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Hopscotch: an emergent literary structural motif

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ABSTRACT

ROMANCE LANGUAGES

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HOPSCOTCH: AN EMERGENT LITERARY STRUCTURAL MOTIF

Advisor: Professor Laurent Monyé

Dissertation date December 2005

This study explores the value of hopscotch as an emergent literary structural motif as compared in the Argentine novel Ravuela (1963) by Julio Cortázar and the African-American novel 2nd Time Around (1996) by James Earl Hardy.

The study was based upon two observations: the rhythm of language and the perception of consciousness as inherent linguistic factors in the game of hopscotch.

An interpretative discourse analysis approach was used to forge a hyperreal space in which other cross-water speakerly text(s) could be discussed. A variety of electronic database and internet queries along with one-on-one conversations heralded the uniqueness of the researcher’s theory: hopscotch as literary text. The researcher found that the current level of knowledge about this theory is low among scholars and the general population. The contemporary literary forms of hopscotch can be used to promote cultural awareness and to heal the psychological effects of the game of divide and conquer on the human mind.
The researcher concluded that the old game is best interpreted in terms of the modalities of text—class, gender, sexuality and race—to symbolize the captor’s hierarchical voice. However, to invert those signified a threat to national identities, wherefore the captive’s voice sufficed to behave as codified language.
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CHAPTER ONE

STREAM OF CONSCIOUSNESS:
A LITERARY CONTEXT FOR HOPSCOTCH

Order my steps in thy words:
and let not any iniquity have
dominion over me.
--Psalms 119:133

The purpose of this research is to explore the value of hopscotch as a structural
motif with the realization that the premise for such an interpretative analysis of text must
first be presented in a viable context. Thus, the researcher begins at the dawn of the
twenty-first century, knowingly and unknowingly, that a variety of psychological fiction
continues to reveal itself in an attempt to reflect the content of the human mind or what
has been referred to as “stream of thought.” The phrase was a psychological metaphor
conceived by William James in The Principles of Psychology (1890) in opposition to the
novel Les Lauriers sont coupés (1887) whereby Edouard Dujardin had proposed a link to
consciousness that a writer might use to express verbally the mind of fictional characters.
Because both terms encompass the verbalization of consciousness, one can realize that
stream of consciousness and le monologue intérieur are often confused. They are not the
same. In spite of the extensive bibliography surrounding the conceptualization of stream
of consciousness, the literary dictionaries and reference books confuse it with the literary
notion of interior monologue. Furthermore, contemporary writers who employ either
concept as a literary technique assume that readers have a good understanding of both of
them. The proposition of stream of consciousness as a phenomenon and not as a technique (Bowling 333) anew may allow a space for text in *Hopscotch Literature*.

(1) More precisely, to differentiate between stream of consciousness and interior monologue is fundamental to this study, because it is monologue that may equate to the basis of thought which ebbs and flows via objects in the realm of a particular culture or those objects that offer logical premise for the thoughts of a fictional character. In other words, the question arises as to whether or not it is true that stream of consciousness is a psychological phenomenon that reveals itself in spite of monologue. If we posit our fundamental thoughts in this manner, then we will be able to comprehend, too, the ultimate missing link -- the cultural perception of consciousness -- in terms of the game of hopscotch that gives rise to a structural motif for the sake of examining human experience through literary text. (2) Such a review affords a conceptual framework to understand better the continuity of discourse that exists between stream of consciousness, deemed as a European literary technique, and the African oral tradition. To link the former and the latter traditions allows for one to move beyond the unusual viewpoint of a most recent study that deals with the Argentine paradigm. (3) A comparison herein is not a finale for comprehending the chosen methodology: interpretive discourse analysis. Rather, the effort provides clearer understanding for what is meant by the necessity to reveal the new voice as not so new. Stories are oftentimes told in an oral fashion, too, using the stream of consciousness phenomenon.

In *The Principle of Psychology*, William James explains that human experience surges from consciousness, in terms of the images, the thoughts and the feelings — *die*
Gefühle und die Sensationen\(^1\)--- and exists outside of it until the aforementioned affects consciousness in some form or the other. He declares, furthermore, that mental consciousness flows like a river. For that reason, he speaks of the stream of consciousness as compared to the events that one endures throughout the day. They flow without interruption. By stark contrast, while James was in the process of establishing his principles, Wilhelm Wundt (Bruno 224-225, 251) proposed that our daily experiences do not suspend themselves, but rather they separate one from another as if they were photographs that were taken with an electronic camera. According to James, however, our experiences flow one with another and in the end they unite with one another. In both instances, it is noteworthy that the two psychologists purport our use of language as the cause to separate and to talk about our experiences as if they were individual experiences. Our experiences are recently developed photographs (Bruno 224-225).

With that debate ongoing and only three years before James is able to further develop his ideas on consciousness in terms of the psychological literature, Edouard Dujardin had already spoken of *le monologue intérieur* in terms of a soliloquy. Thus, the apparition of the two, stream of consciousness and interior monologue at the same time, became confused. The two concepts are not the same, and it is convenient to distinguish between the two ideas at this juncture in the mapping out of the greater plan to organize forthcoming thoughts.

---

\(^1\) Thomas Natsoulas, "The Stream of Consciousness: I. William James' Pulses." *Imagination, Cognition, and Personality.* 12.1 (1992-93): 3-21. As a point of reference, Natsoulas demonstrates the difficulty in defining what James meant by the term pulse. Nonetheless, it is my understanding that James employed the term *pulse* as a reference to sensations or images that surge and disappear in the mind especially when something in our surrounding causes them to manifest. The researcher translates pulse as *die Gefühle und die Sensationen*, because the German concept helps to explain more precisely what James meant by *pulse*.
In order to understand the concept presented by James, one must consider that which he affirms without fail in his book *The Principles of Psychology* as it relates to the way in which language expresses thoughts:

... The traditional psychology talks like one who should say a river consists of nothing but pailsful, spoonsful, and quartpotsful, barrelsful, and other moulded forms of water. Even were the pails and the pots all actually standing in the stream, still between them the free water would continue to flow. It is just this free water of consciousness that psychologists resolutely overlook. Every definite image in the mind is steeped and dyed in the free water that flows around it (246).

James provides magnificent examples that permit one to highlight the language that is used to express our thoughts. First of all, consciousness, or the exact content of mind, flows like a river. The former flows from one mass of water to another and is only impeded when the waterboy, for example, scoops water from it using a pail. The river continues flowing. If we consider the pail of water as if it were a thought and the river as if it were representative of consciousness, then only the thought inside the pail may be comprehensible and the consciousness remains and continues to flow in various directions. We recognize only that we have a pail of water or a thought in terms of language. James adds: “If I recite a, b, c, d, e, f, g at the moment of uttering d, neither a, b, c, nor e, f, g are out of my consciousness altogether, but both, after their respective fashions, ‘mix their dim lights’ with the stronger one of the d, because their neuroses are both awake in some degree” (248). He presents, as an example, the alphabet that children sing in chorus in the first grade. In primary school, the teacher tells the children to repeat each letter after her in unison. The children sing a, b, c, d, e, f, g, etc., and thereafter the teacher asks one of them to name a particular letter. The child names the letter d, and
tells the teacher, “Ms. X, the letter is d.” It is irrational to think that the other letters cancel themselves out, or maybe, that they disappear from the consciousness of the child. Rather, it is the case in point that the other letters remain disorganized or incomprehensible in the mind of the child. The proposal of the teacher is that the children may learn to recite the alphabet several times and that they may recognize the letters when they see them. It is supposed that the teacher has dual attitude towards the language acquisition process of the child. As such, the child represents that which the mind in question knows and the letter d is representative of the thing known. The letter d does not reveal itself in the mind of the child until some signal may be received that causes it to surge again (James 214). The letter d, or the mental image of the d as such, surges and continues to exist in the form of a mental halo. It is important to recognize that the mental image does not correspond exactly to those that may exist in our surrounding reality, but rather it is merely an idea that contributes to that reality. The letter can be integrated and understood in a different way as compared to the actual letter that appears in the mind of the child (James 246). Language functions in the same way, especially if we consider that children learn from memory. The teacher knows that the child can recognize all the letters and now she can teach him to read words and, later on, to read phrases. The child does not know anything about grammar, and for that reason the teacher has to teach him, afterwards, how to form a continuity between words in the same manner that before he had learned to produce a series of letters. For example, the child learns the sentence: “The boy is big.” All these learned words remain permanently in the child’s consciousness until the teacher requests that he repeat the sentence and/or
read it for her. For that matter, it is possible that the child may remember all the sentence or that he may forget parts of it. He may forget, also, the correct intonation or to emphasize a particular word. Yet, before the child may open his mouth, the thought is already present in his mind just as the intention to express the phrase exists. This example serves as a description of the concept that James refers to as *stream of consciousness*: that river of thoughts that flows unconsciously and disorganized in our mind until a particular idea surges free of the constant flow.

Let us consider now the concept of that which is known as interior monologue. Already in 1887, the concept surfaced in the work of the French writer, Dujardin. He formulated the concept of *le monologue intérieur* in his novel: *Les Lauriers sont coupés* (Humphrey 24). Interior monologue and *stream of consciousness* are not the same. Rather, interior monologue serves as a literary medium for expressing that which James conceived as *stream of consciousness* in terms of the content of human thought. Besides that, Dujardin attempts to distinguish between the two basic types of interior monologue, indirect and direct. The indirect monologue is “that type of interior monologue in which an omniscient author presents unspoken material as if it were directly from the consciousness of a character and, with commentary and description, guides the reader through it” (Humphrey 29). The author guides and intervenes as little as possible in the psyche of the character (Humphrey 243). The author is almost unperceivable with the exception of occasional explicative commentaries (Humphrey 25). On the other hand, direct monologue is “that type of interior monologue which is represented with negligible
author interference and with no auditor assumed” (Humphrey 25). That is to say that this type of monologue intends to present consciousness in a direct and expeditious manner. Now, as a point of summary for the case of interior monologue, direct and indirect, let us be reminded that it is purely a literary technique that a writer employs in order to reveal consciousness or a particular stream of consciousness. That is the process of the mind, “the underlying brain process” (Natsoulas 3), that inundates itself beneath monologue, and “thus, successive instances of consciousness, though we may rightly consider them to have different primary, or focal, objects, will also have many of the same secondary, or background, objects” (Natsoulas 7). The two types of monologues, direct and indirect, intertwine in order to produce an effect that gives rise to stream of consciousness. In a sense, it is not illogical to consider that monologue liberates the unconscious mind. However, let us now point out in agreement with James that indeed “a mind which has become conscious of its own cognitive function, plays what we have called ‘the psychologist’ upon itself” (263). For that matter, even in a collection of conferences, Introduction to Psychoanalysis, dealing with the unconscious mind (316-317), Freud asserts that his ideology is comparable with the ideas of his own students’ works, especially as they opt to consider human experience. However, for Freud, the mind relates to the total reality in which the individual finds himself, and the individual does not recognize the surrounding reality before he confronts his thoughts, images, or the feelings that surge therein. Perhaps, it is noteworthy that James’s principles are based upon functional psychology, whereas Freud’s notion of psychoanalysis is reminiscent of structural psychology. For that matter, it is preferable to continue in the realm of
functional psychology for the sake of underscoring human experience as a relevant entity for the perception of consciousness that reveals itself as a defining trait of hopscotch as a literary structural motif in spite of mental construct presented by Freud.

It is that same invocation of human experience, and somewhat indifferent to the thoughts in process, that Shiv K. Kumar proposes as relevant for understanding stream of consciousness in his book Bergson and the Stream of Consciousness. Kumar points out that many novels employ the stream of consciousness technique, and they cannot be read as a liberation of psychologically suppressed thoughts. He speaks of notable pioneers in the realm of psychological fiction such as James Joyce, Virginia Woolf, and Dorothy Richardson who employed stream of consciousness as a primary technique in their own works (Kumar 51). Though it is not a proposition of this work to devalue their works nor that of Kumar’s research, one’s focus does not rest only with the notion of that which has been suppressed in the thought process. Also, it is demonstrative of a link -- eine Zussamenfassung -- of consciousness at two levels: verbal and nonverbal.

In agreement with Thrall and Hibbard, who explain in A Handbook to Literature, the novel that employs stream of consciousness as a technique is:

... the type of psychological novel which takes as its subject matter the interrupted, uneven, and endless flow of its characters. By consciousness in this context is meant the response of an individual, from the lowest pre-speech level to the highest fully articulated level of rational thought. The assumption is that in the mind of an individual at a given moment his stream of consciousness (the phrase originated in this sense with William James) is a mixture of all the levels of awareness, an unending flow of sensations, thoughts, memories, associations, and reflections; if the exact content of the mind (“consciousness”) is to be described at any moment, then these varied, disjointed, and illogical elements must find expression in a flow of words, images, and ideas similar to the unorganized flow of the mind. The stream-of-consciousness novel uses
varied techniques to represent this consciousness adequately (471).

The mind contains thoughts that occur at one time at various levels of comprehension.

Humphrey underscores the two extremes of this type of mental activity: the thoughts that are recognizable in a verbal form and those which may not be recognizable (3). The other thoughts, in between the two extremes, exist in a transitory form from one extreme to the other, verbal and nonverbal. That which is not recognizable in a verbal form relates in general to the emotive portion of consciousness.

The section of the mind that receives *die Gefühle und die Sensationen*, the images and the associations, seems to organize or reconstruct all of those in a verbal-grammatical form. The images that emerge from that which the individual hears and sees in his surrounding reality are immersed in the verbal part of the mind where permutations become evident in accordance with the social and aesthetic linguistic concepts perceived by that person. If we were able to delve into that level of the mind initially, it would perhaps reveal to us everything that we perceive as comprehensible almost at once. On the other hand, if we were able to express immediately in words everything that we are able to capture conscientiously at the emotive level, everything would be incomprehensible. That is, that which one perceives would be in a completely disorganized form (Abrams 187).

These two parts, the verbal and the nonverbal, unite one with another in the mind by means of that which is referred to as free association. It is a way of thinking by which the thoughts move randomly and, as such, they are not completely perceived. Free association manifests itself as symbols that form a very important nexus that can reveal
human experience. By way of free association, a writer can structure his composition, because the reader has something concrete as a result of the symbols that can be perceived. Though it is clear that a writer cannot circumvent the necessity to edit the images that reveal themselves via a fictitious character, the flow of experiences become part of the consciousness mind of the same. It is only in that manner that the reader of a text can achieve an understanding in terms of what he is thinking himself at whichever level of consciousness.

Furthermore, psychological time arises as one of the factors that must also be accounted for when one speaks of stream of consciousness. The duration of time can exist only inside the mind and it cannot be measured outside thereof (Kumar 19); especially if we consider that durée is a psychological concept. Bergson refers to this notion of psychological time when he speaks about thoughts, images, and free associations that appear and disappear in an instant. On the contrary, the seconds, the minutes, and the hours of the clock that govern our daily lives advance day after day, week after week, month after month, and year after year until the cycle of life completes itself. Nevertheless, the clock cannot measure mental time. Stream of consciousness and free associations therein occur so rapidly that they cancel the value of external time, for example, as was the case when Don Quijote entered in La cueva de Montesino.² It turns out that it is almost impossible to reproduce the exact content of mind in realistic terms, and the interior monologue technique is not sufficient to do so alone.

² Miguel de Cervantes Saavedra, Don Quijote de la Mancha Edition and notes by Martín de Riquer. 11th. (Barcelona: Juventud, 1992). This adventure takes place in chapters XXII and XXIII. Even though Sancho recounts that Don Quijote was only in the cave for a little more than an hour, Don Quijote insists that he had been in the cave for three days (708).
If that were the case in point (and it is not totally), then we could readily understand that we think before we speak invariably at the risk of being held responsible for the cultural art, including literature and games preserved through oral tradition, that we influence till this very day and beyond. As a matter of voices that transcend that psycholinguistic perception of reality, it is fitting to underscore what the linguist, Benjamin Lee Whorf in his publication *Language, Thought, and Reality* considers to be the ideological importance of scientific reasoning. Whorf declares:

"...Actually, thinking is most mysterious, and by far the greatest light upon it that we have is thrown by the study of language. This study shows the forms of a person’s thoughts are controlled by inexorable laws of pattern of which he is unconscious. These patterns are the unperceived intricate systematizations of his own language – shown readily enough by a candid comparison and contrast with other languages, especially those of a different linguistic family. His thinking itself is in a language—in English, in Sanskrit, in Chinese. And every language is a vast pattern-system, different from others, in which are culturally ordained the forms and categories by which the personality not only communicates, but also analyzes nature, notices or neglects types of relationship and phenomena [such as the stream of consciousness phenomenon], channels his reasoning, and builds the house of his consciousness (Whorf 252).

Moreover, it would be more convenient to our collective consciousness of culture (that which man makes) for us to be able to speak before we think. Just as children do in a game of hopscotch, for example, contemporary writers like the African-American writer, James Earle Hardy, and the Argentine writer, Julio Cortázar; or heroic literary echoes from the past alter the perception of the game or the language in a text for the sake of

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3 Furthermore, Whorf completes his own thoughts by adding that “... To anticipate the text, ‘thinking in a languages does not necessarily have to use WORDS. An uncultivated Choctaw can as easily as the most skilled litterateur contrast the tenses or the genders of two experiences, though he has never heard of any WORDS like ‘tense’ or ‘gender’ for such contrasts. Much thinking never brings in words at all, but manipulates whole paradigms, word-classes, and such grammatical orders ‘behind’ or ‘above’ the focus of personal consciousness” (252).
preserving a community of people at a particular moment in history. Such an alteration reflects the story of our social needs carte blanche. That story implies a chosen people who could determine a reputable blueprint for humanity.

For that matter, the game of hopscotch, like the stream of consciousness phenomenon, is best understood in terms of kaleidoscopic perception. No one writer, group of writers, editors, etcetera, possess a reasonable patent on the human thought process. Rather, our perception of reality is formed as a result of the ‘things’ that we experience on a daily basis in terms of elite, folk, and popular culture. As it is pointed out in Popular Culture: An Introductory Text by Jack Nachbar and Kevin Lause, a fluid transformation of culture is continually underway, whereby people are constantly experiencing what once was or what actually is now on a particular level. “There are no hard and fast lines separating the cultures from each other, but rather, each culture seems to ‘flow’ almost indefinably into its neighbor” (Nachbar and Lause, 16). That notion is precisely that which is causing a conveniently fluid transformation of the stream of consciousness phenomenon and the game of hopscotch in terms of literary text. Elite, folk, and popular culture may dominate one or the other; however, leitmotivs such as class, race, and gender may permeate each of them.

One might consider that the game of hopscotch as merely folk culture, per memory of how the game is played and how it survives from mouth to mouth just as the stream of consciousness phenomenon has done so, would seem to be causal for its lack of survival. However, especially knowing that all children who play variations of the game around the world and do not know each other for sure, elite culture, deemed as the
preservation of self through literature, has brought enjoyment and variation to the relationship between reader and text as well as it has documented a folk culture that, otherwise, would be lost. The whole notion of literacy, as such, based on the perception of a people’s consciousness has survived continuously as a result of sociohistorical occurrences and most often in terms of military warfare. Therefore, it is fitting to note that the game itself was transported with soldiers who had played the hopscotch game. That was initially introduced as a game played in the sand in a board shape and well known as a sport for the test of agility for male soldiers, since as early as the fifth century. In spite of time -- *durée*--, nonetheless, it is important to note here that the cultural variation of a game lasts for about as long as a group of people may dominate another group of people.

As we continue with this flow of how one perceives thinking about the game of hopscotch, let us recall that if the game of hopscotch already existed or exists, then it may well have been altered or will be altered by the ingenuity of the child or children playing the game anew. The notion of innovation, as that relates to the perception of a child and the game drawn on a sidewalk or in the sand, in this way equates to the creation of what becomes popular in culture. Like a child who is fascinated with the remote control of a television that gives a linear perception of channels flickering according to his interests or like a child who is fascinated with the rotation of a knob on a more antiquated television set from the earlier years when it was initially introduced, popular culture writers, whether their texts initiate as such or may eventually be canonized as elite or folk culture, let us understand the importance of creating a leisure reading that reflects the social needs
of a group of people. Those social needs may include the individual's desire to be in love, the need to overcome a particular fear, or an inundation with deeper level fantasies or unspoken truths. The compensation for the discourse ultimately benefits the pockets of the writer; however, the gain on the part of the reader is aesthetically pleasing to the fluid perception of his consciousness. The interpretation of the text as central to the enterprise of human needs underscores a paradigm shifting from within the fluid transformation of typified culture.

More precisely, it is that sort of shifting of the paradigm of 'stream of thought' that results in the stream of consciousness phenomenon being readily likened to the game of hopscotch that makes this work so significant. Stream of thought, as coined by James, contains all of the 'stuff,' including coded messages on the verbal level and symbols on the nonverbal level, needed to play the game of hopscotch in terms of literary text. As such, the perception of an individual writer is born anew. That, of course, is not irrespective of macrocosmic 'markers' of society, including but are not limited to class, gender, and race girded by human experience and causality thereof. Coded messages and

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4 M. Keith Booker, A Practical Introduction to Literary Theory and Criticism (White Plains, New York: Longman Publishers USA, 1996). The researcher disclaims the approaches to literary criticism by the neo-Freudian psychoanalyst, Jacques Lacan (27-40), and the divided school of poststructuralist literary criticism of the deconstructionist, Jacques Derrida (55-69) and the naturalist, Michel Focault (89-101), owing precisely to their invocation of structural psychology versus that of functional psychology that purports stream of consciousness as an already viable context for considering human experience in the mind. Moreover, the use of such theories purport closed readings not an open reading of texts that will be needed to prove hopscotch as literary text. No matter, it is duly noted that the notion of coded messages and symbols as two fundamental components of an object is parallel to that which the Swiss linguist Ferdinand de Saussure deems as a sign: "the signifier (a unit of sound, usually corresponding to a word) and the signified (a concept or meaning invoked by the signifier)" (57). Though Saussure's approach points towards a systematic study of the centrality of language to human social endeavors, Benjamin Lee Whorf underscores the centrality of language to the perception of consciousness. That lends itself to hopscotch as a (post) modern literary theory. Paradigms tend to emerge as a result of existing literary theories. Thus, the researcher's theory embraces a reflective reading of self as that relates, also, to the notion of Queer Theory that germinates from the works of Michel Focault. Moreover, a brown-eyed perspective prevails.
symbols, are akin to ‘markers’ in the game of hopscotch, especially do they tell us where we are in time and space as a common people.

In terms of the structure of the revolutionary game of hopscotch, on the one hand, one might simply address The Structure of Scientific Revolutions proposed by Thomas S. Kuhn. In terms of the progress of revolutions, he posits that:

. . . With respect to normal science, then part of the answer to the problem of progress lies simply in the eye of the beholder. Scientific progress is not different in kind from progress in other fields, but the absence at most times of competing schools that question each other's aims and standards makes the progress of a normal-scientific community far easier to see (Kuhn 163).

Therefore, perception is the driving force of the incalculable flow of consciousness for the writers that I will opt to study; however, at the same time “. . . If authority alone, and particularly if non-professional authority, were the arbiter of paradigm debates, the outcome of those debates might still be revolution, but it would not be scientific revolution. . .” (Kuhn 167). On the other hand, we must realize that the paradigm - “. . . the interpretation of data as central to the enterprise that it explores. . .” (Kuhn 122) - is a result of organized information, including old terms and concepts, as interpreted by the reader. The writing style of a particular author varies and may be interpreted for the sake of humanity -- the transmission of ideas--, too. A fundamental understanding for considering the game of hopscotch, which is embedded in the stream of consciousness phenomenon in terms of any considerable paradigm shift, dictates that as society changes so must people in order to forge new relationships one with another in recognition, also, of the importance of cultural differences and similarities.
In retrospect, the psychological concept that has become best known as *stream of consciousness* refers to the way that our consciousness flows like a river in our mind. We may be able to separate our individual thoughts from other impressions – as if we were lifting pales of water from a river – but we are always conscious of the relation that exists between individual ideas that surge in our mind and those which we perceive and think in terms of the constant flow of our consciousness. Monologue differs from the psychological concept of *stream of consciousness* in that monologue is the precise literary technique that makes possible a manifestation of the mental phenomenon described as *stream of consciousness*. Thus, the thoughts may be perceived in two ways: the direct technique by which the author of a work is almost imperceptible and the indirect by which the author becomes manifest in a more concrete form. Besides that, everything contained in the mind is in a verbal form. A large part of what we think is in the form of emotions and images that at whatever moment cannot be expressed purely in a verbal manner. Thus, free association helps us to concretize these impressions and become transformed into a verbal-grammatical form. Chronological time is not a major factor, because mental operations cannot be measured in terms of minutes, hours, and years. Like a fictional character, in the twinkling of a moment in time, we can think that which has occurred in several days.

Considering such a notion of conscionable time -- *durée* --, we may more readily accept that, in spite of time and space, we are more alike than we are different; and even so we can exist as a community. We could read and analyze a text of African origin and draw a substantial parallel to that of a text from even Latin American origin before and/or
after a particular period of lapsed time. The game of hopscotch would provide common structures with certain variables -- cultural markers -- by which we could understand the literal and/or historical constructs in which people co-exist. In terms of oral history, the folk game of hopscotch is etched in the minds of men, women, and children all over the world. Therefore, we may only have to hear one another’s story to detail such awareness of an even more conscionable self. For as it is often said, if we hear something long enough, we may be prone to harbor hear-say without challenging prescribed mental constructs. However, if we write and rewrite our own histories, per se like the game of hopscotch that children negotiate and scribe on a sidewalk or in the sand, then over a period of time that structure will begin to reshape itself with similar and/or dissimilar variables. Thus, in terms of literary text, --*sticks or stones* -- in the minds of fictional characters, male or female, would arise via the abyss of the ebb and flow of objects in a writer’s mind as sociohistorical and cultural markers of which he is aware through word of mouth, from reading, or even by way of the influence of mass media. The orator, the writer, and the correspondent have a direct impact on the minds of their audience. That is, owing to the fluid transformation of folk, elite, and popular culture, hopscotch emerges as a literary structural motif and not as just a game that provides the framework for a beginning and an ending of a story.

That basis of thought is contingent, also, upon the perception of consciousness imbedded in the cultural variation of a clearly definable literature. Thus, it is convenient to

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5 Na’im Akbar, *The Community of Self* (Tallahassee, Florida: Mind Productions & Associates, 1985). purports that “we possess the blueprint to our humanity” (8). The researcher would like to make it clear that in terms of defining that same notion of the African ‘self,’ he means “I am, because we are; and, we are, because I am.”
explore the individual perception of consciousness as compared in two popular, but seemingly distant, psychological novels: *Rayuela*, first published in 1963 by the Argentine novelist Julio Cortázar, and *2nd Time Around*, first published in 1996 by the African-American novelist James Earle Hardy. As literary texts, both novels establish parameters, most importantly, for the game variable of hopscotch as the basis of thought in spite of the *stream of consciousness* phenomenon. The two texts imbue a plethora of issues that relate to class, gender, and race as variable markers, *et al.* for interpreting a culture or the norms thereof in their particular context. Moreover, they supersede a quijotesque love story that underscores perfection as something that one cannot achieve in spite of the relentless effort of the fictional characters to reach each other. At the same time, both texts achieve the spirit of their age --*ihren Zeitgeist*-- in the twentieth century. That is, love as acceptance of human beings in spite of the difference in the perception of consciousness.

Also, noteworthy are other works that were published in the realm of *Hopscotch Literature*. They include, but are not limited to, *Hopscotch* (1975) by the British writer and film director Brian Garfield of the same made into a film (1980), and most recently *Hopscotch* (2002) by the American Science Fiction (SciFi) writer Kevin Anderson. Nonetheless, the *stream of consciousness* phenomenon, presented by Cortázar in terms of the Latin American game of hopscotch --*escargot*-- and by Hardy in terms of the U.S.

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6 The novel *Rayuela* (1963) by Julio Cortázar equates to *Hopscotch* (1966) as translated by Gregory Rabassa. For the sake of clarity, the researcher shall refer to the translated text as *Rayuela* and the game itself as hopscotch. Also, know that the title of the book *2nd Time Around* (1996) is written as such by the author -- the scribe -- of the literary text itself, and the researcher does not wish to efface the uniqueness of text by spelling out the term 'second' versus the abbreviated numeral. Already the title acknowledges the challenge of writers to abide by or to go beyond established rules of their language. Likewise, children use their ingenuity to etch a space for playing the game of hopscotch. The aesthetics of the space reflects their culture, inasmuch as that is illustrated in the collection of lore titled *Hopscotch* (1955) by Patricia Evans.
American game of hopscotch -- *potsy* -- best underscores a comparative continuity of diasporic discourse via hopscotch as literary text.

Even though the explanation of stream of consciousness as a phenomenon in this chapter incorporates *technique* as imperative for understanding the former in spite of *le monologue intérieur*, we have as a primary link to comparative psychological currents in literary criticism for further consideration via Robert Brody’s article, “Stream-Of-Consciousness Techniques in Cortázar’s *Rayuela*” (1975). The article lends itself as the foremost critical research that purports the specific difficulty in distinguishing stream of consciousness and interior monologue as one in the same employable techniques specifically in Cortázar’s *Rayuela*. However, let us underscore that Brody’s point of view is reminiscent of the perspective of Robert Humphrey’s “...manual of *how to write stream-of-consciousness fiction*” (v) publication, *Stream of Consciousness in the Modern Novel* (1955), and later that fluxes in the context of *The Stream-of-Consciousness Technique in the Modern Novel* (1979), which is a guide to understanding various points of views on the subject matter, edited by Erwin R. Steinberg. Until 1992, Robert Brody’s consideration of stream of consciousness as a technique remains unchallenged. At that time, Barbara Lynn James merges the former and the latter viewpoints from Humphrey and Steinberg for the sake of presenting the flux in content necessary to provide a philosophical and cultural distinction the two terms, stream of consciousness and interior monologue. Though Barbara Lynn James’s perspective does not substantiate stream of consciousness as a phenomenon, we do agree that a conceptual

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and contextual difference exists between the two terms (B. L. James 34-37). Moreover, Robert Brody's technical investigation provides this research with an initial 'marker' to relay the conceptual framework that is needed to contribute to the continually emerging phenomenon: stream of consciousness. Such a consideration of that as a paradigm gives rise to the emergence of hopscotch as a literary structural motif in spite of the continual flow and ebb of consciousness. As both 'the concept' and 'the context' are revealed therefore, so does the perception of that flow and ebb of consciousness link us to the study of language in relevant Hopscotch Literature and to the primary method for this study: interpretative discourse analysis.

Though critical literature posits a polymathic response to Rayuela as an exemplary text in the realm of stream-of-consciousness technique, the uterus of knowledge -- the mind -- as that relates specifically to the reflection of the same in Rayuela as a proponent of the stream-of-consciousness phenomenon is fallow. No other specific data considers Rayuela outside of the real tradition of stream of consciousness as technique. Robert Brody's work is demonstrative thereof, and so we must follow los pasos perdidos -- the lost footprints -- to earthen that which should be known about the topic. That is, monologue as literary technique manifests itself perfunctory in the realm of the less commonly studied psychological phenomenon: stream of consciousness. Literary critics consider most of all, and at times insufficiently, stream-of-consciousness merely at the verbal level of consciousness and they evade altogether the preverbal level of consciousness that purports a necessity to differentiate the stream-of-consciousness in the realm of psychology above and beyond le monologue intérieur as a combination of
direct and indirect speech. For that matter, one must recognize that the two are intercalated one with the other wherein objects -- things -- like ‘markers’ in a hopscotch game emerge for the sake of uninterrupted leisure and/or memorable pleasure in reading.

Both the researcher and Brody agree that stream of consciousness is best determined in terms of functional psychology; however, we differ on how to interpret the basic components of William James’s stream-of-consciousness. The researcher purports that the basic components thereof are not precisely concrete; while Brody underscores the whole notion of discussing Rayuela within the ‘established tradition’ in the twentieth century in spite of the all-encompassing critical literature that presents the ‘newness’ and the ‘experiential nature’ of contemporary Spanish American novel (Brody 48-56).

Moreover, Brody equates human personality to the representation of the flow of unuttered speech and private consciousness as the inner life of one or more characters in order to depict the actual processes of thought (48). For Brody, the critical viewpoint follows whereby monologue novel is equated to the presence of an omniscient narrator who employs a soliloquy per interior monologue as either direct or indirect. Herein, as deemed by the researcher, lies the difficulty for differentiating what is actually meant by stream of consciousness. Thus, let us explain more concisely that narrative pattern in accordance with Brody’s perspective is based upon components of language, but it evades the levels of consciousness. From the point of view of the researcher, the levels of

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8 Thomas Natsoulas, “The Concrete State: The Basic Components of James’s Stream of Consciousness.” The Journal of Mind and Behavior 22.4 (2001). 427-449. In an effort to see more clearly together with James, the researcher speaks in agreement with Natsoulas who purports that “... stream of consciousness consists of a succession, one at a time, of unitary states and all of the other mental occurrences that are conscious (e.g., thoughts, feelings, perceptual experiences, or intentions) are features of such states. ... after all, the spiritual self cannot be viewed first hand either concretely or abstractly. The spiritual self would have to be inferred on some other basis, such as from making behavioral observations that suggest it to exist behind, as it were, the behaviors that are observed” (427; 443).
consciousness are not simply direct or indirect. Rather, they are best perceived as a) verbal, b) preverbal, and c) behavioral, too.

Brody argues in favor of 'a flux' of consciousness; however, for him the notion of private consciousness is merely based upon indirect monologue (50). He does not entertain whatsoever symbols -- or objects -- as behavioral markers of the fictitious characters' human personality as does the researcher deem to be more accurate in examining their lives and thoughts. From Brody's point of view, the direct monologue is none other than the voice of the omniscient narrator combined with his notion of indirect monologue that gives the technical effect of "realistic" representation of both the flux and the privacy of mental life with great precision in providing the shifting and interplay of external focus as matter of third and first person perspective narrations and internal focus as the backdrop for narration (51). Also, for him the flux of consciousness is limited to no more than changing levels of narration whereby mere classical rhetorical devices may be perceived in Rayuela. Thus, he states "... So we have seen that Cortázár, in his use of stream of consciousness techniques, suggests only to a limited degree the disorder, chaos, and incoherence associated with innermost mental life" (Brody 52). Thereafter, he recognizes the traditional devices that seem to be indicative of discontinuity or mere fragmentation, especially in the case of automatic writing wherein ellipsis, anaphora, dislocated parenthesis, etc. are dominant techniques for reflecting thoughts in the human mind (52-53). Though Brody argues that the text Rayuela may be best fused together merely in terms of already established technical writing devices in the Modern Novel, the
researcher purports that the text remains stagnant versus what Brody declares as a sense of completeness or fusion (53).

As a matter of summation, Brody’s article already considers the devices -- metaphor, simile, personification, zeugma, synesthesia, polysyndeton and neologism -- notwithstanding the emergence of the employable traditional technique -- stream of consciousness -- in Spanish American literature, wherein the notion of mechanization could be redacted according to certain established written rules of automation just as Robert Humphrey had proposed. For Brody, the examination of literary technique is traditional. A metaphor is valued as descriptive and symbolic like that which one would read in poetry. Simile has a plastic and poetic value. As Brody exemplifies (53), for example, “... Thus, a boat may become a cockroach: “acodado en el Puente, viendo pasar una pinaza color boravino, hermosísima como una gran cucuracha reluciente de limpieza” (Cortazar, Rayuela, 17). Brody advances his study to consider La Maga -- el amor inalcanzable de Oliviera -- as compared to a cat: “... Así avanzaban por las páginas, maldiciendo y fascinados, y Maga terminaba siempre por enroscarse como un gato en un sillón” (Cortázar, Rayuela, 605). The animal image serves to caricaturize rather than to characterize and to sharpen our vision of the thing or person being described (Brody 54). Personification equates to, for example, “... el desorden [que] triunfaba y corría por los cuartos con el pelo colgando en mechones astrosos (Cortázar 93).” The zeugma or syllepsis is explained in terms of “Talita [que] desplegaba un camisón y diversas teorfas” (Cortázar 375), while synesthesia is considered in terms of the verbal level of consciousness, too, for example:“... un zumbido que parecía azul..."
Polysyndeton is verbally demonstrated via the following continual thought: “... Pero lo mismo estaba bastante orgulloso de ser un vago consciente y por debajo de lunas y lunas, de incontables peripecias donde la Maga y ... y ... y ... y ... y. . .” (Cortázar 26).

Contrary to Brody’s findings, the researcher purports that the ellipsis is reminiscent of the psychological phenomena revealed by William James in that they could be filled in verbatim with repetitious thoughts until some other thought interrupts -- or emerges -- as the primary focus of the fictional character. For that matter, while the notion of a preverbal and verbal state of mind rejects automatic writing as infallible, it validates the need to redact writing for the sake of clarity in reflecting the human mind. Also, while in the mind, neologisms are possible. For example, one reads the created words: “... saltabarreras, burlaaduanas ...” (Cortázar 88) and the newly created verb, “librealbedrizar. . .” (Cortázar 562) to express, perhaps, cultural and sociopolitical reality. Such literary experimentation is not as artistically Parnissian as suggested by Brody’s article. Rather, readers of Rayuela are affixed somewhere between reality and fiction like children enjoying a sidewalk game of hopscotch. Perhaps it is also suggested that we would do better to create new words -- neologisms -- that relay our conscionable perspectives on discourse as they relate to such issues as class, race, and gender. Thinking about such issues on a personal level cotidiana causes us to hop to and fro until we may scotch out personal challenges in life, just as is the case of the traditionally considered protagonist Oliviera in the novel Rayuela. Brody does recognize that “... the body of stream-of-consciousness fiction is a problem whose resolution lies beyond
the boundaries of [his] study. . ." (53). Moreover, his notion of stream-of-consciousness as an evaluation of human personality in terms of external versus internal reality posits Rayuela as a pseudo-production of Freudian structural viewpoint on how the human mind operates in terms of ego, superego, and ID\(^9\) versus the functional psychology -- stream of consciousness -- to which the school proposed by William James belongs. Thoughts function as a seamless whole; however, the subaltern mind flows and fluxes therein, too. So, we are dealing with not only the suggestive nature of literary technique, per se in accordance with Robert Brody's examination of stream of consciousness functioning as interior monologue, but rather the researcher reiterates that we are dealing with *stream of consciousness as a phenomenon in the context of literature that manifests itself in spite of monologue as a whole*. Because Brody's investigation is for the most part abbreviated and remains basically unscathed by scholarship, the researcher finds it advantageous to begin the discussion of discourse in accordance with his own viewpoint. That is the paradigmatic nature of popular fiction novels perceivably scaling the walls of either Spanish American, Hispanic American or Latin American literary boundaries that traditionally consider Rayuela via closed readings of text.

Therein the folkloric game of hopscotch, the stream of consciousness phenomenon as written literature anew is highly reflective of the stylistic qualities heard through the old voice, as the researcher deems: the Griot, who openly delivers literature by word of mouth. That, too, encompasses the verbal level of consciousness whereas the intelligible innovation of repeating known histories is moreover preverbal. Thus,

language at the verbal level -- coded messages-- and symbols at the preverbal amass in the textual analysis of issues relevant to class, gender, and race that may be freely associated, perhaps, in terms of mental constructs. The Griot opts for objects -- as are representative of hopscotch markers chosen by children in the game itself-- that help him as well as the participating hearer of text to creatively recall that which is known, just as does the relationship of teacher and child reveal. The teacher has knowledge of the thing known, and he must assume the thing known in the mind of the child. The greatest challenge arises in terms of stylistic quality, especially must one consider how to relay that thing -- the letter 'd' -- to the knowing or unknowing mind like William James demonstrated linguistically in his explanation of 'stream of thought.'

