now to the narrative of Javier Cercas. Labeled as “self-fiction,” in his work we frequently find nominal and biographical identity between the protagonist, the narrator, and the author. In the words of Gómez Trueba (2009: 67), self-fiction is found in,

aquellos relatos que, presentándose, bien como *novelas*, o bien sin denominación genérica (nunca como autobiografías o memorias) ofrecen, sin embargo, contenidos autobiográficos o una apariencia autobiográfica [...] ratificada por la identidad nominal de autor, narrador y personaje.

In effect, in *La velocidad de la luz* the narrator shows us the universe of self-fiction from the first lines:

Ahora llevo una vida falsa, una vida apócrifa y clandestina e invisible aunque más verdadera que si fuera de verdad, pero yo todavía era yo cuando conocí a Rodney Falk. Fue hace mucho tiempo y fue en Urbana, una ciudad del Medio Oeste norteamericano en la que pasé dos años a finales de la década de los ochenta (Cercas, 2005: 15).

The biography of Javier Cercas (2005: back page) allows us to verify that, in effect, Cercas worked for two years at the University of Illinois in Urbana before taking a position as literature professor at the University of Girona in 1989. In this way, and though the narrator-protagonist never appears cited in the work as “Javier Cercas,” the connections and parallelisms between the narrative figure and the real character are repeated again and again.

One of the most interesting moments in the text, from a metaliterary point of view, takes place when the protagonist speaks to Rodney, a fellow university student who is also a Vietnam War veteran—very similar to, in the words of the real Javier Cercas, to someone who he met during a visit to the United States (Mora, 2005)—about a novel that he is writing:

Le expliqué que lo único que tenía claro en mi novela era precisamente la identidad del narrador: un tipo exactamente igual que yo que se hallaba exactamente en las mismas circunstancias que yo. “¿Entonces el narrador eres tú mismo?”, conjeturó Rodney. “Ni hablar”, dije, contento de ser ahora yo quien conseguía confundirle. “Se parece en todo a mí, pero no soy yo”. Empachado del objetivismo de Flaubert y de Eliot, argumenté que el narrador de mi novela no podía ser yo porque en ese caso me hubiera visto obligado a hablar de mí mismo, lo que no solo era una forma de exhibicionismo o impudicia, sino un error literario, porque la auténtica literatura nunca revelaba la personalidad del autor, sino que la ocultaba. “Es verdad”, convino Rodney. “Pero hablar mucho de uno mismo es la mejor manera de ocultarse”. (2005: 62)

In effect, Cercas, during his stay in Illinois, wrote a novel, *El inquilino*, in which, similar to Cercas, a teacher works in a North American university. Nevertheless, the most interesting aspect of the reflection of the character that speaks with Rodney in *La velocidad de la luz* consists of the defense of absolute identity, in literary terms, among protagonist and real author, except concerning the extra-narrative plain: “se parece en todo a mí, pero no soy yo.”

The game and the speculative similitudes feed the entire story. The limited success of *El Inquilino* on the one hand reappears in the bitter commentaries of the narrator: “es verdad también que, como me había ocurrido en Urbana con mi primera novela frustrada, durante años yo fui incapaz de ponerme a escribir sin sentir el

aliento de Rodney a mi espalda” (2005: 152). On the other hand, the overwhelming international reception of Cercas’ very successful *Soldados de Salamina* also has a place in *La velocidad de la luz*:

Ocurrió hace tres años, pero no ocurrió por azar. Unos meses atrás yo había publicado una novela que giraba en torno a un episodio minúsculo ocurrido en la guerra civil española; salvo por su temática, no era una novela muy distinta de mis novelas anteriores —aunque sí más compleja y más intempestiva, acaso más estrafalaria—, pero, para sorpresa de todos y salvo escasas excepciones, la crítica la acogió con cierto entusiasmo, y en el poco tiempo transcurrido desde su aparición había vendido más ejemplares que todos mis libros anteriores juntos, lo que a decir verdad tampoco bastaba para convertirla en un best-seller. (2005: 153)

In a Cervantian wink, even Rodney confesses having read the award-winning work, which, let us not forget, featured a certain “Javier Cercas” as the protagonist: “desde que estoy en España ya me han hablado dos o tres veces de tu libro. *Malum signum*. Por cierto: ¿te dijo Paula que hasta yo lo he leído?” (2005: 165). The complement reaches the point of Rodney reading *El inquilino*, a work that he confesses “me gusta más” (2005: 166). Here the interesting thing is that one of the characters of that novel, similarly to what happens in *La velocidad de la luz*, is also inspired by a Vietnam War veteran. In other words, the proposed labyrinthine game constructs a structure in which a character (Rodney) inspired by a real person (the veteran that Cercas met) becomes a reader of a real book (*El inquilino*) constructed in a novel (*La velocidad de la luz*), in which he appears as a character. In effect, Rodney believes he recognizes himself in the first work of the protagonist, the image of Cercas as writer:

