

El sentimiento de infancia en la ficción, una experiencia de vida y arte

The feeling of childhood in fiction, an experience of life and art

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Las ideologías nos separan, los sueños y la angustia nos unen.

Eugène Ionesco

Resumen

El tema de la infancia presenta muchas aristas en las expresiones culturales y estéticas, las reacciones empáticas para desarrollar una conciencia efectiva de la infancia o del niño como otro, se desarrollaron muy tardíamente, de aquí que su presencia como expresión literaria haya variado considerablemente en las perspectivas europea y latinoamericana. El trabajo que nos convoca en torno a la educación, pretende aquí mostrar que la revelación del “sentimiento de infancia” en las narrativas mexicanas actuales es uno de los temas imponderables en el marco de una cultura literaria, que no se limita a las instituciones.

Palabras clave: Infancia, memoria, ominoso, literatura.

Abstract

The issue of children has many edges in cultural expressions and aesthetics, reactions empathic to develop an effective awareness of childhood or child as another, developed very late, hence its presence as a literary expression has varied considerably in the European and Latin American perspectives. The work that summons us about education, aims to here show that the revelation of the "feeling of childhood" in the current Mexican narratives is one of the imponderables in the framework of a literary culture, which is not confined to institutions.

Key Words: Childhood, memory, ominous, literature.

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- **Introduction**

The writers of literary texts present the everyday events of life from intersubjective perspective where the privilege of their knowledge emerges and is constituted through art, not unlinked of human actions that form the context of their reality and others. The literary text, whether or not the author's intention, moves the most diverse emotions and passions.

While some books become the companies we choose in our journey through life, should not be read to succumb in the tradition of exclusion and denial in an equivocal ethical tradition of morals, cautions and restrictions or dictates of censorship and isolation; the accompaniment is established by an existential relationship through an important creative potentiality. Linking the aesthetics and ethics, we understand that they are two sides of the same coin, one sets the artistic knowledge tools and other search sense consistency. Literary journeys are discursive and ficcionalmente an opening towards a renewed vision of the world, a way to restorative of knowledge that alludes to the valuations of artistic representation. Thus estimated abstraction and empathy in the presence of the exquisiteness of the sublime, or to the limits where transgression and consent of desires leads to conflicts that make the individual to collide with itself or against others. Literary expression is also thought as this form of speculative Anthropology (Juan José Saer) to guide much of the attitude of those who persist in their journeys. Anthropology because all literature fiction proposes a vision of the human being, and speculative because it is not an absolute statement. Creation and interpretation blend from a series of conjectures about the possible ways of human beings and their world.

We have sought to a topic that "gives to think", and ensure the philosopher Paul Ricoeur faced the problem of the reference and of the symbolic character of the literary language where the presence of the absent serves as the reality in his own nature. This constriction encodes discursively events to establish itself as the poetic premise where depart the different forms of artistic representation. Considering figures, images, and spelling that return us to childhood, we have confirmed that the authors are more set in melancholy and

afflicted beings looking retrospectively childhood as a revelation. For a child responds to the nature of the lost object, although it is doubtful that something has been lost to other childhood revelation comes from the terrifying encounter with the harshness of reality, in this case, the condition is expressed through a poetic aesthesis not exclude its disturbing realistic stroke.

It should stop now is a part of the historiography of childhood literature, think arbitrarily in the preface of Emilio, where Rousseau would ensure that "no child knows nothing", this premise from which part of his written argument rather than claiming childhood, showed hesitation against the regulatory requirements of enlightened age around the word education, childhood and happiness simply identifies the individual primitive state of nature, under the brand of "noble savage". Now us travel in time to see the children in the context of modernity dated between the late nineteenth and early twentieth century, when the path of the look on children, goes through many different facets from aesthetic, social and cultural contexts but above all psychological. Childhood as mere chronological stage of human being, the idea of "feeling of childhood" or children of the self, there abysmal distances; studies have ranged from a faulty assessment crossed out childhood as a "weak, stupid or needy of judgment" stage (Rousseau), to another full of fabulous mythical legends. In this distance it is postulated both the allocation of a personal past that houses the longing with the aim of establishing self-consciousness, as the identification of childhood memory and imagination intimate bond with the subject; that is, whether you think that inner childhood as reason constitutes the subject, as in other semiotic expressions that accommodate the idea or discovery that childhood is the origin of all¹.