In other words, stream of consciousness is not limited to any particular ideology, just as hopscotch is not limited to any specific ethnic group. Hopscotch is best determined according to the perception of the ebb and flow -- or the flux and the continuity -- of consciousness amongst individual cultures as a whole, or thinkers therein and beyond established norms of their culture. The resulting quality of style is personable. Moreover, African oral tradition has been reduced to the stream of consciousness technique and for that reason it can be reclaimed through the new voice: the stream of consciousness phenomenon.\(^\text{10}\) The game of hopscotch is intricately linked thereto.

\(^\text{10}\) Isidore Okpewho, *African Oral Literature: Backgrounds, Character, and Continuity* (Bloomington and Indianapolis: Indiana University Press, 1992). This resource will serve as the basis of comparative interpretation for stream of consciousness and African oral tradition, though such a study is not the proposition herein. Rather, the review of literature in chapter two uses this interpretation of data to underscore technical similarities in storytelling discourses that lends itself to yet another closed reading of texts.
Per 'biographical lore' and the suggestive nature thereof for shaping the particular school of thought, stream of consciousness, results in nothing more than the complexities of interior monologue that may appear to be incomprehensible. That is not the case. A consideration of the Latin American voice of the Diaspora on the one hand helps to bring the game of academic juxtapositions -- ideological hopscotch -- to a closure. On the other hand, the diasporic voice hypertextualizes the potential for (post)modern literature in the realm of the western novel. Thereby a space is created in which consciousness may be linked conceptually to other cultural contexts. Thus, what is happening with the stream of consciousness phenomenon is that the perception of consciousness can be seen clearly wherein a shift occurs across the diverse frontiers of the Diaspora, too. The oral story is being told circularly across cultures and is dispersed, as such, in order to bring the story of continual life to fruition once more. The collective people of Afrique, just as do the descendants of Hispanae, participate in a metaphorical story of continual life -- hopscotch -- from wherever they may be, too. The way in which their cultural truths are revealed in the game of hopscotch is a link for studying the stylistic quality of both.

Therefore, the methodological case in point -- interpretative discourse analysis -- arises whereby stream of consciousness phenomenon -- the new voice-- moves a story in an oral fashion just as the old African voice -- the Griot -- told stories originally using key devices of monologue as the basis of his own continual flow of thought. That learned story-telling technique, much like writers skilled in European literary techniques employ stream of consciousness and monologue as one and the same, allows the Griot to evade the embarrassment of awkward breaks in the presentation -- l'oeuvre -- (Okpewho
70). For that matter, one might consider that the value of hopscotch as the basis of an emergent literary structural motif is none other than 'Afro-Argentine discourse [as] yet another dimension of the Black Diaspora'\textsuperscript{11} that operates tenuously in the realm of the stream of consciousness. Though geography and ethos part the two novels, 
\textit{Rayuela} and \textit{2\textsuperscript{nd} Time Around}, language and human experience in the realm of hopscotch motifs, known and unknown, unite the moral and spiritual realities in both publications.

Hereinafter, chapter two purports a substantial review of literature that exemplifies \textit{Rayuela} in terms of a (post) modern literary theory. For that matter, the usual perceptions of the text as central to this study of \textit{Rayuela}, either in the realm of the Argentine paradigm or that of stream of consciousness, are just as relevant to understanding how hopscotch emerges as a literary structural motif as is the unusual theory itself: stream of consciousness phenomenon. Furthermore, to understand the concept and context of a flux in stream of consciousness remains just as important as the consideration of the African oral tradition itself related thereto and even in spite of the interpretation of \textit{Rayuela} as the labyrinth at Crete. This chapter deems hopscotch as not only a game that may be defined in terms of habitable text or open text; but most important, it reveals the structural motifs of hopscotch that emerge as literary text.

Chapter three provides a synopsis of the novels \textit{Rayuela} and \textit{2\textsuperscript{nd} Time Around}. Beyond that of being mere summarization, it is necessary to demonstrate stream of

\textsuperscript{11} Marvin A. Lewis, \textit{Afro-Argentine Discourse: Another Dimension of the Black Diaspora} (Columbia and London: University of Missouri Press, 1996). The Africanness of characters in terms of movement in \textit{Rayuela} is discussed more explicitly in chapter three. The views of present-day population and the downplay of the African presence in Argentina by literary and historical criticism alike, per the findings but not limited to those of Marvin A. Lewis, tells us clearly that it is possible to consider genocidal discourse in the form of coded messages in spite of closed readings of \textit{Rayuela} such as Spanish American, Boom Literature, European, or as a trajectory for minority literatures from within any of the traditional canons.
consciousness as a phenomenon in order to attest to the functionality of the psychological theory, still, as a proponent of literary tradition. Thus, a consideration of what happens at the preverbal and verbal levels of consciousness must be undertaken in spite of the game of hopscotch. For that matter, the objects, or — markers —, therein not only assist the reader with the order in which the story is being told; but also, they tell us something about the fictional character’s human experience. To identify those objects is the first step in determining the culture of the self.

Chapter four considers the fluid transformation of culture that occurs in spite of literary structural motifs. The researcher will unveil the significance of objects, 1) as symbols and 2) as coded messages that arise in flux of thoughts of the same fictional characters. A reconsideration of objects in terms of symbols and as codes is relevant to the researcher’s analytical objective. That is, he seeks to expound the duality of thought that is steeped as captor and captive in the texts Rayuela and 2nd Time Around. 1) In the realm of folk culture, ‘hopscotch’ writers cross boundaries of consciousness, whereby they delimit any particular class of readership. Their kaleidoscopic view of culture is responsive to the economy of paperback trade and its readership. The readership is in a quest for self-identity via the language that the writers employ in their text. 2) In the realm of elite culture, the game of hopscotch provides enjoyment for a paperback trade readership with canonical knowledge of the stream of consciousness novel and disposable income for such leisure in spite of gender. Nevertheless, the complexities of race efface the boundaries of perception and consciousness in order that a reader may present a voice of active agency for interpreting the game of divide and conquer. 3) It is
that realm of popular culture that embraces *Hopscotch Literature* and makes possible a consideration for the demystification of human experience beyond the game.

Chapter five summarizes hopscotch as an emergent literary structural motif in response to the question of using languages to retrodict the past. The new voice has heard the old voice, and then is that voice able to speak of its existence. Both *Ravuela* and *2nd Time Around* have been dispersed circularly across cultures, and the writers are trying to bring their existence to fruition in spite of history. For that matter, the protagonists of both novels, Oliveira and Raheim, use modern languages or they speak in tongues. The void of space in their direct and indirect speech produce intertextual meanings about their human experiences in terms of class, gender, sexuality and race or visa versa. Keeping in mind the greater question of national identity, bringing the pieces of a higher consciousness together means bringing the game of divide and conquer to closure for a collective people of color. Writing to correct the past -- retrodiction --, though ‘things fall apart’ in time and space, we have to keep coming back in history to define the duality of being to empower those of us who finally arrive at HOME.
CHAPTER TWO
HOPSCOTCH: A (POST) MODERN LITERARY THEORY

Then shall the lame man leap as an hart,
and the tongue of the dumb sing: for in
the wilderness shall waters break out,
and streams in the desert. --Isaiah 35:6

In spite of the evolution of postmodern Latin American perspectives on Argentine literature as they relate to Rayuela as a modern text, the purpose of this chapter is to review the literature that seeks to shape and to form discourse that supposes the same novel as an emerging (post) modern text. Shape refers to a reconciliation of pre-existing literary voices that laud a particular canon. Form refers to the interpretation of that data as central to the study of stream of consciousness as a psychological phenomenon that manifests itself in spite of interior monologue. Moreover, the revelation of hopscotch (not Rayuela) as a (post) modern theory is based upon the interrelationship between stream of consciousness and the game itself. Though reputable studies already present hopscotch in terms of habitable text and in terms of the essence of open text, hopscotch as literary text is not yet theorized. The researcher reveals herein various structural motifs related to the game of hopscotch whereby Rayuela may be studied within or beyond the Argentine paradigm.

Initially, let us call our attention to Santiago Colas' humanistic inquiry of shifts in paradigms in his critical publication: Postmodernity in Latin America: The Argentine
Paradigm (1994). Colas’ approach is comprehensive and convenient for shaping the study at hand, especially because of his volition to champion language and the perception of consciousness beyond established norms. Furthermore, Colas mimics Benjamin Lee Whorf’s thought process on Language, Thought and Reality, more precisely, in the words of the socio-linguist, Keith Baird: “Unfortunately, we think before we speak rather than do we speak before we think (20).” Language reflects our perception of reality either modern or (post) modern, and moreover it is fundamental to understanding exactly what is meant by the term: modernism. Rightfully so, Colas posits:

...Probably the criteria most often agreed upon for distinguishing between the modern and the postmodern cultural sensibilities is their respective attitudes toward mass culture. Modernism defined itself in opposition to mass culture. Postmodernism embraces its forms and contents, incorporating them within new artifacts that blur the distinction between high and low culture. ... We may attempt to forget or ignore mass culture, but it will neither forget nor ignore us (Colas ix).

The juxtaposition of the two -isms, modern and postmodern, keeps us mindful of the fluid transformation of culture, including folk (oftentimes deemed as low culture), elite (deemed as high culture), and popular (deemed as mass culture).

To clarify such notions of culture is to underscore the limitations of postmodern theory -- not (post) modern theory -- relevant to Latin America and other cultural and literary forms that exist throughout the world. Thus, the intent of presenting the forthcoming shift of cultural paradigms in the literature is to provide an optimism that adjusts rather than simply to reject the contributions of postmodernist theories through the researcher’s own kaleidoscopic, (post)modern, viewpoint. Moreover, it is still

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possible to ascertain an aperture in consciousness whereby diverse communities may live equitably in a world of literature in spite of the impact of modernization on that culture.

The definition posited in Cultural Studies (1992) by L. Grossberg, C. Nelson, and P.A. Treichler is sufficient to explain what is meant by modernization:

"... [It] can be understood not only as changing modes and relations of production but as a broad range of additional interrelated historical forces as well, including economic relations of production, distribution, and consumption (e.g., development of new commodity markets, expansion, of cultural consumption), technology, colonialism and imperialism, migration (whether necessitated by force, economic conditions, or ideology, the diaspora is now a dominant figure of contemporary experience), urbanization, democratization, and the rearticulation of normative systems based on race, class, nationality, sex, and sexuality. Modernity refers to the changing structures and lived realities that modernization responded to and in turn reshaped: contested and ritualized structures of experience, subjectivity, and identity. And modernism, finally, refers to the cultural forms, practices, and relations --elite and popular, commercial and folk-- through which people escape the worlds of modernization and modernity. Modernism extends far beyond the domain of academically valorized culture which, like modernity itself, was shaped by the new forms of leisure and emergent cultural practices despairingly called mass culture. Modernism can rather be represented as the whole complex of responses to the changing historical landscape of the modern (15, footnote 3)."

Just as does Colas' leap towards the 'modern' emergence of an Argentine paradigm, the researcher embraces the aforementioned definition of modernization to invoke his theory of the 'modern,' too. *The literary-ness of hopscotch presents a realistic (post) modern shift from within and beyond the established Argentine paradigm.* Any reductionism of culture, one preferred over the other, is not the point of this investigation. Rather, the trajectory based upon Rayuela as the basis of the critique beyond the notion of traditional postmodern views does traverse the diverse depository of Latin American and non-Latin American literature, including, but not limited to, 2nd *Time Around*. 
The way in which Colas presents his findings is just as central to the researcher's point of view as is the content of those findings, though the term post-modern lends itself to the creation of the Argentine paradigm and beyond. The resistance to the notion of postmodernity collectively throughout Latin America proves just that for him. Though Linda Hutcheon is known as a major authority on postmodernism, Colas points out that her particular critical publication, Poetics of Postmodernism: History, Theory, Fiction is most representative of "... [the exclusion of]... the concrete, historical, and political dimension of postmodern culture... [versus] the emergence and specific character of Latin American texts by reference to an international trend. The relationship thus works both ways" (Colas 2-3). In terms of texts studied by Hutcheon, Colas reveals that the text of a work may be reduced in terms of 'verbal currency'² if lumped in a canon, for instance, as postwar Latin American postmodern historic metafiction. That is to say that the essence of Isabel Allende’s narrative, Casa de los Espíritus / House of the Spirits (1982), definitely does not emerge in history with the same intent as Rigoberta Menchú’s Me llamo Rigoberta Menchú, y así me nací la conciencia / I, Rigoberta Menchú (1982). Allende’s Chilean narrative is metafiction and that best reflects the continual emergence of psychological novel in the realm of magic realism, while Menchú’s Guatemaltecan narrative is testimonial fiction and that reflects the real accounts of her life, her family, and the life of Guatemalan people residing locally. Both ‘narratives’ uplift the spirit of their people via (post)modern writing techniques, though

² Ibid., 17-18. The term, verbal currency, refers to the inherent value of discourse that may be used to retrodict favorably the history of a people via their own perspective or that serves as the basis for destroying the same. In other words, Dr. Baird considers ‘the destruction of discourse’ as that which relates to defining the individual self. A distinction must be made between the notion of First and Third World countries and to whom those terms actually apply in terms of numerical representation.
they are canonized as closed innovations of text based on interpretive devises and not the actual ebb and flow of consciousness.

Yes, in order for the particular literary voices to survive, the individual text can also be spoken of in the light of social, historical and political postmodernism, though as Colas summarizes: "... the inadequacy of interpretation lay in the blind spots... [whereby]... no mention is made of possible relationships between boom fiction and the Cuban revolution or the ideology of modernization, both potent social forces for the Latin American ‘60s generation’ (Colas 5).” Clearly, Colas purports that the voice of a people survives with great consideration for the living principle of unity and at the same time in spite of difference we all can exist as a community. He postulates that linear modernity is key to understanding the value of economic, political, and cultural democracy for grasping meaning in (post)modern literary text, and he finds that

... an infusion of capitalism and technology, along with entrepreneurial values, would wrench Latin America out of its traditional stagnation into modernity. It is important to understand that this prescriptive theory... the Modernization theory, developed in the United States during the Cold War advocated a tighter relationship to industrial capitalism... [and] depended on a dualistic vision of “modern” and “traditional” societies (Colas 12).

Well into the mid-1980s new social movements within Latin American literature expanded at a rate too great to contain it. Thus, (post)modern realities became questionable in terms of whether they should be reduced to a common experience, i.e., Latin American postmodernism, or should not the literature reflect the diasporic peoples living on the vast continents of the world where Spanish language, sociohistorical, cultural, political and economic realities -- just as does hopscotch--exist independently
and collectively according to a common voice. For example, one might note the 
testimonial, historias, or perhaps novellas as post-modern currents in Latin American literature.

Scholarly research speaks volumes to that same notion. In spite of the evolution of literary form throughout Latin America, mini-revolutions may occur within literature. In this case, the Latin American ‘boom’ literary period comes to mind. The writers of that period welcomed the implementation of the seamless reflections of self that could be revealed via stream-of-consciousness techniques, too. However, their techniques emerge ultimately, because of the phenomenal value posited by psychology of the day in literature. That can be evidenced by Latin American writers including, but not limited to, Jorge Luis Borges, Carlos Fuentes, Julio Cortázar, Alejo Carpentier, Juan Rulfo, José Donoso, Ernesto Sábato, Gabriel García Márquez, and Luisa María Bombal. Though innovation was key for each of the writers, they were burdened with moral aporia. Simply, they could not evade the quijotesque tradition that foreshadowed them, even in terms of stream of consciousness. The researcher deems that those writers forced their exemplars to maintain stream of consciousness deemed as interior monologue for the sake of establishing their own traditions with neo-Freudian psychology at the forefront of their texts. No matter, each writer provides a trajectory with his or her own literary discourse based upon existing tradition(s) that is acceptable by populations who pursue a diversion in reading.

Seeking to scribe text anew though, they were destined to create spaces for unique voices resulting from sociohistorical occurrence apart from the shores of Hispanae (the
Greek name for Spain) and Afrique (the Greek name for Africa). Thus, more than approximately four hundred years after the Spanish period of Renaissance, that notion equates to the case in point for Miguel de Cervantes who akin to his protagonist, Don Quijote: el Hidalgo de la Mancha, arises as a new voice that is cognizant of the knights of chivalry from ages past. Through the old voice, Ya Cide Hamete Benegali, Cervantes renovated the western novel in spite of existing footprints laid upon the consciousness of the époque, and thus he creates an all-in-one exemplary trajectory for the aforementioned Spanish American writers. That, too, is their burden of time and space.

For the sake of understanding the impact of the old voice on the new, one must understand that El Quijote reveals itself through not just any omniscient narrator. Ya Cide Hamete Benegali is a master storyteller who had passed through the northern tip of Africa carrying with him a new voice. Cide Benegali had become familiar with storytelling techniques while scotching through various regions of mother Africa to the Iberian Peninsula. Owing to his familiarity with the geocultural and historical outcomes of battles that took place between the Moors and the Spaniards, Cide Benegali’s voice is perfect for retrodicting the lost footprints -- los pasos perdidos -- via his perception of consciousness that spans more than eight centuries of world history. His voice narrates via the direct speech while the indirect speech is meshed into two hyperchivalresque Spanish beings: Don Quijote and Sancho Panza. Nevertheless, the two characters represent more than the ideal and the real voices of mankind in their époque. They embody the old voice and the new voice that speak directly with one another as a matter of real, and oftentimes in spite of ideal, psychological time.
In other words, “I am, because we are”. The boundaries of time and space are effaced. The Griot’s storytelling techniques are important, because they uplift the old and the new voices. Nevertheless, such a premise for storytelling techniques is pure stream of consciousness, though it is not limited to technique per se. It is neither the intention to reduce the impact of the old voice, Ya Cide Hamete Benegali, upon Spanish American writers and their particular western communities throughout Latin America nor that of the ‘new’ voices upon subsequent voices of current day texts; however, the researcher purports that the voice of the Griot, akin to Oliveira (the protagonist of Rayuela) as a new voice and Ya Cide Hamete Benegali as an old voice, is a viable premise for understanding the emergence of hopscotch as literary text. Like El Quijote, Rayuela is linked to those voices which offer something for everyone, including cross-cultural linguistic complexity for the scholar, a game or love story for the active reader who may have deeper-level desires or fantasies, and a view of world history that patterns the leisure of a person inclined to learn about his surrounding via the rotating dial of television set or the comfort of a modern version of that: a remote control. Whether the old or new voice, the perception of consciousness while reading Rayuela as a game is contingent upon the relationship between the reader and text. That is a reading by flipping through and selecting more desirable chapters to read in whichever text of the work as a whole.

The same continuity of text that germinates the ‘western’ modern novel of sixteenth-century Spain does so from within twentieth-century Latin America, though the notion presents itself ubiquitously, instead, in the work of the Argentine philosopher and
novelist, Ernesto Sábato. The researcher invokes Sábato as a recognizable entity who should be afforded recognition for his initial implementation of *stream of consciousness*—as an interior monologue innovator of the modern novel with the publication of *El túnel* (1955).³ Though it is far from being a magnum opus, it affords one with a look at the Joycean technique deemed as stream of consciousness that emerges within the collective corpus of the Argentine paradigm. Only thereafter with the publication of *El túnel* does *Rayuela* become noted as the 'Hispanic Ulysses.'⁴ The particular chronology is overlooked by Colas’ review of the Argentine paradigm. Thus our perspectives merge and depart from one another.

After the publication of *El túnel* and the varying extremes of writing innovation related to stream of consciousness already in publication throughout Latin America, Julio Cortázar leaps forth with the game of hopscotch that becomes a welcomed motif in terms of a somewhat speakerly text versus a completely readerly or writerly text. That became a matter of leisure for readers of *Rayuela* all over the world in the target language, Spanish, and in terms of translation. Thus, we have access to *Hopscotch* (1966). It was translated into English by Gregory Rabassa and continues in nth publications till current

³ Carlos D. Murrell, *Stream-of-consciousness en El túnel, Pedro Páramo, y Cien años de soledad*. Thesis: The University of North Carolina at Greensboro, 1995. The researcher argued that stream-of-consciousness, as a psychological metaphor coined by William James should not be translated, because it loses its verbal currency in the process. As such, that research dealt with the definition of the term as well as provided a demonstration for related texts that commenced with the earliest implementation of stream-of-consciousness, *El túnel* by Ernesto Sábato, among the collectively revolutionized voice of the Latin American Stream-of-Consciousness novel. Therein, the study presents the researcher’s understanding of cultural objects, nature, and sexual intercourse as the basis of thought as primary for comprehending what was absolute key for the ebb and flow of consciousness for retrodicting cultural history via three novels of geographic variation: Argentina, Mexico and Colombia.

Sábato’s work suffered from the moral aporia, especially because his experimentation with stream-of-consciousness was bound by the notion of technique. Rayuela was immediately popularized through the game innovation linked thereto anew.

Though sales were perhaps minimal for El túnel, let us not minimize the importance of the text. Ernesto Sábato employs the stream of consciousness technique that reveals minimal use of apparent objects — markers — that ebb and flow throughout the text in a thematic context of a lover who is obsessed with romantically acquiring a woman whom he cannot reach no matter the implementation of objects that may provide opportunities for the fictional characters to communicate with one another. Those objects include the tradition of telephones, doors, windows, and the psychological illness of stalking that arises oftentimes. The work begins and ends with a protagonist who has the continual — Sensationen und Gefühlen — that he has swallowed a live rat. The protagonist, — deemed by the researcher as a stalker in pursuit of Don Quijote’s ideal but unascertainable love — el amor inalcanzable — in the twentieth century, demonstrates that the theme is not new in terms of the Latin American novel. The consistent theme of love underscores precisely that El túnel is foreshadowed by what was considered to be popular ‘Spanish’ novel based on elements of a far richer Quijote. The notion of modern throughout Latin America was always quijotesque at some level until the introduction of the motif of escargot — hopscotch — interrelated with the stream-of-consciousness phenomenon in Rayuela (1963) by Julio Cortázar. That is to say, outside of Spain, the folk motif, hopscotch is pivotal to the resuscitation of an Argentine voice not only in the realm of scholarship reduced to “Latin America” perhaps owing to the phenomenal
impact of borgesian technique on the same, but also the game of hopscotch invokes a presence of Argentina in a world of popularly, unified, American fiction.5

In the chapter on “Latin American Modernity in Crisis: El beso de la mujer araña and the Argentine National Left” (76-99), Colas points out that the exploration of utopian spaces were less tangible in Rayuela, and thus an aperture was made for El beso de la mujer araña / Kiss of the Spider Woman (1976) written by yet another noted Argentine novelist, Manuel Puig who explicitly addresses the problem of political repression (Colas 76) as well as degradation of homosexuals in spite of their omnipresence in world revolutions. Inherent to the Argentine paradigm, that is agreed. Though that is to say indirectly, apertures -- hyperrealities -- did and do exist for the interpretation of Rayuela. For that matter, Rayuela may be deemed as a text that provides channels -- windows of opportunity, or apertures --to explore multiple issues as one might stay tuned for a CNN World News program that announces bits and pieces of the world’s consciousness of the day. Chronological time in terms of the capabilities related to technological modernization does not exist except as evidenced by the time period of world events, and so a reader could start at any point in the game of hopscotch to speak of occurrences in the text. However, El beso de la mujer araña tunes the aficionados of television into the scandalized theme of a premier day or nighttime soap opera: two men locked away in a federal prison for crimes against established law. The one, Luis Molina, is locked away

5 Juan Loveluck, “Aproximación a Rayuela.” Revista iberoamericana. (1968): 83-93. This article suggests ‘scandal’ as the elemental seed that spawns the importance of ‘popular’ fiction, including Rayuela. That passes through the lens of the immersed reader: “con la variedad del mundo representado: el mundo como caos, el mundo como cambio, el mundo como calidoscopio” / with the variety of the representative world: the world as chaos, the world as change, the world as kaleidoscope (93). Julio Cortázar, indeed, is walking against the grain of the époque and so the scandal arises therein.
as a homosexual for the corruption of minors in the same cell as, Valentín Arregui, who is imprisoned for political crimes as a Marxist guerrilla turned against the state. Molina, as the new voice in terms of the ebb and flow of consciousness of the ‘Spider Woman’ from a World War II film, captivates his cellmate through the sheer pleasure and expertise of innovative storytelling. Like Oliveira in Rayuela, Molina in El beso de la mujer araña serves as go-between for a new and an old voice. The two are captivated by love, though one might suggest Puig’s work to be a ‘blow-up’ of the technique relayed by Cortázar and so it becomes easily traditionalized in the Argentine paradigm in terms of Colas’ linear notion of the postmodern.

All three Argentine writers, Sábato, Cortázar, and Puig were writing as a form of cultural resistance to socio-political and historical occurrences with great regard for the context of what Colas terms as Latin American modernity in crisis. Though it is the crisis of self identity that results in polemic of the postmodern throughout Latin America that ultimately produces the Argentine paradigm. The leapfrog order of presenting each writer herein suggests that each one may have been advancing the stream-of-consciousness, knowingly or unknowingly, as a phenomenon in the realm of the Argentine paradigm, too. That is, as Colas points out in terms of (post)modern literary expression of emergent historias of Argentina which are as conscientable as the testimonios of Guatemala or Cuba,

... [the writers] were not resistant because they stridently asserted an alternative history drawn gleaming with truth from the mire of repressive pseudo-histories. They resisted, either, because they recognized and narrated – from their own painful experience of catastrophe – the project of remaking history, of reconstructing the future, as an ongoing and impure process; a process involving
the recognition of limits, gaps, and compromises (Colas 172). That limit, gap, or compromise leaves us hyperlinked in the consciousness of a fresh perspective.

That take on the subject matter may be mistaken for 'la nueva novela hispanoamericana' / the new Hispanic American novel. Thus, it is all the more convenient to deal with “Rayuela de Julio Cortázar: Novela (post)modernista” via the perspective of Maarten Steenmeijer. Indeed, the researcher agrees that Rayuela as an exemplar of 'la nueva novela hispanoamericana' is primarily owing to the innovative characteristics that reveal themselves simultaneously as reminiscent of two epistemologies: modernism and postmodernism (251-60). Though the researcher’s perspective of consciousness is driven by the notion of a (post)modern epistemology. In the case of modernism, Steenmeijer purports that man perceives reality as an interpretation of self and thus judges the relationship between language and the world. In other words, it is therefore convenient for a modernist to consider the activities of the mind as it relates to self-reflection via the difficulties relevant to distinguishing between interior monologue and stream of consciousness with the ultimate goal of limiting die Weltanschauung and controlling a reader. Furthermore, Steenmeijer argues that postmodernism radicalizes similar epistemological questions as they relate to the existence of multiple worlds or communities where the reader or man finds himself. The reader is not in a purely delimited world, but rather the postmodernist seeks the actual world as well as the historical, futuristic, and the marvel of the same world or worlds uniquely intercalated.
Indifferent to Santiago Colas’ presentation of the Argentine paradigm, nonetheless, Steenmeijer positions Rayuela’s text and structure, both as a hyperconsciousness of the norm: comparative studies as the basis of the new Hispanic American novel. The researcher deems that that seeks to delimit and to reduce Rayuela to an exclusive consciousness based upon one cultural viewpoint all the more. Even though Rayuela is Latin American, the new Hispanic American novel, and --the Hispanic Ulysses-- in terms of its quality of story-telling, it is, also, an “. . . [invention] in the dream of a Utopian quest, in Europe’s need to find a là-bas, a blissful isle, a city of gold. . . [and at] the most obvious level, [nonetheless just as the stream of consciousness phenomenon reveals], Hopscotch offers a structure and a story, both booby-trapped” (Fuentes 86). The researcher purports that the booby-trapped level -- hyperconsciousness -- suspends neither the reader nor the investigator purely in the realm of Latin American nor that of a new Hispanic American novel. Rather, the hyperconscious link of structural motif and text moves us closer to fitting the pieces of the puzzle together in the realm of a greater flux of consciousness: Hopscotch Literature.

Thus, in agreement with Barbara Lynn James in her dissertation on the Flux in Context: The Cultural Difference Between Stream of Consciousness and the Interior Monologue (1992), a nonreductionist approach in literary criticism is necessary. She posits:

. . . The most fundamental aspect of the fiction of consciousness, the mind as fluidity rather than fixity, has become the main source of confusion in the criticism. This is because literary critics [Santiago Colas and Maarten Steenmeijer et al. critics] have taken this concept alone and applied it directly to their studies of technique [modernism and postmodernism in this case]. They have failed to see this constantly
changing being in relation to its context, and therefore have assumed that consciousness can be isolated from the rest of reality. They have extracted the mind from the world. Such solipsism flies in the face of common sense. Consciousness and the world are not mutually exclusive entities, they are necessarily involved with one another. As Husserl stated at the beginning of this century, consciousness is always consciousness of something. Interior reality cannot exist in a vacuum, it exists through a relationship with exterior reality. We call that relationship perception. In both philosophy and literature, perception is the focus in studies of consciousness; it is only in the literary criticism that this relationship is ignored. Consciousness then must be seen in the lived world, in le monde vécu as the French would say. From the day of birth, consciousness remains entangled in the exterior reality. It is only through the meeting of a fluid consciousness with a fixed world that experience can be understood (33-34).

Ultimately, Barbara L. James finds that a study of stream of consciousness and interior monologue, in spite of a literary criticism that delimits both to the realm of modernism and postmodernism, may well serve to underscore oversight and the necessity to consider the fiction of consciousness as that is related to perception. Instead of first dealing with the notion of the mind and the world in terms of human experience, James centers her work -- consciousness that is -- on the importance of envisioning fluidity through fixity in language. Once again, the perception of consciousness presents itself as a necessary condition for the study of language instead of limiting one’s consciousness to established norms.

Relevant one to the other, stream-of-consciousness and interior monologue, in accordance with James’s study involves both consciousness and the world. More precisely, she argues that literary history abandons the natural relationship that exists between perception and the fiction of consciousness. In agreement with James, one may

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well postulate a conceptual and contextual difference (Barbara Lynn James 34-37) in which perception and the fiction of consciousness coexist. That equates to none other than a flux in consciousness or the phenomenal ebb and flow of consciousness in spite of interior monologue in a paradigmatic context: *stream of consciousness*. For that matter, *Rayuela* is the fundamental text that permeates and shifts the reality from within and beyond three usual literary concepts: the traditional perception of the modern Spanish American novel (during the 1960s and mid-1970s) as a product of modernization, the exclusive notion of the text as the new Hispanic American novel (during the late 1970s and mid-1980s), and the postmodern Latin American novel in the realm of the Argentine paradigm (during the late 1980s and 1990s).

As a new reading, a (post)modern interpretation is unusual for traditional readings of *Rayuela*; however, such a perspective is readily accessible, too, via the work of Carlos J. Alonso. In the critical collection of essays titled, *Julio Cortázar: New Readings*, he posits: “...There is a canonical image of Cortázar, a critical creation that has emerged from the accumulation of numerous acts of interpretation plied on his works and of countless scraps of biographical lore” (2). In other words, if someone hears something long enough, then the individual may accept that something without challenging the existing traditions for the sake of publication and/or promotion in spite of the last twenty years that evoke the spiritual voice of the man, Cortázar, whereby profound changes for interpretation of his oeuvres and comparative texts still flourish.

A closer examination of Neil Larsen’s summation of “Cortázar and Postmodernity: New Interpretive Liabilities” (57-75) as a selected new reading, lends to
the importance of the researcher's desire to consider *l’oeuvre*, *Rayuela*, in spite of traditional postmodern theories. The work continues to move through open spaces in literary criticism in spite of Cortázár’s already being established as a Person in History and Literature. Larsen tells us what *Rayuela* was then, and together we say what *Rayuela* is now. To reread the text thirty years from when he first read the text, is to deny the notion of the lapse of time as a key element for defining, too, the term: “postmodern.” Larsen does not do that. He rereads *Rayuela*, because the lack of causation in criticism to invite readers to reread can be linked to accepting the text as a “classic” and to therefore “vouchsafe its nonreading” (Larsen 57-58). Julio Cortázár, the man, was already publishing short stories prior to the publication of *Rayuela*, so the pre-*Hopscotch* era remained affixed to those “traditional” techniques, perhaps even, borrowed from other “Boom” writers. Yet, it was the *oeuvre* -- *Rayuela* -- that arose as “a challenge to the sort of ethic and aesthetic assurances that were the ruling conceits of the literary ideology of the Boom” (Alonso 13). That is what Larsen deems as “the post modern affect” or “the unmistakable sensation of coming after what was already the hypermodern” (58). Thus, the question arises as to where one should begin in his approach to understanding the narrative in spite of established norms. The researcher argues for *El túnel* by Ernesto Sábato as a point of departure in the realm of stream of consciousness, though to hear the voice of the past is to validate what he is thinking. *Hopscotch* emerges as a literary structural motif owing to the advances in understanding what is meant by stream of consciousness.
Larsen responds to the question of -- narrative in spite of established norms -- whereby, first of all, sexuality and gender emerges as hot topics wielded by a long standing tradition of literary and cultural-psychological norm, i.e., the "classic" vouchsafing of La Maga as Dulcinea, the ideal of perfection in El Quijote. So, one is whirled towards discussing gender heroics of the Hispanic Ulysses. Such a reading is, of course, an option and not a requirement for the free flow of the "new" western novel in the Spanish tradition. For that matter, as Larsen argues,

... Cortázar, writing in the late 1950s and early 1960s, simply did not perceive the real import or developing energy of the women's movement -- arguably one of the most signal of modern 'cultural revolutions.' Cortázar's 'modernity' plainly did not include feminism -- which is part of the reason why, reading it now, it seems almost intolerably obsolete (60).

He goes further to recall that the mentally imbedded reading of text as "a hopscotch or lector hembra / female reader" or "lector complice / the accomplice reader" were the only options that presented themselves critically during the 1970s. Thus, he jumped on the bandwagon for the sheer experience of it all. Secondly, Jorge Luis Borges had already presented the notion of infinite dreams and labyrinthine narrative, so critics were quick as well to situate Rayuela among the "Borgesian utopia." By no means does the researcher intend to reduce the importance of path-breaking works of Borges, rather the intention is to merely point out that the relevance of such a creationist viewpoint in the realm of the nouveau roman per se "could not be any less aleatory or more linear" than the established norm in the Hispanic American novel (Larsen 61). Thirdly, Larsen posits that the "lector hembra / the female reader" and not the novel seems to demand none other than (post)modern "accomplices" (Larsen 64), especially because the (post)modern is
impregnated, knowingly and unknowingly, with not only the challenge of the gender and/or the class of a reader. Also, the (post)modern must authenticate circumstances related to race on a literary and historical plane that affects the canon's authenticity (Larsen 65) beyond the mid-1980s. Whether Rayuela is a Latin American, European, or a "cosmopolitan" novel lends itself to challenge, just as Santiago Colas did in his presentation of the Argentine paradigm, the whole notion of Latin American "identity" in the twentieth-century till present day twenty-first century schism -- escisión\(^7\) -- in literary "thought."

In part, the point is that "... what one might call the ideology of reading, a shift toward... [the] gross modo, has come to be termed the postmodern and... has condemned not only Cortazar but entire generations of authors to relative neglect (Larsen 66). According to Larsen, that notion was precisely the subject of debate between Julio Cortazar, deemed as eurocentric in thought, and the less spoken of provincial guaraní writer, José María Arguedas (66-74). Though Arguedas reduces truths to ethnography and Cortazar contemplates truth in terms of theoretical abstractions, the researcher does not agree totally in conclusion with Neil Larsen in that one truth is far better than the other (Larsen 74). Rather, the researcher deems that stream-of-consciousness, as a psychological phenomenon -- the new voice -- is, also, reflective of the ethnographic old voice -- the Griot --. As such, it is possible to challenge the notion as to whether or not

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\(^7\) David Viñas, *De Sarmiento a Cortázár*. Buenos Aires: Ediciones Siglo Veinte, 1971. This text rationalizes Cortázár in the tradition of Argentine intellectuals in flight and in quest for a new spirit of writing or that which Viñas terms as "metáfora mayor... una nueva manera de ser escritor" (125). The prologue based debate between José María Arguedas and Julio Cortázár to purify the "writerly self" gains verbal currency among critical literary trendsetters as the notion of 'new' comes into question. Thus, the intent of both writers was to evade cultural fetishism and to posit how to proceed in the game of literature.
Cortázar fits comfortably in the caveat of modern versus postmodern opposites. For that matter, we have as a seemingly modern “established tradition” for the basis of thought – stream-of-consciousness technique – that is suspect to ‘biographical lore.’ Especially in terms of Rayuela as a canonical text, the said technique of stream-of-consciousness is capsulated in time and space as le monologue intérieur. In the spirit of paradigm shifts – scientific revolutions – of human thought processes, the researcher takes a quantum leap, retrospectively, to posit a missing piece of the puzzle. Stream-of-consciousness is not simply an avant-garde European technique for writing as in the realm of tradition, but rather in the mind of the researcher that could be deemed as a point of departure for the quest for truth and understanding of self reduced from the African oral tradition.

African Oral Literature: Backgrounds, Character, and Continuity by Isidore Okpewho demonstrates the related oral tradition that reflects the consciousness consciousness of a storyteller -- Griot -- as well. Okpewho familiarizes us with the stylistic qualities of the oral and the written traditions that give rise, basically, to orature. He reminds us that written literature and the African oral tradition deemed as orature, encompass the use of the word, both spoken and in print. Moreover, the nine ‘speakerly’ stylistic qualities mimic the ‘readerly’ and ‘writerly’ -- interior monologue --techniques of stream of consciousness already underscored by the work of Robert Brody, too.

Though such an analysis would simply serve to capsize Rayuela as a demonstration of interior monologue technique, it is noteworthy from this point of view that both perceptions of consciousness related to language are more alike than they are different. As a matter of fact, though severely drained of their essential ‘oral’ qualities, written texts
such as Rayuela do reveal the flow and ebb of spoken language known as direct and indirect speech just as in the African oral tradition. The nine stylistic qualities include: repetition, parallelism, piling and association, tonality, ideophones, digression, imagery, allusion, and symbolism (Okpewho 71-104).

According to Okpewho, repetition is useful for organizing the thoughts of the oratorist -- the Griot --. The researcher invokes that that is useful to underscore feelings and sensations -- die Gefühle und die Sensationen -- just as do the pulses of thought arise immeasurably in James’s explanation. Immeasurability of repetition gives the Griot or a writer a chance to demonstrate the diversity of his wisdom, if by chance a key word or phrase may be utilized to create a sense of fullness just as the objects emerge in the thoughts of fictional characters recognized on a verbal or pre-verbal level of consciousness. In some instances, as Okpewho continues, repetition is useful for creating musical feelings and thus adding an urgency to hear or to continue reading a text. At the same time, it is true that the idea of literally marking time is seen as a weakness in the telling of stories (Okpewho 74) precisely because of that which is known by the Griot. Time is immeasurable; however, the number of times that a word or sound may be repeated helps to maintain a rhythmic beat. That is durée -- the immeasurable pulse -- explained once again in its most basic form of oral or written literature.

Parallelism is yet another stylistic device of oral and written literature. This device attempts to balance the relationship between ideas and images. They are not independent of one another, but rather they are intricately linked in accordance with the purpose and pressure placed upon the performing Griot. Like the Griot, the stream of
consciousness writer must decide the use of words with concision in terms of lexicon and/or semantics. For that matter, Isidore Okpewho underscores two types of parallelism. They are: lexical parallelism or chiasmus and semantic parallelism (78-79).