—¿Qué novela va a ser? —contestó Rodney—. *El inquilino*. ¿Olalde soy yo o no?  
—Olalde es Olalde —improvisé—. Y tú eres tú.  
—A otro perro con ese hueso —dijo en castellano, como si acabara de aprender la expresión y la usara por primera vez—. No me vengas con el cuento de que una cosa son las novelas y otra la vida —continuó, regresando al inglés—. Todas las novelas son autobiográficas, amigo mío, incluso las malas. (2005: 168)

But the Rodney from *La velocidad de la luz* starts to make connections, through his encounter with the protagonist-writer, until he convinces himself that he is destined to be a character in another of his works, the one that we are currently reading: “lo que quiero decir es que después de hablar con mi padre tú saliste de mi casa convencido de que lo que él quería era que contases mi historia, o por lo menos de que tú tenías que contarla. ¿Me equivoco?” (2005: 174). The parallelism with the conversation between Augusto and Unamuno in *Niebla*, where this folds itself in the fictitious narrative author that tries

to put the brakes on existential angst of the protagonist, is equally evident.

Does something similar occur with the autodiegetic narrator? Is this blurred in his own story? In a certain way, yes. The dissolution of the enunciative instances reaches such an intensity that the protagonist-writer, converted into a represented implicit author, takes issue with his own identity from the moment in which he has decided to write the story of Rodney:

Me puse a escribir este libro. Desde entonces apenas he hecho otra cosa. Desde entonces —y va ya para seis meses— siento que llevo una vida que no es de verdad, sino falsa, una vida clandestina y escondida y apócrifa pero más verdadera que si fuera de verdad. (2005: 290)

At the end of the work, the protagonist will choose the path of pretending, of tricking, as a mechanism for reaching the truth, turning around on the conversation with Rodney in which he confessed that the autodiegetic discourse took on the best of the masks: “Mentiré en todo, le expliqué, pero solo para mejor decir la verdad. Le expliqué: será una novela apócrifa, como mi vida clandestina e invisible, una novela falsa pero más verdadera que si fuera de verdad” (2005: 304). Ultimately, and asking for the end of the novel, Cercas plays his late trick, making it such that magically, not only the end of the character and the end of the narration coincide, but also the fictional and the real elaboration of the text, just as in the reading itself: “—Acaba así” (2005: 304).

At the margin of the abundant narrative differences that separate *Lazarillo* from *La velocidad de la luz* both texts present the same meaningful trait: the resource of what Genette (2004) calls metalepsis, about which some critics have spoken in regards to the work of Cercas (Gómez Trueba, 2009: 73). The trait, defined in general as the “jump” between distinct enunciative instances (narrator, characters, etc.), presents as a more risky formula the so-called ontological metalepsis, in which a character of the novel, the narrator or the implicit represented author seem to literally overcome the boundary between the real world and the diegetic world. In the concrete case of *Lazarillo*, we would find ourselves with an example of metalepsis of author or, as Genette (2004: 127) himself mentions, in regards to the picaresque work, with a display of “enunciación autobiográfica indeterminada,” in which the trick of anonymity is intentionally played with, betting as a result of presenting the author of the work as the narrator and protagonist of this one.

The fact that Cercas himself has utilized the expression “relato real” (Gómez Trueba, 2009: 70) to speak about the type of literature that he creates has contributed to strengthening the sensation of rupture



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between the literary and real enunciative instances. In defense of the author, and in regards to certain controversies about *Soldados de Salamina*, Gómez Trueba (2009: 77) has insisted in pointing out that, though “no son pocos los que han expresado su disgusto ante la versión de los hechos relacionados con la Guerra Civil española que se ofrecen [...] han achacado al novelista Javier Cercas lo que en realidad cuenta su personaje” and that, as such, it would be the exclusive responsibility of that. The problem may be even more complicated if, as Ramos Ortega (2006: 87), we agree in considering that the resource of the metalepsis opens the door in the stories to the “speculative structure,” where the real writer of the work is reflected not only in the protagonist and in the narrator, but also in the implicit represented author.