Since the beginning of real child we see, we feel, we share, we also know of its shortcomings in relation to adult life; from infant and aesthetic figure, thought and images ranging from the idea represented childhood and childhood primal image as bare threshold of literary representation (own childhood literature). There are so many leaps that transform history, trends, literary codes and multidisciplinary studies that would be difficult to think you have an answer to the perplexities of culture. However, in modern applications regarding children it remains the idea of a broken soul sequence of a broken continuity, which is why it has become the object of longing in the development of the subject and the

reason for the culture. Effect of the apostille as "feeling of childhood" stage are known novels learning also recognize with Terms Bildungsroman and consider Tribulations student Törles Musil, Demian Hesse, The Tin Drum Grass as examples mentalities where it originates and the figure of the child-related subject as the return to the millennial kingdom is revealed.

The relevance and matching understood as a novel concept of learning has paid off in Latin American literature. In Mexican letters can be traced from the nineteenth century to today, the passage of all childhood archetypes but to reach the twentieth century when another attentive perception of identity research about which the attraction is based to child reference is captured and teenager Resource good conscience, Battles in the desert or Gazapo Pacheco Sainz, are unique examples in our vast narrative production, in such novels images of the child as "other", and the passage of that age infant adolescents conceived of a novel, both social and psychological and ideological way, is that both the permanence of the myth of childhood as that shown "look back" anointed by the same nostalgia and insecurity, as well as a sample of the deep connections the adult psyche and its otherness. In this regard and in general, the adult narrator become, to miss an intangible something, transferred to childhood and puberty an accumulation of unconscious projections. According to Lloyd deMause: 'The history of childhood is a nightmare from which we have begun to wake up very recently' (Cape Aseguinolaza, 2001, p. 29).

The sense of self child, adolescent, is also narrativized from many other perspectives, consider that the established dominant displays of social, cultural and economic conditions in which premises these characters respond to the definition of identities in the "struggle for life" or mere survival in today's societies where even many small children are being treated and forced as miniature adults. Literature, in this case, no longer persevere in nostalgia for lost paradises, the child "other" literary, catalyzes many kinds of fears and anxieties. Both sides reveal the prominence of other kinds of fears through such different codes as fantastic or gothic and realistic style. Despite the diverse stylistic and generic coding, emerging the repeated presence of the strange and distressing, we have selected a term: the uncanny. The feeling, the feeling and perception and classifiable, answers his own forcefulness and stay in certain contemporary artistic expressions of different nature and origin, the uncanny

characteristic in the literature study has to do with the history of repression and with the literature of evil.

Theoretical references: of the uncanny, repressed memory literature and evil.

Is obliged to refer the matter of the uncanny update is based, spreads and expands from essay written by Freud, entitled precisely as "The uncanny" (1919), where the main problem revolved around anxiety, Freud resumes term and study its evolution from Schelling's suggestion on the concept *unheimlich*: "(...)" You call *unheimlich* everything being intended to remain in secret, in secret, has come to be light ". The German word *unheimlich* is the opposite of *heimlich* (intimate) and may refer to something is frightening precisely because it is not usual and familiar. The important thing is that not everything new and unfamiliar is frightening; the nexus is not capable of investment.

Philological research the ominous term psychoanalyst carry out with such precision, discovered the importance of that indefinable or hidden but had been in some family time, and literary transcript was fantastic stories in court, so deducted and It shows about a story of Hoffman, "The Sandman". We in the approach to the subject and in relation to contemporary literary texts, still confirming that ominous image feature described by Freud, initially embodied in stories that refer to childhood, as a presence that basically caused the feeling of anguish, as although it emerged as an emblematic figure, she remained unclear. Appearing in a paradoxical image and because it is no longer "usual" is recorded in the imagination of the characters from the innermost child field, and by dint of repeating in his own ambiguity charged presence throughout life through memory.