Lexical parallelism “. . . consists in the transposition or criss-crossing, between adjacent lines, of identical units of speech (lexis), in this case identical words (Okpewho 79). For example, one might opt to consider a well-known portrait of the Yoruba god Ogun. That reads, “He kills on the right and destroys on the left. / He kills on the left and destroys on the right.” In agreement with Okpewho, words and/or phrases are simply transposed in consecutive lines to achieve a certain musical or poetic balance (79).

Yet, what is meant by semantic parallelism differs in that “. . . the change is not in the positions of words within the structure but in the senses or meanings assigned to them. . . . [That] device is perhaps more common in songs and chants than in stories” (Okpewho 79). In its basic form Okpewho provides us with a learned example of precisely that via the indigenous praise of Ndaba, the Zulu chief: Obeyalala wangganeminfula / Obeyavuka wangangezintaba. Who when he lay down was the size of rivers, Who when he got up was the size of mountains (Cope 84).8 Okpewho makes it clear that the ‘balance of the sense or ideas is evident in terms of linguistic brilliance, yet the balance of the number of syllables in two halves of the parallel structure is not: eleven in each half of the Zulu text’ (79). As noted in chapter one, the psychologist, Wilhelm Wundt presumed the linking of thoughts based upon the images captured by a camera; however, the author of ‘stream of thought,’ William James makes it clear that pictorial

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thoughts do attempt to balance our thoughts though they are insufficient to reflect the totality of the human mind: oral or written.

Piling refers to the development of episodes for an oral narrative, and that linking becomes known as an association when it is less predetermined (Okpewho 86). Okpewho points out that the similarity need not be exact, but rather the relationship, i.e., association, may be approximate between two things "(as in pear-parrot/parrot-wren/wren-moth/moth-palm, etc.)" (86). Various participants may be invited to interact with the storytelling process. Thus, the interaction of participants in this manner would reflect none other than the interrelationship between the various forms of speech entailed by the notion of interior monologue—that is, direct and indirect speech—deemed as the tradition: stream of consciousness as a technique. Just as is the case with the consciousness of a Griot, so does the ebb and flow of materials lurk in the mind of a phenomenal writer residing conscionably in the western hemisphere. The phenomenology of technique and concept are in direct conflict; however that is clarified if we understand that memory and imagination allow performers—writers—to do a successful job of organizing their materials in convenient groups or patterns (Okpewho 88) such as those patterns, also, related to the game of hopscotch.

For Okpewho, tonality is a dominant device of African orature (88). That is because the human voice and even drumming for that matter allow for great flexibility versus a printed page. Furthermore, he considers a few ways in which oral artists use their voice and tonal qualities of their language to provide a good performance (88-92). That includes, but is not limited to tonal counterpoint in terms of morphological tone
mutations to regulate patterns related to parts of speech during riddling sessions (ex. -eka mother and ukut suffering-- belong to the same group of disyllabic low-toned nouns). Though alike in their linguistic grouping, the tonal change within the given example helps to enhance meaning and may indicate extent or variety for speaking the same words as well. It is precisely tone emitted through the written word, diacritical marks, or word order in direct or indirect speech that evokes emotions and feelings -die Gefühle und die Sensationen-- that would normally be spoken aloud. It is simply the case in point “... that tonality is indeed an important distinction between the stylistic resources available to the oral artist and those available to the writer (Okpewho 92). Though tones are not sounded aloud in written literature, one should understand that automatic writing impacts stream of consciousness in as much as does the writer attempt to reflect those tones heard in silence in the human mind.

The ideophone defined as -- idea-in-sound -- is used to achieve a stronger sensual or dramatic impact than words (Okpewho 92-96). Unlike normal words, no meaning is readily assigned to the ideophone. Okpewho deems that this particular device, the ideophone, is useful for 1) portraying the sound made by an object or action, 2) indicating sensations, and 3) for describing physical appearance. The effectiveness of the ideophone, no matter, lies in the root verbs from which they have been formed (Okpewho 93). The annoying sound of nails scratching a board connotes “to irk.” When one thinks of an annoying person even, the descriptive response may be one that lacks literacy (ex. ‘eeewww’) but that would equate to saying “I despise person X.” Indeed, it is a myth that ideophones or “nonsense” sounds are a part of ‘primitive’ languages or literature for
that matter in their infancy of development. Again, as invoked by the researcher, such sounds intuitively complement and help us to comprehend the aesthetic nature of stream of consciousness though modernization rejects the aesthetics of tradition as well. In terms of poetic technique, those non-sense words -- *jitanjáforas* as a literary technique that is oftentimes revealed in Afro Hispanic literature, too-- help to dramatize and/or express the unthinkable, the dumbfounded, and the rhythm of self-consciousness.

The previous interrelations and/or distinctions of oral and written text are perhaps more tedious observations than are the devices known as digression, imagery, allusion, and symbolism (Okpewho 96-104). Those devices are not exclusive to African orature, but rather they are the more commonly accepted comparisons of stylistic quality. External and internal digressions are frequently used devices, too, that the oral performer or a writer uses to depart momentarily from the subject of a story (Okpewho 96-98). That would be either direct or indirect speech on the part of the stream of consciousness narrative voice. More precisely, the external digression is prompted by an element outside of the subject. The internal digression occurs when the performer or writer feels a need to comment briefly on an issue within a song or story. Digressions must be controlled in order to evade disorganization or logic of text.

Viewed in such a manner, that same logic of maintaining organization through the rhythm of language is logical in the game of hopscotch when the child -- Griot -- scribes the game and sings a hopscotch rhyme in accordance with one of the following:
A.

One two buckle my shoe
Three four close the door
Five six pick up sticks
Seven eight shut the gate
Nine ten start again

B.

Halloweena Heckatee
Couldn’t brew a cup of tea
The only potion she could brew
Was wishy washy mousetail stew

C.

Hurry Scurry had a worry
No one liked his chicken curry
Stuck his finger in the pot
Chicken curry way too hot

D.

Brinco al uno
Brinco al dos
Brinco al tres
Y descanso en dos pies
Cuatro y cinco al revés

Ya estoy cerca para el seis
Brinco alto hacia el seis
Y ya estoy con palidez
Pues descanso en dos pies
Siete y ocho al revés

Cerca del infierno ya me ves
Pero brinco más alto esta vez
Por el purgatorio paso como un pez
Brinco--Brinco--Brinco
Pues el cielo quiero ver.
Though the researcher recalls from memory the first three exemplary rhymes either as a matter of teaching language through rhyme and games at the elementary school level in the United States and per his own personal experience as a child where such rhythm was used to assist the development of motor skills and basic counting, jump rope and hopscotch rhymes are readily available in books and via the Internet. To confirm these examples and others related to jump rope, do a key word search for the game of hopscotch or visit the world wide Web site: http://www.angelfire.com/ca3/shaynamaydle/jumprope.html. Otherwise, just as were the English language hopscotch rhymes spread by word of mouth, so was the Spanish language hopscotch rhyme (item D) transmitted. Though it is not precisely the point in this particular review of the literature, a child’s perception of consciousness as that relates to language makes it clear that that is an inherent tradition that may be linked to the game of hopscotch. Messages may be coded in that simplistic manner or not so simplistic manner via basic objects -- game markers -- like whole manuscripts, tossed in Rayuela. Coded messages are convenient for literary analysis in this investigation; however, the researcher’s interpretation would be flawed at this point if the literary structural motifs of hopscotch were not yet clearly etched. It is simply not yet feasible to do so.

Imagery, in oral and written literature, imbeds metaphors and similes (Okpewho 98-100). A metaphor just as an image of something that is direct in its comparison (a is b), whereas a simile makes an indirect reference to something (a is like b). Such

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9 Martha Espinel. Personal interview. 14 July 2005. Mrs. Espinel recalled this singsong typology for the form of hopscotch that is known in Colombia as “La Golosa.” The perception of consciousness invokes that to achieve purgatory and, ultimately, the view from heaven is more desirable than falling into the pit of hell.
obscurities of language become a matter of interpretation for the listener of an oral performance or a reader of a given text. An allusion is a device whereby an idea or image is used in a tightly compressed form. As does a professional comedian relay riddles that allude to contexts of life situations, so does the Griot or a contemporary writer assume that the speaker of a language know the source and thereby understand what is meant in spite of the origin of the particular device. For example, old proverbs such as “a stitch in time saves nine,” “curiosity killed the cat,” “it’ll all come out in the wash” allude to the importance of repairing clothing before the threads may unravel any further, that to know too much on a matter may not be in the best interest of the individual who evokes certain curiosity on any given matter, or that hidden secrets or unknown truths become clear over time. These proverbs are perhaps not unique to any one culture, but rather they are expressed differently from culture to culture. Thus, only a person familiar with the linguistic nature of a culture would know what the proverb means. Proverbs arise in all forms of oral and written literature. Yet and still, allusions may be epithets or standardized phrases of identification that have their origin in folktales, too. For example, “sticks and stones may break my bones, but words may never hurt me.” The juxtaposition of physical objects with the subjectivity of language alludes to the potential to inflict harm against an individual by virtue of things that are not tangible such as words.

Finally, symbolism occurs as much in oral as it does in written literature. Okpewho defines “... a symbol [as] a concrete or familiar object that is used
in reference to, or as an explanation of, an abstract idea or a less familiar object or event. It is a particularly useful of conveying certain important truths or lessons about human life and the problems of existence” (101). The characters themselves may have a specialized function as symbols of moral and philosophical issues relating to people (Okpewho 104). The researcher’s perception of consciousness reveals that such symbols may be perceived through the consciousness of the creator or the response of an individual to a particular creation. Symbols --deemed as viable --hopscotch markers -- will be convenient to purport a signified explanation of objects that arise in the stream-of-consciousness phenomenon, too.

Though not precisely the same, the binary technicalities of consciousness do relay the direct and indirect speech of the old voice -- the Griot -- in African oral tradition, and that voice anew as the stream of consciousness technique during periods of literary experimentation. The newer voice -- stream of consciousness as a phenomenon-- deems that Rayuela and 2nd Time Around reflect elements of both traditions. However, a mere comparative approach of the two would place a limitation on interpretation. In part, that approach would evade the hopscotch as a (post) modern theory, notwithstanding the devices, including metaphor, simile, personification, zeugma, synthesis, polysyndeton and neologism, that all reappear as puns of the African oral tradition. Those devices are as much European in literary tradition as they are related to the African oral tradition from which they were derived. The basis of analysis whereby one would simply demonstrate a competitive reduction from the African oral to the European literary tradition diverts us from the perception of consciousness that ebbs and flows and is
interrelated to the structural motifs of hopscotch, but we do understand more clearly that the term ‘orature’ reflects the orality of literature. That perspective would take us --más allá -- beyond the identification of literary techniques to a response of self by a more collective voice. It would result in a more unusual -- open -- reading of text. The African oral tradition is a pre-existing shape -- an examination of text through the literary trajectory of previously reconciled voices --, too. However, unlike the usual interpretations of data in the postmodern realm already mentioned in this chapter, at least the African oral tradition does push one to consider the likelihood of a western readership’s response -- the slave mind -- to text.

Till now, the actual --literary-ness -- of hopscotch is a mere allusion beyond that of stream of consciousness as a phenomenon. However, if the interpretation of data relevant to the game of hopscotch must be considered as central to this study -- a paradigm shift that is --, then it is most preferable to examine now the emergence of hopscotch as a literary structural motif. That shift in the paradigm beyond stream of consciousness arises from understanding hopscotch 1) as habitable text, 2) as open text, and afresh, 3) as literary text.

In terms of habitable text, Dr. Van Rheenen posited his dissertation, A Cultural Study of a Traditional Game: Hopscotch as Social Practice, in 1997 at the University of California at Berkeley. With great regard for his collective work -- deemed by the researcher as a consciousness of humanity -- and, more specific, as that relates to a consideration of ‘the earliest known literary forms’ of hopscotch (102), the researcher queries two thoughts: 1) Is it possible that such ‘earliest known literary forms’ may
already be summarized as they relate to hopscotch in terms of a selected game for play by
the primary characters within the texts themselves?, or 2) is it the case in point that one
may read the literary forms along the lines of a particular hopscotch pattern as posited by
Julio Cortázar? An electronic mail response from Van Rheenen reads in part:

. . . When I speak of the earliest known literary forms, I am looking
to highlight actual textual references and any elements of the game of
hopscotch itself. Three such examples are Rabelais’ Gargantua et
Pantagruel (1532), Fischart’s Geschiktklitterung (1590), and Basile’s Il
Pentamerone (1674). . . I speak of the games as habitable texts,
whereby the game text is made habitable by the player’s own
interpretation. Thus, the cultural production of meaning occurs as
as an act of agency by the player him or herself. Simultaneously,
however, the structural imposition of meaning upon a particular
reading will likewise affect player experience and production.
This notion of an “open text” (Eco, 1984) is indeed brought to
some realization by Cortázar in his 1963 publication of Rayuela,
despite his rather sexist reference to a so-called “male” and “female”
reading of text.

Van Rheenen explains further that Cortázar himself suggested two possible ways of
reading Rayuela. The first was that of “female reader” who would read the novel in a
normal or passive way from beginning to end. The second was that of a “male reader”
who would take control of the notion of order by reading chapters in alternative spiral
sequence. In an interview with a leading critic Evelyn Picon Garfield, Cortázar
apologizes for such a ‘machista’ attitude that is so typical of Latin American
underdevelopment, and so he apologizes to women worldwide that it would be better to
juxtapose the terms ‘passive’ and ‘active’ readers.10 In agreement with Van Rheenen,

10 Derek Michael Van Rheenen, A Cultural Study of a Traditional Game: Hopscotch as Social Practice.
interview may be cross referenced: Garfield, Evelyn Picon. “Cortázarp or Cortázar” in Julio Cortázar:
that perspective of consciousness is all too common, and that is 'reflective of sexist
gender ideology. . . [which evades] . . . the cultural production of hopscotch [that]
varies in time, place, and game participant' (323). It is imperative to consider the game
of hopscotch as an emergent literary structural motif without the boundaries of such
closed ideology.

For that matter, in terms of habitable text,

. . . The hopscotch diagram is tremendously polymorphous and
not solely rectangular as the generic definition of the game implies. Instead hopscotch diagrams are sketched in the form of spirals and
snails, crosses and squares, to name but a few of the shapes and designs
within which this ancient game has been played. The number of
compartments varies, as does the small object used within the game as a
marker. Depending upon cultural context, the marker may be a stone, a
piece of wood or the heel of a shoe. This object may be a banana peel, a
tangerine rind, or a mango seed. Within the past century, the commercial
manufacture of glass, rubber, and plastic markers has simultaneously
occurred, although the majority of children around the world continue
to adapt material resources specific to their geographic region as they
engage in this particular social practice (Van Rheenen 39-40).

Therefore, it is senseless to simply classify the game of hopscotch in terms of one cultural
technique, just as it is equally meaningless to reduce stream of consciousness to a literary
technique versus the phenomenon that it actually is. The objects that are thrown into a
game by a child, or a writer, as a matter of socializing agents reflect their culture and
those cultures that impact them, perhaps, as a result of age, gender, class, race, and sexual
orientation (Van Rheenen 25). That expounds upon the second question in relation to
hopscotch as literature, too; however, the first question is a matter of the researcher’s
interpretation of the earliest literary forms.
Van Rheenen’s *work* invokes indirectly that the earliest literary forms: the French publication concerning the Celtic epic hero, *Gargantua et son fils Pantagruel* 1532, the German publication *Gesichtsklitterung* which is a translation and paraphrase thereof in 1590, and the 1674 Italian publication of *Il Pentamerone*, which is the first collection of European fairy tales, had already created a *hyperreal* space for the consciousness of hopscotch as a (post)modern literary theory in spite of time.\(^{11}\) In all three texts, the game of hopscotch is a reference of leisure in a time and space prior to their actual dates of publication. That should not be peculiar as it seems, especially because many folk motifs appeared in European literature during the period of medieval literature or even before that time and make their debut in Western literature, for example, through a collection of Italian collection of short stories told in the fourteenth century but they reappear vicariously again in the sixteenth century.\(^{12}\) Keeping in mind the ‘modern’ shadows of *Rayuela*, let us point out that Miguel de Cervantes was aware of such leisure and recreation related to, for example, the intercalation of *novelas ejemplares* within *El Quijote*. Nonetheless, it is duly noted that the lack of use of language and literature as

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\(^{11}\) Umberto Eco, *Travels in Hyperreality*. Translated from the Italian by William Weaver. San Diego, New York, and London: Harcourt Brace Jovanovich, Publishers, 1986. (p. 43): Eco explains the notion of *hyperreality* in comparative terms of Disneyland versus a wax museum. A wax museum makes us believe that what we see reproduces reality absolutely, whereas Disneyland ensures that within its magical enclosure what we see is an absolute reproduction. That is, the ideological fakery of reality drives the will to buy in today’s American society, just the researcher deems that the imaginary reeled by fairy tales captivated its audiences during the medieval period. The leisure of hopscotch survived as a result of Folklore.

\(^{12}\) Peter Bondanella, *Umerto Eco and the Open Text: Semiotics, Fiction, and Popular Culture*. Melbourne, Australia: Cambridge University Press, 1997 (pp. 110-11): With consideration for the work of Umberto Eco and the postmodern novel, as such, Bondanella posits that a distant Middle Eastern folk tale about three brothers who lost a camel appeared in Western literature through —the Novelle of Giovanni Sercambi (1348-1424) — and that was included in a popular sixteenth century collection of oriental tales — *Peregrinaggio di tre giovani figliuoli del re di Serendippo* (The Travels of the Three Sons of the King of Serendippo).
couched in Judaism is more reflective of the censorship of the Spanish Inquisition. Though Cervantes' writing yields his knowledge of notable medieval and modern literature of the sixteenth century in Spain, Don Quijote, Sancho Panza nor other characters could perceivably play the game of hopscotch in any of his texts, owing to the qabalistic reflection of the self in the game of how to transcend the life for the other: heaven and hell. Though one may argue for techniques related to the game of hopscotch in El Quijote -- such as that of scattering in jazz music, too, the hopscotch motif is not a dominant point of view. Rayuela employs at least one innovative repetition, the game of hopscotch, which El Quijote did not subscribe. Rayuela creates an aperture in World Literature whereby the ancient game of hopscotch transcends the essence of literature -- that includes the earliest forms of literature typified by Van Rheenen -- as an object of human reality created by mankind to openly reflect the political, socio-historical, and cultural realities of the people imagined or that really exist in its text.

In terms of the open text, the whole notion of the Umberto Eco's meta-linguistic work, Opera aperta (1962) / The Open Work (translated 1989), transcends the perception of consciousness that seeks to reveal the interplay between language as a phenomenon of the stream of consciousness and the game of hopscotch. However, the researcher deems

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13 Owing to a personal interview with the sociolinguist, Keith Baird, the researcher invokes that a qabalistic vision of the world encompasses hopscotch as a schematic diagram inasmuch as the "Tree of Life" depicts the ten sefirot --spheres--that form the basis of the world. Qabala yields that the Pillar of Mercy (2, 4, and 7 on the right) moves. Each sefira --the singular form of sefirot -- is unrestrained. The Pillar of Severity (3, 5, and 8 on the left) is static. Each serifa is restricting and confining. To evade complete stagnation in life, the Pillar of Balance (1, 6, 9, and 10 in the center) provides for a harmonious, functional world. The characteristics of the right and left columns represent being male and female. Thus, sexual imagery may arise in qabalistic and/or hopscotch literature. Daath--Knowledge is the invisible sphere and represents a balance between serifa 2--Chochma or Wisdom and serifa 3-- Binah or Understanding.
that a purely philosophic-semiotic study of Rayuela would forge yet another reduction in what has already been yielded as "postmodern literary tradition." A consideration of "the various forms of repetition in the media [would be more plausible in order to encourage a] 'modern' dialectic between order and innovation" (Eco, Innovation and Repetition, 29). That suggests Rayuela as an open text in the realm of the (post) modern as much as is the phenomenon of television serials produced on a daily basis. For that matter, let us realize that an audience seeks out repeats of those 'serials' that fulfill its deepest level desires, ills related to itself and/or society, and fears related to the retake of characters, the remake of a successful story, a series based on a fixed situation and secondary situations that are age specific, a genealogical saga that is non age specific, or an intertextual dialogue whereby a given text echoes previous texts (Eco, Innovation and Repetition, 18-24). If the order of the chapters in Rayuela may be viewed as if they were channels of a rotating dial, then it is clear that the text is impacted by mass culture. As a fan of television, one could perhaps use the 'intertextual dialogue' to explain Eco's and the researcher's fascinations for the forms of repetition that occur, also, in the realm of Medieval and Renaissance Literature as they spiral in this century in spite of mini-revolutions in contemporary writing techniques.

The new voice has heard the old voice, and they cannot exist the one without the other. Thus, the term modern takes on new aesthetical meaning in post eras, and one may herald the folk motif of hopscotch that appeared first in Medieval and Renaissance Literature — Gargantua et Pantagruel, Geschichtklitterung, and Il Pentamerone —, also, in terms of the "modern" literary equivalence: Rayuela. In the case, the Renaissance period
reflects the collected types of games of hopscotch in terms of their particular motifs that survived within the Medieval period; whereas in this contemporary period of literature -- (post) Rayuela --, the game of hopscotch itself emerges as an actual literary structural motif. (Pre) Rayuela -- that includes the periods of literature from the seventeenth, the eighteenth, the nineteenth and the early twentieth century -- the game of hopscotch survives as a matter of textual reference, such as in almanacs or via sports correspondence. Thus, a hyperreal space was continually etched out for hopscotch to emerge anew both as a game and as literature. That is inferred in the work of Van Rheenen, especially as he discusses the game of hopscotch as habitable text and thus the social trends of girls, 'rugged boys' and sissies (288-293) in the twentieth century; however, it is the researcher's investigation that realizes the emergence of the same in the twentieth century whereby hopscotch is literary text. The interrelation between the two, the game of hopscotch and literary text, reflects "... a modern Western history of the study of consciousness [that begins] with the early work of William James. ..." (Haney, 31).

As the researcher moves thereto the imprint of the game of hopscotch on the consciousness of children, readers, and writers alike, it is noteworthy to underscore the eight basic forms for the cultural game of hopscotch (Van Rheenen 256) that are already exposed through the typology of the versions thereof (Van Rheenen 100-241). This scientific method permits Van Rheenen and persons interested in the game of hopscotch, including forms thereof that are revealed as a dominant and/or binary motifs in literature, to highlight the 'cultural variation and consonance' for approximately five hundreds
versions of the traditional game in spite of time, space, and geography. The forms of the
game of hopscotch are as follows. Type 1 is that of the spiral. Type 2 is that of a circle
filled with eight spheres. Type 3 is that of a square filled with nine squared
compartments. Type 4 is that of a ladder filled with five rectangular compartments. Type
5 is that of an enlarged ladder view with four compartments divided by a line down the
middle. Type 6 is that of a ladder view, also, with five compartments. Compartments
two and four are divided. Type 7 is that of a single compartment stacked upon by two
compartments. That is: 1 – 2/3 – 4 – 5/6 – 7. Type 8 is that of a single large square that
is divided by a simple crisscross therein to create four equilateral triangles. Furthermore,
Van Rheenen establishes six traits for the study of each form in terms of an “interpretive
historic-geography that divides the cultural text into particular traits or elements” (98-99).
Those traits include: 1) the form of the game, 2) the name of the game, 3) the rules of the
game, 4) the game marker used within the game, 5) the participants of the game, and 6)
the season and location of play.

Form and traits are of particular interest to this investigation of literary text,
because Van Rheenen’s typology thereof unveils the structural motifs of hopscotch
within the earliest documented literary forms. Van Rheenen’s typology validates, too,
the emergence of the same game, hopscotch, as the actual form — the context — in which
the phenomenal concept of stream of consciousness to play itself out in the Argentine
text: Rayuela (1963) and thereafter. The bottom line is that is what allows us to travel
continuously through a hyperreal space whereby we may bring together with Rayuela
voices that are suppressed oftentimes, owing precisely to a lack of attention in media.
Such a voice includes, for example, the African-American text: *2nd Time Around* (1996) by James Earl Hardy.

Nonetheless, before moving on to a synopsis of the said novels in chapter three, it is now convenient to explain how the game is played and to demonstrate the emergence of literary structural motifs for the game of hopscotch that are alluded to in this review of literature: *hopscotch as a (post)modern theory*. They include, also, *Hopscotch* (1975), a novel by the British writer and film director Brian Garfield, that mimics the British game of *Hop Around* or *Scotch-Hoppers*, and *Hopscotch* (2002), a Science Fiction novel by Kevin Anderson, that mimics the German game of hopscotch: *Paradies Hüpfe*.

They serve as additional visual evidence of the continuity of the ‘modern’ in Hopscotch Literature. The additional three figures numbered, seven through nine, demystify the transatlantic presence of the game itself. Though the way in which each game is played in literature varies, the rules of play and the rationale for the move from the game to literature are more alike than they are different. The narrative voice of *Rayuela* posits:

\[ \ldots \text{Hopscotch is played with a pebble that you move with the tip of your toe. The things you need: a sidewalk, a pebble, a toe, and a pretty chalk drawing, preferably in colors. On top is Heaven, on the bottom is Earth, it's very hard to get the pebble up to Heaven, you almost always miscalculate, and the stone goes off the drawing. But little by little you start to get the knack of how to jump over the different squares (spiral hopscotch, rectangular hopscotch, fantasy hopscotch, not played very often) and then one day you learn how to leave the Earth and make the pebble climb up into Heaven (Et tous nos amours, Emmanuèle was sobbing face down), the worst part of it is that precisely at that moment when practically no one has learned how to make the pebble climb up into Heaven,} \]

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14 See figures 1-6 on pp. 73-76. Figures 7-9 serve as evidence of cultural similarities in spite of the various ways that the game of hopscotch is played in literary text. It may be possible for a reader to restructure various chapters in order to adjoin the pieces of an author’s puzzle that explains humanity via his own perception.
childhood is over all of a sudden and you’re into novels, into the anguish of the senseless divine trajectory, into the speculation about another Heaven that you have to learn to reach too. And since you have come out of childhood (Je n’oublierai pas le temps des cerises, Emmanuèle was kicking about the floor) you forget that in order to get to Heaven you have to have a pebble and a toe (Julio Cortázar, Hopscotch, 214).

Though Cortázar’s instructions for playing the game are ample, the instructions for the game do vary. That is clearly evidenced by Mary Lankford’s publication, Hopscotch Around the World: Nineteen Ways to Play the Game (1992). She documents instructions for playing the game invariably throughout the world, as well as she documents the common names of the various hopscotch markers. All akin, a general message is that perfection is that which one cannot achieve; however, as a Renaissance being of this modern era -- like El Quijote who went crazy reading novels of chivalry in his modern era-- the hopscotch participant tries and tries again until that -- perfection -- may be quantified through his personal experience(s) in the game. Thus, the game is malleable from one culture to another with the same principle in mind. Agency is preserved by virtue of the ‘modern’ continuity of the spoken word: playing the game of hopscotch. What follows are digital photographs of the game of hopscotch based on Van Rheenen’s typology that have either been mentioned as the earliest forms of hopscotch in literature and those forms perceived by the researcher to be evidenced by Hopscotch Literature.
Figure 1. A German hopscotch variation in *Geschichtklitterung* (1590) by Johann Fischart.


Figure 2. An Italian hopscotch variation in *Il Pentamerone* (1647) by Giovanni Basile.

See typology. (Van Rheenen, “Earliest Literary Forms”, p. 102)
Figure 3. *Rayuela* (1963): An Argentine Literary Structural Motif.


Figure 4. *Hopscotch* (1975): A British Literary Structural Motif.

See *Hop Around* (Lankford, p. 20).
Figure 5. 2nd Time Around (1996): An African-American Literary Structural Motif.

Potsy: An Illustration by Carlos Murrell, (Clark Atlanta University 2004).

Figure 6. Hopscotch (2002): A SciFi Literary Structural Motif.

See Paradies Hüpfen (Lankford, p. 18).
Figure 7. A popular Latin American form.

See *Peregrina* (Lankford, p. 14)

Figure 8. A popular British form.

See *Scotch-Hoppers* (Lankford, p. 22)

Figure 9. A popular Nigerian form.

See *Ta Galagala* (Lankford, p. 30)
Not only do the structural motifs account for three early literary forms of hopscotch and the *cortesian* voices of hopscotch, but also they purport anew the whole notion of the term ‘modern’ as a continuity of ideas transmitted in a (post) modern era whereby the transformation of culture — folk, elite, and popular — is constantly a *work in motion*. The collectivity and the continuity of those voices reflect the functionalism of the term ‘stream of thought’ coined by William James. The game itself or objects — hopscotch markers— *pulse* in the ebb and flow of consciousness of a writer at their particular moment in modernity. That is, while the new literary voices infer that we are more alike than we are different, the literary structural motifs are connecting the old ones so that we are all the more conscious of society changing like people, in general, who must advance their own thoughts, or live forever captive by tradition. As a conscionable outcome, the things that people create — culture — reflect their social realities including the structural motif of hopscotch. The objectivity of those things is not always clear, but those things can be freely associated as much in the stream of consciousness phenomenon as in the game of hopscotch. Thus, the correlation between the game of hopscotch and the reflection of thoughts in the human mind is precisely language. Language heralds those ‘things’ — hopscotch markers — as objects as the basis of thought in order to advance a metaphoric interplay that produces a structured literary text. Those things are not limited to any one object to be tossed in a game of hopscotch, just as that is not the case for hopscotch markers that go by many names: stone, lagger, potsy, puck (Lankford 6).

If hopscotch is acceptable as literary text, then the (post) modern view of Qabala obliges us to adjust our perception of consciousness related thereto. It resembles a game that
reveals hopscotch motifs in terms of the tree of life that is numbered, top to bottom, from one till ten serifot or spheres. What remains to discover contrary to chronological time and space in literature includes objects as the basis of thought in addition to the synopsis of the novels, Rayuela and 2nd Time Around. They are best exemplified via the researcher's notion of stream of consciousness as a phenomenon in spite of interior monologue. That will be demonstrated in the context of both hopscotch novels in chapter three; and subsequently, chapter four will rearticulate the established norms for those same objects deemed as coded messages and symbols for discussing race, class, gender in both novels.
CHAPTER THREE

HOPSCOTCH MARKERS AS THE BASIS OF THOUGHT

For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is Christ Jesus our Lord.

—Romans 8:38-39

The purpose of this chapter is to identify objects as the basis of thought in Rayuela and 2nd Time Around. For that matter, as an agent of change scribing an interpretative analysis of discourse, the researcher is privileged to be able to read, to write, and to retrodict memory through the former and the latter mediums in order to evidence the realities of a person or people, fictitious or real, in spite of the variation of conscionable viewpoints about love that exist in the realm of their world. That is to say, a closer view on the part of the scribing interpreter purports an obligation of self to identify objects--hopscotch markers--that objectify those realities in a pre-scribed cultural context that underscores their stream of thought. Though the fixity of such objects in stream of consciousness asserts a work—the text—as a product of continual motion, the phenomenal ebb and flow of those same objects remains as a literary responsibility of the scribing interpreter to demonstrate them in order to evidence, ultimately, the said agency—a unified voice—of a people who are either effaced or
commonly stereotyped within and/or beyond their own communities. Stream of consciousness, deemed as a phenomenon, provides a link to a greater puzzle of being, because it contains all of the things needed to provide an aperture for a readership that is captivated by the game of hopscotch as both context and text.

Regardless of the ideological chronology of text, the new voice -- the scribing interpreter -- delights in -- *die Gefühle und die Sensationen* -- of the old voice -- the Griot to defend itself in modern terms: stream of consciousness as a phenomenon. The scribing interpreter is not only able to recount objects -- hopscotch markers-- that may be recorded in the popular realm of literature; but also, the individual is able to earmark the immeasurability of *durée* that creates a realistic perception of consciousness in the contemporary realm of a (post) modern stream of texts that are referenced in chapter two as *Hopscotch literature*. Objects --hopscotch markers posited as the basis of thought-- flux in a comparable manner in spite of the infinity of textual realities, though it is actually the commonality of innovation and repetition between the modern and the postmodern in both *Hopscotch*¹ by the Argentine novelist Julio Cortázar (1922-1984), and 2nd *Time Around* by the African-American novelist James Earle Hardy (1966- ) that captivates a readership on the ideal quest to love the *self* both individually and collectively.

The technique of stream of consciousness places the individual scribing interpreter face to face with the perception of consciousness and language in both novels,

though as an innovative and repetitive phenomenon—stream of consciousness—reveals that the impact of captivity revealed in the minds of fictional characters is so great that a synopsis of Hopscotch and 2

° Time Around would reveal more precisely the collective nature of a response on the part of the captive as reader to the mind of a progressive captor: mass culture. That is, the text in both aforementioned novels seems to reflect a pedagogical method for thinking and writing that prepares a reading consumer—as captive in the game of hopscotch—to accept the volition of a godly spirit to love self as taught in his childrearing days or as it is often said in the biblical sense. Such a patriarchal interpretation germinates neither in the Greek myth of the Labyrinth at Crete nor does it refer merely to an analysis of the same as the basis of thought in terms of the Zen Buddhist technique—mandala—as the traditional psychosis for exploring Hopscotch. Rather, the point is that a tension exists between captor and captive in both texts whereby a qabalistic view of the modern underscores that which would have been suspect to the Spanish inquisition of a perceivably greater psychological tradition to govern mankind other than Christianity, too, during the sixteenth century and beyond. Neither the reading populace nor fictional characters—both deemed as potential captives—are merely lost in the labyrinth of text. Rather, in a quest to find a language and rhythm of life that would be more appropriate to explain lovingly—and most definitely without iniquity having dominion over a Christianized thought process—who the individual actually was, is, and seeks to become in spite of any modern process of programmatic thinking, the fictional characters project their existence on the reading consumer in terms of the five senses—sight, taste, hearing, touching, or smelling—and the sixth sense—die
Sensationen— as related to objects that appear to be insignificant in the whole process of communicating with one another.

Though a work is in continual motion in spite of chronological time whereby the fictional characters use objects -- hopscotch markers-- to move along their conversations, those same objects produce a halo effect in the mind of a reading consumer who is then free to interpret them according to his reality. If not to love oneself as thy neighbor may be considered as an ultimate sin, then it is clear that hopscotch markers reveal themselves as the means by which a progressive captor intends to promote their textual realities – in terms of objects and the objectivity of print and the spoken word – notwithstanding the mind of the captor. Those objects flux indiscriminately in the text, just as children playing the game of hopscotch opt to use markers for the game of hopscotch itself. Both Hopscotch and 2nd Time Around are master sermons born out of the implicit and explicit love of conscionable writing that attests to a flux in cultural context, too.

It is explicit that the traditional narrative structure of Hopscotch consists of three consecutive parts. They are: Del lado de allá / “From the other side,” Del lado de acá / “From this side,” and De otros lados / “From diverse sides.” The first part of the traditional structure to include chapters 1 through 36, “From the other side” obligates the reader to contend with a saga that unravels the spiraling details of an abusive relationship between Quintus Horatius Oliveira Mondrian who is originally from Buenos Aires and La Maga, his objectionable desire with known parentage as Lucía Vieira da Silva, who is originally from Montevideo though both of them are residing now in Paris, France, seemingly in a quest to overcome the economic disparity that most first-world countries
must endure whenever the world’s economy may become stagnant. The two of them find themselves struggling to survive in an exclusively strained economy, so they move into a flat together to make things more affordable. As a result of this living arrangement, La Maga becomes inadvertently a part of a love triangle created by Horacio Oliveira to include, also, Pola Paris who may be considered to be as classic a woman in the twentieth century based upon her surroundings (chapter 92) as was La Dulcinea for El Quijote during the sixteenth century. Moreover, the living arrangement between La Maga and Horacio Oliveira becomes necessary because La Maga is the mother of a sickly infant son, Rocadamour also known as Carlos Francisco. The result is that Rocadamour dies because of a childhood disease, and La Maga ends up leaving her own apartment without a trace either owing to the solitude that she felt for her son’s death or because she had tired of being subject to the presupposed love triangle. The group of mutual friends, known as the Serpent Club, that the two of them possess does not lend itself either to know precisely the location of La Maga, though Oliveira is suspicious of the friendship between Gregorovius with her. For that matter, he explains that she is gone away with no additional information other than two Negroes came to take her things. That which La Maga was actually feeling remained sealed in a letter (that is a traditional object for considering the basis of thought) afforded to us through the eyes of Oliveira. It is not clear as to whether La Maga remains in Paris or if she returned home to Montevideo, though it is understandable that the whole notion of erasure as represented by the inherent nature of closed text lends itself to understand other modalities of text.
The second part of the traditional linear narrative structure, including chapters 37 through 56, "From this side" lands Horacio Oliveira on a continual quest to locate La Maga not insomuch as an ideal back in Buenos Aires, but rather his persistence threads the attention of a reader as accomplice towards the exploration of the openness of text. Thus, his return to Buenos Aires, which is more than six thousand nautical miles from Paris, fluxes in spite of any chronological time as a signification equal to what the television knob or remote control might be for a person flipping through the channels of a television. That signification is a realistic link to life as a work in motion that ebbs and flows intimately like the oceans that connect other cultures and peoples in spite of difference. Perhaps, moreover, it is interesting to note that the antiquated television knob spirals while the remote control allows for the viewer's thoughts to make a linear mental leap into the reported and oftentimes bizarre happenings of the world, because the continual ergonomic innovation of the television as an evolutionary product of mass culture dictates that men and women consider coming together 'in and around' a common space to share the whole notion of diversity as the basis of knowing and understanding of a vibrant and unconquered self. Oliveira is not conquered owing to the lack of a physical intimacy with La Maga. Instead, his relationship with Manuel Traveler, a childhood friend who used to work for the Internal Revenue Service but who ended up as a circus administrator, and Atalía Donosi de Traveler (Talita), Traveler's partner who is not only a Doctor of Pharmacy but also a folklore music lover, dutiful and supporting wife to him (see chapter 37), connects the reader's Weltanschauung not only to a newer male and female participant in the context of the game: hopscotch, but also it provides us with a
path to follow Oliveira as their special assistant. That triangle of love -- ménage à trois -- relationship presupposes an earthly view of life that can only be superseded by a heaven of infinite and spacial possibilities. So under the cover of night,

. . . mirando a lo alto como le daba siempre por hacer a esa hora, Oliveira veía a Sirio en mitad del agujero negro y especulaba sobre los tres días en que el mundo está abierto, cuando los manes ascienden y hay puente del hombre al hombre (porque, ¿quién trepa hasta el agujero si no es para querer bajar cambiado y encontrarse otra vez, pero de otra manera, con su raza?) (Cortázar 313).

. . . looking up as he always found himself doing at that hour, Oliveira could see Sirius in the center of the black hole and he speculated about the three days when the earth is open, when the manes ascend and there is a bridge between man and the hole on high, a bridge from man to man (because who climbs up to the hole unless it is to wish to come down changed and find one’s self again, but in a different way, with one’s people?) (Gregory Rabassa’s Translation / Cortázar 267).

