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The book starts with a summary of the police report which mentions that he was the lover of his daughter. But this book is not about incest or, at least, only incidentally. If there is a fault with Borges, it is that he was politically unengaged. It might be argued that a writer should be separate from politics and, to a certain degree, that is true but, living in a country like Argentina under oppressive dictatorships, ignoring what those dictatorships meant for the people of the country is dangerously naïve. Sabato has no such constraints. The title makes it clear and the subject matter is essentially set against the backdrop of the dictatorships of Juan Manuel de Rosas in the nineteenth century and Juan Perón in the twentieth. The story concerns the proletarian Martin and the more aristocratic Fernando Vidal, both lovers of Vidal's daughter, Alejandra. Both men are troubled and it is Sabato's skill to show us that their trouble is not just personal but also historical. Vidal has discoveries and which he completes just prior to his death. As he falls further into madness, we see Sabato's view that it will be a more socialist movement that will rise from the ashes of Peronism. This summary can only touch on the skilful portray of madness that Sabato gives us as well as the portrayal of Argentinian history, indissolubly bound with its people and not something separate and outside. For Sabato and his heroes, there is a meaning somewhere but looking for it may be difficult and even lead to death but looking for it is what counts. Publishing history First published in Spanish by Editorial Sudamericana 1965 First published in English by Godine 1981 Translated by Helen R Lane © 1996-2014, Amazon.com, Inc. or its affiliates Sep 05, 2019 Jape rated it it was amazing review of another edition Ernesto Sabato began his professional life as a scientist, first garnering a PhD in physics from Argentina's Universidad Nacional de La Plata and then proceedings to the Sorbonne and the Curie Institute. In the aftermath of the Second World War, Sabato would abandon science in favour of writing, producing fiction, essays, and translations until well into the 21st century. Though Sabato would only produce three novels—THE TUNNEL in 1948, ON HEROES AND TOMBS in 1961, and THE ANGEL OF DARKNESS in 1 Ernesto Sabato began his professional life as a scientist, first garnering a PhD in physics from Argentina's Universidad Nacional de La Plata and then proceedings to the Sorbonne and the Curie Institute. In the aftermath of the Second World War, Sabato would abandon science in favour of writing, producing fiction, essays, and translations until well into the 21st century. Though Sabato would only produce three novels—THE TUNNEL in 1948, ON HEROES AND TOMBS in 1961, and THE ANGEL OF DARKNESS in 1974—each would occupy a central place in Argentina's postwar literature, garnering significant and persistent international attention in turn. He evidently had a tendency to burn his manuscripts, having repeatedly come to find them unsatisfactory, and has said himself that ON HEROES AND TOMBS, generally considered his masterpiece, narrowly averted such a fate. Perhaps one will be inclined to think of the legacy of Nikolai Gogol both for this reason and others. Sabato's principal legacy in his homeland may be related to the fundamental role he played in the national reckoning concerning missing and disappeared persons following Argentina's Dirty War of 1976 to 1983, after which military dictatorship gave way to a return to nominal democracy and a general campaign of truth and reconciliation. In his introduction to the recent Gondine edition of ON HEROES AND TOMBS, containing the same English translation the company first published in 1981 (whose edition may well also have contained said introduction), David William Foster helps place matters in context, even if his prose is oftentimes almost outrageously clunky. Foster notes the debt in Sabato's short first novel, THE TUNNEL, to the transce may have something to do with this influence, there was in Argentina at the time a pronounced Francophile tradition, and much important French literature of the period was being translated into Spanish first in Buenos Aires. Foster proceeds to discuss how Sabato would go on to work on NUNCA MÁS, the report on extrajudicial malfeasance produced by the National Commission on the Disappearance of Persons. ON HEROES AND TOMBS is shown to present itself as "something like an interpretation of Argentina profunda" in which "the individual human event only makes sense as an embodiment of [...] great forces of national history." A curdling focus on "the legacy of the country's grand baronies and the parallel universe of savage capitalism" ultimately serves a fairly unambiguous critique. Foster believes that the novel succeeds because it is "a strongly unambiguous critique." eloquent exposition of human lives within [..] important historical parameters, both in terms of contemporary conflicts as well as reinscriptions of historical patterns." All of these latter claims, those concerning ON HEROES AND TOMBS specifically, do very much stand up following a direct engagement with the text, but it is testament to the extraordinarily rich masterpiece in question that what it presents us of human lives in relation to historical patterns can and ought to be addressed at great length. I certainly intend to do my best given the parameters endemic to my venue, but suffice it to say that there cannot be all that many 20th century novels out there more demonstrably available for the all-in dissertation treatment. Thomas