The images of repressed memories, on the other hand, pleasant or fatal Signan much of the narrated events in the worlds; there is a natural narrative vocation in the act of remembering, and this is corroborated the behavior of psychoanalysis. They are so aesthetically organized literary fiction fables in which adult characters suddenly remember faces, dates or events that mark the present. Through storytelling you can poke and bring out those unwelcome but terrible, such as having been a victim or witness of sexual abuse or being beaten or morally affected the dignity experiences. The narrative approach has always represented memory faces as Ball, Crewe and Spitzer set in the book, Acts of

memory (1999), authors from different fields indicate the relationship between trauma and forgetting when memories of events occurring during a time last fatally impact on the present. Clearly not the literary story mimics or seeks a form of psychoanalytic or legal narrative, but it does confirm that the context in which the past makes sense in this is when others can understand, sympathize with the last of the "other" or respond with awe, surprise, horror finds its counterpart in the fictional narrative form. The narrative report provides some form of feedback that ratifies, without pretending that 'normal' paintings are by definition memoriosos how to effectively call the "other", the point is that could be achieved. The need to integrate past traumatic events confirms the understanding of memory that also belongs to the cultural field. The literary accounts, to include the dialogic component through constructs such as narrator / narratee, descriptor / descriptario and author implicit / implied reader, report acts of memory. When justifying the need for listening acting as confirming testifying that it remains painful not confined to the individual psyche, causing memory socialize and fester as knowledge / cultural memory about things such time and place.

Meanwhile, the evil in the "literature of evil" also has its own counterpart. There are situations where the writer imagines and narrates the fable wrong with sinister character code linked to a fantastic tale or Gothic style Hoffman, as studied by Freud, or the model of the stories of Edgar Allan Poe, and inaugurated by the Franz Kafka. In such aesthetic expressions, what happens in a haunted house is not related in a context linked to the absurd, and even before that which disturbs us a sci-fi or horror amid the impenetrable darkness. I also agree that other unknown worlds *acecido* is diametrically opposed to that which disturbs in strictly family; It is not the presence of "Sandman" or the warning "coco" causing the disturbance, but the presence of the family when surprised unusual way. Say no difference between the sound of footsteps in the attic or something under the stairs, and the certainty that someone near the door handle turns and calls for silence and obedience to transgress innocence. The fantastic claim is located just a moment before the terror, sinister realistic consumed after that time. The creative potential in the fantastic imagination, pales in comparison to a situation of real subjugation, injustice and excess. We can understand the context in which Freud wrote the essay on the uncanny after their home, their "homeland" was exactly the place of danger and death, known space is disposed, the family

microcosm becomes just in the space insecure; all fatal imaginary became reality material such as Kafka also glimpsed in all their stories, not only in *The Metamorphosis*.

The tradition of literature of evil spreads from the book, *Literature and Evil* (1979) written by George Bataille where the philosopher and literary critic cites works and names recognized for his meditation on evil and literature authors, more precisely, on the necessary presence of evil in literature "who is guilty". The writer brings together the work of such diverse characters like Emily Brontë, Baudelaire, Michelet, William Blake, Sade, Proust, Kafka and Genet. Each according to Bataille illustrates an aspect of the operation of evil in the literary art, the evil that denies and says well ("who is guilty"); the statement nevertheless becomes a predicate in traditional art of modernity. From studies of Julia Kristeva (2010), Bataille was also the only link with production of the abject weakness of a "ban", there is an inability to take the act of exclusion in both the abject field affects the relationship subject-object; full stop certain abject images that mainly affect women (matrilineal line), the interesting thing is that the images are so powerful without being distinguished as the other when it threatens the same, when it could vehicular what ails the figures shown through the feminine. The philosopher Eugenio Trias, persevere in this idea of the abject evil and outlining what he considers the condition and limit beauty -ominoso-something sinister, but, precisely because it is, is presented under familiar face; although well evidenced by the statement by Trias monitoring the romantic theory (Shelling) and Freudian premise, the writer would add that it is in the artwork where a gap between pure repression of the uncanny and sensitive and actual presentation is drawn . About art, Freud warned that despite the reference in his essay departed from the literary world, his research about the uncanny / casualty separated from the aesthetic functions of fiction, hence the interest of Trias yes confined to the aesthetic representations of all kinds.