Though Oliveira returns to a long-standing love, Gekrepten, upon returning to Buenos Aires, he admits that it is Talita who serves as ‘. . . Egeria, our nymph, our bridge, our medium’ (Cortázar 265). Talita is for Oliveira an Egyptian goddess who permits him much like Thoth, an Egyptian god, to verbally harmonize subjects and objects (Cortázar 263). It is now in chapter 43 that he will admit to the necessity to go beyond the physical body of a woman as La Maga to record history especially knowing that without her-story his-story would be imbalanced. For Oliveira, God exists as neither male nor female; however, his memory intuits a metaphorical supreme being that will allow for a tale to culminate following their (Traveler and Talita’s) lead as potential proprietors of an insane asylum (Cortázar 268-272). If such a purchase may sound crazy, it is just as extreme to rest with a tale that could be contained in its entirety by the stream of consciousness
technique, direct or indirect monologue, or mere elements of that tradition mimicked by the African oral tradition. Más allá exists for Oliveira, and those who hope to believe, a hyperconsciousness space -- that supreme force -- whence all thoughts spawn phenomenally. While Oliveira is at the 'nuthouse,' he contemplates jumping into a hopscotch game three stories down, because he has an allusion of La Maga who is still missing in action. It is actually Talita passing and returning. The leap does not kill him immediately, but it does bring him around to opt for one of two realities. He could go home with Gekrepten, or stay at the nuthouse owing to his constant insomnia. Oliveira’s breathing becomes shallow, and he expires in chapter 131 (Cortazar 509). However, the game leaves the reader’s thoughts ping-pong like between the reality of printed laws (that are intercalated in chapter 133 along with the seemingly unfitting chapter 55) to govern mankind and at least two people, Traveler and Talita, who purport that as society changes so do people and for that reason the whole notion of the modern is continual.

"From diverse sides" purports that chapters 57 through 155 are expendable. However, they are not dispensable for this study. They underscore precisely that printed materials, like those scattered throughout Hopscotch by the griot-like writer, Morelli, leave paper trails that have recorded life as it was, is, and shall be in spite of modernization. For that matter, let us recall that no matter the power of duplication in whatever modern entity, such as a television, a computer screen, the Internet, and maybe even a hand-held computer or a compatible cell phone, print is still fundamental to the survival of those innovations for the spoken and/or written word. Technological innovations such as the telephone, the computer, or a cell phone use bytes of information
based on letters, the smallest phoneme of word, to deliver a desired message. Thus, a reader may rest with the traditional leisure of a unidirectional ‘contemporary’ novel as in chapters 1-56, or he may opt to retrodict life and its past in terms of “what amounts to a kind of manifesto” (Standish 93) that includes a table of instructions at the beginning of the book in order to provide a reference for approaching the hopscotch game in terms of the literary structural motif: escargot. The paper trail left behind is just as ‘cryptic’ as bytes of information (Standish 94). In his critical publication, Understanding: Julio Cortázár, Peter Standish invokes that:

... the constant shifting, the interruptions to the flow caused by having to seek out the “dispensable chapters,” together with their unpredictability of content and style, serve to remind the reader that he is caught in an artificial construct, never to be allowed to get carried away by the illusion of a free-standing reality through fiction that is so dear to more traditional novelists and readers (96).

Indeed, the table of instructions is ‘anti-novel’ in the sense that it walks against the closed tradition of reading western literature. As demonstrated in chapter one of this dissertation, language is inherent to the game of hopscotch as well as is the directional creativity of the participants. Nonetheless, the ingenuity of the so-called “expendable chapters” challenges a reader to explore more closely those cryptic spaces ebbing and flowing, vicariously, as attachments to objects that may seem to be artaudian throughout context of the game. They are not absurd. Those objects throughout Hopscotch mark modalities of text, and they may even allow for the reader to penetrate those physical literary spaces that are worthy of exploration in terms of sociocultural and/or historical marginalization of the self.
More than six to nine thousand nautical miles away from Paris, France, and Buenos Aires, Argentina, *2nd Time Around* invokes a similar explicit notion of conscionable love from within the African-American community. Such a perception of consciousness reveals interactions between the fictional characters that are up close and personal, whereas others may not be so readily explicable to an unfamiliar readership. For that matter, the sermonic essence of the novel speaks on various issues that are relevant to us all in terms of what it really means to be black and gay, in that order, within the social context of the United States; and moreover, the novel itself is explicit in unveiling a nonstereotypical example of African-American males who happen to be same gender loving. The primary narrative voices, Raheim “Pooquie” Rivers and Mitchell “Little Bit” Crawford, fall in love. If the college educated Little Bit serves as the primary narrative voice in James Earl Hardy’s introductory black gay hip hop novel titled, *B-Boy Blues*, in order to provide a consideration of *self* in a complex quest for that special someone who is characterized as perfect for a loving relationship, then it is the narrative voice of Pooquie, standing six foot three, two hundred fifteen pounds of muscle, on the low down / down low throughout rewound text in *2nd Time Around* that permits us to consider his relationship with Little Bit and to reveal the complexities of sex and denial of *self* as contrary to potsy hopscotch. Because the error of his ways becomes evident, Pooquie jumps out of the game of hopscotch and starts over -- thus, a second time around -- to consider the whole notion of loving the *self*. During the second time around, the reading of text is of interest to the study, because it underscores the phenomenon of stream of consciousness to unveil all of the skeletons that rattle in the mind-- the closet --.
The new voice has heard the old voice, so he [Pooquie] uses that to construct his spirit beyond the physical body. For that matter, the essence of Pooquie’s being is shaped too through his interrelation with secondary voices. They include: Crystal who is also known as Sunshine, Little Brother Man who is Pooquie’s only son, Derrick Carter who is a childhood friend known also as D.C., Grace who is his mother, and Errol who is his father.

How fitting it is that Hardy would contextualize the persona of Pooquie around the game of potsy hopscotch, especially if one may consider that game as stereotypically being played by sissies. The stereotype assumes that the game is played with a sibling / sister; however, in this case it should be known that Pooquie is an only child growing up as a black male in a household headed only by his mother. The father, Errol, walked out on his mother and him at the age of five though not without positing some things that Pooquie could remember him saying: “... he ain’t no baby, woman, he a boy, a growin boy who don’t need to be up under his mama’s titties all the time” (Hardy 194).

As stereotypical as such commentary presents itself, we are in the mind of Pooquie at a very young age. Pooquie has little experience with storytelling, and he-- the new voice -- must construct his life, metaphorically, around a commonality of human consciousness -- the old voice. Stylistically, the old voice is that of various voices: radio, musical selections, television, family members, friends and street life. They are all products of mass culture that serve to transform Pooquie’s being into a Hip Hop image. That is an anti-intellectual persona only. Knowingly, because the game of potsy hopscotch is apathetic to language and culture as well as it permits a creative space for human thought,
it is not problematic for our child narrator, Pooquie, to unravel and to etch his memory using those things including language that is particular to his environment.

Pooquie 'rewinds' all thoughts back to the earliest time (1981) that he is able to remember growing up at home till the latter years that reflect his coming of age in (1993).^2 REWIND 1981: At the age of nine, while curled up on the couch and listening to the radio host voice of Frankie Crocker, Raheim puts his thumb in his mouth to attract the reader to his thoughts of home as a safe and loving space. Those thoughts are engulfed by trails of his mother's tears waiting for an irresponsible father. Next, REWIND 81, the reader lands in a conversation -- indirect speech -- that reveals the difficulty of her going on with life because she [Grace] is still a married woman. Therefore, Pooquie must determine manhood on his own. REWIND 84: His childhood friend, DC, and he are not only spending the night together, they are also sharing the same bed while watching a movie titled *Cooley High*; wherefore, they are encouraged to be friends for life. The question of experimentation with sexuality arises, owing to the sleep position of sleeping head to toe or 'sixty nine' as it is oftentimes referred.

REWIND 85: Again, we find that DC and Raheim are spending the night with each other. While lying in bed, they speak in the utmost confidence about DC's cousin, Diana, who was caught with another woman and that it was not acceptable by the family. Raheim had already experimented sexually with her, too. The scenario ends with DC's performing oral sex on Raheim, and thereafter DC's being penetrated anally by Raheim.

REWIND 86: Raheim and DC end up in jail because of their interactions with the local

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^2 Reference figure 5 on page 76 in chapter two. That structural motif reflects the literary-ness of hopscotch posited by the child narrator, Raheim "Pooquie" Rivers. The numbering orders the years of his life based upon the 'rewind chapters' intercalated with the other chapters in *2nd Time Around*. 
drug dealer Mad Dog. Grace prophesies that they will end up imprisoned if they continue to keep bad company. REWIND 87: Now, at the age of fifteen, Raheim meets an intelligent young girl, Crystal, while on their way home from school. He decides to give her a nickname, Sunshine, because her presence excites him so much. They agree to start their friendship by having him walk her home from the train station. Pedagogically, that and other behaviors would be other than gentlemanly for Crystal. REWIND 87, on the other foot, we find DC and Raheim on the street in front of Rockhead’s house. Mad Dog, the local drug dealer, passes through the neighborhood at night and realizes that Rockhead’s mom is a prostitute by night. Therefore, Raheim questions whether a friend, Smooth, and DC should be denigrating her so openly in front of Rockhead’s actual residence. The discussion ends in an argument that reveals DC’s jealousy over Raheim and Crystal’s relationship and for that reason the whole question of masculinity arises again. Language is key as the year of 1987 finds Raheim having to question his identity as a man who loves a woman or a man. REWIND 88: Eight and one-half months later or two weeks before Crystal gives birth, it is revealed to Grace that Raheim will become a father. Though quite disappointed at this revelation, Grace challenges him to ‘pick up [his] feet’ (Hardy 107) and to accept the reality that parenting requires an income. She demands that he go out and get a job wherever that may be available. As a responsible parent of a child, still, Grace contacts Crystal’s parents as the responsible thing to do. Ultimately, she will have to help Raheim to own up to fatherhood. REWIND 89: Once the baby arrives, Crystal becomes, somewhat unknowingly, an accomplice in the game of love and identity. They must discuss the objective needs of their new born son, Lil’
Brotha Man, though Raheim feels that asking for money from his mom makes him less of a man. Furthermore, he does not want to follow in his father’s footsteps by leaving a child for his mother, Grace, to care for. REWIND 90: Mad Dog and Smooth have become the community drug lords. DC is slowly becoming an accomplice to the game of street survival for the sake of quick cash earning, even though as Raheim points out: “We seen what that shit [crack cocaine] do. You ain’t doin nuthin but fuckin us all up” (Hardy 136). The offer stands; however, Raheim stays away from such destruction as he is reminded of his mother’s prophesy from the first time that the two of them got into trouble. REWIND 91: Per telephone, Crystal and Raheim discuss the importance of not using foul language [terms like ‘bitch’, ‘fuck’, and ‘nigger’] that would scar vocabulary Lil’ Brotha Man’s for life that comes before he would be able to process standards of communication afforded through human contact and television both of which are elements of mass culture. Crystal decides to break off communications other than that about their child, precisely owing to the challenges of direct speech. REWIND 91, Part 2: Now, with both of his relationships -- male and female -- on the fritz, Raheim attempts to fill the void of lost loves [DC and Crystal] with an anonymous sexual relationship. Thus, he goes to a local adult bookstore in a secluded part of town to go into a closet like space to have an escapade with an unknown entity. As brief as the encounter may be, language and gender identity are more directly challenged by those who keep themselves in the closet / on the low down / down low [black men who have sex with other men] than those spacial locations offered by Raheim’s experiences previously with family and friends. The space is all the more interesting in terms of cultural bias, because it is
owned by white gays not by people of color, blacks, who frequent the area most often at nightfall and because if Raheim cannot find love with DC and Crystal, where is he to go. REWIND 93, part 1 is "... The End" (Hardy 183) of the beginning. We are reminded that Raheim and Mitchell Crawford (Lil' Bit) have established some sort of relationship aside from all that Raheim (Pooquie) has gone through in his brief life. Lil' Brotha Man spent the weekend with Lil' Bit and Pooquie; and furthermore, Crystal encouraged the child to thank Lil' Bit for allowing him to share in his space, too. REWIND 93, part 2 brings additional closure to the challenges of loving someone who does not love himself or another individual in turn. Instead, that individual gets caught up in the game of life: hopscotch. That is to say that Derrick Carter (DC) ends up dead as a result of dealing drugs and not accepting his own faults. On the other hand, Raheim survives because he opts to focus on loving his son and himself. Lil' Brotha Man defines per his grandmother, Grace, that "... [a] funeral ... [is] when the family and the friends say good-bye to, uh, the person who went to heaven" (Hardy 190-91). Thus, again, the reader realizes that he is at the end of the game. Finally, REWIND 93, part 3, Crystal and Raheim discuss, argumentatively, the necessity for Lil' Brotha Man to have a responsible godfather. Crystal would like for her cousin, Geoff, to serve in that capacity; however, Raheim wants Mitchell to do so presumably for the sake of keeping Lil' Brotha Man's thought process conscionably black. Nonetheless, that is a pretense for the two to be able to readily access one another without reasonable doubt.

For that reason, the original game, potsy hopscotch, ends and begins anew (page four not page one) to include "the Lil' Bit" — the physical body of a male accomplice,
Mitchell Crawford -- who was not included, openly, in Raheim's intuitive meaning of the term family in the spacial context of hopscotch. As we consider the continuity of the modern conceptualization of stream of consciousness as a phenomenon, FROM THA JUMP we are still in the mind of a more mature Raheim Rivers. Because the new voice has heard the old voice -- or as experience has now taught him -- Pooquie recognizes that the freedom of expression comes from within and the individual must find a space in which to release those thoughts. Therefore, that openness avails itself and remains to be discussed in terms of chats with his partner, other same-gender loving friends, his mother, his son, his mother's son, his father, and the traditional notion of an interior monologue and/or a soliloquy -- the old voice -- both of which may be mistaken for the new one. Those conversations are saturated with hopscotch markers -- musical lyrics, telephone calls, rings, photographs, and other objects and lend themselves to structuring and for permitting the ebb and flow of simple but often times intertextual dialogue.

The old voice is constantly echoing in the mind of the new voice, and for that reason, it is interesting to note, also, that though all of the subsequent chapters minus the 'rewinds' in 2nd Time Around may be paired linearly, it is the opinion of the scribing interpreter that this approach is a primary objective of authorial control.³ Lil' Bit and Pooquie fall in love over a brief period of time, and so the reader is led towards a plausible end: a same-gender loving union. The text then moves the two men to rhythmically leap the broom (an African tradition) with Lil' Bit in the arms of Pooquie

³ It is interesting to note that Peter Standish underscores authorial control as common theme in the works of Julio Cortázar, too, if not for the reason of employing a table of instructions to reveal his own perception of the world in constant conflict with modernity then that is merely an element of leisure related to the game of hopscotch (97).
and to consecrate that love with an apartment key that opens the door of 'continual access' to the mind of the author’s audience and not just the physical door of Lil’ Bit’s flat. More precisely, the point is that ending the novel with a ‘key’ to Raheim’s heart captivates a readership for the sequel of those things untold.

Yet and still, the scribing interpreter is not satisfied with the ease of that interpretation of the total discourse. Also, if one considers the antiquity of modern literature during the medieval period -- *Geschichtsklitterung, Gargantua et Pantagruel, and Il Pentamerone* -- that mentions hopscotch as it were within the text, then one may recognize a hermeneutic nexus for considering afresh this popular tale of same-gender -- male / male-- love. That is to say that the chapters must not only be read in pairs, but a newer recollection of the old voice may well recall the earliest forms of hopscotch flipped inside out. That is, what was only mentionable in text once upon a time now challenges, openly, the whole issue of gender and identity yielding only to race and class in terms of a viable context: stream of consciousness that is perceivably intercalated with the French, German, and/or Italian motifs for hopscotch. As the basis of thought, nonetheless, the objects thrown into the game(s) are based upon the continuity of the modern.

Like a fetus that rests in the womb of its mother, it is implicit that the perception of *Hopscotch* at hand imbues a continual footprint of modernization -- printed text-- that produces an eternal spiral of love – a rhythmical halo effect -- just as recordings of self are patterned and preserved through phonograph devices that advanced over the years to become 45 and 33 speed sound bytes, reel to reel tapes of various forms to include 8

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4 Reference figure 1 on page 74 and figure 2 on page 75 of chapter two for a clearer understanding of the typology that appears within the context of the earliest known forms of hopscotch within literary text.
tracks and cassettes, and compact discs. For that reason, music is scattered throughout the text; however, that implies, too, that if the novel were read as a circular motif -- like an *escargot* -- rather than linear one, then it would be more evident that the former pattern lauds somewhat more inclusive matriarchal mental constructs versus an exclusive tradition of patriarchal mental construct. The latter pronounces the equation of humans -- male and female -- with a biological capacity to *produce* merely living things. Though if those two constructs on a vertical and a horizontal plane intersect, then it is clear that lovemaking could produce something more. That is indicative of "the Great Screw" (Cortázar 384) that may be perceived as a matter of invention -- a "ture" -- in the human thought process. The convergent eternal spiral of text dizzies a reader's perception, and only the objects laid out throughout the game, *rayuela*, in order to create more opportune spaces for a *hyperreality* to exist innovatively and repetitively in spite of the modern and the postmodern. Thereby, a reader becomes an accomplice, and it is he who is able to recognize the *self* as a spitting image of love untainted by modern 'things' to which he must respond.

The scribing interpreter responds, for that reason in terms of a Griot, that while exploring the initial leap in the game of *Hopscotch*, chapter 73, we find afresh the Neopolitan writer, Morelli, fully cognizant of human thought, sitting in a doorway. The doorway is used often times as a traditional passage -- a hyperreal space -- for the basis of thought in Spanish/American literature. In spite of that literary device to encourage the continual flow of thoughts, Morelli contemplates a screw on the ground (384). Because
Spanish/American literature has posited him to this point in time, the omniscient narrator rightfully soliloquizes:

\[ \ldots \quad \ldots \qquad \ldots \quad \ldots \quad \ldots \]

Morelli pensaba que el tornillo debía ser otra cosa, un dios o algo así. Solución demasiado fácil. Quizá el error estuviera en aceptar que ese objeto era un tornillo por el hecho de que tenía la forma de un tornillo. \ldots A lo mejor el napolitano era un idiota pero también pudo ser el inventor de un mundo (Cortázar 439).

\[ \ldots \quad \ldots \qquad \ldots \quad \ldots \quad \ldots \]

Morelli thought that the screw must have been something else, a god or something like that. Too easy a solution. Perhaps the error was in accepting the fact that the object was a screw simply because it was shaped like a screw. \ldots The Neopolitan was most likely an idiot, but he also might have been the inventor of a world (Rabassa / Cortázar 384).

How ingenious it is to place an object as random as a screw into the game at first glance of the text. Like the motif of the game of escargot, the screw protrudes in an eternal spiral. As in the process of lovemaking -- phallic symbol and orifice --, the screw and a spiraling game are a perfect fit. If one freely associates (recalling that is an element of stream of consciousness as a phenomenon) the screw to a penis, then it may be clearer that his-story can only be told through her-story reiterating that the structural motif, escargot, is a metaphorical representation of an anatomical womb.

The view from the womb, obligates the scribing interpreter to invoke that the tradition of a man, Horacio Oliveira, questing for the unascertainable love of a woman, La Maga, triumphs as a patriarchal mental construct; however, the male-female interrelationship of both characters does reduce the suspicion that Oliveira may be a ‘sissy’ playing the game of hopscotch as might a girl play the same mythical and often-times stereotyped game alone. Indeed, the abusive nature of Oliveira and La Maga’s relationship tells the reader that he is manipulative and seeks only to dominate
her in the overall game of love. The text becomes speakerly. Perhaps, Oliveira is impotent, though La Maga is quite fertile. Their relationship does not produce a child. Rocadamour is the only child of La Maga. Rather, the relationship forge[s] his-story explicity and her-story implicitly as they both relate to humanity -- the transmission of ideas-- one step at a time. The continuity of leaps throughout the game and the convergence of the two thinking one against the other -- direct and indirect speech -- offers the scribing interpreter pieces of a puzzle that would evidence a greater consciousness that must be reconciled with all the senses -- die Gefühle und die Sensationen. Die Gefühle reveals a positivistic perception of their relationship -- male and female-- that demystifies the whole notion of hopscotch as a game that is played solely by girls, and at the same time dependency on only the five senses causes a reader to reminisce about the quijotesque saga in terms of la razón de la sinrazón where a man quests for the most beautiful of women: Dulcinea del Toboso. Such a sixteenth-century interpretation would forge the image of a dismaying woman in the presence of a man that must come to her rescue or without support from him she might perish. On the other hand, the writer of the modern era, Cortázar, intuits that the phenomenal ebb and flow of consciousness -- stream of consciousness -- is relative to a fluid transformation culture by way of all thoughts impacted by both -- male and/or female -- points of view. Just as does the protagonist of the Argentine novel, El túnel, transgress against his feminine desire, so does Oliveira stalk La Maga till she finally walks out on him without a trace as to her whereabouts. Ultimately, insanity causes Oliveira to leap to his death, which seems to be as farfetched as a man who would eat a live rat to erase the memories of a desirable
woman, though that leap may be interpreted, too, as the only way for Oliveira to scotch—
that is to stamp out like a Roman soldier conquering an assigned military objective—the
plethora of objects that exist in modern society. Those objects overwhelm and cause
Oliveira to become more and more an insomniac, precisely because of the burden of
‘things’ that reveal themselves at the verbal level of consciousness.

Like the psychologist that assumes the thing known and the mind knowing it,
Oliveira initiates the game of Hopscotch in accordance with the table of instructions (now
chapter 1) and by tossing in an umbrella -- like a rock that a child throws and it skips
over water -- that causes a halo effect whereby it or some other objects appear and
disappear -- flux-- in the mind. It is not clear as to when or if the umbrella will resurface
in his memory, though it is evident that that is central to Oliveira’s attempt to ascertain a
link for communicating direct and indirect speech with La Maga. He says

. . . Justamente un paraguas, Maga, te acordarías quizá de aquel
paraguas viejo que sacrificamos en un barranco del Parc Montsouris
. . . y desde allí lo tiré con todas mis fuerzas al fondo de la barranca
. . . Y no se movía, ninguno de sus resortes se estiraba como antes.
Terminado. Se acabó. Oh Maga, y no estábamos contentos (Cortázar
15-16).

. . . An umbrella, precisely. Maybe you remember, Maga, that
old umbrella we sacrificed in a gully in Montsouris Park . . .
I threw it with all my might to the bottom of the gully. . . And
it did not move, none of its springs popped out as once before.
Ended. Over. Oh Maga, and still we were not satisfied (Rabassa /
Cortázar 3-4).

The play of voices in terms of the first person singular, “I,” and the first person plural
“we” suggests that La Maga’s voice is relatively nonexistent. Even though Oliveira
rided them of the umbrella, he blames her for the inability to utilize it any further. He thinks aloud:

. . . y aquella tarde cayó un chaparrón y vos quisiste abrir orgullosa tu paraguas cuando entramos en el parque, y en tu mano se armó una catástrofe de relámpagos fríos y nubes negras, jirones de tela destrozada cayendo entre destellos de varillas desencajadas, y nos reímos como locos mientras nos empapábamos, pensando que un paraguas encontrado en una plaza debía morir dignamente en un parque (Cortázar 16)

. . . There was a cloudburst that afternoon and you tried to open your umbrella in the park in a proud sort of way, but your hand got all wrapped up in a catastrophe of cold lightning shafts and black clouds, strips of torn cloth falling from the ruins of unfrocked spokes, and we both laughed like madmen as we got soaked, thinking that an umbrella found in a public square ought to die a noble death in a park . . . (Rabassa / Cortázar 4).

Right before the reader’s eyes, the tangible object sinks and a societal issue— the objectification of woman — emerges. The scribing interpreter deems that after Oliveira stalks La Maga, a transient prostitute from Montevideo residing in Paris, to the point of her having no other choice but to have an interest in him, she reluctantly agrees to get together with a few friends of his, Ronald and Etienne, at a classy restaurant on the Rue Scribe. That was where Oliveira dropped a lump of sugar underneath a table, and when he went to retrieve it as the sole person down under. Oliveira himself says “. . . En la mesa había una gorda pelirroja, otra menos gorda pero igualmente putona. . .” (Cortázar 22) / “. . . I went under a table where there was a fat redhead and another woman, not so fat but just as whorey. . .” (Rabassa / Cortázar 9). Thus, the reader is posted face to face with the vagina of women -- a closed space -- from which her-story could be told.
While psychologically ‘acting out’ as a female accomplice in his-story (chapter 2), one may recall the seemingly useless pieces of wire, empty boxes, and gadgets that Oliveira would pick up from the streets in order to make mobiles. In order to beautify them, La Maga would assist him with needed touch-up painting of those objects. Similarly, in life, she had become a physical mobile from which things such as musical recordings, unanswered letters, literature, and Rocamadour (her son) would cause fluxes in the thoughts of Oliveira. He could just as easily model her out of crumbled bread if she were simply “a worthless doll”; however, because “the pendulum” of thought is ever changing, he purports precisely that her-story must continually be retrodicted in terms of ethics, religion, or aesthetics (Rabassa / Cortázar 15). Those things that are relevant to her-story, including even her son, may be orderly transformed in accordance with the thoughts of a scribing interpreter to relay the culture of woman as it is in the present versus the past using a language that fits her human experience.

From chapter 3, we find that Oliveira is as an insomniac who is subject to the thoughts that flux, owing to objects such as an open window and a letter. The music that comes through that open window is that of a hunchbacked violinist studying. Along with the warmth of La Maga’s body lying close to him, an overwhelming sensation of feeling as though he were back at home in Buenos Aires comes over him. He had received a letter from his brother that confirmed some money that would be sent to him through the black market. Evidently, Oliveira’s authorized time for travel in Paris had run out, and so he had to find alternate means to ascertain francs in order to support himself and to offset the cost of residing with La Maga and Rocamadour. Though money is not the issue, it is
the positivistic viewpoint of La Maga that causes Oliveira to accept various objects as they are or to believe them to be otherwise in terms of open text.

As the intimacy of the relationship between Oliveira and La Maga evolves, Oliveira picks up a stick (chapter 4). Recalling those long walks through Paris by night and seeing among other things: "... las rayuelas, los ritos infantiles del guijarro y el salto sobre un pie para entrar al Cielo" (Cortázar 36)/ "... the hopscotch game, those childish rites of a pebble and a hop on one leg to get into Heaven, Home" (Rabassa / Cortázar 21), he begins to make sketches in the gravel. Those sketches are indicative of the variety of connotations and denotations that a word may have, just as does the veins of a leaf reflect (25) the various meanings of the word snob that La Maga uses to describe some of her childhood friends. Owing to the openness of meaning as that relates to the term snob, direct and indirect speech is forged between the two accomplices, Oliveira and La Maga, in what will prove to be a magical and linguistically challenging game of Hopscotch that is open to interpretation and is not as simple in understanding a copy of a Reader's Digest (24) that determines the popularity of doing things either 'right' or 'wrong' -- culturally determined -- by a society.

The first time that La Maga and Oliveira actually encounter each other beyond his infatuation with her presence is under the cover of night at a hotel on the Rue Valette (chapter 5). Herein the objects themselves do not prevail insomuch as do the fowl smells in the hallways. One reads:

... primero se dejaba la cartera en la mesa, se buscaban los cigarrillos, se miraba la calle, se fumaba aspirando a fondo el humo, se hacía un comentario sobre el empapelado, se esperaba, evidentemente se esperaba, se cumplían todos
The implicit question is whether or not the location is that of a hotel or is it actually a brothel. The order of placing objects on behalf of La Maga suggests that such encounters are all the more routine, but leave it Oliveira to notice her familiarity with the enclosed room. Therein, her-story plays itself out and becomes encapsulated in a yellow bedspread, while his-story awaits -- the resurrection of the phoenix (30). The phoenix symbolizes La Maga -- a new voice on a pre-verbal level without words --, and thus, the sexual encounter within the room permits for predominantly matriarchal scene to be created and overseen by an old woman -- the old voice as evidence through her physical appearance --sitting behind a rickety desk, awaiting to facilitate yet a newer space in which the exchange of La Maga's words could be passed possibly to Oliveira through her own saliva.

The labyrinthine streets of Paris do allow for La Maga and Oliveira to reunite after their first sexual encounter at the hotel (now chapter 6). The primary object here is a window shop that has the attention of La Maga attached to a stuffed monkey. Though he is not sure as to whether she perceives him in such a manner or not, Oliveira is clear that the transparency of the window will allow for them to continue to communicate both via direct and indirect speech. Thus, after an engrossing kiss (chapter 7), their tongues
unite them, and they go on to meet friends to take in a cup of coffee at the Serpent Club whereby conversation supersedes that kiss of momentary death. Just as the fish appeared to them on the Quai de la Mégisserie (chapter 8), their thoughts would come and go like "a transparent ribbon of excrement" from a fish that becomes undetached and surfaces on top of the water. The metaphor born through the object, a fish, reveals stream of consciousness, moreover, as a phenomenon rather than a psychological theory merely limited by the verbose notion of direct and indirect speech technicalities.

The innocent play of muscles and the smell of cold soup (chapter 9) during a light drizzle, lead both Oliveira and La Maga to meet and to greet his friends, Wong, Gregorovius, Ronald, Babs (Ronald's girlfriend), and Etienne. Everyone who enters the Serpent Club space must make a special hand sign. Ronald and Babs possess the only objects -- candles -- which suggest that the reader is invited as well to enter into the club's profane thoughts in order to decipher further that which the writer is communicating about the whole process of thinking. That is, as people change, so must people; or, in other words, paintings change, and therefore it is inevitable that the words or language used to explain them will reflect a new aspect of the 'modern.' It appears that they all run through the door (also, a traditional object for forging an ebb and flow in thought) in order to evade being seen by the neighbors. However, advancing to the new space through the door provides them all an escape to discuss the selected topic without being interrupted by people complaining about the sacredness of traditional behavior being downtrodden by illegal people in the neighborhood. Moreover, Ronald and Babs' apartment mimics that space in which innovation may occur without being entirely
interrupted by the biographical lore of the modern and postmodern thought [that which Umberto Eco deems to be the existence of a hyperreality]. Each participant brings a different perspective to the discussion, though it is the openness of human thought that is encouraged. Much like jazz recordings, for example Bix (Salvatore Massaro) and Eddie Lang singing *I'm Coming Virginia* or *Jazz Me Blues*, the scattered thoughts of the Serpent Club have indeed come together to create something anew as a result of recognizing the playfulness of words and even sounds (chapter 10). That is especially the case as the night goes on (chapter 11) whereby everyone wants to select various records in the realm of jazz that gives credence to an undeniable voice: the new voice of jazz savored through, for example, the voices of “... Lester Young, saxo tenor, Dickie Wells, trombón, Joe Bushkin, piano, Bill Coleman, trompeta, John Simmons, contrabajo, Jo Jones, batería. *Four O'Clock Drag*. Sí, grandísimos lagartos. ... blues arrastrándose (Cortázar 58)” / “... Lester Young, tenor, Dickie Wells, trombone; Joe Bushkin, piano; Bill Coleman, trumpet; John Simmons, bass, Jo Jones, drums. *Four O'Clock Drag*. Yes, tremendous lizards. ... blues crawling along” (Rabassa / Cortázar 43). Those voices evolve until some other voice(s) may come along to do something new. That is an example, too, of what is meant by the underlying premise of this investigation: the new voice has heard the old voice, and as a result thereof the context of difference fluxes and rejoices in the jazz of cultural consciousness.

The jazz of Dizzy Gillespie forges newer free associations (chapter 12) via the thoughts of La Maga, “the way it does on that record” (Rabassa / Cortázar 47), just as does the hopscotch marker that best assists the scribing interpreter and a reader with their
own memory of the plight of the woman arise to be that of a pink bedspread. Music and objects assist us to retrodict the unknown past. In this case, the pink bedspread going up and down -- like the rise and fall of thoughts from the abyss of the human mind -- causes us to recollect a story relative to La Maga’s being molested by her father. Ultimately, La Maga’s voice comes out like that of Bessie Smith with a plea that she deserves much more respect as a woman: “I want to be somebody’s babydoll” (Rabassa / Cortázar 48). La Maga can only imagine being treated as the voice of tradition would have it: a babydoll, especially because her past has recorded otherwise.

The particular pedagogy of gender is objectified, furthermore, through jazz music (that is revealed in chapter 13). It is the primary object, an old 78 speed record, found by Ronald’s girl, Babs, that sums it up: Don’t Play Me Cheap. While the music plays, she teases him with her affection. The voice of Satchmo as an expression of what Ronald is actually feeling towards Babs cries out: “So what’s the use if you’re gonna cut off my juice” (Rabassa / Cortázar 51). In response to the indirect question caused by Satchmo’s lyrics, Oliveira points out to another acquaintance, Perico, that the interaction between man and woman, Ronald and Babs in this case, is no more an open discussion about a brothel or a mythical bullfight in Spain than may be the sentimentalism evoked by the literature produced by Emilio Pardo Bazán (Rabassa / Cortázar 52). In all three considerations --realistic, mythical, and figuratively--, the male is deemed as a dominator of humankind, and the woman is therefore subservient to him. Notwithstanding the point of Perico peeping out from behind a dictionary, that traditional record of man and woman can be just as inadequate as the text and context from which it is revealed. Of the three
considerations, too, the figurative notion of woman afforded by “Countess Pardo Bazán” overrides the limitations of literal interpretations of text to reveal woman anew as open a physical space for humanity to transform itself as does any space of her physical body allow for an open text to evolve. Otherwise, that reality and myth continues to be a part of biographical lore till someone -- a scribing interpreter -- would dare pull the overall picture (chapter 14) into focus like Wong, a member of the Serpent Club, too, who recalls the photographs of tortures in Mirbeau the Chinese (Rabassa / Cortázar 54). He

... [acercó] bastante la foto a la cara [y] se veía que el cambio no era en los muslos sino entre las ingles, en lugar de la mancha borrosa de la primera foto había como un agujero chorreado, una especie de sexo de niña violada de donde saltaba la sangre en hilos que resbalaban por los muslos (Cortázar 72).

... brought the picture up close [so] he could see that the change was not in the thighs but in the groin, instead of the hazy splotch in the first picture it looked like something pouring out of a hole, something like a little girl who has been raped, with blood flowing down her thighs (Rabassa / Cortázar 56).

After a while the picture that Wong is actually observing fades much like history does in the whirlwind of modern occurrences, and the scribing interpreter is charged with clearing up the missing pieces of that picture [or, metaphorically as Oliveira puts it, opening the mouth of the crocodile -- that is symbol of the captor -- that gobbled it up from amidst the smoke (Rabassa / Cortázar 56)].

Nail clippers flux as an object that may be utilized by a reader to remember the sequence of events amidst the discussion of tortures that occurred in Peking around 1923 (chapter 15, Rabassa / Cortázar 59). Though nail clippers are important nowadays for keeping the hands and feet groomed, an open consideration for how they came into being
through the torture of cutting appendages from the body would possibly be unthinkable by modern man. According to the text, they were never mentioned till 1675 when a picture reveals a woman in Mainz, Germany, cutting a nail. They are not quite what nail clippers look like to day, but they are close enough in appearance to be discussed in terms of utility. Because no one really knows how to solve the problem of ‘nail clippers’ being equated to an object used for torture, the incorporation of the spring to achieve an automatic snap back does not come about until the eighteenth century. 

The scribing interpreter posits that that is precisely the challenge with hopscotch and remembering how to play it. From the inception of the game in terms of the earliest forms of literature in the fifteenth century, the encyclopedias, the dictionaries, and almanacs become useful sources of preserving a folk game tradition that would otherwise efface itself, possibly, owing to an inherent weakness of oral tradition. That is to say that the voice of people may efface itself over a period of time as people of such traditions and culture die out, whereas a tradition of writing would serve to remind all cultures that they are more alike than they are different as they hopscotch all over the world planting their ideas or having been seeded elsewhere physically and by way of vibrant literatures of the Europhone and the African Diasporas. Such a perception of consciousness does not serve to justify the emergence of nail clippers as an acceptable form of ‘torture,’ but rather it is noteworthy that the context in which they present themselves like the structural motifs of hopscotch as literary text have a meaning relevant to a particular period of time.

In chapter 16, La Maga becomes the object – the hopscotch marker – envied by both Gregorovius and Oliveira. Gregorovius presents himself as a father figure for her.
Oliveira's figure has transformed into something as treacherous as the memory of Ireneo the Negro who had sexual intercourse and probably fathered Rocamadour. La Maga loves neither one of them; however, the objectification of her physical body does allow for the game to advance with the complexities of defining the role of a man in a woman's life. As in chapter 17, the objective reality of money as power deems that man could perhaps help the woman to escape a lower economic reality if she could contemplate as the lyrics of Jelly Roll purport: "If you can't give me a million, gimme a lousy grand" (Rabassa / Cortázar 68). Hereinafter, chapters 18, 19, 20, 21, and 22 continue to objectify memory devices such as jazz, an old tango, physical movement, and Gliglish—an imaginary coded language used by the fictional characters to keep the overall rhythm of the game alive.

Physical objects oftentimes subside in the memory of Oliveira, because thoughts are so quick that 'picturing' them can also limit the creative nature of the human mind desired to reflect their surroundings. As for the game of hopscotch, the child uses those things around him to maintain an interest in the leisure of play. Contrary to the game as habitable text, the piano concert given by Madame Berthe Trepat is unacceptable by the Serpent Club—participants in the game of Hopscotch—not only owing to the lack of originality in terms of the original music (chapter 23); but also, as the club applauds out of sympathy (Rabassa / Cortázar 107), it is all the more clear that the text viewed as an interpretation of a modern lens lacks originality. The club is not enthusiastic, because it expected something innovative to be incorporated by the pianist. However, the composer, Madame Berthe Trepat, deemed perfection as something achieved best
through a nonkaleidoscopic lens. The scribing interpreter argues that to impose a kaleidoscopic lens would have otherwise afforded Rose Bob’s *Three Discontinuous Movements*, *Pavan for General Leclerc* by Alix Alix, and the *Délibes-Saint-Saëns Synthesis* not just as a repetition merely of the old but, too, as a new rendition. Like the lovers from *Le Havre* -- *Les Amants du Havre* -- sung by the girls upstairs from La Maga’s apartment suggests, because the world is round -- *Puisque la terre est ronde / Mon amour t’en fais pas / Mon amour t’en fais pas* -- (chapter 24, Rabassa / Cortázar 126) does not mean that one’s love for something such as the composition of music or, for that matter, the love between Oliveira and La Maga is going to work out.

Metaphorically, like the strange hiccups of Rocadamour that emerge and disappear, it is not clear as to when and if some other object -- a physical thing -- will surface for the reader to recall the original story of *Hopscotch*, though it is clear that retelling the story through the lens of the scribing interpreter will shed new light on a text -- the captive’s perspective -- that is contextualized by hopscotch markers. They appear as the basis of thought much like a rock that lands in a body of water -- that is symbolic of consciousness -- only to ripple or return for re-discussion at unknown points in the thought process.

Again, in chapter 25 the issue of gender roles arises by virtue of an objectified fishbowl (Rabassa / Cortázar 130-31). Gregorovius recalls his first encounter of having sex with a woman. He was just as terrified as was La Maga in response to her father’s molesting her. All that he recalls is a fishbowl being located at the end of the bed where a whore bobbed and wove his head in and out of her vagina. Gregorovius recalls that
... [Los peces] pasaba[n] y pasaba[n] como su mano por mis piernas, subiendo, bajando. ... Entonces hacer el amor era eso, un pez negro pasando y pasando obstinadamente. Una imagen como cualquier otra, bastante cierta por lo demás” (Cortázar 157) / “... The fish went back and forth like her hand on my legs, rising, sinking. ... That was what love-making was, then, a black fish going doggedly back and forth. An image like any other, but quite exact” (Rabassa / Cortázar 130).

Each time that he came up from orally pleasing her (not himself), all he could see was the fishbowl. Like the fish themselves appear to be as complacent with their circumstance as are Gregorovius and La Maga, except that the former and the latter are victims of a crime: rape, all of them are incapable of verbalizing their reality. The ability to communicate those realities could allow for them to tumble the glass houses -- the fishbowls -- by which their thoughts are bound. Furthermore, the leap to chapter 26 reveals a carpet of two peacocks kissing by way of interlocked bills (Rabassa / Cortázar 134) as would fish lock lips —that is to kiss— in a romantic rendezvous. That picture [symbolizing the relationship between Gregorovius and La Maga] is fading away, owing to the keen sense -- das Gefühl-- of hearing an unknown player via footsteps coming upstairs. It is that fear of an unknown response to their loving interaction that causes that feeling to pulse and to scotch domination of their consciousness soon thereafter.