Mann also admired Sabato. One can see why. I certainly thought of Gogol and Dostoevsky, I certainly thought of the Mann of DOCTOR FAUSTUS. At the level of "reinsciptions of historical patterns," as David William Foster phrases it: this is precisely where national specificity most nakedly asserts itself. The legacy of specific 19th century conflicts, civil wars, and emancipatory campaigns is everywhere evident, from key events at Quebracho Herrado, around which much contemporary business in the novel pivots, to the interjection of specific 19th century conflicts, civil wars, and emancipatory campaigns is everywhere evident, from key events at Quebracho Herrado, around which much contemporary business in the novel pivots, to the interjection of specific 19th century conflicts, civil wars, and emancipatory campaigns is everywhere evident, from key events at Quebracho Herrado, around which much contemporary business in the novel pivots, to the interjection of specific 19th century conflicts. president Domingo Faustino Sarmiento, who led Argentina from 1868 to 1874. Contemporary history is likewise foregrounded, itself perhaps a matter of modes of reinscription. Part Two of ON HEROES AND TOMBS culminates in narrative events that occur simultaneously with the failed coup of June 1955. The backdrop here is the famous paranoid schizophrenia of Juan Perón and Perónism. When I was studying Argentine cinema at university around the turn of the century, watching films such as Héctor Olivera's FUNNY DIRTY LITTLE WAR from 1983, I recall hearing stories of leftwing and rightwing elements engaging in street battles, both sides shouting "iPerón vive!" or analogous Perónism. catchphrases. Such ideological mutations speak to a quality of madness, wretchedness, and intergenerational trauma that lies at the heart of Ernesto Sabato's in-large-part-existential vision. Wote the following mediation, characteristic of ON HEROES AND TOMBS' national vision: "our misfortune as Argentines was that we had not yet finished building a nation when the world that had first given birth to it began to creak ominously and then collapse, so that here in this country we did not have even that simulacrum of eternity represented in Europe or in Mexico or in Cuzco by great stone structures centuries old. Because here (Bruno used to say) we are neither Europe nor America, but a region of faults and fractures, an unstable, tragic, turbulent area where everything cracks apart and is ripped asunder." What we are treated to in the above passage would appear to be the ideas of the middle-aged writer and intellectual Bruno as filtered through the sensibility of Martín, a much younger man, still in his teens when the novel commences, who has been introduced to the seemingly dispassionate older sage by his (the younger man's) volatile inamorata Alejandra. I say that this is what the passage "would appear to be" in that the First, Second, and Fourth Parts of the novel are narrated in the third-person though in a remarkable and unconventional way, such that by Part Four—especially in the aftermath of its exceedingly lengthy third chapter, performing as said chapter does a staggering feint of narrative voice—we will invariably have unresolved and perhaps unresolved and me explain. Part One is preempted by a Foreword which presents itself as an excerpt from a police report published in a Buenos Aires newspaper on June 28, 1955. This report details a recent incident in which a young woman named Alejandra shot her father to death with four bullets from a .32-caliber pistol and then burned herself alive along with her father's corpse in the Mirador (a small tower or belvedere) Alejandra used as a bedroom. The report notes that the event has created a sensation only enhanced by the fact that "this old Argentine family had been a prominent one." Furthermore, the discovery of a document titled "Report on the Blind," evidently written by Fernando Vidal, Alejandra's father, would seem to indicate not only that Fernando Vidal was a full-blown "paranoiac," but also "lends itself to certain interpretations that throw light on the crime and make the hypothesis of an act of madness less plausible than another more sinister, more obscure explanation." This event, Alejandra's murder of her father and subsequent self-immolation, serves as the basic fulcrum of ON HEROES AND TOMBS. Parts One and Two take place before the event, Part Three is comprised exclusively of Fernando Vidal Olmos's aforementioned "Report on the Blind," simply transcribed (as it were), and Part Four occurs in the aftermath of the conflagration. It will not be the only conflagration in the novel. There are the aerial bombardments of the failed coup and the consequent settling afire of a church. There is also Fernando's "Report on the Blind," which itself crescendos in the form of a total psychic conflagration, a descent into Inferno, which we might say makes the psyche in question analogous to a nation that is, as already quoted, "a region of faults and fractures [...] unstable, tragic, turbulent [...] everything cracks apart and is ripped asunder." Parts One and Two depict a violently unharmonious courtship between young Martín and Alejandra, who is only about a year older than Martín but infinitely more worldly. Martín is sitting on a park bench before a Statue Of Ceres, goddess of fertility and agriculture beloved by the Romans, when he first meets Alejandra, entering as a spectral force, perhaps in possession of supernatural powers. She presents as a captivating and perhaps deadly (well, certainly deadly) agent of destiny. Of Martín: "He was terrified by human beings: they seemed to him not