• CHILDREN IN CURRENT MEXICAN NARRATIVES

Now, consider what of the "ominous", memory is short and evil premonitions and attitudes laps realities and that have turned the sense of identity when there loopholes for doubt; It overflows sinister representations of evil and discomfort that impels the novelistic arguments of many young writers. Then mention phases and episodes in the novels of

álvaro Enrique (1969), Emiliano Monge (1978), Norma Lazo (1966) and Guadalupe Nettel (1973), whose proposals are an example of literary thinking the feeling of childhood or childhood I in contemporary Mexican context. The figures related to that premise exhibit a strong sense of anguish, disappointment and alienation through a biographical code, usually encrypted in the protagonists. It is worth pointing out that when we refer to the biographical genre do not claim that the autobiography of the authors studied whatever it is transparent in reference to one's life; discourse, declarative and descriptive phase come from a first person where it reproduces and imitates an experiential account. Some of the fables originated by those writers born around the seventies anecdotes estate in large cities, emphasizing the shortcomings and failures between deep inhospitality. In other fictions look alienates and interjects to stay in both the body and the outside where pleasure and pain are confused.

The child figures show created by Alvaro Enrique misfortune at its finest. In the novel *perpendicular Lives* (2008) Jerome character realizes a life shaped by the repudiation of the father, while he professed hatred that produced effects and so much more terrible than the love of the mother could not heal wounds. Jerome is the adult who remembers a childhood where the monstrous is to remember the full course of their "transmigration": member of a prehistoric tribe, Greek maiden in the early years of the Christian era, secular priest in seventeenth-century Naples. The biography of Jerome also shows the difference between what sits on his mother's diary and that he follows and remembers: "It was a good memory that will be unleashed when contemplating the face of the brother of Don Eusebio, a face slightly insane with green eyes that seemed too have the power to partirle one of two skull "(p. 27). From that first memory and the realities that followed "Jerome's brain ceased to resemble the rapids of a river that flows into the seething and suffering, your memory is a record of suffering when not miente- and started to figure out how what it is so far a bottleneck of monsters "(p. 64). He remembers that when Jerome was six years while working at the mill shop and the family had been confined to quarters for the servants: "Remember the fear of the dark. The atrocious expected noise outside padlock on the door of his room (...) Fear of squeaking of the bed (...) Anxiety in the absence of windows (...) Terror at the sound of the wind on your roof busting (...) Panic to sleep outside (...) obsessively cleaning his room ... for mom own not miss one (p. 68). The conclusion of this

quagmire of monsters is that in each reincarnation the reader is witness that human behavior is a horror game that must be submitted from an early age. The uncanny is not experienced by one circumstance, but for all, the uncanny then shown in daily life, and finally is what familiarizes children. Severo, the playmate and misfortunes, draws up a list where it summarizes and satirical structure throughout childhood into three parts: humiliation, comparative and compensation, regardless of time and place.

1. Jewish Child (Florence, 1531). Harassment: Spit and kicked out of the ghetto (...) Compensation: quick asset recovery (...) Comparative: Outside the ghetto could run, no school of the capital (...) 2. Creole girl kidnapped by pirates Curacao (Caribbean Sea, 1764). Harassment: Loneliness and fear. Syndrome separation in absolute terms. Disgusting food. Cancellation self-deprecation and self-esteem (...) Delivery to a brothel in Kingston when you know more than I should of life. Compensation: see the world, learn in one night everything good and everything bad (...) 'Jerome was in that life a fiery Sor Juana who was eating that' (...) Comparative: Every student ends up being sexual abuse: the enemy will Always eggs or ass (...) 3. Mayan Prince (Uztlakul, circa 300 BC). Harassment: Study days from sunrise to sunset by priests whose reputation rests on the release of a strong smell of human blood solidified in her hair (...) Compensation: power over life and death of everyone else (...) Comparative : Assurance that the priests would not sacrifice the prince in a crisis, as teachers, the first thing they did was to sacrifice one. The Old Spice teachers did not smell so good. (96, 97, 98, 99 100).