Those footsteps do not reveal themselves, so chapter 28 continues with a revelation of Pola as Oliveira’s mistress. It is La Maga’s intuition -- die Gefühle und die Sensationen-- that allows for her to know that he was seeing someone else all along. In
response to Gregorovius’ question about how she knows someone without knowing her, La Maga invokes impatiently “... Pero si la he visto tanto... Horacio la traía metida en el pelo, en el sobretodo, temblaba de ella, se lavaba de ella” (Cortázar 163) / “... But I’ve seen so much of her... Horacio carried her around in his hair, in his overcoat, he shook from her, he washed from her” (Rabassa / Cortázar 135). Because Oliveira crushed a viable hopscotch marker, the wax doll of Pola who is suffering with breast cancer, La Maga is unable to scotch out her spirit. For that matter, a consciousness of the ménage à trois that Oliveira has created to include La Maga and Pola causes the reader to determine that love and sexuality go hand in hand while sexuality should not be deemed as sex.

As the action of the game progresses, a loud knock interrupts the continuity of relaxation through smoking Gauloise cigarette and listening to a soneto that seems to be moving Gregorovius’ interactions with La Maga (chapter 28). It turns out that Oliveira bypasses the apartment and requests that the old man not tap against the floor. The aggravation of so much going on in La Maga’s apartment leads the old man to believe that she is running a brothel. The old man says, “... Dormir, moi, avec le bordel que fait votre bonne femme? ...” (Rabassa / Cortázar 143). The outward apparition of the interactions between all of the members of the Serpent Club at ungodly hours of the night would confuse anyone looking at the game from the outside, so only if the reader becomes an accomplice of those things going on inside of the apartment is he able to comprehend the perception of consciousness as something that is continually evolving.
As underscored through the voice of Oliveira, that notion would amount to a scientific revolution -- a paradigm shift -- of modern thought:

Lo que no entendemos es por qué eso tiene que suceder así por qué nosotros estamos aquí y afuera está lloviendo. Lo absurdo no son las cosas, lo absurdo es que las cosas estén ahí y las sintamos como absurdas. . . sería científicamente verdadero quizá, pero falso como absoluto. . . (Cortázar 194-95).

What we don’t understand is why this has to happen this way, why we are here and it’s raining outside. The absurd thing is not things themselves; what is absurd is that the things are there and that we think they are absurd. . . it might be scientifically true, perhaps, but as an absolute it would be false. . . (Rabassa / Cortázar 163).

For that matter, the result of capturing human experience through language is most central to the various things that pervade the discussions afforded to us by the club.

Chapters 29 and 30 involve two primary objects that mark the actions of Oliveira and La Maga. They are the green doll that La Maga was using in an attempt to rid her space of Oliveira’s love for Pola and a death certificate that allows for Gregorovius to recant the processional of Rocadamour’s wake. Intimacy between La Maga and Gregorovius is suspect, though it is not apparent. When Oliveira enters the apartment, he is wearing a mere robe and is nowhere to be found. Though it is ironic that she authorized both of them to be in her space, her strength is all the more emphatic when she walks out of the game of love created by Oliveira. The only objectified thing that remains is the death certificate. Though death is supposed to bring people together in spite of their indifferences much like the game of hopscotch, Oliveira is like a spoiled child who cannot get his way with things -- direct and indirect speech -- so he stomps on the green doll, again, to reiterate his volition to deny the woman, La Maga, any voice in
the game. The only things that remained in the apartment were the reminiscences of life (chapter 31), including smells, paper on the wall, a bed spread, etc., and a scribbled letter to Baby Rocadamour. That scribbling reveals the rhythmical leaps of the game called love coming to a close in Paris (chapter 32) notwithstanding that La Maga exclaims the absurdity of the relationship between her and Oliveira. She prophesizes the future of Rocadamour that will be no different from him in that he will probably be in search of a non tangible thing --love--just as was Oliveira without end. For that matter, our prophetess --La Maga--, like many preachers of today, is unsuccessful in her attempts to assist Oliveira with finding peace, precisely, owing to his unwillingness to accept her divine appointment and all other 'things' afforded to him in the realm of this world. Thus, La Maga must recall all the events of the Serpent Club in terms of the objects that have appeared throughout this demonstration of hopscotch markers as the basis of thought on Oliveira’s behalf only to realize a halo effect that arises in the phenomenal stream of consciousness in spite of time deemed as durée (Rabassa / Cortazar 186-187).

One might question that notion of durée; however, the underlying belief is implicit within this text. In other words, God is language, and He is still in control. Oliveira does not realize that he is not God until La Maga vanishes, and he tries to resuscitate La Maga’s voice via a letter that was found in a drawer (chapter 33). As Williams James’ coined term, stream of thought, relays: “I think, it [the mind] thinks, God thinks.” Through Him, the survival of the captive -- as the best psychologist of self and reading experience -- is linked directly to understanding intertextual meaning constructs and provides a potential resting place for the thoughts of Oliveira in spite of
the term modern clearly definable as a continual progression of innovation and repetition. That is definitely the case that Cortázar presents in chapter 34 whereby two different histories are told alternately. The reader must discover those histories every other line and start over at that beginning to comprehend the next one. Otherwise, the game will come to an end because the reader is clueless as to what is occurring with his thoughts. Once the reader is clear of the alternating sentences, one history reveals the demise of Oliveira’s father and why he moved to live with his father’s first cousin in Spain. The other reveals how important it was for La Maga to begin to read (magazines, novels, poems, etc.) in order to learn that the love of self truly comes about through knowledge thereof. Such hopscotch stories are none other than what Eco might term as modalities of text whose truths can be revealed just as easily in an object such as a bottle of cognac (chapter 35) or a tight space such as a brass tube with a peephole (chapter 36). All the captive -- that is the reader -- must do is: “LOOK THROUGH THE PEEPHOLE AND YOU’LL SEE PATTERNS PRETTY AS CAN BE” (Rabassa / Cortázar 215).

Also, “From this side” (chapters 37-56) provides for a rich selection of objects that link the thoughts of a scribing interpreter or a Griot to modalities of text just as innovative as those presented from chapters 1-36 in Hopscotch. However, those objects -- hopscotch markers-- now flux in a “frenchified” Argentine cultural context. For example, whereas Oliveira might have a glass of wine in Paris, he finds that soda must suffice in Buenos Aires. He is obligated to use the objects from the Argentine culture in order to prolong hopscotch as a viable context for studying the basis of thought revealed through the text (and to possibly come in contact with La Maga). Those objects include,
but are not limited to, *mate*, chitterlings, the radio, windows, the hole in a circus tent, rhythms of the *baguala*, the vagina, a duck, tango and calypso songs, tape recordings, doors, pink pajamas, allusions of physical beings, and, ultimately, the physical rendition of hopscotch game that encourages Oliveira to leap to his death. They, too, serve as points of departure for opening closed realities. Precisely, as a matter of understanding *self* and society through practical reading, the plethora of clippings and news reports tossed into *Hopscotch* by Morelli in terms of expandable chapters (57-155) afford the reader an expanded opportunity and/or alternatives to grasp the concept of an open text that creates a hyperconscious space in which all human thought may be less puzzling. The variation of hopscotch motifs tell us not only that we are more alike than we are different; but also, they remind the players of the game -- the captors and captives-- that they can and do exist as a community regardless of all objective and/or subjective differences. In terms of an old African adage: “I am, because we are.” Though a discrepancy may exist about how to end the game, as is relative to understanding the unincorporated game piece -- that is chapter 55 -- in *Hopscotch*, the scribing interpreter posits that we can delimit the divide of human consciousness if the intricacy of intertextual meaning constructs related to the patriarchal (symbolized by the linear game of *rayuela*) and to the matriarchal (symbolized by the spiral game of escargot) are considered as a result of communication on a pre-verbal level.

That, too, is the case in point for 2nd *Time Around*, though what remains to be considered are hopscotch markers that reveal themselves as the basis of thought. Similar to Cortázar, Hardy utilizes objects that reflect the particular cultural environment in
which Raheim and Mitchell are living. That culture is ‘black’ first, owing to the issue of the color line in the United States during the twentieth century.\(^5\) Not only are the two same-gender loving protagonists of African-American descent; but also, their lives encompass all those things, including radio, musical lyrics that reflect their feelings and emotions --*die Gefühle und die Sensationen*--, the rhythm and the poetics of language, the complexities of extended family kinships, the church experience, love, etc., -- that bring unity to the community in spite of unspoken truths that are relevant to the interpretation of love as an objective for understanding human sexuality.\(^6\) That is posited through the objectified things that ebb and flow in the minds of fictional characters, Raheim and Mitchell; and fortunately, their anti-intellectual personas are not so farfetched that the reader would not be able to realize *self* through their human experiences.

With great consideration for the synopsis of 2\(^{nd}\) *Time Around* afforded in the initial part of this chapter in terms of the ‘rewind’ chapters utilized by the scribing interpreter to forge a literary structural motif equal to a game of potsy hopscotch, it is now convenient to renegotiate those spaces not only as a context for text, but also as a basis for demonstrating various objects that impact the thoughts related to the participants’, Pooquie and Lil’ Bit, loving relationship and/or are produced thereby. In terms of the stream of consciousness as a phenomenon, the objects-- hopscotch markers--


\(^6\) Keith Boykin, *Sex and Denial in Black America*. Foreward by E. Lynn Harris. New York: Carroll & Graf Publishers, 2005. This recent publication examines the complexities of male sexuality as it relates to interpreting African-American men and their desire to love beyond those stereotypes perpetuated by the media, precisely, owing to a lack of an inclusive response of the *self*. 
suffuse the text, owing to the thumb that Pooquie places in his mouth (Hardy 2). We are in the mind of Pooquie, more precisely because he uses his physical body -- like a sacrificial lamb -- to afford a metaphorical interplay of human thoughts to express the self. On the one hand, that interplay reflects not only his lack of knowledge for being able to write even the word HOME; but on the other hand, it correlates a space in the mind for verbal production with the whole notion of a mass of people who are perceived as incapable of communicating their thoughts about life. That is to say that the text is a speakerly product in the realm of a popular -- HipHop-- culture, though the readerly and writerly aspect rests with those readers whose capacity for interpreting discourse may reflect a familiarity with folk and elite culture, too.

Owing to that complexity of what is meant by culture -- that which man and woman make--, it is the voice of Frankie Crocker who is an announcer via the radio -- a product of mass culture -- that serves the purpose of teaching Pooquie inadvertently that to have a deep voice is a true reflection of masculinity (Rewind 81 --X). Though that notion is quite ridiculous, it is a traditional point of view that Pooquie’s persona is doomed to be pusillanimous in the absence of his father from the home. Thus, the game of hopscotch would seem to be perfect for a ‘sissy’ to play. Living in the shadows of his mother, it is all the more a suggested stereotype that Pooquie would learn to cry just as his mother would do at the onset of lyrics from music. Though it is not the intent of the scribing interpreter to negate the impact of musical rhythms that ebb and cause the thoughts of him and his mother to flow sensationally as is the case with the jazzy rhythms and lyrics in Hopscotch, the pulsation -- or the flux of culture through context -- caused
by the radio, much like the rock tossed into the hopscotch game, produces a rhythmical halo linked to voice airwaves, a crying mother, thoughts of Pooquie’s dad, and the issue of masculinity the importance for the self to reconstruct his own memory. For the lack of understanding that, he would fall prey to a context and a text forged merely by a captor’s perception of consciousness. Ultimately, the lyrics of the original song, “A House is Not a Home,” was popularized by Luther Van Dross in the nineteen eighties, so Pooquie is able to intuit the meaning of HOME as something distinct from the building itself.

That hopscotch marker -- the radio -- sends out a continual modulation of thought that further heightens the conversation between Francie and Grace (Rewind 81 --X). In the meantime, the reconstruction of memory (Rewind 84 - leap 1) fluxes owing to the impact that film and television can have on a child’s mind, too. That is evidenced by Pooquie and his friend, Derek, who decidedly internalize the oppression experienced by Cochise and Preach in a televised movie titled: *Cooley High*. The point is that if the radio impacts human thought via the continuity of an oral tradition, it is mass media in terms of the visual element that connotes stereotypes of masculinity, too. Thus, after the movie, the sleep position known as sixty nine (69), appears to be a parable for the destruction of same-gender loving self as was the plight of the protagonists in the aforementioned movie. No matter, an open space for the myth of blaming the self for what is wrong with society is apparent and is reasonable for the interpretation of a textual game as will be discussed by the scribing interpreter in chapter four.

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7 Burt Bacharach and Hal David, *A House Is Not a Home*. Imprint Diplomat Music Corporation. New York: Largo Music Inc., 1964. The original was just as popular as the ‘remake’ by Luther Van Dross. The difference is that the repetition of lyrics was applied to varying rhythms that reflected musical innovation.
Hearsay is the object of conversation in Rewind 85. The question of masculinity continues to flux in consciousness as a result of radio, television and film, still deemed as accomplices of mass culture. However, the question of femininity pervades thought as well. Derek and Pooquie discuss the fact that his female cousin was caught with another woman, and for that reason she becomes an outcast from a modern notion of family. As the conversation progresses via direct and indirect speech, we are able to acquiesce in an ongoing debate in society. That is whether sexuality is born or bread, though it will be made clearer through the scribing interpreter’s newer voice that sex is related to birth and the conflict of sexuality includes only ‘bread’ as feed to a populace that is unaware of the language that reflects the perception of consciousness as either patriarchal or matriarchal instead of both the former and the latter if humans are made in the image of God. All in all, what Derek and Pooquie reveal through their thoughts is that human beings exist beyond the realm of objectivity based upon the penis, the vagina, and the anus.

Beyond those genitalia as potentially open spaces for text to exist in, a space that tradition seeks to manipulate for its own sake is that of jail as in Rewind 86. This tale of male bondage codifies the outcome for young men who opt to lead a life of mischief. Already at a youthful age, a local chum called Mad Dog involved Derek and Pooquie in the theft of his aunt’s car. If the police had not stopped the joy riding of the three teens, they could have been killed. Mad Dog did not even have a license to drive, but he did possess the mere wit to lead them to that stereotypical space -- the jail -- where the voices of black men are held captive precisely for not thinking about the captor’s system of governance. For that reason, Grace invokes: “... Ah, don’t say a word. Don’t. The
only thing I want you to do is think. Think about what you did and why it is best that you never do it again. . .” (Hardy 60). That notion intuits the thought of William James’ notion of thinking, too: “I think. It thinks. The mind thinks.” On a verbal level, the individual thinks as a result of thoughts being processed in a consciousness far greater than the mind itself. On the pre-verbal level, the metaphysical existence of a supreme being who knows all things and transcends the whole notion of the individual thinking silently or aloud via -- direct or indirect speech.

Language -- deemed as direct or indirect speech -- is not a physical object tossed into the game; however, it is a reflection of just who is in control. While standing on one leg within ‘Rewind 87,’ the reader is encouraged to consider the destruction of discourse. Crystal instructs Pooquie on how she thinks a woman ought to be treated and how he should talk. Indirectly, it is suggested that language is gender specific, especially if one believes that men would not talk to another man -- their ‘homeboys’-- in a homoerotic manner. While standing on that same leg in the game, Pooquie’s duality of being sexual at a young age, engenders a direct use of language for terms such as ‘punk,’ ‘gay,’ and ‘ho.’ As various friends discuss the reality of Rockhead’s mother working as a prostitute, the matter of opinionated thought becomes tense. Nonetheless, it is precisely language that permeates the text, so that a reader may envision the circumstantial complexities of becoming either a woman or a man.

While negotiating the creative context of ‘Rewind 88,’ we find that the lack of the use of a familiar object -- a condom--related to the preservation of love without commitment -- that is lust-- does permit the conception of Lil’ Brotha Man. He is
evidence that Pooquie and Crystal’s feelings and sensations are indeed out of control at a youthful age. At the same time, though they are perceived to have made a ‘first mistake,’ the birth of their child causes a flux in the context that could allow for subjects such as sexuality and shame to be realized beyond a traditional context. For that matter, not only is Pooquie keeping his bisexual nature undercover, but he also does not reveal his irresponsibility of becoming a new parent until the last minute. The element of surprise in this case is game like. Therefore, Lil’ Brotha Man remains central for maintaining good sportsmanship of all participants playing a common game. Though his presence is objectified via the telephone, which allows for thoughts to ebb and flow constantly throughout the rest of the story (Rewind 89), especially as it is used now for Pooquie and Crystal to communicate with one another from a distance about Lil’ Brotha Man’s well-being; the telephone itself is an innovative object — like that which was introduced, also, in El túnel (1952) by Ernesto Sábato as a result of modern imprints on human thought. The telephone provides an open space for text as either direct or indirect speech to pass through.

The chapter, ‘Rewind 90,’ introduces newer objects to include crack cocaine and rolling papers for marijuana. The impact of throwing those substances into the hopscotch game is so great that quick cash blinds some of Pooquie’s friends to the reality of substance abuse. As an alternative to walking the straight and narrow road to acquiring legal earnings, the friends opt for auto-destructive ills associated with street life. Pooquie turns his back to participating in that game of survival of the fittest in order to earn money via those objects for supporting his newborn son; however, his use of pejorative
language in terms of words like ‘fuck, nigger, shit, and bitch’ leaves him psychologically intercalated with the textual realities of persons who do factor themselves out of auto-destructive behaviors.

‘Rewind 91,’ part one teaches us that the free-flowing thought of Pooquie is denied, especially if one considers that Crystal hangs up the telephone (Hardy 154). As an object that ebbs and flows in the game, the telephone drops into the abyss of his consciousness as that is related to the issue of bisexuality. That abyss offers a door to an adult bookstore. Pooquie is not only lonely for physical affection that Crystal has cut him off from; but also, the abyss provides a safer space that will allow for a continual stream of emotions and feelings and that will not deny his thoughts on sexuality. Rewind 91, part two reveals Pooquie and an anonymous male sex partner in a movie viewing room (the closet without ‘glory holes’) masturbating their penises much like warriors flailing their swords to the death of one or the other. Though the penis is not a toy, it is objectified as such. Indeed, the love is anonymous; however, the conversation that prevails around the objectified penis reveals, more precisely, various unspoken truths about men who have sex with men (MSM). Those unspoken truths create an intertextual space in which race, sexuality, and language eventually become juxtaposed through the continual interplay of both direct and indirect speech.

That intertextual space expresses itself, ultimately, as a major hyperlink that spirals around the comforts of home (Rewind 93 / Hardy 183-84). If home is where the heart is, then it is clear that Pooquie feels more at home with Mitchell versus being on a pullout sofa at his mother’s apartment. First, “. . . The End,” which is actually the
beginning of understanding Pooquie and Mitchell’s same-gender loving relationship, encourages a reader to bring closure to questioning whether or not the relationship between Lil’ Brotha Man as a child and Mitchell as his father’s lifetime partner is amicable. That is realized by virtue of prayer. Lil’ Brotha Man’s speaks to God:

. . . Now I lay me down to sleep, I pray the Lord my soul to keep. If I should die before I wake, I pray the Lord my soul to take. God bless my mommy, and my daddy, and my grammies, and my uncle D, and my aunt Lay-tee-sha, and Precious, and my aunt Francie, and my uncle Angel, and my aunt May-ree-sol, and Anjelica...and Mitch-hull. Amen. (Hardy 183).

Secondly, it is the objective of the prayer (a intangible object) to underscore all of those people who impact his existence through his father’s life. Furthermore, it corrects the error that Pooquie has made by not including Mitchell as an ‘open’ participant in the game of life: hopscotch so that even the love of self would be improved for all of those who impact them as a monogamous pair.

Owing to the death of Derek (Uncle D), Lil’ Brotha Man awakens to the reality of death (Rewind 93 / Hardy 190-192). That reality is prayer as a work in motion. Though durée — that is immeasurable time — is not calculable by man, the Lord will indeed call some of us to ‘heaven’ as we sleep. Just as the prayer requests, “I pray the Lord my soul to take,” so does it imply a watchful eye for those souls who are included in the humble petition for eternal rest in the realm of an inevitable resting place: HEAVEN. As was suggested in the scribing interpreter’s synopsis of Hardy’s work in motion, Derek’s death gives life to Mitchell’s character as Lil’ Brotha Man’s appointed godfather (Rewind 93 / Hardy 207-8). Thus, like a game of hopscotch, a tale of love unravels the 2nd Time.
Around. That tale does not oblige us in so much as to the objects, such as musical lyrics, a key, an All-American label, condoms, the television, a jeep, a toy gun, a chocolate wedding cake, cultural magazines, a giant chocolate kiss, and ‘skeletons’ in the closet, as the basis of thought as they encourage a reader to consider the openness of text, once again, as that relates intertextual meaning constructs related to class, race, gender, and sexuality.

The folk game of hopscotch does not die out, owing to the presumable nature of passing things tangible and non-tangible around by word of mouth; but rather, it is sustained as a metaphor for the continuity of life itself. On the contrary to the structural psychology that affords such a literary response to hopscotch, too, the scribing interpreter purports that the whole notion of deeming a game as a sustained metaphor imprisons it much like the labyrinthine archetype of Crete. Just as the game of hopscotch survived the medieval period and being passed through dictionaries, encyclopedias, almanacs, orality, and the Internet, the same metaphor remains freer to ebb and flow in thought, if it is considered as a phenomenon of stream of consciousness (a trajectory of functional psychology) with objects that permeate unidirectional mental constructs. Those objects

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9 Martha L. Canfield “Julio Cortázar: Del mito del minotauro a la imagen arquetípica del laberinto,” *Nuevo Texto Crítico*. 3.1 (1990): 133-42. This article posits that the labyrinth is archetypical image that reflects the psyche of man, and therefore the motif, like the mandala, is one related primarily to death and regeneration until he may achieve salvation (138). This finding is indeed plausible, though the scribing interpreter finds it convenient to reiterate the necessity for the game to be viewed as a permeable context for literary text. If that is so, then the text remains as an open versus a closed reading of text.
rise and fall indiscriminately in the human mind. A halo effect occurs and that permits the reader to freely associate text with the meaning(s) of life.

That meaning of life may reflect a perception of consciousness that tells us that it is possible to relegate a study of patterns. As Ted Andrews points out in his study of *Simplified Magic: A Beginner's Guide to the New Age Qabala*:

... The symbol of the [Qabalistic] Tree of Life is the epitome of the microcosmic / macrocosmic view of the universe. By learning to awaken and apply the forces symbolized within it, we are able to touch and awaken greater spheres of our own inner nature (117).

That is, if we perceive ‘man as a miniature universe,’ then we realize that his steps and/or thoughts are symbolic of a Tree of Life that instructs inasmuch as do the patterns of hopscotch reveal themselves as text or as popular games that are culturally non-biased to any particular individual’s spiritual experiences. Just as “[the Qabala] is a map to buried treasures within our minds” (Andrews 14), so do the structural motifs of hopscotch (suggested on pages 72-76 herein) transfigure bits and pieces of contextualized thought—much like a puzzle—in order to appreciate a consciousness that is inclusive and not exclusive of mass voices that would otherwise be marginalized. For that reason, too, the dissertation titled *Zen Buddhist Influences and Techniques in the Works of Julio Cortázar*, posited by Richard Matthew Keenan, is acceptable evidence of a new vision of the world (that is unfortunately held captive by the biographical lore of the new Hispanic novel) in terms of Cortázar as Roshi. Keenan is successful in his challenge of the subjectivity of works by Jorge Luis Borges, Marcel Proust, and James Joyce in terms of time, reality, and linguistic experimentation, and ultimately, he succeeds in demonstrating
the direct influence of Zen Buddhism on Cortázar’s thoughts as a writer to suggest that Zen liberates the writer from tradition. Though the point of view is plausible, the result of a Zen Buddhist tradition is just as obligatory of el ser -- the being-- to a realm of spiritual hierarchy that seeks to save the captive if the individual conforms to a specified way of connecting with the Almighty as are the traditions of Christianity and Qabala. It is such hypocrisy for the love of God in terms of modern traditions that encourages the scribing interpreter to use his own blueprint to humanity --interpretative discourse
analysis -- to liberate those modalities of text to include race, class, gender, and sexuality via the direct and indirect speech of Oliveira and La Maga, Raheim and Mitchell. The captor -- either fictional or real to life-- attempts to subjugate those intertextual spaces that produce meanings in the mind of the captive -- a writer and a reader --, though the captor actually earmarks events using tangible and/or non-tangible objects -- hopscotch markers-- in the game of life that may assist a captive with ascertaining an open space in which to tell their story.

Owing to the plethora of those objects and objectified issues that ebb and flow throughout both texts, Hopscotch and 2nd Time Around, it is convenient to provide a quick reference to readers for those hopscotch markers that appeared in chapter three and that now land us -- feet first -- in the game itself, still, deemed as the cultural context for revealing one’s perception of consciousness either in terms of escargot or potsy.

The quick reference includes, but it is not limited to:
As a game-like element of interpretative discourse analysis, those objects symbolize some thing or serve as coded messages within the basis of thought --deemed as stream of consciousness as a phenomenon -- in order to give rise to intertextual meanings.
CHAPTER FOUR

THE GAME

*Sticks and stones may break my bones, but words will never hurt me.*

--An African adage

Because it is evident that language is inherent to the game of hopscotch, to expound a newer interpretation of text as either symbolic or coded messaging in terms of Rayuela and *2nd Time Around* is a viable means to the END. The former and the latter novels are literary structural motifs, and so it is convenient that the totality of this study now forge the dialectic between order and innovation beyond the hopscotch markers—objects. They ebb and flow indiscriminately in cultural context (just as was demonstrated in chapter three); but moreover, the tabled objects are inundated with text that reveals issues including, but not limited to, race, class, gender and sexuality. Those issues are as real to life as is the linear game of hopscotch shaped like an airplane flying overhead and the view thereof impacting a child’s thought process in terms of modernization; and it may be made clearer that class, race, gender and sexuality shape our being as much as do the tradition(s) whence our perception of consciousness arises. Though a child may not be able to perceive the “high art” of thinking in terms of a continual fluidity of folk, popular, and elite cultures that transforms into one entity-- *that is mass culture* -- the structural motifs related to the game of hopscotch, which are “low art” forms of thinking drawn by children all over the world, are best conceptualized as signs that ebb and flow

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in the mind of a child. Those signs reflect the space in which external forces of oppression have minimized his presence for the sake of devising internally oppression within his thought process or stream of consciousness. Nonetheless, because it --the mind-- thinks in a realm of immeasurable time, la fuente -- the original source-- of all thoughts -- God -- encourages it to bring forth unspoken truths --symbols and codes-- of self in spite of the intended patriarchal order of things. The scribing interpreter maintains that such ordering is a relentless attempt by godly individuals, despite the fluid consciousness that a reader possesses for interpreting the written word, to silence real spaces that contain textualities: race, class, gender and/or sexuality.

As children and/or contemporary popular fiction writers continue to walk with the concept of durée as well as do they embrace the notion that they possess the best blueprint for humanity, the motifs eventually arise to signify some thing, oftentimes, far beyond the realm of tradition. The thing or text in question is a (post) modern viewpoint that, metaphorically, reveals itself to be like an airplane piercing the sky and positing itself elsewhere along with all those human minds that are aboard it or who have a working knowledge of it. The human mind captures various events using its own lens. However, it is the recollection of the airplane itself like the hopscotch motif without a modern or post-modern manual that causes their perception of the game to vary. Admittedly, the spiraling structural motif of Rayuela / Hopscotch is reminiscent of an airplane crashing to the earth --and that would create indeed a living hell in all spaces of the mind at one time-- though the trajectory of linear hopscotch motifs in both Hopscotch and 2nd Time Around, points a reader towards a hyperreal space that adjoins the
similarities of perception with the differences of conscionable thought whirling throughout the world when or if objects -- hopscotch markers -- may be insufficient to retrodict a particular history. Thus, what is of interest to the scribing interpreter with regard for verbal language -- either direct or indirect speech -- as a counterpoint to the perception of consciousness on that same level is the aperture -- not an “existential scission” -- in the language that produces a significant response of a reader on the pre-verbal level of consciousness.

The scribing interpreter invokes that that aperture refers to what is known as intertextual dialogue, or in terms of Umberto Eco’s response to “Innovation and Repetition: Between Modern and Post-Modern Aesthetics,” it is “... not the work that speaks of a genre to which it belongs, but a work that speaks of its own structure, and of the way in which it was made...” (24). For that reason, this investigation finds it necessary to establish the whole notion of a “scientific revolution” around that which produces something beyond the open text. That something is restated by the scribing interpreter as intertextual meaning, because the perception of consciousness as revealed via the game of hopscotch is not a restrictive element of culture nor is it limited to creativity on the part of a child or a writer. Rather, the totality of the suggested paradigm shift is linguistically and rhythmically linked to Eco’s ultimate explanation of “... intertextual dialogue as a phenomenon by which a given text echoes previous texts” (21). In actuality, the discussion of the game of hopscotch that is relative to literature in terms of the stream of consciousness phenomenon and structural motifs that emerge via diverse cultural contexts cannot be finalized as of yet. Though the structural motif is a sign used
by a modern captor—the writer—to impact the thoughts of a reader who is held captive by the leisure of hopscotch as a dynamic pastime, it is all the more a significant revelation within this chapter that the marker is a signifier that together with the structural motif that lands us in a space where deferred—intertextual—meaning is produced as an actual response of the voice(s) held captive, too. In other words, the interpretation of one without the other—sign and/or signifier—does just that. It defers the meaning and/or creates marginalized spaces. For that matter, the ultimate appeal on the part of the scribing interpreter is that issues related to race, class, gender or sexuality are actually symbolic or coded messaging objectives of an evasively closed text.

The meanings of symbol and code vary. Therefore, for the sake of clarity and that which is meant by both in this investigation, it is useful to consider the meanings posited by Umberto Eco in *Semiotics and the Philosophy of Language* (1984). Eco points out that a symbol originally is an identification mark that was made up two halves of a coin or a medal. Furthermore, if that is the case, then the two could only be effective when they made up the original whole again. He makes it clear that a symbol is neither an analogy of things nor is it a form of morse code; but rather, it can be everything and nothing (130-32). On the one hand, that notion returns us to consider Freud’s notion of codified dream symbols and/or Lacan’s system of symbols in terms of the sign and the signified. However, on the other hand, it should be made clear that the structural psychologist, Freud, encourages stored thought and so does Lacan if one should truly consider only the ‘internal logic of signifiers.’ Both approaches attempt to examine human experience, but they are based upon linear structural arrangements that tend to
terminate within the context of any proposed structure. Moreover, they are limited to a psychologist’s interpretation of a subject’s oneiric or real symbols in mind insomuch as would a captor think that his perception of consciousness dominates the captor.

Nevertheless, as deemed by the scribing interpreter what is all the more significant about Freud and Lacan’s interpretation of symbols is that they offer modes for considering the transmission of ideas. That is the convenience of humanity, whether or not an interpreter of text prefers one psychology—structural or functional—instead of another. In terms of the game of hopscotch, the flexibility of the creator—that would be the psychologist’s subject—to scribe a particular structure and symbolic objectives related thereto is a functional response—not a prescription—of the subject’s own understanding of self and human experience that are impacted by society. Or, perhaps, as Eco would say in response to the symbolic mode or thought structured around an object:

. . . the gathering of the community around the ever speaking voices of the Scriptures and of the world, has a function of social control. It does not matter what both the Book [that is the Bible] and the world say; it matters that they speak and that there is a center of elaboration of their speech (152).

Therefore, the whole world exists to give birth to the Book, and the text related thereto speaks of its infinite possibilities (Eco 157). That equates to intertextuality; whereas the context and the symbolic messaging objectives vary in accordance with culture, just as do the structural motifs and the text related to Hopscotch literature. That is as popular for a particular audience as is the Book that arises as

. . . a reserve of symbols. . . The symbol is open. . .

What signals their role is the fact that they should not be there . . . [They] leave the interpreter face to face with the uncoded. . . and no critical achievement has the force to
establish an interpretive tradition (Eco 152 – 162).

That describes the case in point for both Rayuela and 2nd Time Around; thus henceforth, in agreement with Umberto Eco’s semiotic approach to explaining the mode by which we form thought and construct meaning wherefrom, a symbol may be defined as “... [a] textual modality or a way of producing and of interpreting the aspects of text. ...” (162).

The art of interpretative discourse analysis related to objects—that is hermeneutics—rests with the scribing interpreter via the direct and the indirect speech afforded by the participants of hopscotch as literary text.

The use of the term ‘code’ is not inherent to the definition previously afforded to the term symbol. Rather, to define what is meant by a code is necessary in order to clarify the utility of scattered encyclopedias, newspaper clippings, torn pieces of paper, almanacs, lyrics, sayings, etc., as parchments that appear throughout Rayuela and 2nd Time Around as significant responses of that tell a captive’s story. Those things—hopscotch markers—are oftentimes older than others in the original context, and they take on new meanings in the (post) modern realm that both texts imbue. However, that does not mean that they should be deemed necessarily as a codex. In terms of Semiotics and the Philosophy of Language (Eco 165), (1) the codex may be paleographic, because it tells something owing to communication or signification since its most remote origin. (2) The code may correlate a series of expressions or letter signals as in Morse code and therefore offer definitive meaning to the smallest elements of thought just as the teacher recognizes her impact upon a child trying to learn the alphabet. The teacher attempts to help the child remember something as close to its original presentation as possible. As in
the stream of consciousness phenomenon, the teacher assumes the thing known, the letter 'd', from among all other letters, and she wants to teach that sound to her pupil.

Moreover, the paleographic and the correlational codes mimic the game of hopscotch in terms of stream of consciousness as phenomenon and in terms of its survival via the oral and written tradition. The rhythm of the game like the Morse code is maintained while a child sings and leaps from square to square. The text entails, too, the coded response of a child. Each dot-dot-dit-dit or agile leap moves the reader of a text closer to understanding the significance of a particular trail of papers that are inundated with bits and pieces of texts or musical chords, for example. That game-like quality was exemplified in Chapter Two of this dissertation via the documentation of rhymes ascertained from the Internet that correspond to the game of hopscotch. Those rhymes are both familiar and indicative of something for the scribing interpreter, and they assist him with the realization for pieces of the puzzle that bring the condition of humanity into focus all the more. Paleographic and correlational codes are not conclusive, but they do leave behind issues that institutional codes, such as legal codes, codes of etiquette, chivalric codes, etc., attempt to resolve as the norm for societal ideologies.

Clearly, the meaning of a code is already ambiguous especially as does Roland Barthes' mean to define a code, too, as either semic (whereby a reader detects the feminine connotation of a word), hermeneutic (whereby a title, question or response may delay a response as an enigma), symbolic (whereby intertextual evocations may equate to being inside or outside of a dream), procuretic (whereby the logic of actions reveals itself in a narration), or cultural (whereby a body of world knowledge is organized and referred
to by the text); however, that ambiguity is relevant to hopscotch as literary text in terms of ‘the infinite process of semiosis’ that produces intertexuality (Eco 186-87). Indirectly, that is to say that intertextual meaning is a thought produced as a result of the various inferences of coded text not only via some rule that closes a reading, but also it is a rule that opens the reading (Eco 187). One might simply say that a code explores the possibility of unspoken truths, as well as does it challenge “l'ordre et l'aventure” (Eco 188). That will serve as a working definition of what a code is in this investigation. As in Rayuela and 2nd Time Around, the juxtaposition of the space between the two (l'ordre that linguistically mimics the modern and l'aventure that reflects the postmodern) is hyperreal, and it is convenient to decode the messages that exist in those spaces that the captor banks on imposing his own didactic without a response therefore. The issues that ebb and flow congruently in those hyperreal spaces reflect a dual perception of consciousness of the scribing interpreter as that relates to language, and they are useful for factoring the game of divide and conquer all the more. The societal issues, including race, class, gender or sexuality, pervade the actuality of a marginalized self redeemed through its own grace in spite of the merciless codified norms that have been established by society.

Though the atheistic nature of Eco's semiotic approach to defining symbols and codes may be sufficient for literature such as Rayuela and for interpreting a comparative diasporic cultural context, its conclusions are merely provisional for the interpretation of the African-American text: 2nd Time Around. For that matter, the scribing interpreter would be remised to evade the theological voice of the African Diaspora, Riggins R. Earl,
Jr., who in his study titled Dark Symbols, Obscure Signs: God, Self, and Community in the Slave Mind (2003) has sought for numerous years to identify and to interpret religio-ethical meaning constructs related to the African-American community of self in spite of the hermeneutical circle of double negativity that reveals itself in the Book -- the Holy Bible. That is promulgated and revered by the African-American communities insomuch as are the texts El Quijote and Rayuela by the Spanish American communities. Perhaps, the Holy Bible is the only text that is more read throughout the world than either of those popular western novels notwithstanding other popular trade fiction such as 2nd Time Around that sells at a grocery store or an airport bookstand as readily as all previously mentioned texts did and still do so. Yet, the point is that Riggins R. Earl, Jr., makes clear the pedagogical value of those things, such as sermons, hymns, pastoral letters, catechisms, and addresses, that reflect the response to the Cross not only by the captor. Also, it reveals a response of the captive. The interplay of the two (the modern deemed as the captor’s perspective and the postmodern deemed as the captive’s perspective) produce intertextual meanings which are not spoken directly, owing to the alluring structural intent of any particular foundation of religious discourse (Earl, Jr. 9-23).

Nonetheless, for the matter of those ‘things’ underscored by Earl, Jr., Jesus is as much a moral pattern in the mind of the captive as is the motif known as potsy hopscotch in James Earl Hardy’s 2nd Time Around. That pattern forges interplay with various things that produce hyperreal spaces beyond the stream of thoughts —direct or indirect speech— of Raheim “Pooquie” Rivers. In those spaces human experience and Black English vernacular serve as the lingua franca that metes the voices of black men who happen to
be same-gender loving in order to signify beyond an exclusive tradition of diasporic African literature.

That is to say, once again as deemed by the scribing interpreter in slight contradiction to the study of Van Rheenen’s typologies of the game of hopscotch all over the world, various linear motifs have survived indeed as a result of modernization that reflects the shape of an airplane; but also, the potsy hopscotch motif is an obscure sign that speaks volumes to the continual impact of the Cross on the mind of African-Americans. The alternation of shapes as circles (as in the Nigerian form: Ta Galagala) and squares (as in the British form: Scotch-hoppers) into one game (either as Potsy Hopscotch or Peregrina) intercalated as one is demonstrative of the will of both the diasporic spirit and the physical being to survive in spite of the period of transatlantic captivity via ship from one place to another and the modernization of travel to include the evolution of airplanes, too, that provides a captor with a more expeditious potential to impress his word — both written and spoken — upon the minds of a seemingly naïve captive. For that matter, verbal language imbues a primary response to the sign of the Cross on the African-American captive mind, though as a literary motif hopscotch emerges as a coded — a provisional — conclusion (that encompasses preverbal language) in spite of cultural differences that all grow out of one consciousness: God. For that matter, let us make clear that God is language and that reflects the perception of consciousness that may vary as a result of an individual’s historical and sociocultural reality. As in 2nd Time Around, the rules of the potsy hopscotch game allows for an individual to either envision a closed text or to open the same based upon an interpretive
discourse analysis. Such openness allows for one to speak of coded messages in spaces that may be included by a writer like James Earl Hardy, known or unknown, in order to preserve marginalized voices in spite of or owing to reflections of the African-American self on a modern landscape in the United States. Related thereto is the idea that objects not only flow indiscriminately like hopscotch markers tossed into the game (by the creators or captors), they also employ phenomenal thoughts in the mind of an individual - fictional or real - who may be held captive, too. A plethora of hopscotch markers serve as points of departure throughout the text for the reader to consider time and time again via one’s own leisure. Nonetheless, the point for this investigation is that they allow one to decode the text around them for the purpose of retrodicting the conditional existence of human beings.