One of the principal problems that are confronted in the narrative of Cercas (where the author plays with the use of first person, nominal identity, the autobiographical winks and self-reference) or of *Lazarillo* (where the use of first person and anonymity slides the identity from the protagonist to the real author) is not so much the issue of how real the story is or of how true the autobiographical construct is, rather the categorization that, as readers, we create. In effect, the re-codification that we complete a literary text happens habitually as a result of considering different enunciative instances as compartments, especially in the moment in which we take the leap to the figure of the real author. This issue has been addressed from the perspective of different disciplines, maintaining, in general, this discrete treatment of the communicative and semantic plains.

On the one hand, from the point of view of the theory of the speech act, some scholars, like Ohmann (1987: 29 and 33), insist that “una obra literaria es un discurso que carece de las fuerzas ilocutivas [...] normales. Su fuerza ilocutiva es intencionadamente imitativa [...] proporcionando al lector actos de habla insuficientes e incompletos.” Others, like Darío Villanueva (1993: 23) prefer to underline that the literary enunciations are illocutive acts of assertion without verification: they lack the real illocutive force and they possess it from mimetic nature. In some cases, such as in the work of John-K. Adams (1985: 10), it is suggested that the principal convention that operates in fictional discourse is that the writer attributes its enunciation to a different speaker, “which means, the writer attributes the performance of his speech acts to a speaker he creates,” which would suppose that the phrases of the novel are full but imaginary acts, and as such are not acts of the author. In any case, and on the margin of the different perspectives, all maintain a common stance: the plane of the real enunciation and that of literary narration are different.

On the other hand, in regard to the so-called “theory of possible worlds,” this articulates an idea of narration as superposition of

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referential universes equally independent that can be characterized based on propositions provided as logical values. These worlds, generated according to the point of view of each of the narrators and actors of a process, will present a series of laws and values that vary according to the sub-world that they have in mind, which allows us to speak about imagined, dreamed-up worlds (Petöfi, 1978: 73, 104 and 223). Nevertheless, this framework of real effective sub-worlds (activities and empirical knowledge of the characters), desired, feared, dreamed, told, etc., contributed from interior and exterior discourses, maintains, just as what happens with the theory of acts of speech, the same maxim: each communicative viewpoint (characters, narrator, represented implicit author, real author) develops a linguistic universe with its own normativity.

The counterintuitive nature becomes apparent, from the viewpoint of the Western rationality, from the analytical approaches that attempt to threaten the clear separation of the distinct enunciative loci. Nevertheless, it is no less certain that the last decades have attended to the development of theoretical proposals that question the traditional approach. In this way, the theory of the polysystems uprooted the conception of all literary work as the result of a multiplicity of systems that project a series of interdependent elements in a determined text. In this way, for Even-Zohar (1999: 29-31), in the relationship between author and reader the figure of the “mediator,” whether that be the literary text itself, the academic institutions or the market, becomes crucial. It is not possible to understand, in his opinion, any communicative relationship with the exclusive valoration of the factors that, *stricto sensu*, articulate in a direct way that connection.

In the same way, the development of the diffuse, or blurry, logic that has broken with the Aristotelian pillar of the binary processing, has mocked the idea that only the enunciated affirmatives and negatives have epistemological interest, being the only ones of those that attempt to affirm truth or falseness: the rest of the enunciated remain for rhetoric. This exclusive dualism presents the problem, noted by Kosko (1995: 21), that “el mundo es gris pero la ciencia es blanca y negra.” In the concrete world of mathematics or of computing, there has been a development directly proportional between blurriness and precision, which has made it such that only in artificial systems can we promulgate the disappearance of the neighboring cases. With this in mind, nature presents us with continued gradations everywhere (Black, 1969: 62 and 219). In this way, diffuse logic appears to have flattered one of the best established dogmas among the scientific community: that everything that is knowable, all that is expressible, is necessarily true or false, or what goes with that, which is that in all cases one can always assert something if it *is* or *is not* a determined thing. On the contrary, the vague thought has maintained the idea

that something can be *more* or *less* a thing, or that it can be and cannot be a thing at the same time, especially in the particular case of artistic language:

La imposibilidad de aplicar la noción común [...] de verdad a las expresiones metafóricas no arroja sospechas sobre la noción de metáfora [...] sino sobre la noción de verdad. Bajo este prisma, una teoría de la verdad que no consiga dar cuenta de las relaciones entre el lenguaje metafórico y la realidad no es una teoría restringida, sino una teoría incompleta, o directamente falsa. (Bustos, 2000:116)

Returning to Cercas, the idea of “diffuse analysis” is present, in some way, in a few of the reflections that his work has provoked. In this way, says Ramos Ortega (2006: 91) about *La velocidad de la luz*: “la materia con la que está hecha la novela es la misma que la de los sueños. En los sueños ya se sabe que no existe ni el pasado ni el presente ni el futuro, sino que se produce todo al mismo tiempo o, al menos, esa es la impresión.” Also, Lluch Prats (2006: 304) proposes this idea through the most common concept of “mestizaje”: “la obra de Javier Cercas permite que rastreemos sus vueltas en torno a la máscara, la literatura y la vida, la verdad y la mentira, la literatura como mestizaje —que él asume como propia—, la falta de identidad entre autor y escritor.”