At the other end we see the figures of Guadalupe Nettel in his biographical statement, touching the world ravaged by Enrique, but with the difference that the dark comes from both the stigmatized bodies sobajados, outraged at the opacity of anonymity as well as the sum happenings of unsolved because "the thing" has taken over the being. The host (2010) is housed within and responds to the opening words of the book that warns us about his love stories unfolding, "those where a person a stomach alien emerges he or she grows behind Siamese twin" (p. 13). Both images would be a paradigmatic tale of science fiction or horror if we read without irony involved and suspend our credibility, however, such a warning is meant as a sign of complicity to discover the presence of the abject, a marked aftertaste evil, "treasured" by a memory recounted that while comes from the autobiography of the narrator character, and spread an odor to the "bad literature" and even

further, to the unsolved or primary preconscious interstices. "The Thing" (das ding Lacanian substrate, or the thing herself proposed by Kant) is housed in the mind of Ana, the protagonist, who as a child was that disturbing with holding a silent and devastating fighting something. Around the presence of a life events, including family tragedies and its existence as an adult it is forged. Ana decides to try her fears and dislikes entering as a social worker in an institute for the blind, and that's where it will recognize the true and prescient identity desired and terrible, unassimilable, but close to the "invisible" beings that inhabit contemporary societies. Nettel another stylish blindness through a group of homeless people who work and live in the subway tunnels in Mexico City and are a radical group against electoral fraud in the government action was filled with excrement and a series of envelopes to change these by containing ballots polling "for officials have either eleven 1200 envelopes" (2010: 152). Descriptions of how Ana reached into the sack and felt the softness of the dough between your fingers to form "warm and chewy" pellets, agree with the findings of a reality that becomes the very reality of Ana to think for themselves it "the beauty of the disgusting"; Nettel the narrator concludes an appointment in a large fluorescent sign: 'Freak is Beautiful' (p. 153). This mention, considering its conclusive character or end point of the story is related to the "nastiness" studied and reported by Miller in disgust Anatomy (1988) and even more with the view of Kristeva in Powers of perversion (1988), where criticism suggests that the existence of simple and purely disgusting "things" we can dip in the "whirlpool of requirements and repulsion", for her abjection explained "as that which disturbs identity, System and order ", intended to Nettel, we assume, is to tell stories that " other ", which transgresses the limits, positions and rules, which remains intermediate and ambiguous; "She affirms its Kristeva- symptom is the rejection and reconstruction of languages" (63-64), such languages or codes shape the response of social media "other" in challenging the status quo. In this interpretive liaison also it would underlie the proposal in relation to the stigma Goffman (1993). An ominous return of a stigmatized union is symbolized in the host, it is not only the ominous presence of the "thing", also blind community in the school, such as social blindness to those other "invisible" beings that inhabit Metro, these guests are a clear demonstration of what is culturally rejected because "contaminated". Another microcosm acquires new language and expresses a rejection in another sense of the uncanny that part of the image of that primitive

returns. As it strikes a "moral career" it is conditioned and modifies the consciousness of self, because that was surrounded by a circle that creates its own world and therefore not involved in the world of others.

Emiliano Monge in memory *Dying* (2009), presents another kind of history, this is a memory filled with guilt, repression and hatred against himself more intimate and familiar, not against a company established such that even Enrique Nettel contest. The story is a delusion that sum unfinished actions before the start: two brothers, one in the coffin beside the other for himself and remembering the brother who died charred. The story within the story emerges annotation lived series and invented incidents with which you can walk the path of childhood, of his feeling, abuse, unhappiness always arisen in the same family axis: the sick father The hysterical mother; except grandfather, the only image worthy of staying. Delirium is also reflected in the structure of the plot to disrupt space, time and speeches; We could rate this narrative form as the clear manifestation of a frantic memory for nonexistent causal principles.

The exercise of remembering for himself strives while it is reconverted to the memory of the other; is the other who returns in the memory of the pop one. The memorious overlapping of the two brothers unifies fictionally, and by sheer law of compensation for death life and death for the life before this, "your body lying" (p. 47) before that, "Bitter taste is impersonated of burned flesh. "(p 49) The fault is decreed by the simple fact that they" should "die was alive and because the strong brother died in place; this guilt, full of feelings and images repressed makes resonate in his head hit the memories: "Who will be whether to leave your memory has been washed out, if you lost the memories that made us remain united" (p. 49) Here childhood belies the fate that awaits, just as we see in the novel Norma Lazo.