What remains to be accentuated about the conditional existence of human beings in terms of the game of hopscotch as literary text, as that relates to the whole notion of symbols deemed as modalities of text and coded messages deemed as intertextual meanings, are the factors that impact a writer’s decision to express his thoughts freely. Those factors, including class, race, gender and/or sexuality, have been hinted to this point in the study. Though before we proceed with a consideration of them, let us remind ourselves that unfortunately we think before we speak and not the other way around. With that perception of consciousness in mind, it is clearer that the order for discussing the various factors reflects the hierarchy of a global economy that maintains its growth via a modernization that is learned as a proponent of society that is heavily laden with patriarchal mental constructs. Moreover, the scribing interpreter invokes that the
negative impacts thereof could be lessened, if components of matriarchal mental constructs were referenced as well for the good of humankind. The cross-section of the two could produce an inclusive voice in spite of differences. Nonetheless, the unilateral perspective of a mass media (except those men and women who recognized the game) dominates the minds of the people as well as does it clarify that when the global economy is experiencing an upswing in favor of these United States and its willing or unwilling allies, issues related to race and gender are marginalized. Social class is at the forefront. Otherwise, race and gender issues become primary via mass media when the global economy is not in favor of a lucrative social class. Whether or not mass media and world governments are accomplices in the speculated game of utopic governance is open to debate; however, the scribing interpreter invokes that the former and the latter institutions -- mass media and government -- censure modernization depending upon their willingness or unwillingness to deal with events throughout the world. Such an interpretation is remnant of hopscotch in terms of 'the game of divide and conquer.' Not in the least, however, should the intricacy of issues related to class, race, gender and/or sexuality be overlooked as a primary objective of language applied to that game. They ascend in the thoughts of the omniscient scribing interpreter premised by open spaces within both literary texts, Rayuela and 2nd Time Around, as a matter of convenience for discussing textualities and intertextual meanings.

The textuality deemed as class ebbs and flows as indiscriminately as do hopscotch markers throughout Cortázár's novel, Hopscotch / Rayuela. However, it may not be so clear, especially because knowledge thereof is kept under 'sacred coverings' for those
with knowledge of how the economy really works. For example, the same lump of sugar that fell rhythmically from a spoon to the floor underneath a table, where a group of friends belonging to the Serpent Club gathered, places the reader face to face with shoes that are classified as chicken shoes and businessmen-roosters (Hopscotch 9). Moreover, those shoes symbolize women and men coming together for a common cause, though it is realized that the power of thought by some outweighs the thoughts of others. Perhaps, it is for that reason that the lump of sugar was found behind “an Empire shoe.” That would be symbolic of a small percentage of people in the collective community who actually yield money and power beyond far greater than the masses of people could imagine (Hopscotch 10). The text reveals then that the masses of the people are like chickens cooped together, and they are swelling in one stratified middle class in spite of any ethnic origin. For that purpose, in agreement with the Swiss scholar out of the University of Freiburg, Marcelo Aebi, in the article titled, “Julio Cortázar y las lenguas de «Rayuela»,”

Hay un grupo de hispanoparlantes: Horacio Oliveira (argentino), la Maga (uruguaya) y Perico Romero (español); dos angloamericanos: Babs y Ronald; un francés: Etienne, y un eslavo: Gregorovius. Esto podría explicar algunas frases o pequeñas conversaciones que aparecen, principalmente, en francés; pero no alcanza para establecer una regla general en cuanto al uso de éste o de otro idioma. Creo que justamente la idea de Cortázar en Rayuela ha sido la de evitar las normas generales y abstractas (374).

There exists a Spanish-speaking comradery: Horacio Oliveira (Argentine), La Maga (Uruguayan) and Perico Romero (Spanish); two Anglo-Americans: Babs and Ronald; a Frenchman: Etienne, and a Slav: Gregorovius. This could explain some phrases or small conversations possibly as they appear, principally, in French; but it does not begin to establish a general rule of thumb on how it or any other language should be used. I believe that Cortázar’s idea of avoiding general and
abstract norms has been justified.¹

Under the cover of language and ethnic origin, the text yields the existence of a class struggle throughout the world. For that matter, it is the opinion of the scribing interpreter that just as struggles for a unified and equitable class of people are wielded by the impact of mass media on people’s perception of how the world’s economy is doing, so should fictitious accomplices in literature engage readers to understand something far more meaningful to their lives. Aebi juxtaposes the possibilities for naming the game (366) posited by Cortázar in his Cuaderno de bitácora in order to make precisely the point about how important language is for attracting the masses of a people to a common cause. In terms of hopscotch as literary text, Rayuela is the common term for the game of hopscotch, whereas the others, i.e., Mandala / Marelle Hopscotch Coxcoyilla, would have held to an exclusive tradition and possibly even distracted from the popular paper trade readership of Cortázar’s day. As posited by the scribing interpreter, language is not only inherent to the game of hopscotch, but also it is inherent to the game of life in which case we are speaking of class textualities.

Because we recognize that people think before they speak, for example as in Chapter 22 of Hopscotch, we may readily accept the perception of just another feeble man who has slipped and fallen in the game of life. However, if the accident may be considered as a modality of text related to class, it is clearer that age is an element used by people in general to discriminate against others in spite of a status quo that included them prior to the whole process of aging and ultimately becoming old. The accident

¹ Any translation of literary criticism is provided by virtue of the scribing interpreter’s exposure to research tools that include, but are not limited to, the French, the German, and the Spanish.
incurred by the old man, Morelli, provides a space in which age is an implicit point of discrimination, and so the text questions whether elderly people are of lesser significance in modernized society. Of course, they are not, but ageism does exist and will become a fact of life for all who will live to age all over the world. Old people should not be thrown away, and likewise their thoughts should be just as important today for considering the condition of humankind as were the published and unpublished papers speckled by Morelli throughout “Diverse sides.” Speaking to Morelli (or the elderly in real life) directly would clarify what was actually meant by the various clippings or, in other words, what life was like for them during the period of time in which he lived. In spite of the efforts of the new voice (that of the young boy who saw everything) to enliven the perspective of what Oliveira had not seen (Hopscotch 97), Oliveira thought that he knew enough. In the actuality of reasoning the situation, he would not have known anything more than what he had seen, even if the bumper from the car that struck Morelli had gashed his own body. Metaphorically, the new voice and the old voice spoke with each other directly concerning the topic, and that dialogue produced the hypernecessity to discuss the whole notion of a privileged class. As the “enormously short man” suggested, whether that privilege may be upper or lower class “. . . depends on your point of view.” Not knowing that the writer was actually Morelli caused Oliveira to classify him simply as any other “absent-minded writer” (Hopscotch 97-98).

Moreover, that argument is reasonably indirect as to why Hopscotch Literature as a collective voice may have been overlooked. Gargantua et Pantagruel and Il Pentamerone were considered to be text read by an upper class while dictionaries,
encyclopedias and almanacs were utilized by lower class persons as a matter of learning; and thus they have been frowned, most definitely, upon by the tradition of erudite letters in spite of the repetition and innovation that ebbs and flows in a hyperreal space between the modern and postmodern realms of human thought.

That thought should not be and is not only comprehensible by an upper class that has had exposure to las Bellas Artes. The space that is being spoken of is a real life reflection of the streets of Paris. If we recall that Oliveira is walking around taking particular note of the people with whom he comes into passerby contact (Chapter 23), the reader realizes the things and/or the people that the individual could consider for discussing class textuality in a revolutionized society. That deferred meaning invokes bricklayers, students, an old woman with a gray bonnet, a bum pushing a baby with a lot of things tossed into the stroller and the things that they touch as the needed resources to achieve the objective that is ostensible to authorial control. Nevertheless, it is raining cats and dogs, so Oliveira opts to attend an indoor concert under the guide of Madame Berthe Trepat instead (Hopscotch 101). Oliveira soliloquizes: "... Sólo viviendo absurdamente se podría romper alguna vez este absurdo infinito... Che, pero me voy a empapar, hay que meterse en alguna parte" (Rayuela 123) / "... Only by living absurdly is it possible to break out of this infinite absurdity... But Jesus, I'm going to get soaked, I've got to get under someplace" (Hopscotch 101).

Once we are inside of the concert hall, it is possible to consider what the writer believes, more precisely, the problem with class hierarchies is versus the aforementioned socialist ideology. That was the "... ilustración irónica de mucho de lo que había venido
rumiando por la calle. No somos nada, che..." (Rayuela 123) / ". . . ironic illustration of what he had been thinking while he was wandering about the streets. "We're nothing . . .." (Hopscotch 101). Nonetheless, with French francs on hand, Oliveira’s thoughts transport us into a space wherein to rethink the impact of capitalism on mankind. That is illustrated via the sequence of events that occur one after another inasmuch as would a camera capture seamless pictures of a major theatrical appearance. The person who took the picture would be responsible for retrodicting the space in between that which appears to be apparent but is not. In this case, the scribing interpreter is developing the original text: Hopscotch (Chapter 23). People from all walks of life, young and old, male and female, couples and singles, paid handsomely to touch the hem of Madame Berthe’s Trépat’s plush orchestral proposition. That is “paid access” to an environment that assumes the scenario that purports money as the ultimate medium for acquiring a space in a given hierarchal class that is traditionally ceiled by ‘old money.’ In response to the mimeographed sheet, Oliveira thought to himself, “Shit... What a fucking program... .” (Hopscotch 102): Three Discontinuous Movements of Rose Bob, the Pavan for General Leclerc by Alix Alix and the Délibes-Saint-Saëns Synthesis by Délibes.

At the same time, Oliveira’s keen insight into the issue of class textualities via his surroundings tells us that the presentation is all a façade. The introducer of the concert who is dressed quite formal for the evening is wearing a vest that is spotted with grease for the evening, while others are dressed to impress pretentiously for a pleasant evening out. The introducer explains that the pieces by Rose Bob and Alix Alix are modern forms of musical composition, while the piece by Délibes is contemporary or post-
modern as it is said in a traditional sense. Though the fat lady stuck in a corset, Madame Berthe Trepat, had arranged all three pieces with the notion of innovation and repetition in mind, the hyperreal renditions were horrific. Or, were they really? Only Madame Trepat applauds that which others find to be ‘merde alors’ (Hopscotch 105).

Furthermore, by the time that it is all over, only three people are left in the recital hall to hear the renditions. On one side of the coin, the juxtaposition of space puts forth a face value of interactions that says that the audience and the performers are in tune with one another. That face value puts them all in the same class, because they can afford to be. However, the flipside of that token or simply a modification of the viewpoint tells us that money cannot buy a person or people space in society. Rather, the product (in this case music) in its contemporary time in space must sell itself through the old most definitely with a touch of something new. The chords that Madame Trepat put together were rejected, because they precede their time. The people were expecting ‘premier’ originals, and that they did receive from the musical compositions, but the newness of those superseded the people’s traditional knowledge of the original musical arrangements. The situation was totally absurd, and ultimately, the point is that the arrangements were rejected. However, the will of the people to walk out speaks volumes far greater than rejection to the scribing interpreter. Class has a great potential to be structured for the people, by the people, and of the people. The elite culture should not believe their classified space to be desirable by all people. For that matter, if people realize the actual stratification of capitalistic society in terms of an impoverishing progression, then the middle class would not be swelling with “chickens and roosters” or
a legend of men and women who aspire actually to be like one percent of society but they end up in a re-stratified middle-class system. Walking out of the recital on the part of multiple persons comes to symbolize the need for elite culture to meet the folk on a popular level: the streets. That is where consciousness reflected in terms of the game of hopscotch forges the space to unite voices openly versus the Victorian environment (pre-twentieth century) that seeks to encapsulate the individuals in attendance at the particular concert offered by Madame Berthe Trepat.

Also, from that unified space arises a bipolarized thought. On the one hand, woman is deemed as a subject of man without any escape from his world other than through liberated dramatization of stage performances. On the other hand, the staged Victorian environment that holds Madame Trepat captive till the end of the performance suggests that women may define themselves differently offstage. For that reason, she becomes irate with the suggestion that she spend the night in a hotel for reasons other than a good night’s rest. The text reads: “. . . Un hotel – repitió Berthe Trépat—. ¿Pero ustedes escuchan esto, lo que acaba de proponerme?” (Rayuela 148) / “. . . A hotel, Berthe Trépat repeated. Just listen, all of you, just listen to what he said” (Hopscotch 122). She rejects that whole notion that her superior status in the hierarchy of women would be minimized in the least bit by the customary nature of Oliveira’s sexual desire. The death-defying slap and the scratches that Madame Trépat inflicts upon Oliveira causes one to consider the woman as an authority for telling her own story. It is not necessary for her-story to be related in terms of sexual intercourse. However, unlike Madame Trépat’s action toward Oliveira, the interaction of the other women (La Maga,
Pola, GeKrepten, Babs, and Talita) with Oliveira engender the existence of a class struggle among women and their desire for man to either keep his promise based upon the traditional construct of the patriarchy or, otherwise, she has no option than to seek an exodus from being physically oppressed.

The consideration of the other women is prevalent to rendering the textual reality of class hierarchy based upon gender bias, too. As a matter of fact, the ebb and flow of the objectified umbrella that arises indiscriminately throughout Cortázar’s *Hopscotch* symbolizes the inherent stereotype of playing the game of hopscotch and the one of divide and conquer throughout world societies. In Cortázar’s work, one sees the rise and fall of the umbrella in text at least three times. First, it marks the basis of thought when Oliveira and La Maga encounter each other. Oliveira opts to allow for La Maga to cover herself, owing to the limited use of the tattered umbrella (*Hopscotch*, Chapter 1). Secondly, as the Serpent Club comes together under the cover of night, “an interlude of umbrella-closing” by Ronald and Babs (*Hopscotch* Chapter 9) implicate male and female as equal participants in the discussion that seems to be dominated by the other male members of the group. Thirdly, Madame Berthe Trépat covers herself with an umbrella in order to protect from the rain versus Oliveira who is totally drenched while assisting her home. After arriving home, she collapses the umbrella (*Hopscotch*, Chapter 23).

Not only are Oliveira’s shoes filled with water, the shoes of the madame’s friend are, also. He is out in the bad weather chasing guys without an umbrella. Let us not miss the point of sexual textuality that the scribing interpreter is making herein versus that of gender. Gender refers to the hetero-perception of male and female for the sake of
biological reproduction roles. Sexuality refers to homo-perception that underscores the reality of loving as something that is not limited by biological reproduction roles. For that matter, Valentin is no less a man than Oliveira. He does not carry an umbrella during his escapades, just like Oliveira opts not to do so as a matter of the tradition for presenting a façade of manhood. That is to say that the two of them are “real men.” Otherwise, the stereotype of ‘sissies’ playing the game of hopscotch is an indirect parallel to the fallacy of male sexuality and men not being able to fit into the natural order of life less they succumb to a patriarchal rendition of self involved with a woman only for the sake of biological production. The façade of the two, Madame Trépat and Valentin living together, maintains the perception of so-called natural order of love. However, the reality of their relationship and the details of Valentin’s modify the textual reality of interpreting homophobia. Madame Trépat may have slapped Oliveira, owing to the questionability of her own sexuality. In European terms of homosexual identity, that would make her a lesbian and her friend would be gay.

It is noteworthy that the gender and sexual textualities that are aforementioned closely parallel real history. The umbrella dates as far back as the game itself. That includes leisure and life. Just as the origins of the game of hopscotch are inclusively linked to India and China during the fifth century but clearly as mind game and then as a game of agility for military men (Van Rheenen 47-50), Ross Atkin’s reports that the umbrella is believed to have originated in China and to have been modified in the form of a fan for Egyptian and Babylonian nobles around 600 BCE (Before the Christian Era).²

In both instances, the ones who are inscribed to carry the umbrella or fan are held captive by the class and/or gender specified role of each. The tradition of carrying the umbrella becomes modern as a matter of utility by women as a defense from rain in Roman society. Like the apparition of the game of hopscotch in literature, the umbrella is not visual to Roman ancestors in England until the emergence of a painting around the medieval period, and they would be made of wood and oilcloth until well into the 1700s as a popular rain shield. Up until 1750, men wore hats for the same purpose. Because a particular Londoner by the name of Jonas Hanway walked against the grain of gender classification by virtue of using an umbrella, his persistence of thirty years proved umbrellas to be less costly than taxis. Thus, a gender bias held by the tradition of who carried an umbrella was scotched by a nontraditional perception of consciousness. Related to gender and sexual textualities, the implosion of the umbrella impacts the modern economy throughout the world inasmuch as did men and women create spaces to reveal their struggles in the text of Cortázar's *Hopscotch.*

In agreement with Michael Hardin's article, "Non-Cooperative Game Theory and Female-Readers: How to Win the Game of Hopscotch," it is imperative that

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3 R. L. Chambers, "History of the Umbrella" *Book of Days*, Vol. 1 (1864), pp. 241-44, <http://www.backyardcity.com/Umbrellas-Umbrella-History.htm>. Therein, the origin of the umbrella is clarified all the more as a questionable thing. It may have ascended from Assyria to Egypt, from India to China, and from the Greeks to the Romans, ultimately, to appear in a well-defined portrait, titled *Woburn Abbey*, of the Duchess of Bedford attended by a black servant in 1730. Chambers corroborates the importance of Jonas Hanway breaking gender barriers related to the use of umbrellas as a matter of "distinction and leisure" in England, Spain, Portugal, and the South American region of Brazil and Argentina, too. That region is known as the Brazils; and according to Chambers, the English literary protagonist, Robinson Crusoe, constructed an umbrella as a matter of memory thereof for protection from the sun and the rain.
... we re-evaluate how we read. We cannot assume that we, as critical or “male” readers, will always be the winning readers. ... With the arrival of the Post-modern novel, it has become evident that the relationship between the author and the reader is not always cooperative (68).

The scribing interpreter purports, furthermore, that the same-gender loving voice must be added thereto for his and Hardin’s arguments to remain solidified in the realm of literary theories, too. As purported by the scribing interpreter in Chapter Two, hopscotch is a (post) modern literary theory that must be reckoned with when considering the openness of hopscotch as literary text. Especially as that relates to Hopscotch, let us make clear that it is a ‘queer’ theory, and it is not implicitly a gay or lesbian one. Rather, as Rosemary Geisdorfer Feal summarizes the Cortazarian text reveal ‘explorations of marginalized sexualities’ (239). They include the polarities of subject/object, pain/pleasure, and active/passive all of which are not fixed to gender. Instead, they are ‘signs through which gender can be made to perform’ (Geisdorfer Feal 250). Similarly, Hardin concludes his argument provisionally by saying that

... current game theory is [inherently] insufficient: it assumes that the author will create a game which the most critical reader can win. [In order to do so,] We must incorporate the non-cooperative player into current theory. We will be no closer to victory, but we will be able to recognize the solution when we arrive at it. We will be able to stop (68).

That is a ‘queer’ critical reading in itself; however, the notion of ‘queer’ (post)modern voices do not end as they relate to Hopscotch. The voice of Gordana Yovanovich reveals a nontraditional take on “The Role of Women in Julio Cortázar’s Rayuela.” Yovanovich demonstrates that the variation of women’s perspectives of self and society are real to life and that the trouble with a woman standing behind her man is that she cannot see where...
she is going. Despite a traditional scholarship that interprets women in *Hopscotch* as political accomplices or as partners in erotic experimentation, Yovanovich develops clearly that female characters have as much personality as do the leading male characters. The women are not identical (Yovanovich 545). Rather, they represent various classes of women: elite (Pola), working (La Maga), unemployed (Babs), and underemployed (Talita) who are cognizant of their realities. Their actions encode the details of their voices through a renovated Cortazarian counterlanguage. The women’s physical bodies are symbolic of the modern or continual progression of women who seek to define themselves collectively and individually in ‘el tiempo de los empleados’ / the time of the employed or those women who must make love in order to maintain their existence (Ibsen 38-39).

Finally, in terms of the aforementioned commentary as that relates to gender and sexual textualities, it is noteworthy that Latin American historiographies do validate the class, gender and sexual struggles of Argentine women as well as same-gender loving men. David William Foster’s critical essay titled, “The Crisis of Masculinity in Argentine Fiction, 1940-60,” underscores the importance of recognizing radical feminism as embodied by the presence of Evita Perón, who is a ‘perfect example of a postmodern icon’ (Díaz 181), in Argentina and the lack of open spaces for same-gender loving expressions of self. They were a result of “... the contradictions of [Juan Domingo Peron’s] patriarchy and the unreconcilable aporias of compulsory heterosexuality...” (Foster 127). Foster argues that the reality of Peron’s *hypermasculine* metaphorical image as ‘King Kong’ (129) created a space that affords even more discussion about the
same as 'a paradigm of authoritarian masculinity' (118). Furthermore, because local warlords or caudillos tended to reorganize territories based upon feudal system after separation of Spain, same-gender loving voices were all but nullified. However, that is not to say that those voices did not exist in Spain or Latin America. On the contrary, as a social, historical and literary text, Hopscotch symbolizes a sexual revolution, in particular before, during, and after the Peronist period. In order to view that perspective of consciousness, however, one must read between the lines as in Chapter 34 to evade total erasure -- el borramiento -- of voices (in this case that of his uncle and La Maga). Reading between the lines avails -- symbols-- modes of textuality that allow for a reader to remember what the writer may have said about humanity --the transmission of ideas-- as that relates to class, gender, and/or sexuality.

Linked to those textualities is the issue of race. The scribing interpreter opted not to place the issue at the forefront for examining the text of Hopscotch, especially because it was necessary to reflect the work as a manifesto wielded by Cortázar (akin to revolutionaries who have been successful in establishing social democracy in the eastern and western hemispheres of the world) instead of what scholars continue to refer to negatively as ‘authorial control.’ If the manifesto is considered as an ideological control issue, then let us realize that etched pieces of the text as a game lands us square with the fact that race does matter in terms of competition and color. It should not be erased from literature. It should be discussed. Traveler, Talita, and Oliveira discuss Cerefino Piriz’s take on how to bring the many people of color together as a collective voice in Chapters 129 and 133 of Hopscotch, and we find that the purity of a blueprint for the competition -
- that is a race-- remains questionable. Realistically, the playing field for the game of life is not always equitable, owing precisely to the issue of disparity among the 'races'; however, that is not to say that the game of life should not bring the issues, including race as either competition or as color accessibility, to the table for polymathic reasoning and resolution led by any marginalized voice. Moreover, race is one of many issues that a revolutionized -- an ever-changing society-- must address seriously, if equal representation for a common people is to be realized. Just as the scribing interpreter dreamed boldly beyond established literary traditions by drawing a parallel between the written tradition -- stream of consciousness as a phenomenon-- and the stylistic qualities of the African oral tradition, humankind must respect the impact that both have on the mind. As a matter of convenience and for positing a controlled trajectory on race textualities in Hopscotch, the scribing interpreter opts to ferret, as the basis of his own thought, the work of Don Marvin Lewis on Afro-Argentine discourse. Therein, we are able to acquiesce rationales for studies already celebrating notoriety in the field of Argentine Africanness (Lewis 10-11) that Cortázar has steeped in his Hopscotch, too. Don Lewis assesses outright the plight of people of African descent in Argentina via a minority discourse of Afro-Argentine Literature that reflects the voices of payadores that say "WE" exist (74-125), while Cortázar as sociocultural and literary historian leaves up to the reader whether or not to unearth the governmentally sanctioned process that called for the regeneration of races to create a purely European nation. That notion does not relegate Cortázar by any means as a racist, but rather the difference in approaching the
subject matter -- race textualities-- reveals the existence of a ‘discursive genocide’ (Solomianski 26-42).

For example, Cortázar introduces discursive genocide by mentioning only the lyrics of payador Betinoti (Hopscotch 226) as a legacy that has been concealed via a popularized dance form, the waltz. Also, he does so by alluding to ‘real gaucho talk / puro sentimiento gaucho’ (Hopscotch 248, Rayuela 292) in terms of popular colloquialisms that are used by the Argentine people, though it is clear that the modern image of a gaucho is indicative of a vanishing frontier. As a verification of those effaced realities, Oliveira says: “Es fácil perder si el otro te carga la tabla / It’s easy to lose if somebody else is rolling the dice” (Hopscotch 248 / Rayuela 291). He denotes indirectly that just as the Afro-Argentines exist in their enclaves so do the Gauchos on the pampas. For both ethnic groups, the experience of self is either a Cortazarian “here” or a Cortazarian “there”. “Here / There” may be interpreted as third-and-first world realities as a result of the impact of modern technology for the sake of Europe on a majority people of color outlying the popularized European metropolis. A country lauds more than its built up ‘European’ likeness, such as Buenos Aires, for the world to see. Just as the gauchos known as ‘the sons of the land’ did so, Afro-Argentines can and do thrive from within their own communities (Barracas, Flores, Floresta, and Boca) in spite of

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4 Richard Slatta, Gauchos and the Vanishing Frontier. London and Lincoln: University of Nebraska Press. 1983. This text explains that literary and symbolic images preserve the gaucho as a man instead of myth that was perpetuated, too as in the case of Afro-Argentines, by government policies of Argentina. Owing the imposition of “Hispanist ‘germ’ theory that focused upon European origins and the frontier interpretation that stressed New World experiences as formative” (7), evolving throughout the nineteenth and twentieth centuries, legal restrictions, immigration, forced military service and an ever-changing rural economy caused the gaucho to decline to the level of peon on the Argentine social scale.
adversity as noted by the sociocultural historian, George Reid Andrews, in The Afro-
Argentines of Buenos Aires (1800-1900).

On the legal count of erasure -- or discursive genocide--, though Afro-Argentines
do appear scarcely within the context of the game, *Hopscotch*, let us consider the
hopscotch markers (a pink bedspread and nail clippers) that land our thoughts center
stage to unravel the psychological abuse and physical torture that La Maga must endure
to ensure a documented existence of others. Chapter 12 reveals that during her youth, La
Maga was raped by her father. He is a contemporary peronist “son of the land,”
(Hopscotch 47), though his actions reflect none other than that which had been done unto
him. La Maga recalls a sexual escapade between the two of them:

... de golpe vi a mi papá de espaldas y con la cara tapada como siempre se emborrachaba y se iba a dormir. Se veían las piernas, la forma de una mano sobre el pecho. Sentí que se me paraba el pelo, quería gritar, en fin, eso que una siente, a lo mejor usted ha tenido miedo alguna vez... Quería salir corriendo, la puerta estaba tan lejos, en el fondo de pasillos y más pasillos, la puerta cada vez más lejos y se veía subir y bajar la colcha rosa se oía el ronquido de mi papá, de un momento a otro iba a asomar una mano, los ojos, y después la nariz como un gancho, no no vale la pena que le cuente todo eso, al final grité tanto... (Rayuela 62).

... and suddenly I saw my father lying with his back towards me and covering his face as he always did when he was drunk and beginning to fall asleep, I saw his legs and could make out his hand on his chest. I felt my hair stand on end, I wanted to scream, everything you feel at times like that, you must have been afraid sometime... I wanted to run away, the door was so far off, at the other end of the hallway and more hallways, the door was farther and farther away and I could see the pink bed spread going up and down, I could hear my father snoring, in a moment I would see a hand, then eyes, then his hooked nose, no, I shouldn’t be telling you this, finally I screamed so loud... (Hopscotch 47).
As an identifiable hopscotch marker, the pink bedspread helps us to remember this particular incident. In the realm of literary text, though the full description of the incident is an indirect speech -- a memory-- captured during an oneiric state of mind, it is important to recognize La Maga’s physical body as an anatomical metaphor for the production of words that cannot otherwise be revealed outside of her mind. As painful as the reality of rape is in a patriarchal society, the rhythms of Bessie Smith help her to realize that she deserves to be more than somebody’s ‘baby doll’ (Hopscotch 48). Her reality is as jazzy as that of other women of color around the world. In fact, it is clear that the issue of self-destruction always tends to find its way back: HOME. In this case, knowing that home is a metaphor for the womb, the game ends only to commence in yet another context. Thus, her story begins afresh. In general, man fears the reality of those surroundings that forego ‘natural order’ and expresses his domination as a form of control over things that he could not otherwise control, just as did La Maga’s father do unto her. In response to what Oliveira questions, “What did Christ think about before he fell asleep?” (Hopscotch 57), the scribing interpreter is left to ponder that the physical transgression against La Maga -- a symbol of womanness-- is a metaphor for the reigns of aggression that captors place on the mind and the body of the captive. That act of aggression is rape, and it would seem that no one would transgress against others in this way. Yet, the text reveals that ethnic crime is real, and it tends to occur owing to strictures trickling down from one government to another the world over regardless of color and/or owing more precisely to race deemed as competition. Perhaps, La Maga’s
father was concerned with maintaining his own race ("the sons of the land") even if it must be forged through incestuous sexual domination.

Also, that whole notion of race (still ebbing in flowing in the consciousness of La Maga as a pink bedspread) is best exemplified through a summation of the real-to-life actions that transpire in the game-like reading of Chapter 34. The lines and the details for each story alternate one after the other. For that reason, the reader must re-read the text a ‘second time around’ in order to know what ideas the other seeks to transmit. In spite of all that La Maga has been through, we learn that she teaches herself to read via magazines, the poems of Tristan L’Hermite, and then novels. The didactic value of her accessing reading materials is that love of self truly comes through knowledge thereof. Reading is her silver lining to freedom, and it teaches her that otherwise she would end up ‘fucked’ by another being (like Oliveira who is just as physically abusive towards her body as her biological father). Oliveira is in as much of a hurry to advance his vision of the world as is her father taking free-for-all liberties with his own flesh blood to preserve self. Both of their actions are selfless (not selfish), because they would dare to hurt one of their own in order to get ahead in a race to be recognized as a voice to be reckoned with among world societies. For the matter of race deemed as a competition, also, the second intertwined story recalls the generation of 1880 when Europeans came to Argentina and vice versa, because ‘blacks were seen to symbolize barbarism and savagery’ (Andrews 101-6). The mental wound of his uncle, Don Rafael Bueno de Guzmán y Ataide, reminded Oliveira that it would have been preferable for him to marry one of his uncle’s daughters than for him to marry outside of the Euro-Hispanic race.
Even though they were cousins, his uncle intended to keep the family blood pure by supposedly preventing Oliveira’s producing children outside of what Cerefino Piriz deemed as the ‘best race’ as compared to what he deems as the other five races of people. Ultimately, the paths of life (hopscotch) whirl La Maga and Oliveira in the same direction like “two points lost in Paris” (Hopscotch 197). They attempt to escape their geo-physical realities and the complexities of the ‘rat race’ in which they are living. Their human experience in terms of cultural geography and history was bound to bring them together in spite of their difference of opinion about what loving oneself means.

However, the two of them attempt to live in an apartment together unsuccessfully, because their similarities are not bound by any principles for life. Oliveira would rather spiral hopscotch -- escargot--, while La Maga sees the facts of life head on like the linear hopscotch game --rayuela. Their perceptions of consciousness are vexed with patriarchal and matriarchal dominating symbolic messaging. In order for the race -- the competition- to terminate amongst them, it is clear that they will have to recognize both symbolic mental constructs that bind them to the structural motifs of escargot and rayuela in order to re-define their relationship based upon the principles of both.

The challenges of the era, the 1880s, impact just as negatively on the psyche of diasporic Africans in Argentina as they do on that of the Euro-Argentines, especially do the textualities of race related to their existence present themselves in a skewed form: nail clippers used for cutting toenails. According to the Hopscotch text (Chapter 15, page 59), nail clippers as we know them do not earn verbal currency as we know them today until 1675. Someone painted a picture of a woman cutting a nail in Mainz, Germany.
Finally, in the eighteenth century, they become patented, and the problem of nail clipping as torture is resolved. Their utility is unquestionably documented for use in a civilized society. However, the plight of the human being, el negro, Ireneo, whom La Maga saw while her father was whipping her for hanging out in the street, was not as fortunate. His historias were effaced by virtue of wars, race mixture, low birth rates and high mortality, and the decline of the slave trade to Argentina. Afro-Argentines were not erased as George Reid Andrews argues in terms of the mutual aid societies and the arts (138-77); and, symbolically, Ireneo peeps out at La Maga through a half-opened door to say amidst the celebrations of the day toasted with mate that “WE” do exist. The remaining historia revealed by La Maga is European history:

\[\ldots\] El negro tenía unos ojos colorados. \ldots Cuando iba a encender la vela de la mesa de luz una mano caliente me agarró por el hombro, sentí que cerraban la puerta, otra mano me tapó la boca, y empecé a oler a catinga, el negro me sobaba por todos lados y me decía cosas en la oreja, me babeaba la cara, me arrancaba la ropa y yo no podía hacer nada, ni gritar siquiera porque sabía que me iba a matar si gritaba y no quería que me mataran, cualquier cosa era mejor que eso, morir era la peor ofensa, la estupidez más completa (Ravuela 78).

\[\ldots\] The Negro had red eyes, like a wet mouth. \ldots When I was about to light the candle on my night-table a hot hand grabbed my shoulder, I began to notice Negro smell, the Negro was pawing me all over and whispering things in my ear, slobbering on my face, pulling off my clothes, and there was nothing I could do, not even scream because I knew that he would kill me, anything would have been better than that, to die would have been the worst offense, the most complete stupidity (Hopscotch 61).

The act of physical aggression still serves to explain that any such action is rape, indeed. However, one mental construct based upon the word ‘no’ differentiates Ireneo’s aggression from that of her father. La Maga said ‘no’ to her father but not to Ireneo. If a
person says no to sexual relations, then the sexual desire should be erased from the aggressor’s mind. The father did not stop his aggression against her, but rather when the act was over, La Maga screamed so loud that a neighbor came to hush her fears of being dominated by ‘divine right.’ On the other hand, the recollection of Ireneo staring out at her suggests that if he or anyone could ‘think’ to aggress another person without consent, that would warrant a case of rape, too. La Maga did not say no to his peeking out at her. By no means does the scribing interpreter pardon Ireneo’s physical aggression, but rather he poses to look closer at the presented mental construct of erasure. Once Ireneo has sexual intercourse with La Maga, it is no longer clear as to who fathered Rocadamour, also known as Carlos Francisco (Hopscotch 61-2). We do not have a physical description of Rocadamour anywhere in the game, but the gaze of Oliveira towards La Maga leaves us to assume that Rocadamour is perhaps of African descent by virtue of her relation with Ireneo. At the same time, it could be simply the case that her genetic code produced a child more noticeably of color that walks against an allusion of a traditional Argentine perception of self as European. The result is perhaps symbolic of a conflicting history that questions whether or not any Afro-Argentines can be documented as anything other than passing for white as a matter of access to ‘social class.’ If that is not the case, then it is certainly clear that the modality of text, referred herein as race, is often times skewed by evading the color of the skin for the sake of prolonging ‘the other.’

In accordance with an online query for related topics via the Modern Language Association International Bibliography, Edna Aizenberg presents the only other research that reveals the Africanness of the Argentine novel, Hopscotch. She posits in her article,
“Cortázar’s Hopscotch and Achebe’s No Longer At Ease: Divided Heroes and Deconstructive Discourse in the Latin American and African Novel”,

... [Third world homeland and the First World metropolis] ... is, of course a central issue in the literary discourse of those who have been colonized as it involves the very essential search for self – call it authenticity, cultural identity, appropriate values or a language of one’s own. [Both Cortázar and Achebe] ... have undertaken the investigation of how “here” connects to “there”, and have done so by focusing on the figure of the cultural assimilé, the Westernized intellectual whose trajectory points to the problems and challenges of defining a coherent ethical-cultural personality in a society not European, yet heavily marked by Europe (11).

Though the two are not the same in terms of race and culture in social context, like 2nd Time Around being compared herein to Hopscotch based upon two hopscotch game motifs that vary structurally, the works examined by Aizenberg do realize the conflicting defeat of “double heritage” (18). Moreover, in Hopscotch, that double heritage could be deemed as a doppelgänger and symbolized by the presence of Gregorovius just as Mar Martínez-Góngora expresses in her article titled: “Gregorovius y la decadencia: por qué Horacio Oliveira rechaza a su doble europeo en Rayuela.” The repelling European nature of Gregorovius deemed as such through the eyes of Oliveira is demonstrative of Cortázar’s need to clarify that the step from modernity to postmodernity reveals itself in Europe in an historical context [ -- that is a hyperreal space-- ] that has nothing to do with the Latin American self (Martínez-Góngora 341). As Martínez-Góngora observes for the most part, the objects and the objective of Hopscotch do avail themselves to a traditional psychoanalytic approach in which to consider its text, though Oliveira rejects all traditions of aesthetics accomplished through technology in favor of Europe (342-52). Latin America is definitely defining itself outside of Europe and the literature “boom”
reflects that whole notion. For that matter, the impact of technology is not surreal, but rather it is real to life. Psychological conditioning does not prevail over technology, but rather the latter dominates and inscribes a hyperreal space that allows for rufian-like voices to veer through. Those voices are produced in Hopscotch by virtue of the abusive interrelationships lauded by La Maga’s present and her past.

If one considers again that which was revealed by Santiago Colás’ (post) modern explanation of the Argentine paradigm, to include testimoniales and historias such as those underscored thus far in Hopscotch, then it is clear all the more that race textualities do exist in tenuous spaces pounded by hopscotch markers that encourage a consideration for the modes of thinking that may have been circumvented by the textualities by the captor. Those modes of thinking serve to enrich a reader’s understanding of the real to life complexities of race and the diversity of ethnic groups of Argentine society as that, too, is revealed through Cortázar’s Hopscotch; but moreover, as is characteristic of the diasporic African novel, Hopscotch reflects a creator, Cortázar as a person in history and literature, who sees himself as “documentor and teacher” (Aizenberg 24) or in similar terms of the scribing interpreter for the investigation as retrodictor. Morelli — deemed as the Griot or the literary accomplice of Cortázar from within the text— is the one who must pull together the pieces of a greater puzzle —which are none other than textualities to include class, gender, sexuality, and race— that, otherwise, would be used by a captor’s voice to augment the game of divide and, ultimately, to scotch the massed voice of captives. The massed voice seems to present itself in alignment with established norms,
though the collectivity of that voice prevails ultimately in terms of behavior as codified
language.

Although the particular socialistic ideology of the literary structural motif
escargot as a typified form, Rayuela (Hopscotch), does symbolize the eradication of the
game-like impact of the modern economy on a child's mind in order to cleanse and to
replace its thoughts with those of social empowerment, the scribing interpreter deems that
by altering the hierarchical order of textualities from class, gender, sexuality, and race to
that of race, sexuality, gender, and class, grants a colloquium for issues that would not
otherwise be open to discussion. By inverting the order for the modalities of text as 1)
race, 2) sexuality, 3) gender and 4) class, a hyperreal space --or a potsy hopscotch game--
in literature is created in which Raheim "Pooquie" Rivers' voice in 2nd Time Around is
afforded as much elbow room as needed to speak to the Black experience of same-gender
loving persons of African-American descent with regards for their persona in a home
environment as well as in the collective space of street life. In terms of the musical lyrics
of a popular song and the words that express Pooquie's love for Mitchell "Little Bit"
Crawford,

. . . If this world were mine, I'd give you anything. . . I can
feel them emotions just jumpin around, ya know? – and it's
something I can't control and it ain't something I wanted. Shit,
alain't even think it could happen ta me. I always saw this love
Thang as bein fuh suckers (Hardy 4).