In both *Lazarillo* and a majority of the works of Javier Cercas, among them *La velocidad de la luz*, the real author opts to develop a narrative design that is not possible to analyze from the perspective of the discrete enunciation. Literary criticism, in general, has developed a myriad of structures with which to confine any communicative relation that is articulated from the viewpoint of literature. Characters, narrators, real and fictitious authors, implied receivers and readers cover holes and compartments in the papers of experts, in this way subverting, probably, the purpose of the writer.

In 1554 someone decided to write a text allegedly protagonized, narrated and written by the same person, Lázaro de Tormes. To consider these categories as separate (action, narration, writing), always from the same double plane of reality/fiction, supposes an exercise of analysis from a different work than the one that has arrived to us. As such, *Lazarillo* should have started like this: “*Admítaseme, pues, la siguiente ficción: yo por bien tengo que cosas tan señaladas, y por ventura nunca oídas ni vistas, vengan a noticia de muchos y no se entierren en la sepultura del olvido.*” As we know, this is not how it starts. The issue is not so much unraveling the ontological status through which pass the distinct (if we can even use that word) communicative planes of the work, rather understanding that, for the author, these do not exist. The writer of the text is and is not Lázaro at the same time, and to deny that reality is to construct a different artefact than what someone created in the 16<sup>th</sup> century. If we go on to

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*La velocidad de la luz*, when the protagonist mentions, in regards to the narrator of his ancient novel, that “se parece en todo a mí, pero no soy yo” (Cercas, 2005: 62), the affirmation is, basically, the same as in the picaresque novel, though in a much more explicit way: of course it is me and not me.

In summary, the total autobiographical story, that spans from the protagonist to the real author, resists once and again labels, and even more, the absurd place of the principal of the excluded third: A or not-A, that is the question. The necessity of a diffuse, or continual, semantics, that would recategorize ideas about the speech act, reality, fiction, narration, writing and life seems to make itself palpable when we experience the discomfort that comes with analyzing works in which authors pretend to be narrators and characters. Is that possible, or is it a mere exercise of analytic rhetoric? Let us verify the difference that there could be between the descriptive enunciation of a manual of history of traditional literature and one that would opt for diffuse postulates:

*Lazarillo de Tormes* is an anonymous work published in 1554. Its author, presumably a convert, narrates the life and deeds of a boy who changes masters until he manages to establish himself as a town crier selling wines in Toledo.

*Lazarillo de Tormes* is an autobiographical work published in 1554. Its author, Lázaro, decides to narrate his life since childhood in a letter answering to the request of an anonymous questioner who is curious about a specific aspect of his life. Similarly, the author of the work provides constant evidences throughout the book of having an education inconceivable for an individual of the characteristics of the protagonist.

According to the second version, Lázaro is and is not the author of the book at the same time, readjusting the idea of “impossible worlds” proposed by Martín-Jiménez (2015: 16). Or, we could even affirm that he is “partial author” of the work, or that a percentage of the text is his responsibility. It would be ended, in this way, with the fraud that intends to speak with him as a fictitious author. He is as much author as he is a supposed converted Jew of lively wit that lit up the Spanish language with this story. It could be even more. To convert him simply into a mask of the author is the same as erasing his name from the cover page or, worse, writing a different one.

Diffuse criticism has an uncertain path forwards, and its perspectives on analysis go beyond the objectives of this article. In these lines we have tried to indicate the path following examples as distinct and problematic as those of *Lazarillo* and *La velocidad de la luz*. The problems of traditional criticism in analyzing both texts in a worthy way does no more than to bring to the table the need to operate with new proceedings that would respect the intention, and the

narrative objective, of the authors, thus, on the contrary, criticism will remain reduced to a mere exercise of sterile heuristics. As we know, art overflows the limits of what could be given in calling on conventional rationality, and the necessity of being consecutive with that will bring our labor, with certainty, closer to the hour of explaining and understanding reality, the ultimate purpose of scientific labor:

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En rigor la especificidad del acto narrativo autobiográfico radica en que no es posible en él delimitar fácilmente la metáfora espacial dentro/fuera [...] autor, narrador y personaje se constituyen en el mismo acto y en simultaneidad. Ello confiere al género un estatuto ontológico particular. (Pozuelo Yvancos, 2006: 46-47)

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