Dying in memory, the narrator tirelessly reiterates what shines "the possibility of something macabre going to unfold in the opening seconds, trying to tell me things" (p. 61) What appears ominous as that preconscious, Primal, premonitory concern the fateful always accompanied the younger brother and the most did not see coming, in that supreme effort memorioso "clean in reverse, imagine now that, now that we have experienced and we can go the other way those hours "(p. 80). Among the images of memories of a selective

memory, childhood retrospectively must set up an anchor from certain material objects: the fair where Grandpa take to play shooting "your arreglabas the look on my rifle, I just it gave the largest animals "(p. 64); on the rides, "you forced me to shape me by your side ... I do not let go a single moment ... on the gleaming pipes vitiligo lived in my face the effigy of fear, nothing happens, you repeated tirelessly, and see that it is not anything you repeated tirelessly, maybe even like it "(p. 66) A memory of the father arises in the remembrance of a hunt in which the narrator prevents shot a bird," the only free act I've done, what I did the only time the value has awakened my heartbeat "(p. 93) run over a dog on the street, confirms the difference in mood between the brothers discovered the child crying to hysterical mother who apparently was its permanent state, for once "ended with our bodies, broke bicycles (...) the silvery light of the moon illuminated our blows, coffee wore the drops escurrieran your ear and my lips ..." (p. 148).

The feeling of childhood as a scaffold structure that rises from each section: "If I lost the hours I still have memories, our childhood is the anchor that no force can tear down" (140 pp.). This knowledge of childhood and its impalpable but relentless forcefully attracts memories can only proceed reminiscent order to achieve this are the invention fictional imagination or skill.

We have resisted childhood memories and ideas, reaching the novel, Pain is an equilateral triangle (2005) Norma Lazo nights when a child named Fabian become rituals of fantasy violence and expeditiously. Rituals that the child of about ten or eleven needed to check with his "Polaroid", so that pictures do the difference between what could be and this has been to differentiate between the strange noises and background thereof. Because the billboard fantasy character "Blondie" (Clint Eastwood in the film, The Good, the Bad and the Ugly) presided at the wall of the attic bedroom that served as the image of Blondie made him feel strong and brave on all because like all self-respecting cowboy carrying a revolver.

That would object to defend an imponderable principle: "The children had to repeat the stories of parents, [I] he could break the links in the chain according mom was unwavering" (p.17). Again violence and nightmare because the fourth overnight low of parents to discover the unspeakable:

"I peeked through the keyhole. I crossed the room to where my vision allowed him: the big hair Mom covered her face, her body was folded to the back of the head and hands crisscrossed as if trying to hide from anyone. The pig was naked and furious around the room, waving his arms, discussion; I saw suddenly stop and put his hands on her waist, throwing her pelvis forward; highlighting the penis. Mom pulled the hair from her face, her swollen eyes and cheeks stained mascara; I thought to retire, but it was when he took her by the hair, threw her to the floor and forced her to kneel. He tied her hands with a tie behind his back and carried her to the edge of the bed (...) I ran up to the attic. The monster-door had ceased to exist. The fantastic ideas about the cries disappeared "(p. 13)

It is as consistent as expected the scene following: Fabian down to the basement, the father takes the gun and shoots to kill. The boy is admitted to a psychiatric facility when teenager is released and becomes a photographer of some standing in portraying faces and female bodies between erotic, perverse and pornographic. After the reader will find out that a photographer has committed suicide, leaving an important legacy: one part is documented with photographs project remains stored in an envelope entitled "The Circle"; the other part is a neighbor girl (about ten or eleven) had to protect against known Fabian other violence within the family itself. From the story we know that pain has metonymically all three sides equal, equilateral, represented by three people who suffered equally: Fabian, her mother and the child. To achieve consistency in the three sides of the geometric and physical body, Norma Lazo comes as we are taught in school: traces the triangle inside a circle, it is the "circle", the word that entitles the unprecedented project. With such an image, rhetoric now, the writer realizes the abuse in triangular relationships, the vertex is always the same: violence.

The logic of the story, moreover, includes mention of another series of photographs affixed to the wall of department Fabian (erotic and pornographic images), as was the poster with the image of Blondy, in that attic. Hence the images of a model as pale as death, always posing like repeated: "mouth ajar heaving a last breath of life, algid look, pubic hair and dark as a raven's wings, legs apart, and in contrast with the rest of your body, certain warmth in them "(p. 41).