Not only his love for Little Bit but also facing the pain of not loving self wholeheartedly
place the reader face to face with Pooquie's crucified self as a 'homothug.' Once
Pooquie placed his thumb in his mouth (Hardy 2), his memory actualizes a nexus
between the perception of consciousness and language. That is, the potsy hopscotch
game arises as a symbolic reading of the self in response to a traditional reflection of the
impact of the Cross upon the same self. The factored modalities of text -- race, sexuality,
gender, and class-- reveal that the Black mind is held captive by and, at the same time, it
embraces the perils of the traditional moral values of Christianity in this social context of
the United States. Unlike Cortázar’s Hopscotch, Hardy’s 2nd Time Around does not
dehistoricize or simply eradicate the Cross for the sake of immediate implementation of a
longstanding patriarchal tradition of thought anew. Rather, the text of 2nd Time Around
confronts with concise symbolism of whom the Black man should or should not be in a
society that is dominated by the history of the Cross. Just as the polarization of man’s
thoughts may deny the existence of the structural motif of the hopscotch game as a form
of leisure (Ta Galagala in Nigeria or elsewhere on the African continent) inasmuch as it
may evade same-gender loving issues exhumed by the literariness of the game of
hopscotch throughout the African Diaspora, too, it is noteworthy to underscore that race
intertwined with the textual complexities of defining sexuality signifies a ‘queer’ reading
of self that reflects the psychological impact of the Cross on Black consciousness.
Moreover, for James Earl Hardy, to invert the order of the various modalities of text,
deemed as race, sexuality, gender and class, it is convenient to signify the same-gender
loving perception of consciousness that is bound by language, too, as a part of a
collective Black community.

The article, “Toward a Black Gay Aesthetic: Signifying in Contemporary Black
Gay Literature” (321-27) by Charles Nero, purports that the perceptual shift as to what is
meant by signification and just whose voices are considered arise as a result of recognizing two black literary theorists: Mary Helen Washington who speaks to the narrative strategies used by black women from 1860 till 1960 to afford themselves a presence in spite of racism and sexism, and Henry Louis Gates, Jr. who proposes a theory of criticism based upon the African-American oral tradition of signifying. As it is made clear, signifyin' takes on various behavioral and/or linguistic forms (Gates 259-267), and it is not restricted among Blacks who transcend from one culture to another. In agreement with Nero’s position on signifyin’, the forms of talk do not exclude same-gender loving men and women, but rather signifying places them smack dab in the tradition and allows for them to create a space that speaks to the necessity for it to revise and to include them in the “Black Experience.” Furthermore, similar to Nero’s plight for the inclusion of a literary criticism that lauds also a contemporary Black Gay Literature, the scribing interpreter of this investigation agrees most definitely that a Black Gay Aesthetic is on the rise for the validation of African-American signifying tradition that would be restricted neither by racism linked to the perception of otherness nor heterosexism even in the realm of *Hopscotch Literature*.

Thereto the signifying tradition, the scribing interpreter opts to project 2nd *Time Around* in terms of hopscotch as literary text, precisely because it encircles the same hermeneutical aesthetic of ‘double negativity’ (Earl 23) that holds race as an accomplice to sexuality in examining the Black experience in general. Two times over in the text, Pooquie’s body is the object nailed to the Cross by virtue of family members’ loud talking in his home environment. That occurs once when he overhears Aunt Francie who
accuses his mother of being unable to be a positive role model for a Black man (Hardy 12-14). Secondly, the whole notion of crucifixion in terms of race and sexuality plays itself out when the memory of his father taunting his mother about letting him be a ‘boy’ in his “Black Father” image unfolds. The recollection of the father’s loud talking Pooquie’s mother babying him speaks for a traditional stereotype of being something less than Black and Man: “. . . Yeah, well, we see what happens when he star wantin to play with dolls and jumpin rope and wantin to get with other boys” (Hardy 195). Indirectly, he is told that if he should be recognized or accept himself as a viable part of Gay culture, his voice would be ridiculed and unacceptable or all in all excluded by the home environment created by the Black “church” family. The one (Black community) imitates the other (the preconceived tradition of the Church) (Earl 9-22). Just as did two primary responses appear in the realm of the Black Church, including the ideal naturalist type response whereby the slave is perceived as a soulless body and the ideal Christian master type response whereby the slave is deemed as a being no more than a bodiless soul, Pooquie knows that the revelation of his sexuality, like race in terms of color as the first thing that the captor sees, will bring about 1) a communal disqualification of his humanness and/or 2) his being of African descent (Earl 23). For Pooquie, the game of potsy hopscotch in literary text reflects the Cross. That represents the conflict that exists between who he is and the potential to be like Jesus. If he foregoes traditional moral values, then he is perceived to be other than a black man and without favor in the name of our Lord, Jesus Christ. However, from a historical critical perspective versus a literal interpretation of the Bible, it is clear that nowhere in the Gospels does Jesus Christ
condemn same-gender loving people (Helminiak 33-34). More implicitly, Pooquie's confrontation with the tradition of the Cross in terms of Black male sexuality reveals that his circumstances go far 'beyond the down low'. His circumstances are premised typically by 'myths and deadly lies' perpetuated from within the community itself (Boykin 161-71).

Still, in terms of Riggins R. Earl, Jr., the missionaries and the clerics (deemed as Aunt Francie and his father) had to be clear in their pedagogical instructions to masters (mother and child) in order for 'the catechumen of a bad 'nigger' traversing to good' to be successful (Earl 37). Pooquie had heard aloud for so long that he was not supposed to be 'girlish' that an environment in which to discuss his own sexual identity never prevailed. He grew to believe the myths that surrounded his own identity. For example, Pooquie does not find that Geoff, Crystal's cousin, is fitting to be Little Brotha Man's godfather simply because he has a preference for the "white" half of who he is. Pooquie says

\[ \ldots \] he always showin pictures of them dead-head surfer boys from Beverly Hills he be hangin' wit' and some white girl he bonin. \ldots I wouldn't have no problem wit him if he would just accept all of who he is, not just half. And he know his moms ain't spell his name like that on his birth certificate (Hardy 207).

For Pooquie, Geoff is 'white-identified and looks down on other black people and on himself' (Barnard 229). The same denigration that would be bestowed upon Pooquie, if his sexuality were known, he reproduces in response to Geoff. The politics of desire is as such that Pooquie's comments are 'framed by derogatory comments' that are
'presupposed by white gay men and white gay culture' (Barnard 229). On the surface, a same-gender loving man of African descent has no desire to be white; however, the politics of identity present a 'queer race is no different from other racial formations' (Barnard 227). For that same matter, let us not so quickly bash Pooquie. Geoff has always had a patriarchal fetish to be Little Brotha Man’s godfather, and Crystal does not want to disappoint him by declining that desire. Indirectly, considering what Pooquie has revealed about him, a reader should understand that Geoff insinuates some sort of sensational freedom from racist contamination, if he is granted his desire to ‘parent’ a young Black child. Through Pooquie’s eyes, Geoff has been socialized in whiteness, and he does not want Little Brotha Man to end up with the transcendental racist view of socialization that Geoff symbolizes. That means the perception of “white as right, and black as wrong.” Thus, let us make it clear that the scribing interpreter is not accusing Pooquie of being racist, especially because no known writer or political activist has advocated “white men loving white men.” Rather, it is the case in point that ‘the discourse of “black men loving black men” is equally effective and problematic as a political counter to racist representations and fantasies of interracial desire’ (Barnard 234).

In the chapter “Sticks & Stones” (Hardy 101-3), the objectivity of Little Brotha Man questions why the father of one of his friends at his school refers to the popular singer, Michael Jackson, as a ‘faggot’ (or a burning bundle of sticks). Pooquie explains that the term is negative. The father used the term in that way, because he associated Michael Jackson’s desire to jump rope with girls with being non-Black. That assumes
that men in general do not jump rope inasmuch as do they play hopscotch, though both are clearly tests of agility. Moreover, the whole discussion of Blackness supersedes sexuality. It underscores the complexity of skin color that is not bound by sexuality. In agreement with the expression of ‘queers’ trying to define a “postgay” world posted by Byrne Fone in his chapter essay, “The Last Acceptable Prejudice” (409-21), the U.S. government like Pooquie’s summation has translated homophobia into law (415) as a matter of indirect attack against same-gender loving people in general. Though a collective ‘queer race’ could be more effective in the struggle for equal agency in government, let us recognize that the politics of race and sexuality cannot be addressed seriously without noting the psychological imprint of Calvanistic and Protestant traditions in these United States. From the point of view of the scribing interpreter, it is invoked that color is the first thing that people see just as Michael Jackson figures the importance of establishing his popular image in the media. The media arises as a modern crucifixion of the Black Man, and it predetermines inasmuch, too, a binary bashing of same-gender loving African-American men. That binary notion presents itself in terms of race from a white perspective of Christ that has transcended the pulpits of Black churches and the media which fails to include noncomical images of just who identifies and/or is Black, same-gender loving (SGL) / men who have sex with men (MSM) but not gay. If a black man is successful, why is it that he must be gay? The question itself is self-denigration; so, let us make clear that gay identifies a historical experience of Euro-Americans that assumes the assimilation of Black men (and Black women) who happen to be same-gender loving. Linguistically, as the terms of SGL and MSM imply, gay equated to
White America (the captor's voice) has excluded positive images of Black same-gender loving men and women (the captive's voice) primarily owing to his resistance to accept the codified blueprint of a sexuality that is predetermined by the Cross. The accusation is confounded as exclusive access for White Gays and not Blacks no matter what the issues of sexuality may be for a person of color. Thus, race as a mode of textuality for discussing Gay issues is more queer than not, and it transcends the whole notion of human sexuality.

What more is queer about race deemed as either competition or the construct of white and black poised one against the other in 2nd Time Around is the non-interpretation of race as ethnicity. Ethnicity for James Earl Hardy is clearly a term that is used to describe a person’s sociohistorical and cultural origin. For that matter, three physical bodies are tossed into the game. As Pooquie recalls all of his ‘tricks and treats’ over the years, we find that he has experienced a ménage à trois with his friend of African-American origin, named Derek Carter (D.C.) and the other of Puerto Rican origin, named Angel. Because ethnicity is a subcategory of race as are competition and color, the three of the fictional characters symbolically submit one to another. Their ethnicities are not the same; however, Angel reminds the two African-Americans (Pooquie and D.C.) that “the rica in Puerto Rican is from Africa” (Hardy 26). They are bound by fraternal ancestry via the rich port --Puerto Rico-- as a matter of historical occurrence, and thus they do not feel that they have been pressured into a ‘non-natural order.’ The versatility of their sex roles, both submissive and dominant or passive and active, underscore their sexual desire as quite natural in spite of the origin that presumably is used to distinguish
them. Nonetheless, another view of their interrelationship is that all of them use the language of denigration handed down via an oral tradition that is apparent to an atrocious captor. That language of denigration includes the environmental English term “Nigga” and the submissive Spanish term “Papi” to evidence the master-slave construct that pervades the moral pattern of Jesus as someone who should be the desired exemplar for the captive’s life.

The moral pattern of Jesus is not coincidental. Riggins R. Earl, Jr., points out that oral instructions and Christian servility go hand in hand (38-39). Because the law forbade reading, oral instructions were a rational substitute to the captive’s inability to read. It was important for increasing literacy in the fields, encouraging attention to details, social bonding that enhanced an inferiority complex of self, and reinforced ‘organic’ dependency. That is dependency based upon the infrastructure of life support provided by the captor. Let us take for example the catechesis, or ‘oral re-echoing to verbalize exhortation to live a moral life’ (Earl 39) as it relates to Little Brotha Man’s prayer or the musical lyrics blaring over the radio. The well-known prayer is cited as: “... Now I lay me down to sleep, I pray the Lord my soul to keep. If I should die before I wake, I pray the Lord my soul to take. God bless [my family and family friends], Amen” (Hardy 183). The childish mind enjoys participating in the game of hopscotch like it enjoys proving itself as worthy of the love of the family through prayer recitation. The well-memorized prayer 1) reduces rebellious sentiment against the messenger of the word, 2) creates sympathetic façade for the messenger of the word to the captive mind, and 3) supplies the messenger with the accomplice to maintain
exclusive control over the 'community' (Earl 39). The music lyrics that ring in Pooquie's head include favorites like "When I climb the stairs, Oh please be there still in love with me" / "Always and Forever" / "You and I" / "Here and Now," etc. They are engrained in the minds of Blacks, as well, as a result of popular 'genderless' music played over and over and that encourages social bonding and an inferiority complex that economically empowers a select few artists unless they understand the infrastructure of the 'establishment' in the world of music production. Noteworthy is that popular music remains driven by a White Suburban patronage (Samuels 355) which has etched a space in the same underworld rhythm of culture known to us as HipHop based, too, on the premise of a catechesis / master-slave construct; while Black people believed and continue to believe as a matter of non-access to education that they are singing lyrics that reflect a self free from a white suburban culture and society. For that matter, the money that White Suburban America and people all over the world expend cash on Popular / HipHop music reflects a celebration of inverted economic power anew beyond the social framework of a European context. That is to say more simply that if 'the master or the slave' / 'the captor or the captive' hears something long enough he or she may begin to believe and not question (rebel against that is) the mental construct (of the captor) that preserves the importance of 'organic' dependency.

Gender (that is biologically determined not based upon sexual performance, i.e., sexuality) as a modality of text in 2nd Time Around is intricately linked to the same notion of memory and repetition. The prayer and the musical lyrics are rooted, however, in the expectations of the individual (male / female) who has heard for so long that he /
she is supposed to perform certain roles that they are bound to reject 'self and/or other' as a matter of imitation. Otherwise, as was D.C.'s cousin, Diana, thrown out of the house for sleeping with another woman in Aunt Francie's house, the individual will be shunned, if the individual is not excluded, from the celebration of family. Indeed, that does create a Black Gay HipHop subculture out of need to evoke one's marginalized voice from within the Black experience, and at the same time, the subculture of silence inscribes further the gender roles of 'natural order.' For example, when Crystal and Raheim meets each other on the way home from school, she instructs him as to how she is supposed to be treated based on what her mother has told her (Hardy 75). 1) He would tell his name as if to say, "I am that I am." 2) He should carry her books, because she is presumably weak. 3) He must protect her way on the way home from school by her suitor. 4) He would use language that is special to a woman only. Moreover, his sexuality is questioned indirectly. Otherwise, the didactic nature of prescribed gender roles as that relates to the traditional morale of family is perceivably threatened. The scribing interpreter invokes that that is why heterosexual men and women who claim to be Christians, too, present a threatened posture towards the notion of same gender loving men and women. The presumable tradition of man's law -- legalized homophobia--becomes all the more etched in the WORD, because the pulpit dare not challenge its own traditional sermonic authority even though the radicalism of the Master reaches far beyond that. Biblical myths such as 'Adam and Eve not Adam and Steve' (Earl 28), the Sin of Sodom (Helminiak 43-50), the Abomination of Leviticus (Helminiak 51-67) tend to prevail as a matter of a popular modern context that resonates in the tradition of the
written Word (Helminiak 43-50), and the outcome is the void left in the minds of same-gender loving persons. Pooquie rationalizes: "... Am I afraid? Hell-fuckin-yeah. But that's natural ain't it" (Hardy 7).

As a matter of fact, gender as a modality of text comes through in the image of Pooquie's mother, Grace, who must endure parenting alone, owing to the fact that his father 'walked out' of the game. Grace's presence symbolizes the whole question of womanness (not femininity). Tradition questions: 1) whether Grace's presence is strong enough to model presumed masculine roles for Pooquie?, and 2) whether a man is a necessary evil -- in terms of the original sin: sex -- to complete her existence and to take up caring for the fatherless (not Fatherless) child: Pooquie? Nonetheless, in a discussion about these very issues with Pooquie, Grace makes her womanness quite clear: "... Never let anyone drive you where you want to go in life 'cause they'll never be there when you want to" (Hardy 181). In order for Gracie's spiritual woman to be truly loosed from the confines of tradition, she recognizes that she must have faith in a God who is not

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5 Daniel A. Helminiak, *What the Bible Really Says About Homosexuality*. Millenium Ed. Foreword by John S. Spong, Episcopal Bishop of Newark, NJ. New Mexico: Alamo Square Press, 1994. Helminiak presents an encouraging take on interpretative discourse as that relates to homosexuality and the Bible. Most important, he explains that the binary approach of the literal versus the historical critical perspective is a result of 'popularity.' The popular inceptions of modern issues determines what the Bible means, though it is clear that God is so great that no one person has the last word over the Word. Furthermore, as James Earl Hardy's rendition of the Word underscores in 2nd Time Around for the purpose of addressing the issue of same-sex orientation and/or unions, a major movement out of Los Angeles known as Unity Fellowship under the guidance of Arch Bishop Carl Beam is resonating all over the United States, especially to fill the void of Spirit denied to same-gender loving persons of African-American descent (117). The Bishop's historical critical perspective mimics what Riggins R. Earl, Jr., seeks to demystify: the Theory of Twice Fallen State. After the Adamic fall, 1) white man supposedly kept Noah's features and 2) Africans fell from grace into savagery for over 500 years (Earl 28). With that theory prevailing in the mind of African-Americans, it is simply a traditional belief taunted by the continual progress of that as modern that causes the 'pulpit' to instruct men and women that "Jesus loves the sinner, not the sin." For the sake of clarity, nonetheless, let it be clear on the part of the scribing interpreter that the ultimate sin is not to love self through the Almighty. If it took five hundred years to relegate an apposite point of view, then it will take at least half that time to undo the psychological disarray imposed by the captor.
restricted by time and space. The experience with Pooquie’s father has taught her that ‘the problem with a woman following her man, is that she cannot see where she is going’ just as was the case of La Maga in Rayuela / Hopscotch. As a matter of fact, she was blessed to have “Kendrick” in her life. He provided secretly for the materialistic needs and vacancies of the heart that Gracie without challenging the tradition of Pooquie one day being able to say “like father like son.” Pooquie never wanted to be like his father owing to his lack of responsibility; however, he did want for his son, Little Brotha Man, to strive to be ‘the spit and image’ of him. While walking against the grain of prescribed gender roles of the ‘defined Black woman,’ Gracie was a quite complete ‘woman.’ She kept her child’s needs central to the atrocious game of life and the challenges that it brings, i.e., how to be a responsible parent for his own child.

Another view of Gracie’s saga is that though the lack of economic resources left Pooquie’s father unable to provide for his family -- impotent that is--, the actual reason for his distance from the family was negatively predetermined for approximately fifteen years of Pooquie’s life. He did not assume the ‘master’ role. Pooquie never believed that any good man (a man of God) would walk out on his family, but he did precisely because he is not Jesus. Yet, his father explains that the impact of the economic system positioned him without the cash flow necessary to provide for a ‘traditional nuclear family.’ From a socialistic perception of consciousness, it is implicit that the ‘master to slave system of survival’ is inherently weak. As the father points out:

. . . you just clung to [your mother]. . .you both had strength. And you got your strength from her, not me. . . I wanted that strength, that closeness from her. . . I was walkin’ around all the time feelin sorry for my damn self. I couldn’t take care of
my own fuckin family, and I blamed every damn body. . . I couldn’t be a father to you and a husband to her, feelin that way . . . and that’s why I left (Hardy 195).

The passage is not only an expression of reality, but also it is an admittance of low self-esteem before the Father. Furthermore, his footprint response of watching the family from a distance was that of a man still clinging to hope in the body of Christ (Hardy 195-96). In terms of the scribing interpreter, unless the individual finds a way to maintain / “handle his own” as it is said in street language, his potential to be a family leader or a representative of the Father is impotent as well. The greater cause for the father’s unemployment is implicit. He was probably unskilled, uneducated, and thus uncompetitive in the marketplace 1) as a matter of self-denial or 2) a lack of understanding how to gain access to a system that affords various legal money earning opportunities. Over time, he experienced the WORD that Jesus Christ bared for us all on the Cross, and now he feels obligated to take up his ‘divine right’ as grandfather to Little Brotha Man. Indeed, Pooquie’s father could make a wonderful grandfather, though his relationship with his own son will have to heal over time. Ultimately, though for the case in point, let us make clear that both of Pooquie’s parents ‘predicate community in Jesus as a matter of faith rather than race, class, and sex’ (Earl 87). Both of his parents were faithful or simply imaged themselves as such, but the complexities of the three modalities of text -- race class, and sex / gender-- remained buried in the abyss of their thoughts lest they be deemed as revolutionaries -- agents of change-- standing in the wings of the Church foyer where people pray that they could be free from perils of externalized ‘pulpitish’ oppression that causes them to live in silence, too.
Finally, in terms of class-based modalities of text in *2nd Time Around*, 1) let us consider the challenge that Pooquie faces as a matter of wanting to support his child’s every need and 2) the imposition of legalized authorities to keep the mind ‘cracked up.’ As Pooquie recognized, money is the primary objective, if one is to provide for his child or family. In “Rewind ‘88” Gracie mandates that he will need two jobs, even if they may be jobs working in the food service industry. Pooquie’s youthful age of fifteen already restricts him to jobs in an industry that is linked to the whole notion of people being unemployed and/or underemployed. She says, “Pick up your feet. And don’t take forever. . . .” (Hardy 107). In other words, a life of a newborn places Pooquie directly in the game of life regardless of Gracie’s parental desire to see him in a better light: the middle class (?). As a matter of ‘the witnessing slave principle’ (Earl 34) with Gracie as the testifier, the first time a child is born out of wedlock is indeed ‘a mistake.’ For that error, there exists redemption if the individual accepts responsibility for his action and aligns himself with the morality of Christ. What would Jesus do? Like Pooquie, he would get a job. By the time that Little Brotha Man is about two years old in “Rewind ’90,” Pooquie finds himself in a catch twenty-two situation (136-37). The legalized paraphernalia, i.e., E-Z rolling papers sold at corner stores and tobacco shops, is symbolic thereof. He and D.C. could follow the lead of Mad Dog ‘n’ Smooth, both of whom become prominent dope dealers operating in the realm of an unofficial ‘middle class’ economy, or he could continue to earn his money in the official ‘class-stratified’ economy for the sake of truly ‘being there’ for his son. Pooquie knows that Mad Dog ‘n’ Smooth’s selling of crack represents the acquisition of money that will and does cost the
community more than dollars to promote the unofficial economy. Crack costs the Black community lives. Moreover, the scribing interpreter invokes that it causes the number of people in the community who already need psychological help to swell just as does the U.S. economy reflect a swelling middle class that is stratified, too: low, middle, upper. Thus, the loss of financial resources is greater than that of lives lost by the use of crack. The result is jail, but let it be known that this particular textuality underscores well-known phenomenon. Blacks and Latinos are incarcerated disproportionately in penitentiaries throughout the United States. In the end, D.C. ends up dead as a result of dealing drugs. On the other hand, Pooquie rejected such an outcome. He proclaims a familiar voice spoken aloud by the masses and encouraged by the media: ". . . We seen what that shit do. You ain’t doin nuthin but fuckin us all up. . . You know what the fuck I’m talkin ‘bout. That shit bringing us all down, man” (Hardy 136). The scribing interpreter invokes that the message is ‘just say no’ as resounded from the impact of the former First Lady Nancy Reagan’s outreach to children in the United States. Whether the First Lady was privy to certain information, that needed to be shared with a select class of children to reinforce the notion that the spill over of drugs from targeted communities to others in spite of class had occurred, may be speculative; however, her indirect message was clear in the 1980s. From the White House downwards in communities all over the United States, it is known that no class (improved lifestyle that is) arises from involvement in a doubly illegal system that finds itself as a co-operative in a game that reflects all the more the burden of the Cross. That is to say, the pragmatic inscription on the U.S. dollar reads: “In God we trust.” However, the Bible emphasizes the paradox for
the ‘love of money is the root of all evil’ (1 Timothy 6: 21). In accordance with the perception of consciousness yielded by the scribing interpreter, the “good” Book is an accomplice of a patriarchal morality that poses inherently unequal principles that tell us that we have ‘erred’ from faith and that is used to found the legal policies of the United States, too. Both written laws and the Bible imbue a progression in the modern realm that seeks to exclude diverse cultures and identities on the premise of difference. The apparition is that the economy is in jeopardy because of the shift from one paradigm to a less traditional one. However, as purported through Pooquie’s predication, early detection of the paradigmatic “game of divide and conquer” disavows the positioning of falsehoods into a community’s matrix-like consciousness for the purpose of relegating auto-destruction evidently via a perpetuation of lies. Knowledge thereof allows for easier recognition, understanding and explanation of the missing pieces — intertextual meanings related to race, sexuality, gender, and class — convened to decode / to reveal unspoken truths that serve, ultimately, to cease the game of life — hopscotch— as we know it.

In all actuality, the invocation of a newer interpretation of text reminds us that even though hopscotch markers ebb and flow indiscriminately in a text via direct and indirect speech, those things (objects in the tradition of stream of consciousness and stylistic qualities of memory devices employed by the African oral tradition) are sufficient enough only to link a reader’s thoughts to what intertextual meanings reveal about class, gender, sexuality and race or the inversion thereof as race, sexuality, gender and class. Thereinafter, intertextual meanings relay revelations of who the individual is / was supposed to become. The inversion of intertextual meanings reflects both Cortázar’s
and Hardy's authorial control to organize particular agendas that are constructed in a captor's reality. The captor, either real or fictitious, presents a blueprint that insists and persists that 'we' are created wonderfully in the image of him as creator presumed to be the Adamic origin of the Almighty God; however, the captor does not recognize the inherent weakness of his own patriarchal construct. The physical body is only subject to the creator (lower case 'c') in the realm of this world. Beyond that, an Achebian perception of consciousness reveals that "things fall apart." The captive mind tries to live in the duality of a real to reel world; however, as truly wonderful creations of the Almighty God, the individual intuits that God is far greater than the plateau upon which man's law has been interpreted. Precisely, as a matter of interpretative discourse analysis, the individual becomes unwilling to be bound by any man or woman who poses as an apocryphal Jesus or any other sacrificial prophet. Dare any man or woman to exclude this notion of an Achebian perception of consciousness from God's plan lest that man or woman purports that he or she is an appointed judge beyond his or her own self for what God means by the WORD (spoken and written: orature) while interpreting all facets or a unilateral one in what the carpentierian thinker would underscore rightfully so as el reino de este mundo / the reign of this world. Tradition would have it that we just do not want to behave in the Spirit of goodness; whereas, in spite of traditional moral values or those which exist and persist in terms of 'natural order' in the modern realm, the scribing interpreter intuits that we 'ain't misbehavin.' As in Rayuela/Hopscotch and 2nd Time Around, behaviors declare the self as a collective 'rebellious spirit' who acts as an agent of change.
The inquiry of behavior as codified language in Cortázar's *Hopscotch* is implicit of the inherent weaknesses of a 'modern' economy on human kind. Therefore, it is appropriate to begin with the exemplification of class based on the deeds of the Cortazarian participants in the game. On the verbal level, a pedantic class is exposed through the characters' continual use of the French language. On a pre-verbal level, they validate their European origins and moreover their ability to think critically about self at home and abroad just as Oliveira's relocation from Madrid to Paris and back to Buenos Aires suggests. For Oliveira, man has become encapsulated by his travels, so what goes along with the continuity of transculturation is the continual evaluation of a *self* that establishes and re-establishes itself hierarchically in a particular cultural setting. The language --French, English, German, Italian or Spanish-- becomes obsolete through Oliveira's qabalistic view of the world. Thus, he speaks 'Gliglish.'

What is most important for Oliveira is the transmission of a particular idea as that may relate to class. For example, getting together with the members of the Serpent Club nullifies the issue of men being on class levels: upper, middle or lower. They are all working class in spite of race. Nevertheless, as is suggested without mentioning race as color instead of as competition, the only thing worse in a patriarchal system is to be black and thereafter gay. In other words, from a queer reading perspective, what the writer's antithetical linguistic behavior is revealing to men is that the 'natural order' of class is suggested as an implicit and explicit scientific reason of being, and so blacks and gays must recognize that the mental construct posited by the patriarchal system presumes them to be inferior and recognizing that would be a good rationale for revolution. On the other
hand, the use and abuse of the women in spite of silence tell us that several hierarchical classes of women exist: 1) Madame Trepart as the symbol of an elitist ‘high art’ class, 2) Pola as the symbol of a popular learned class, 3) La Maga as the symbol of a folk class: mother, lover, and daughter, 4) Emanuele as the symbol of a less than desirable class: whore, and 5) Talita as the symbol of an ‘equal rights’ voice that 6) Gekrepten will never know because she has never left the local community of Buenos Aires. 7) Babs is the symbol of traditional American women who follow their man, but they do not see where he is leading them. Like the other women who do not speak their existence, she goes wherever Ronald goes and services his carnal needs upon demand. All of them are subject to the behavior of the men of the Serpent Club in Paris and the one that Travel and Talita head up in Buenos Aires. However, with no other escape except that which La Maga posits by walking out on Oliveira while in Paris, the women recognize, too, that they are able to liberate themselves by examining classified options: lesbian, whore, or liberated pro-choice of life (Rayuela, Chapter 65, a sample entry from the Club files).

The classifications serve as definite counterpoints to the inscribed system that subjects her to the will of man; but moreover those same classifications based on the physical body represent the ‘right of being’ for which they should consider revolution, too. All in all the lack of bad behavior -- that means not refusing to perform as inscribed by a patriarchal system-- speaks volumes to the ideological potential for change if an economical revolution against a heavily laden capitalist-based service economy were successful. Otherwise, “. . . las vidas . . . terminan como los artículos literarios de
periódicos y revistas, tan fastuosos en la primera plana y rematando en una cola desvafda, allá por la página treinta y dos, entre avisos de remate y tubos de dentífrico” (Rayuela 465) / “... [their] LIVES. ... end like literary articles newspapers and magazines, so pompous on page one and ending up in a skinny tail, back there on page thirty-two, among advertisements for second-hand sales and tubes of toothpaste” (Hopscotch 409). That is to say that mass media provides the lens through which their lives transcribed as real to life, even though the lens may be a patriarchal inscription of woman on the mind.

In terms of gender, the behavioral interactions between the various participants of Hopscotch tell us more about what the writer deems as imperative for a reader -- male or female-- to understand roles that are inscribed in the mind of the captive. That is to question the presumptions of masculinity and femininity, though the homoerotic relationship between narrator and reader is evident (Hardin, Seducing the Male-Reader, 61-62) and no matter that we seek out the feminine voice in a silence that has no other option than to prevail because of inflicted violence against her personhood (Nouzeilles 80-81). What makes a man a man? What makes a woman a woman? On the verbal level of the text, one is lead to believe that behavioral function of the penis and the vagina are adequate responses. However, various examples in that same text challenge the tradition of gender roles as biologically determined things.

First, let us recall that Oliveira is involved with two equally desirable women: Pola and La Maga. Nevertheless, it is clear that his focus for Pola is that of her breasts versus his desire to conquer La Maga via her vagina. During a conversation with Gregorovius, La Maga confirms that Oliveira’s behavioral patterns interwined with the
scent of Pola implicates him of being in love with her (Hopscotch 135-38). When he comes home to La Maga, all he wants to do is to have sexual intercourse with her without any feelings involved. The point is just as La Maga suggests by making a wax doll of her to stick pins in. In order for La Maga to regain her status as woman or Oliveira’s object of desire per the function of her breasts used to feed Rocadamour, Pola’s breasts would have to be removed or, at worst, she would have to be cut out of the picture altogether. Whereas the vagina says that a person is biologically determined as a woman, the breasts are anatomical distortions for her womanness in the mind of a man only. They, too, serve a biological purpose, though the mental construct presented wherein breasts are center to thought is no different from that of determining a man’s worth per the size of his penis. No one wants to have either part or parts detached from his/her body, but in a revolutionized society, the text suggests indirectly that the identity of women will have to be determined in mind and not per body. The same goes for the notion of an old woman involved with a younger man or vice versa, especially does Oliveira insist to Madame Berthe Trepart that he is not a young man (Hopscotch 113). Age should not lessen the potency of a person’s womanness; however, the implication is that a woman has served her biological purpose if her womb is of no further productive use. Therefore, status as an engendered woman is lessened, owing to the patriarchal mental construct that tells her how to behave when she is older. Be prim and proper. Keep your legs closed in order to upkeep the image of a sanctified woman.

For the reason of sanctification, the same old woman greeted La Maga or Pola and Oliveira at the entrance for the hotel when they were misbehaving (Hopscotch 27,
After sex, the yellow spread ended up on the floor in the form of a shapeless doll. No way in the world according to the text should a sanctified woman end up used and abused by man. However, the spread reminded La Maga that she was forever stained by his-story less she washed the ‘urine like color’ out of her life. The assumption was that to be a sanctified woman meant to have a man by her side at all times, though it is ridiculous to think that the existence of any man or woman is dependent upon any other person. The revelation is that men and women do not go into heat and must not behave like dogs, but rather they have brains with which to think about the implications of their transgressions one gender against another. Otherwise, to not be able to see beyond the genitalia would create the mental constructs of rape that pervade the dreamy mind. That is to say that to think about physical aggression against another human being is just as bad as the deed of rape itself. What is suggested then through the behaviors involved here is that by understanding the criminal mind, the establishment of a noncriminal revolutionized society may be possible.

In terms of what makes a man a man, let us consider two behaviors of the tongue. The first is pain. The second is pleasure. In the first case (Hopscotch Chapter 25) and though he agonizes over the situation, Gregorovius is taken by a Danish sailor to a whorehouse where a woman takes his face and smashes it in her vagina. At ‘la casa particular,’ he is initiated into ‘the duties proper of his sex’ (Hopscotch 130). While enduring what is pleasurably rote for the whore, he rejects the notion of inscribed manhood, especially if it means that he must transgress against any woman no matter her perceived lack of class. Gregorovius would rather flee from the situation much like the
black fish that swam back and forth in an attempt to escape from the bowl. Instead, he like the black fish remains steeped in the glass house that patriarchy built. The situation is didactically revolutionary for a reader, because it implies most definitely that man needs to rethink the whole notion of whether ‘man being completed by a woman’ / the inscription of Adam and Eve’ completes his manness. In the second case (Hopscotch Chapter 144), Oliveira places himself face to face with La Maga’s vagina. Though it is pleasurable for him to submit to performing oral sex on her genitalia, it is clearly painful for the reader to face the truth about history not belonging to ‘man’ no matter how he tries to leave his imprint on the world. For that matter, the scribing interpreter reveals that Oliveira’s oral act is not a traditional view of manness. Rather, what is revealed to Oliveira when he confronts La Maga is that the vagina ‘mirrors’ her-story: the history of God as the ‘alpha and omega’, Armageddon and millenniums of ‘coquille, cunt, concha, con, coño’ (Hopscotch 542). That mirror reflects, metaphorically, the total destruction of man for trying to play God over the years; and moreover, within history, woman is damaged by his-story not His-story. In both cases, Gregorovius and Oliveira are ‘speaking in tongues’ as to what it means to be a man. On the verbal level, it appears that one must necessarily be physically involved with a woman. Yet, on the pre-verbal level where behavior as codified language resonates, that is not the case. As a matter of fact, if both genders, male and female, spoke before the thoughts of the established patriarchal system were impressed upon them, one might find that traditional moral values are more often times rejected than they are thought to be inscribed acceptingly among “all God’s
children.” Those children do not speak the same tongues, but they do understand the impact of language on identifying their roles of being: man or woman / male or female.

With all of the role-playing that the fictional characters encompass while engaging in all the aforementioned acts of sex, one might question whether any of them thought to use a condom or a dental dam that could be made from a condom to protect the participants’ ‘speaking orifices’: mouth and vagina. In at least one instant (Hopscotch Chapter 39), a condom does surface ‘softly floating in the murky water’ (226). By using one, Oliveira does not find it necessary to reveal to Traveler his stopover in Montevideo, Uruguay. As long as he keeps the rendezvous ‘under wraps,’ then it is supposed that the nature of true sexuality remains hushed in the mind of Traveler and the reader. For that matter, his behavior makes a distinction between what is meant by sex and sexuality. The condom that Oliveira used tells us that sex is performance-based. Thereafter, the reader is left to ponder the meaning of sexuality. That is sexual activity superseded by the whole notion of identity, including an examination of the language that we use and the thoughts that we harbor. For example, Madame Trepart juxtaposes the terms ‘faggot’ and young man in one breathe. Her question produces the juxtaposition: “Why do I have to keep a faggot, young man” (Hopscotch 109-10), as well as the whole notion of, let us say: ‘femphobia.’ Oliveira reiterates his not being a young man (Hopscotch 111), because to be young or to be a ‘faggot’ is to be equated to being less of a man if not, does it mean that man is being identified as female because of his lack of ability or willingness to dominate a female? Oliveira has a phobia of being seen in any light of femininity. As a matter of fact, he believes that offering to go up and to impress upon Valentin his
physical presence (Hopscotch 120) will relieve any thoughts of the madame that would

equate him to wanting to be any less than masculine. In that light, Oliveira is ‘defending

the strength of the penis’ as an extension of one’s perception of masculinity and

indirectly as a construct perpetuated by a patriarchal belief system that could be
deconstructed if it were recognized for what it is by a reader: a lie.

The belief that any man would dare challenge the presupposed ‘natural order’ of

sexuality is so great in the human mind owing to the intrusiveness of the Cross that La

Maga suspects that Oliveira is kidding her when he admits to having had intercourse with

a man. Of course, as a matter of femphobia, he speaks of the encounter as a matter of

experimentation (Hopscotch 24), and the assumption is that if Oliveira gets back on track,

then his actions are forgiven as no other sin that has been forgiven by God. Nonetheless,

the scribing interpreter speaks an unspoken truth that is revealed through Oliveira’s queer

response to La Maga. That is in this era of modern queerness: “Why lie to you, when I
don’t lie to God?” Tongue in cheek, the narrative voice is telling the reader that it is

important for sexuality to be addressed on a plane that exceeds traditional constructs of

ethics and morality. As a matter of fact, it is important for men and women to recognize

that not all people think of themselves in terms of the prescribed reproduction-based

performance. To exemplify that reality, La Maga knows first hand that the Negro girl,

who is followed by some desperate man in search of a one-night stand with her is actually

same-gender loving. So, the man has no chance of getting with her (Hopscotch 24). That

is not to say that the lesbian is any less a woman, but on the contrary she is representative

of what it means to be free from sexuality. The Negro girl dares to be who she is in spite
of the establishment that reduces her identity first on the basis of color and thereafter on
the basis of anatomical distortion.

As a matter of revolutionized society, the narrative voice exposes the closed space
that traditional moral values have relegated for centuries and expounds indirectly a
greater reason for homosexuals to consider a movement that would be non-Bible based.
To exemplify the traditional moral values towards homosexuality, Chapter 23 reveals that
all that Oliveira could see was Rocadamour crying facedown with ‘his little ass slipping
out of La Maga’s hands’ and the old man (Morelli) from the accident being given a
suppository at the hospital. The uses of suppositories direct our attention to the anus.
According to Oliveira, he would have to “... analizar filosóficamente esa sorprendente
reivindicación del ano, su exaltación a una segunda boca (Rayuela 138) / “... make a
philosophical analysis of this surprising vindication of the anus, its elevation to a second
mouth” (Hopscotch 114) in order to expose the distortion of falsehoods surrounding the
anus. What is palatable for Oliveira is the tightness of the anus, but the history of
homophobia (Byrne Fone) that resides therein is not. That which is not palatable
includes a common reaction to the anus. To revisit the Sin of Sodom is to see clearly that
homosexuality is not biblically wrong. In the first place, the ‘Gospels’ do not record
Jesus condemning either man or woman on the premise of sexuality anywhere in the
Bible. Secondly, from a historical, critical perspective, the word brought by Ezekiel
(Chapter 16, Verses 48-49), not the Word, does record the hospitality of Lot, and
furthermore it reveals the offense of the Sodomites as sexual abuse (Helminiak 46-49).
In agreement with Helminiak’s study, the Sodomites raped neither the Levite guest nor
his own daughters offered to them by Lot. They did opt to rape a concubine all through the night. All in all that is a familiar sodomitic behavior.