only unpredictable, but above all perverse and filthy. Statues on the other hand brought him a quiet happiness; they belonged to a beautiful, clean, ordered world." Martín's world is about to comprehensively lose all sense of order. Alejandra is capricious, emotional, traumatized, and extremely intense. She is also utterly elusive, and Martín's codependent attachment produces in him a fraught species of anguish. Alejandra lives in the fateful Mirador, where for many years (up until 1932) a "gentle madwoman" named Escolástica lived with the severed head of her father, Colonel Bonifacio Acevedo, part of a grim genealogy connected to the aforementioned events involving the Olmoses at Quebracho Herrado, a key Civil War battle of 1840. We also meet Alejandra's ninety-five-year-old great-grandfather, Pancho. "Perhaps there flowed through him that silent, latent life, close to eternity, that flows through lizards during the log winter months." Martín's codependency and self-seriousness comes from a long literary legacy of tortured young supplicants of love, tormented and prone to catastrophization, foremost among them Goethe's Werther and his heirs in Dostoevsky and elsewhere. If I found Martín's clinqy abjection unpleasant, it can only seem all the more so when I reflect on my own conduct and distemper at his age, my having experienced similar turmoil and having conducted myself equally pitifully in my late teens during my formative struggles with romantic love and its harrowing disconsolations. The older Bruno, who becomes Martín's regular interlocutor, is clinical and cool-headed, not unlike one of the ghostly, passive, almost reservedly obsessive intelligences in the later masterpieces of Spanish novelist Javier Marías, himself an anatomist of national-historical traumas. Bruno is the novel's most sober philosopher. By way of him we are treated to deft considerations of the individual's workaday adoption of a multiplicity of masks, and the laws of destiny (which in ON HEROES AND TOMBS becomes connected to heredity in a manner similar to how it does in Zola's LA BÊTE HUMAINE). We will also come to discover that Bruno has known Fernando since both were youths and loved Alejandra's mother (who was Fernando's first cousin and is apparently still alive, though she has long since fled the scene). Bruno also happens to introduce Martín to the great Jorge Luis Borges, whom the two encounter in the extreme that since this is 1955 we are talking about, this would very much be around the time that Borges lost his sight. Bruno says of Borges: "What I'm certain of is that his prose is the most remarkable of any being written in Spanish today. But his style is too precious for him to be a great writer. Can you imagine Tolstoy trying to dazzle his readers with an adverb when it's a question of the life or death of one of his characters? But not everything in Borges's works is Byzantine: far from it. There's something Argentine in his best things: a certain metaphysical sadness ..." If Sabato is closer as a novelist to the 19th century Russians than he is to Borges, it is clear that he is himself connected to a tradition of "nostalgia" and "metaphysical sadness". sadness," though torment is a better word than sadness for what Sabato himself mobilizes. In Part Three, "The Report on the blind," Fernando Vidal Olmos writes about his years pursuing an international organization of the blind, be believes has performed a central and diabolic role (explicitly occult) in human affairs for centuries. Fernando addresses the existence both of a "Sect of the Blind" and of a "Library of the Blind," the latter terminology making it difficult indeed not to think of Borges. Both Bruno and Fernando who has taken his war against society down a dark and paranoid avenue, able to perceive nonetheless that his "exploration" of the "universe" of the blind has been at the same time the "exploration" of his own "dark world." Certainly the blind present us with loaded conceptual associations on account of not being able to see, mirrored nicely in a passage in Part Four of the blook where Bruno recounts a grave game of hide-and-seek played in the dark (very evocative of later stuff from Javier Marías), but I think what the blind most properly represent in ON HEROES AND TOMBS is merely a particular subset of the earth's wretched. The sense is that Fernando Vidal singles out the blind early in his life almost au hasard, simply on account of their always having made him uneasy. I thought of the title of Frantz Fanon's THE WRETCHED OF THE EARTH numerous times whilst reading ON HEROES AND TOMBS, made all the more natural on account of the English translator Helen R. Lane having opted to use the words "wretched" or "wretched or "wretche embodies most explicitly a kind of universal existential wretchedness. Alejandra and her father represent a wretchedness that is heredity and genealogy within specific "historical parameters" come to consummation in the enactment of a macabre destiny. Frantz Fanon found the wretchedness that is heredity and spiritually) by colonial exploitation. Sabato sees the wretched as a product of his own nation's history, from the deranged oligarchs down to street kids (such as literary slum genius Roberto Arlt, discussed in the novel on two occasions). And though he perhaps intuits it, situating it provisionally on the horizon as something not unlike a numeral x, the writer of ON HEROES AND TOMBS cannot know with any precision of the very ugly history directly up ahead; a history in which he would find himself a key participant, an anointed healer, or potential one. ...more

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