In the move from childhood to adulthood, Fabian achieved "break the link" the mother assured unshakable, to show that the series of outrages perpetrated had not become a

wretch like the father, hence to protect a girl who sympathized with him and that in return for paying this mother left her quiet. The narrative programs as transgressive stories converge, the photographer and asthmatic girl, daughter of the concierge who often "punished their rebellion" by hiding the essential bronchodilator for a few minutes:

"You seemed hours, it was difficult to sleep with the fragmented breath, believed to die from asphyxiation fall asleep (...) the girl awoke with a vengeance, running to the department photographer. Mother chasing her, but before him dared not reprimand, which gave money to photograph the naked child was enough to cover the courage that originated the challenge "(p. 44).

The caretaker spoiled a situation that did not exist, but they did believe him, with the hope that left alone the child. The pain is concentrated in greed believing mother sell her daughter's body. This course sets and presents a situation that any criticism would consider part of postmodern literature when in fact it is ancient history. Inquiries were made documentaries before, today these realities overwhelm medially.

The novel presents a third story, that of a nondescript pizza delivery serving correlate to give effect to the main story suicide photographer. The precocious child that likes to meddle in the lives of most tenants file photos stored in the department that nobody wanted to live to the prejudice of a transgressive death, which relates the causal principles for the reader to spin the reported lives. The correlate of pizza delivery link to another unnecessary misfortune story, set with set characteristics of a Gothic tale.

If the point is that some children learn to expect nothing because as the narrator says: "The size of the pain is proportional to the magnitude of hope" message is decrypted. And this elucidation befits an outraged childhood.

• CONCLUSIONS

In the work of the four writers studied appears superimposed on the childhood I a "stigmatized" the adult who remembers childhood as the legacy identity between "fellow sufferers", this is the legacy that the writers apparently rescued in a response where the related experience is an influence of fictional look into the everyday look. The current

reader like the writer, not "identified" with the characters, known that fiction is fiction and life beyond it, however, he also knows that the writer created from experiences where "not all literature" and this confirmation is in the information that surrounds us and hit substantially. Before we talk about these companions turned misfortune characters who remember a childhood because the relation between them all of the uncanny and ignominy is formed, the "thing" primordial and sensed before materialize, and its realization in the family outrage. We know that the fantasy lives in dreams, in children's night terrors when that something lurks behind the door, but the monsters really exist, that is the surprise in store even for the same storytellers because they had not been counted, it is until adulthood when they are revealed in all its intensity. Having pain in childhood is certainly not a project described as apocalyptic literature (Kristeva, 2010: 277), although bordering on 'fragile' border where identities are blurred and double, heterogeneous, metamorphosed, altered or abject; however, there are other extreme forms of descent into hell that spares us nothing in the orbit of abjection.

End this balance in supply concern the emotions, of the principles of the form that the notion of contempt, pain, abuse, stigma, where they can match the indifference of these areas and inertia was the reason why the conditions of treatment we give to others are regulated.

The reality of childhood glossed texts would not stay at the objectification, at the cancellation, should lead to the practice of ethical and political imperative literary education as authors and readers, as literary presences but do not offer solutions, they do contribute to make sense as presence materializes through the memory of the other in its cultural and historical journey. They denote the discursive realities and experiences connote challenge and rebuttal in the process of acquisition and conservation statutes, which similarly exposed categorizations of ethics in other disciplines or schools such as social, educational or psychological. Reading the same authors propose themselves as refracted writing on subjectivity, it is also a necessary dialogue on the movement of emotions in their mutual availability.

At this point we should ask again about writers in choosing these subjects, although not the "writers of cruelty" (Shepherd, 2012) yes that would readers seeking visions more soothing,

"literary havens refuge from the ugliness in the world, "the Agamben offers an answer when he comments on these authors and look beyond the current darkness of his day, and plunge show. "To deny this is to deny the darkness to take refuge in a paradise that is never here and now, that can only exist in an unattainable time" (Ovejero, 2012; pág. 87)

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ⁱ Philippe Aries in his classic *Childhood and Family Life in the Old Regime* (1987) refers to the opinions of other scholars to show the difficulty it had to submit an effective conscience of childhood and sociocultural formative stage and as a literary type. He warns that figurative language highlights a childhood that has served as a factor of evolution or generational stage. For Aries, for example, only in relatively recent times a specific designation for younger children (baby for example), in the same way that the term does not recover teenager until the nineteenth century, making a larger space will be extended between childhood and maturity.