As a matter of being an illiterate and exploited vulgate, that story of the Sodomites and other stories related to the 'homogenitality' have arisen. Helminiak points out the irony of the story as it relates to those persons who are inhospitable toward gays, lesbians, queers, etc., all in the name of religion and Judeo-Christian morality via the pulpit, the radio and television, etc. (49). Like the Sodomites, the condemners would rather pull out the 'concubine image' and rape it all day and night than to recognize the radically complete family of God. The scribing interpreter makes clear that he is neither in agreement with ridding a community of the principles imbued by the good Book, nor is he apologetic about persons being homosexuals. Simply, as a matter of 'philosophical analysis' put on the table by Oliveira, it important to recognize that the judgmental word not the Judge's Word intends to condemn man's ability to think outside of an inscribed Church box. As a matter of fact, let the inscribed Church box recognize its own Western history. The only reason that the argument presumed in stories such as the Sin of Sodom progressed to modern day from within the church is because

. . . Saint John Chrysostom in the East and Saint Augustine in the West in the Fifth Century and Peter Cantor in the 12th . . . [impressed upon the masses] that male-male sex made a man act like a woman. . . . The objection was to a man being "effeminate" than to his having sex with another man (Helminiak 46).

In modern culture and ideology, that is femphobia at its best (Barnard 232). Furthermore, the thoughts about anal suppositories posited by Oliveira in Hopscotch must be picked up by black same-gender loving HomoThugs, like Raheim, to show more precisely how
people do persist and exist beyond the sign of potsy hopscotch. For the time being, let us say that where a queer reading of *Hopscotch* drops off, *2nd Time Around* places the femphobic in a more comprehensible cultural context: GAY not ‘queer.’ Moreover, sexuality in terms of identity is linked to the whole notion of phobic ideology, and it spirals as far back in time as the game of *Hopscotch* may be interpreted, also, as a technique of Zen Buddhism: mandala.

Finally, like a child who has been exposed to ‘bad’ linguistic behavior (cussin’ as the black English vernacular would have it), the writer tells us that race is defined as color codified language. Moreover, race is explicitly lower ranked in the context of the revolutionary popular novel, *Hopscotch*, as it seeks to dispel the myth of Argentina having an exclusively Europeanized national identity. For example, as Gregorovious recalls the existence of his European mother, Adgalle used to wear a blonde wig to cover her black ‘Greek’ hair out in public, though she would readily walk around her own people with black hair (*Hopscotch* Chapter 24). On another occasion (*Hopscotch* Chapter 64), an Argentine woman would dare to retouch a drawing on the ground by changing the brown eyes of a blonde-haired woman to blue eyes. The childish behavior of both women towards the origins of race reminds the Argentine reader and others that the trajectory of the Generation of 1880 called for whitening the face of Argentina. The racist (that is competitive) agenda presented itself as central to the their economy; however, it caused the blackness of the country to become demonized. For example, Ireneo, el negro, had ‘red eyes like a wet mouth’ who would peek out from his door at La Maga (*Hopscotch* 60-61), like the serpent, supposed by Oliveira, who peeked his ugly
head out of the ombú tree in the garden of Eden. Ironically, the ‘Serpent Club’ carries the actual name of a snake. Perhaps, what the writer is pointing out in the treatment of both men, Oliveira as the head of the European socialist Serpent club and Ireneo as a black man living elsewhere other than Africa, is that no one ethnicity is any more devilish than another one. Instead, the construct is inscribed on both psyches, like the world of colored chalk inscribes all the participants of the existing game of hopscotch. To stray from God, either as ‘a black child born out of original sin’ as is Ireneo or to pose an ideology contrary to the Cross as does Oliveira, deems the individual as an outcast or a ‘rebellious spirits.’ The captive mind is aware of this; and so, in turn the individual opts to preserve self through ‘an old tango’ (Hopscotch 83) emerging from the milango, or he looks to other artistic communities projected through mass media such as the black Jazz community in order to celebrate his collective self. To put it bluntly, the Afro-Argentines began to celebrate the lack of presence through a popular venue, for example, Big Lip Blues (Hopscotch 157). They would rather assimilate with other forms of blackness than to annihilate self in the game text of European Argentina. From a historical, critical perspective, the point is that Afro-Argentines were quite active in the building of ‘racial democracy.’ According to George Reid Andrews, labor movements allowed for the political involvement of blacks, especially when conservatives fell from power throughout the on-going depression from 1880 till 1930. The export economy collapsed by 1930, and Afro-Argentines began to mobilize from within. From that point till the

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1970s, Afro-Argentines model their voices after the U.S. Civil Rights Movement, the African Liberation Movement in Brazil, Affirmative Action, etc. Even today, the Human Rights agenda prevails as a modality of thought on unifying self via race deemed as color. Therefore, the researcher purports that the outcome of this endeavor is to scribe historical, literary perspective, through the lens of Afro-Latin America: 1800-2000 and Rayuela / Hopscotch in order to preserve a legacy of behavior as color codified language a favor de racial democracy.

Where Cortázar’s Hopscotch leaves off as a marker for discussing behavior as color-codified language to explain real human experiences beyond the modalities of text --class, gender, sexuality and race--. Hardy’s 2nd Time Around picks up with a non-‘Frenchified-Argentine’ language: black English vernacular and/or HipHop slang in order to do the same in an African-American cultural context. Furthermore, the inversion of those modalities of text in chronological order as race, sexuality, gender and class by Hardy mimics an attempt to preserve self in spite of the perceived notion of the black male presence as a threat to national identity in the United States. That notion resonates in a legacy of fear that developed out of a European superiority complex that created a brutal ‘slave’ system to maintain Africans and American-born Africans tantamount to a flourishing chattel economy. Our manumission was not legally established until after Abraham Lincoln signed the thirteenth amendment into legislation in 1863. The question of equal voting rights came into being with the emergence of the fourteenth amendment, which became pivotal to the agenda of the Civil Rights movement led by Dr. Martin Luther King, Jr. The agenda demanded social, political, economic and human rights for
all people. Among many significant events during the Civil Rights Era, let us not forget that the same-gender-loving community spawned Stonewall. That community not only rejected the brutality of a modern day captor on the basis of race in terms of color, but also, it situated the legality of sexuality other than as a question of mental illness square on the sociopolitical agenda of these United States. By recognizing the legality of the Black presence and sexuality emerging as a question of human rights at the same time in U.S. History, one sees clearly that the use of black English vernacular and/or HipHop slang language in 2nd Time Around is an expressive linguistic behavior that authenticates the thoughts of the hypermasculine protagonist, Raheim, who challenges the trickle down politically correct language that seeks, still, to reduce the actuality of his being: Black and Gay (?). Rightfully so, Alaric W. Blair’s article, “Identities in Collision” purports that “... it is possible to trace Raheim’s thinking back to its social genesis in order to identify his mode of behavior in a social and cultural context... In other words, behavior is codified language (40).”

First of all, because we are dealing with language in cultural context, let us authenticate the origins of black English vernacular and HipHop slang used throughout 2nd Time Around. Geneva Smitherman’s refereed article, “From ‘Word from the African American Community’ in Black Talk: Words and Phrases from the Hood to the Amen Corner” does just that quite nicely. Smitherman signifies that

... the uniqueness of African-American experience in three areas: (1) patterns of grammar and pronunciation, many of which operate in West African languages (for example, many West African languages don’t have the English “th” sounds, and in the AAE “th” is rendered with the next closest sound, as a “d,” a “t,” or an “F”...
(2) verbal rituals from the African Oral Tradition and the continued importance of the Word. . . (3) lexicon, or vocabulary, usually developed by giving special meanings to regular English words, a practice that goes back to enslavement and the need for a system of communication that only those in the enslaved community could understand (402).

The impact of a modern captor's ideologies on the Black mind in 2nd Time Around is twofold. First of all, in terms of Riggins R. Earl, Jr., the literary structural motif, potty hopscotch, reflects an instructional design for the sake of the preserving beliefs and traditions wielded by various interpretations of the Cross. Secondly, the ways in which Raheim speaks exemplify a vernacular that historicizes the African-American psycho-linguistic experience. Raheim is not misbehaving / 'ain't misbehavin' linguistically. Cortazar might say that he is speaking 'Gliglish.' Nevertheless, (1) in terms of grammar and pronunciation, when Raheim meets Crystal on the way home from school, he tells her: "... "Yeah. I been watchin you... Yeah I told ya I been watchin ya"..." (Hardy 74). Though the grammatical style for both sentences remain functionally comprehensible, Raheim africanizes it. He owns the language. It is a recollection of the West African tongue that was 'cut out' of his mouth by the captor recognizably so as a means of resistance to the renaissance system that was being created to hold him. Also, without exception, Raheim's use of curse words like 'fuck' is plentiful. The word 'fuck' functions as an adjective that expresses disgust, a verb that relays sexual involvement, or as the imperative mood that says annihilate another person's actions in word or deed.

The scribing interpreter deems that the Word is equally prophetically provocative. So, curse words are no more than a reflection of linguistic behavior from the pulpit. For the sake of exemplifying the West African sound system in 2nd Time Around, the scribing
interpreter toiled with the written word ‘jood’ that Raheim uses to mean ‘extremely good.’ The result is that the American English sound ‘g’ would indeed be africanized as ‘j’. For example, Little Brotha Man tells the car salesman in response to his dad’s car purchase, “No Sal, my daddy made a jood choice” (Hardy 89). He elaborates that ‘jood’ is better than good. In addition, words like ‘dat’ instead of ‘that’ and ‘wit’/ ‘wif’ instead of ‘with’ run amuck in Raheim’s direct and indirect patterns of speech. (2) Not only does Little Brotha Man recite the “Lord’s Prayer” from memory as that was discussed in terms of modalities of text already, note also the modern impact of music on the Black mind. The radio programs and the Black mind reprogram self to remember the Word(s) that describes the rhythm of its behavior. That may include perhaps the lyrics of Luther Vandross coupled with the radio announcer Frankie Crocker: “When I climb the stairs / oh please be there / still in love with me” or a Marvin and Tammi original that “FROM THA JUMP” through Vandross’ voice too that sounds off: “If this world were mine, I’d give you anything.” In the first case, Raheim contemplates the return of his biological father though Luther Vandross meant something else by composing as he did. In the second case, Raheim recollects how he feels when he meets Mitchell and falls in love. Lyrics serve as a programmatic guide for governing the self just as the Word offered through the pulpit. (3) Held captive in a ‘femphobic’ African-American community, Raheim synthesizes his use of language with his notion of being in love to reject any accusations of his being effeminate. He questions: “Ain’t love a bitch?” (Hardy 4). Even though the term ‘bitch’ is definable as a female dog, as a negative term that equates women to dogs, or as a bYtch (a man) who wants something for nothing, Raheim uses the
term to explain that he cannot believe that love has finally come his way. Other examples of such expressive linguistic behavior arise like ‘Ho’, faggot, and nigger. A ‘ho’ is a negative term used to define a person who is a ‘hopper’ from one sexual relationship to another. It is used to refer to a local friend’s mother who is experiencing financial difficulties. Faggot is an expressively negative term that has been impressed linguistically on the American mental landscape from generation to generation via the ‘traditional’ pulpit. The EuroAmerican entity uses the same language and viewpoints on sexuality granted to them in Europe as far back as the fifth century. The result is that during the Period of Transatlantic Captivity, human sexuality was as real to West African cultures as the game of hopscotch (Ta Gala Gala), and the captive (African and African-American) had no other language to explain that the captor denounced just as much as he did for any value to be placed on the life of an African being held captive. Passing conversation with the African Gay activist, Simon Nicoli, revealed that rites of passage were quite homosexual. He recounted a memory of having to lie with his own father for the purpose of masturbation in order to prove his manhood. If he ejaculated after his father, then he would be pronounced a ‘man’ in the community. Via the ‘slaveships,’ it was offered that European homosexual captors would consecrate their sexual experiences with male African captives by offering them a piercing earring made of gold or silver. Similarly, one recalls that Raheim’s experience with his own father is just as homoerotic. The father places a gold necklace around his neck, while he places a silver one around Raheim’s before going to bed (Hardy 221). The use of the term homoeroticism is far off from Raheim’s mind, though it signifies for him: lost love. That feeling of love is
restored only when he accepts himself and the love that he has for Mitchell. As the masterful DAD did unto him, so did he unto his new love. He gave him a gold link bracelet that read “POOQUIE.” The exchange of gifts is not ‘gay’ as youthful HipHop slang has incorporated to express those things or actions that are viewed as ‘masculine,’ but rather a queer reader might say that the enlarged inscription is implicit of Raheim’s will to release the captor’s imprint on his being just as Mitchell granted him two gold keys that allowed him entry through the downstairs doors and the actual apartment door (Hardy 229). The two of them decide to step outside of the slave master’s construct of who they are and dare to live together in defiance of that captor’s misconstrued Word: *Leviticus 18:22.* What the scribing interpreter offers is that the perpetuation of lies correlated with the Word is none other than femphobia, too. What is feared is that the whole notion of ‘puswah’ / ‘the anus or mouth deemed as man’s vagina’ will deconstruct his hierarchically capitalistic, patriarchal mental construct of God: (Holy Spirit definably male like Adam who makes the female Eve from a rib), Jesus, man, woman, male child and female child and animals alike. The captor’s voice gained verbal currency via his translators (who became indoctrinated as preachers, ministers, pastors, missionaries, bishops, archbishops, rectors, cardinals, popes and their infrastructure: the vulgate) who redacted and provided interpretative meaning for words that promoted his agenda inverted as race, sexuality, gender and class. The captive must receive and believe necessarily that message, or as the scribing interpreter reiterates through the voice of Riggins R. Earl, Jr., he was simply ‘a rebellious spirit.’
Though the captor intended to divide and conquer ideologies indifferent to its patriarchal favorite by addressing those factors -- Africans as human chattel-- as central to the debate of the economy, the 'rebellious spirit' codified self in its linguistic behavior. As it is said in church, the captives were 'speaking in tongues': black English vernacular and HipHop slang. They did not have a day of formal language instruction; but rather as Riggins Earl pointed out in Dark Symbols, Obscure Signs their linguistic behavior is motivated by a pedagogy brought across to them by missionary and clergy. Simply, linguistic behavior / 'speaking in tongues' means that Raheim's not only recognizes his 'place' / self in a prescribed society but also his voice is front and center on the issue of race. From his point of view, the stratified modality of text forged by the captor's voice eroticized his presence in terms of racial difference. Like a Black man standing on an auction block, Raheim finds himself face to face with an anonymous trickster (Hardy 169-71). The anonymous trickster exclaims:

... Man, if you ever give it up, whoever gets it tha first time is gonna be one lucky mutha-fucka. I like to be a fly on tha fuckin wall ta see that shit [presumably Raheim engaging in anal intercourse]. It's a shame you don't suck dick, neither. Man, them lips you got ... them mutha-fuckas was just made ta wrap around something like Big Bob. ... Yo' man a big-blue Black nigga like you (Hardy 170-71).

Though the anonymous trickster is African-American just as is Raheim, color is codified through the language that he uses. His stature and anatomical parts are distorted as pleasurable and grossly fretful. Their behavior tells us that both of them are living in the 'closet' at that particular moment in time, so their linguistic behavior is right at the level where the inscription of traditional moral values places them: a stereotypical view of White / Black male-male interrelationship either from a Christian or Muslim (Hardy 171)
viewpoint. No matter the black national discourse in religion, Raheim’s behavior tells us that same-gender-loving people, even African-American ones, are excluded from God’s plan, unless they may conform. The flip side of the story is that recognizing this causes Raheim and others like him to seek refuge in none hypocritical spaces for praise and worship. As an all-American model nonetheless earning top dollar, Raheim is motivated to endure ‘the square marble block’ (the auction block), also, that the Italian assistant, Sir Girgio and Tommy Boy stand him on to dress for a photo shoot that will be placed in YSB magazine for all of the world to eroticize and to validate as all MAN owing to his ‘Zulu’ physique and prowess (Hardy 81-4). Ironically, the company that Raheim is modeling for attempts to market to blacks via the media, but it uses its own standards. Surely, the company would accept the money of blacks; however, the underpinning economic factor is that the ‘white’ standard ensures to gain the favor of the white suburban male. Ultimately, the whole notion of behavior as codified language as that relates to race tells us that to romanticize the relationship between ‘business partners’ is to reduce Raheim’s potential political power. On the contrary, he is the ‘Black Santa Claus’ for the homosexual and heterosexual Black / White community at large.

From the captor’s perception of consciousness, sexual behavior codifies further linguistic debate over identity in the Black same-gender-loving community. It is in constant conflict with the captor’s system of behavior, and therefore the individual finds himself between ‘bread and butter.’ From that point of view, would it not be suicide for Raheim to come out as anything other than the obvious: Black American Male? Whether one identifies as Black and Gay / Gay and Black, Gay / Queer / Homosexual, whether
one determines the origin of sexuality as Born / Bread or to be “IN” / “OUT” is a highly politicized agenda. In agreement with what Raheim recollects in one of his snip-its of self, those are “WORD GAMES PEOPLE PLAY” (Hardy 126-30) for the sake of maintaining a high esteem in the eye of the captor. Nevertheless, as Ian Barnard reveals in his work on “Representing Race in the Discourse of Gay Desire: B-Boy Blues and Traitor to the Race,” ‘queer race is no different from other racial formations’ (227). In all instances of the proposed language, the scribing interpreter invokes that that language is exclusive of Raheim’s being of African descent. He has yet to discover in the year of publication, 1996, that the terms ‘same gender loving’ as dark-skinned linguistic variable to Gay as culture and ‘men who have sex with men / MSM’ as a dark-skinned linguistic variable to Black men who do not claim to be anything other than sexual have been put on the table in response to the captor’s voice: both Gay / Straight. For the sake of clarity, Mitchell assists Raheim with articulating the inscribed unspoken truth: “. . . “I would guess that they—whoever they are—chose that word because they wanted people to feel gay about being gay. Besides, I’d rather be gay than queer. Better to adopt the title created by a white gay man than a white straight man” (Hardy 127). The political correctness of identity is being set, and nowhere in Mitchell or Raheim’s mind do dark-skinned linguistic variables appear. What is the point? The scribing interpreter dares to say that the writer himself has left out those dark-skinned linguistic variables, precisely because he challenges his readers to get involved in the politics of language or be forever erased. In agreement with that which Mitchell exclaims as problematic about all of the ‘word games’ is that the collective nature of the debate involves one culture, “Gay”, that
is linked to sexual behavior. He says, “... [A]ll people who call themselves gay got in
common is sex...,” and he adds thereto that as it is for heterosexuals: “... [L]ove...
is a cultural marker” (Hardy 129) for same-gender-loving people. As for Black or gay,
no competition exists, or as Raheim put it: “Well, wit’ bein Black or bein gay, ain’t no
contest” (Hardy 129). The scribing interpreter explains that the term ‘Gay’ gained verbal
currency owing to events linked to the Civil Rights Movement. In terms of the
movement, what Raheim is saying is that he recognizes the rejection of the tranatlantic
captor’s Cross. Either gay or straight, Raheim’s blackness does not fit into the ‘Gay’
political agenda, and on the contrary his blackness is already recognized by the
community that set the agenda for Civil Rights. Those rights are penned legally in black
and white. They are constitutional. Thus, really what the Gay community is talking
about, still in the captor’s inscription of the Cross, is that it should be afforded Human
Rights. Ironically, even in terms of Human Rights, the white Gay agenda is still ahead of
the Black man’s agenda, and in turn he is left with the alternative of accepting merely the
captor’s ageless Cross. Simply, the scribing interpreter closes this consideration of
sexual behavior as codified language in terms of what Mitchell reassures Raheim: “... Hell, to be a Black man in America, you have to be angry just to keep your sanity!”
(Hardy 19).

In terms of gender, it is quite insightful to underscore that behavior as codified
language reveals men ‘rehearsing for the rites of manhood’ (Blair 41). For that matter,
observe more directly how femphobics behave. They want to stay as far away from
being deemed effeminate / ‘a sissy’ as those parameter are made possible by existing
sociocultural norms knowingly and unknowingly. When Raheim and Derrick are young boys, Derrick spends the night at Raheim’s house. They sleep head to toe (“69”), and all that they fear is each others smelly feet. The movie, “Cooley High,” commits them in real life to being ‘boys’ / like fraternal family for life (Hardy 29-31). As they grow older, so do their body parts become distorted as large to life as the themes that they are dealing with from head to toe. Raheim suckers Derrick into revealing that he was indoctrinated as a male after speaking face to face with his cousin’s vagina. Derrick becomes bothered by the notion that Raheim would want to have sex with his cousin (Hardy 48).

Nevertheless, the recollection of Diana’s vagina encourages Derrick and Raheim to think of themselves as anything other than dominant males as well as it reveals the captor’s inscription that suggests: To be a man, one must be complemented by a woman / Adam and Eve not Adam and Steve. On the contrary, Derrick and Raheim’s behavior says that male and male can love each other without having a vagina involved. Both present their mouth as orifice (female) and their penises (male) one to another. Though that construct makes it clear that two men could love each other in as much as a woman performs with the vagina; the morning after Raheim’s mom leaves for work will reveal that Derrick prefers to be submissive versus Raheim’s desire to be dominant. Raheim says: “... Let’s do this a’ight? I can stick it in after my moms leave fuh work in tha morning” (Hardy 49). The greater question, however, is whether or not a male is any less of a male if he opts to allow for his anus to be penetrated (?). The response is emphatically no. The two youth, Raheim and Derrick, are still biologically male. Likewise, Raheim and Mitchell are no less men, because they opt to efface the barriers of traditional gender
roles to please each other transcendentally. The scribing interpreter begs the forgiveness of the writer, especially that he asked through Raheim’s voice: “CAN YOU KEEP A SECRET?” (Hardy 32). Raheim fell head over heels in love with Mitchell, and he can only think to poeticize how good it feels to be liberated from subjecting his being to the role of inscribed manhood (Hardy 32-39). For that matter, one might even ask if a man is ‘all the man he exclaims to be’ if he likes to have anal intercourse with a woman. As a result of legal attempts ‘to defend the penis,’ recent twenty-first century litigation makes it clear that the U.S. Supreme Court, as that relates to the question of sodomy, agrees with the scribing interpreter. If love were about genitalia, then opening the door to the ‘closet’ does reveal us all in the image of God emphatically as male and female. The penis and vagina are reproductive organs, but they are not necessary for us to love each other. The flesh, in spite of sexual orientation, is likely to become a central expression of that love of self. Suffice it to say that many captives refuse to face this fact of human sexuality, because they cannot bare to think about their own mother in any sexual position. Derrick rightfully accuses Raheim of being ‘pussy-whipped’ or bound by his first experience to having sexual intercourse with a girl. That is to say he is as open as “Lil Ol’ Mary” (Hardy 91). He emphasizes that he is not bound by the vagina, but let us not overlook the Virgin Mary construct. Raheim rejects being reduced to a woman in the hierarchy of the patriarchal mental construct that resonates in his community. Confirming the sexual act with Crystal and the linguistic behavior that reminds Derrick of being the ‘punk / girl’ in their relationship, ascribes to the male gender inscribed by the captor’s notion of the Cross. The vagina / puswah puts both Crystal and Derrick in the traditional feminine
role, and the whole notion of femphobia prevails over Raheim's being. Conquest has moved him from rehearsal to the completion of the rite of passage into manhood. Unfortunately, with the kindergarten graduation at hand, it is clear that the vicious cycle of neurotic linguistic behavior is still ongoing. The boys and the girls sit on separate sides. As Raheim rightfully recalls, the choir implicates the Black church in the whole process when they sing: "Can't nobody do me like Jesus" / "Jesus is the only man I need" (Hardy 216). As a collective body, the choir documents what has happened to the psyche of Black men and women who see themselves baring the captor's Cross. In response to same-gender loving persons of African descent who may ask, why should I attend church (?), the scribing interpreter seeks to make clear that the history of the Negro church is based upon unity. It keeps us together, in spite of the game of divide and conquer. To assimilate totally would be the end of humanity as we know it: diverse and humane. Thus, sisters and brothers, we govern ourselves accordingly. Myth such as the one that perpetuates the lie that men and women / gay and lesbian / desire to fulfill the gender role of opposites is not the only 'funk' that arises from establishing gender roles. Also, it is integral to making the past concrete in our attempt to historicize the present (Willis 280).

Finally, class struggle among Blacks, either same-gender loving or heterosexual, is inherent to the perceived threat of a patriarchal national identity. That national identity is based upon a race created by a progressive captor, namely, a Calvinistic Tradition rolled out as Protestantism. That tradition appears on the U.S. currency as "One Nation, Under God", and it has inscribed upon our minds a capitalist system that potentially can position us as a community. Owing to the Civil Rights Movement and the due process of
litigation over time that encouraged Affirmative Action, the Black community holds the U.S. Government to that creed as well as our community has made some great strides in various fields for the empowerment of the collective voice. We have many more strides to make. Unfortunately, a great majority of brothers and sisters, no matter their sexuality, are incarcerated like Mad Dogg for dealing drugs or some other crime against the captor’s humanity—or his ideal transmission of ideas. If we come together to talk over our differences of opinion in order to encourage a collective voice, as Raheim and Mitch’s brother discuss the importance of moving on to higher heights in a committed relationship, instead of pushing drugs to the community to nullify the pain that it feels, then we could ‘save’ ourselves. With those three men—Mad Dogg, Raheim and Mitch—in mind, one may opt to classify them simply in terms of sexuality: heterosexual or homosexual. Unfortunately, according to the captor’s inscription of the Cross, what is worse than to be Black is to be effeminate. So an African-American perception of consciousness might interject them as heterosexual, drug dealer and thereafter ‘sissies.’ Moreover, it is quite unfortunate that Derrick dies as the result of dealing drugs and that Uncle Russ dies from complications of AIDS; however, the reality is that their deaths produce a silence that the community uses to further classify its people. Although the eruption of silence should encourage a people to communicate with one another, the silence speaks volumes. What is worse than homosexual is the man who contracts AIDS, and that realization becomes clear when Raheim makes a journey to pay respects to their lifes. Thus, the classification becomes: heterosexual, drug dealer, ‘sissy’ and ‘male victim of AIDS’ in that order of determining worth in a Black community inscribed by
the captor’s Cross. In agreement with bell hooks, the scribing interpreter underscores that “... [P]atriarchy is the single most life-threatening social disease assaulting the male body and spirit in our nation...” (17).

If that reality is not bad enough, Raheim equals not a HomoThug --or a same gender loving person who masks his or her sexual identity through the clothing that he wears or the language that he articulates--. Rather, he is a ‘Thug’ or a B-Boy as James E. Hardy writes so delicately. As Hardy seeks to redefine the classiness of black men, he tends to use a dark-skinned linguistic variable. He retrodicts truth about cultural identity through a language that behaves inasmuch as the protagonist(s) do(es). A ‘Thug’ would not identify with the same gender, while HomoThugs may reveal their sexuality by association with other same-gender loving brothers and/or sisters. On the contrary, a B-Boy, like Raheim, would identify simply as a man who has sex with men even if he may be in a homosexual relationship. Thus, he is a B-Boy with a thug-like image. That is to say the ‘hypermasculine patriarchal ideal of being a man (bell hooks 49). He is the object of desire for MDs (Doctors of Medicine) and corporate men who want to remain ‘unclockable,’ too. So, their access to money affords them anonymity and to a roll in the hay with those B-boys who recognize their self-worth. The image sells itself and a newer classification is forged: B-Boy / heterosexual (perceivably as MDs or corporate men in general), HomoThug, drug dealer, ‘sissy’, ‘male victim of HIV / AIDS (Human Immunodeficiency Virus / Acquired Immune Deficiency Syndrome)’ and the captor’s stereotype of the Black man’s anatomical potency flourishes. Simply, it comes down to this order of masculinity, because no one wants be classified as that woMAN who lives in
conflict with captor's word (not the Word). As a responsible agent of change holding fast
to the Word, the scribing interpreter invokes that God uses not a language, rank nor file
that would judge any person so harshly. Men and women of these United States are held
captive by a pervasive 'stud' image like that which Raheim embodies. He is standing on
an auction block / a sidewalk in the park. He becomes an "All-American" model,
because a patriarchal, capitalist, who happens to be Gay, owns an agency that sees
potential in his being anything except human. For the love of money, Raheim's image is
objectified through the media. He emerges liberated albeit the pornographic desire of
suburban America. Ultimately, the scribing interpreter purports that it is important to
recognize the peculiarity of this mental construct in order to begin a long awaited period
of healing for self either homosexual or heterosexual. Moreover, it is likely that a
partnership model is more amenable than a patriarchal dominator's model for restoring
agency -- a collective voice--within community.

We, as the readers of text -- or hearers and doers of the WORD--, have been
thinking about self and society all the time that the captor (a fictional writer or the one
that dominates in real life) was rolling out a linguistically discordant blueprint. All of the
participants in the game realize, none more than the other, that 'united we stand, and
divided we fall.' If, while playing the first time around, the game does not reveal to the
participants the necessity for a total exploration of self and society in a habitable and an
open space, most definitely the second time, the schism in consciousness --that is captor
and captive--becomes clear to an active reader of text. Once I was lost, now I am found
in Rayuela and 2nd Time Around. Both Julio Cortázar and James Earl Hardy predicate
revolution --change-- as a potential salvation from the eccentricity of pain and suffering that is symbolized through behavior as codified language.
CONCLUSION

Step on a crack, break your mama's back. Step on a line, break your daddy's spine.

--A popular children's rhyme

The purpose of this chapter is to summarize the research questions that forego this investigation of hopscotch as an emergent literary structural motif. 1) Initially, the viability of stream-of-consciousness as a phenomenon was posited with the expressed purpose of establishing the same as a literary context for exploring the game of hopscotch. With the realization that the fluid transformation of culture — folk, elite and popular— in literature was impacted magnanimously by modernization, 2) it was made clear that hopscotch as a (post) modern theory is a scientific revolution in and beyond Latin American literature. Spaces in text remained unscathed, owing to the biographical lore that surrounded Rayuela. Furthermore, the scribining interpreter’s theory compared the stylistic qualities between stream-of-consciousness and the African oral tradition. It was no less significant that the theory originated from within a hyperreal consciousness beyond the continuity of an Argentine paradigm than was it necessary to make clear that Cortázar’s Rayuela is a trajectory that allows a reader’s thoughts to travel to that hyperspace. Rayuela is a newer pivotal voice that is useful to present a (post) modern study of Garfield’s Hopscotch, Hardy’s 2nd Time Around or Anderson’s Hopscotch beyond the inception of the game of hopscotch in literature during the medieval period. The structural motifs for the game served as evidence that the reflection of mind is
accentuated in the realm of literature known as Popular Fiction. 3) The motifs served as a premise for original thoughts that could be considered regardless of time and space as far away from the east to the west; however, the selection of comparative texts was a matter of convenience for the field of study: Romance Languages. The view from south to north revealed a perception of consciousness that ‘ain’t misbehavin’ so indifferent that their linguistic similarities may become farfetched. On the contrary, Cortázar and Hardy’s perceptions are demonstrative of a collective people of color who use language to act out their human experiences in the Americas. 4) While the motifs signified the captor’s blueprint to humanity, hopscotch markers landed us in the current day sociocultural and historical milieu of Cortázar’s and Hardy’s fictional characters. The markers were insufficient to expose the other half of what the captive mind was thinking. Thus, as the agenda of both writers revealed, an inversion of issues—class, gender, sexuality and race—holds a given audience as an accomplice for interpreting unspoken truths about the dominant sign—hopscotch—inasmuch as the Cross impacts the captor’s and the captive’s thoughts about self. The game is politically correct. It is known as hopscotch whereas it should be called: ‘a game of divide and conquer.’

To annihilate the perception of consciousness one over the other—captor or captive—would mean the total assimilation of thoughts transmitted into one linguistic ideology. Likewise, a monolingual tradition misconstrues the Gospel truth notwithstanding that God represents a radical notion of durée and space. God is the Alpha and the Omega. No chronological devise, neither that which is relegated by text nor by modernization, can contain the spirit of the Word, though the divisiveness of
language perceived through a particular consciousness attempts to do so. Inasmuch as William James coins the term: 'stream of thought' and Isidore Okpewho undertakes to explain the background, character and continuity of an African oral tradition, the 'hopscotch' writers Julio Cortázar and James Earl Hardy, are able to provide a comparable trajectory for transmitting ideological responses of self in terms of class, gender, sexuality and race or vice versa in spite of either literary or oral tradition that precede them. Neither writer reduces his text to the confines of any particular tradition.

Hopscotch is a basis for literary consciousness during a medieval and renaissance period that passes through the modern text Gargantua et Pantagruel (1532) by François Rabelais, Geschichtklitterung (1590) by Johann Fischart, and Il Pentamerone (1647) by Giovanni Basile, but the game is in the text. Not until Cortázar’s Hopscotch reaches back to procure that which Miguel de Cervantes overlooked in writing El Quijote (1605 / 1615), as a matter of conveniently evading prosecution by the Spanish Inquisition, is the whole notion of the qabalistic view of the world in terms of hopscotch as literary text afforded the space in which to emerge and thereafter to exist. The researcher purports that the game of hopscotch was preserved by nontraditional literary means such as dictionaries, almanacs, and paintings until the emergence of Cortázar’s work. All attempted to preserve religious, sociocultural and historical meaning constructs and/or simply to safeguard the forms for playing the folkloric game. Nonetheless, the literary forms which are inundated with fantasies, desires, dreams and aspirations, as well as the fears of their readership lurking as myth or stereotype in the midst of children simply being themselves at play does not resurface until Michael Derek Van Rheenen seeks to
explore the game as habitable text. For Van Rheenen, beyond the ideological playfulness of the texts as hopscotch in sociocultural context, the structural motifs for the various forms do not emerge as a sign of godliness. Rather, they emerge as a direct result of modernization. With that notion of 'the modern' impacting the mind, the literary-ness of the game of hopscotch is best considered as open text. Though Umberto Eco's study of Semiotics and the Philosophy of the Language is sufficient to examine Rayuela as a text filled with symbols and codes, it is perceptually insufficient for considering hopscotch as literary text in 2nd Time Around. As a matter of 'black' experience in the Americas, Riggins R. Earl, Jr.'s Dark Symbols, Obscure Signs: Calling God, Self, and Community identification of and interpretation of religio-ethical meaning constructs serves to address the religiosity of African-American identity in a nonatheistic manner. In both novels, Rayuela and 2nd Time Around, symbols equated to modalities of text, and codes signified unspoken truths on a variety of societal issues.

Beginning with the aforementioned medieval and renaissance texts, the scribing interpreter agrees that some texts were deemed as more modern than others, by virtue of the form of language being acceptable or unacceptable. That, too, is the case if one might consider two texts like Rayuela and 2nd Time Around that seem to have absolutely nothing in common. Though Van Rheenen's dissertation suggests indeed the possibility of hopscotch in literature that begins during the medieval and renaissance periods till the emergence of Rayuela, this investigation distinguishes itself by calling for a consideration of a newer voice in terms of Hopscotch Literature. The scribing interpreter purports that the stylistics of Cortázar's and Hardy's novels challenge the whole tradition of 'natural
order’ (class, gender, race and a literal evasion of sexuality) that was yielded by the Cross before and after the medieval periods in history till current day. Their writings imbue a phenomenal technique for writing -- hopscotch as literary text-- that may be evidenced by other works like Garfield’s *Hopscotch* (1975) and Anderson’s *Hopscotch* (2002), too. The former and the latter typify innovative subcategories of popular fiction in terms of Fictional Film and Science Fiction, just as do Rayuela (1963) / Hopscotch (1966) and 2nd *Time Around* (1996) in terms of (post) modern Latin American fiction and Black Gay HipHop fiction. No matter, whereas the traditional explanation of consciousness and the revelation of culture as an intercalated technique minimize time and space in terms of geography, the whole notion of the same as a phenomenal new voice is a provisional conclusion for understanding the hyperspace that links it to the old voice. Moreover, though modern Griots born out of the Europhone or the African oral traditions may readily refute the muse of originality in literature as that may be based upon the use of modern languages, reductionism of those languages by Africans writing in their own languages, or the tradition unfolding as a matter of word of mouth (Thiongo 103-5), the theoretical basis for *Hopscotch Literature* herein makes clear that indeed we are more alike than we are different in WORD and in DEED. In spite of difference, comparisons can be made by virtue of the permeability and malleability of text as well as the language that it imposes upon its audience. Both Cortázar and Hardy are interpreters of texts, including Rayuela and 2nd *Time Around*. They are the Esu of their community’s Ifa or tabula of life. In terms of Henry Louis Gates, Jr., Oliveira and Raheim are not merely protagonists, but rather they are “signifyin’ monkeys” (241). The two authors are like
lions pretending not to understand the discourse of the "signifyn' monkey" for fear of stamping out the agency of lost traditions inasmuch as an elephant might trample the lion for insulting him by way of hearsay. The usage of free direct discourse—that intertwines first and third person—allows the protagonists to retrodict self in spite of the divided voice of God—a double voice unreconciled (Gates 203).¹

Just as the lines of a hopscotch game must survive long enough for children to play that game in the streets of New York, Buenos Aires or Paris prior to dissipating in the rain or a street-sweeper cleaning up 'unapproved street graffiti,' the modes of textuality—class, gender, sexuality and race—must reflect a writer's will to bring a selfless ideological agenda to the table long enough to demonstrate that he or she is responsible to the WORD that questions the power of conflict created by man (who is not God). That is 'authorial control'; however, the power of conflict is so great that if any particular issue is up in the media or in text, then the other issues are pushed aside as a matter of 'government control.' Textual erasures occur. Upon recognizing that, the scribing interpreter invokes that a reader as an accomplice to the writer(s) should underscore that with the acquisition of this knowledge comes the responsibility to acquire more thereof for the safeguard of a collective voice that veils itself, most likely, in terms of behavior as codified language. Simply, the hybrid nature of language speaks cross-water to the feasibility of self-definition in societies throughout the world in spite of the specificity of culturally determined norms. For that matter, hopscotch is a sign that men and women do possess the will to change. Fortunately for some scholars and

unfortunately for others, such signs--either literary structural motifs or blueprints--expose humanity for what it really is. Humanity is the transmission of ideas. The signs provide us with pieces of a puzzle for a greater consciousness. In spite of a canonized stream-of-consciousness paradigm that seeks to popularize its literary traditions, the labyrinthine quest for identity serves as a collective agency of reason that calls for the liberation of--or, a paradigm shift to--an altruistic reflection of self. The popular game of hopscotch allows for children as well as writers to signify the impact of modernization on the mind notwithstanding chronological time and geographical space. The 'modern' is a work in motion. Thus, it is possible for the scribing interpreter to afford a provisional conclusion to the literary-ness of the game without playing word golf, for example, as in the experimental novel Pale Fire (Nabokov) or simply by underscoring the jazzy dynamics of hopscotch politics in La Guaracha del Macho Camacho (Sánchez). Rather, while expanding the notion of Hopscotch Literature, the scribing interpreter's carnivalesque dialogism (Bakhtin 15) yields a diverse -- (post) modern--trajectory of literary structural motifs. To speak of hopscotch as a sociocultural and historical signifier of text that traverses a hyperreal space of contemporary literary theories is to fracture the divisiveness of an old game that seeks to conquer the progressive nature of humankind.
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