

# Notes on Caldas Journalism in the 30's from the novel *Una y muchas guerras*

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## Abstract

One and many wars is one of the most important novels of Caldas literature of the twentieth century. It was written by Alonso Aristizábal Escobar, and published by Editorial Planeta in 1985. Several critics have studied this work as a testimony of the partisan violence of the 30s and 40s and highlight elements such as the development of an intimate story, based on a family saga that recreates fear, forced displacement and psychic violence. In this text, a different approach is proposed for this novel: taking into account the amount of verifiable historical data contained in the work, a tracking is presented on all the references of the book to topics related to the exercise of journalism, given that the protagonist, Don Rubelio Aristizábal, works as correspondent of the newspaper La Patria in Pennsylvania, the same office that the father of the author developed in life.

**Keywords:** Caldas Journalism; Alonso Aristizábal; One and many wars; Caldense literature; Literature of violence.

## 1. Introduction

Scholars of Caldas literature like Roberto Vélez Correa, indicates that Risaralda, the novel by Bernardo Arias Trujillo published in 1935, was "(...) the summit novel of Gran Caldas", until the appearance of *Una y muchas guerras*, written by Alonso Aristizábal Escobar and published by Editorial Planeta in 1985 (Vélez, 2003, p. 381).

Alonso Aristizábal's first novel, has been studied by national and foreign critics from different angles, mainly as an iconic text of political violence, and also by the counterpoint that

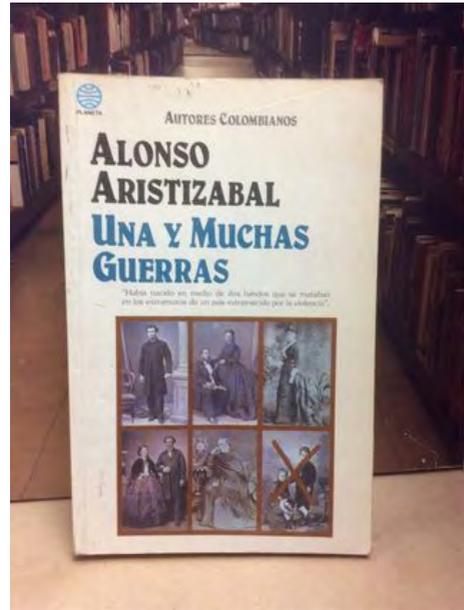
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he poses between everyday life in a town like Pennsylvania and in a city like Bogotá.

One and many wars is a story that begins in the mid-30s (although it refers to violence that occurred in previous years) and culminates around 1950, after the *Bogotazo*. Although these are characters constructed from fiction, the text includes numerous verifiable historical references: names of characters who lived during the narrated period, as well as concrete acts of political violence between liberals and conservatives, whose news details can be traced in the press of the time.

Taking into account this historical background, the analysis that follows, proposes the reconstruction of some elements of the journalistic exercise of the 1930s in Caldas, based on the data included in the novel *Una y muchas guerras*, through the figure of Rubelio Aristizábal, correspondent of *La Patria* in Pennsylvania. The elements to analyze are the press as the only means of communication, the daily life of the journalist's office, the concept of current affairs, the bipartisan press and censorship and self-censorship.



## 2. About the author

The writer Alonso Aristizábal Escobar died in Medellín on the afternoon of December 31, 2017. He was 72 years old and was in full professional activity, dedicated in his later years to the writing of essays and literary reviews, rather than fiction. He was born in Pennsylvania in 1945. He studied at the National School of the East and then at the Minor Seminary in Manizales. From there, he moved to Medellín where he studied Philosophy and Literature at the Universidad Pontificia Bolivariana and in his professional practice he mixed teaching and writing: he was a workshop and lecturer in the literature masters of the Central and National universities in Bogotá, and author of comments and reviews for the *Instituto Cervantes de Madrid*, the magazines *El mundo al Vuelo*, *Avianca*, *Diners*, and the newspapers *El Espectador*, *El Tiempo*, *La Patria* and *El Colombiano*.

Before writing *Una y muchas guerras* (*One and many wars*), he published three books of stories: *Sueño para empezar a vivir* (*Dream to start living*, 1973), *Un pueblo de niebla* (*A people of fog*, 1976) and *Escritos en los muros* (*Writings on the walls*, 1984). After the success of his first novel in 1985 he published a second novel, *Y si a usted en el sueño le dieran una rosa* (*And if you were given a rose in the dream*, 1997), as well as essays on Pedro Gómez Valderrama and Álvaro Mutis. His last published title was the poems *Caminos por la tierra* (2008).

### 3. One and many wars: testimony of violence

Although Alonso Aristizábal Escobar wrote 10 literary titles ranging from poetry and stories to essay, his novel *Una y muchos guerras* is his most studied work.

The writer and critic Álvaro Pineda Botero explains the anecdote of the novel in the following terms:

Alonso Aristizábal narrates, in a direct and testimonial language and within the tradition of Antioquia, the story of a family from a Caldas village that, due to violence, has to emigrate to Bogotá (...). By fleeing the physical violence of the Pennsylvania region, the family lost its ties and traditions and fell into the most ruthless and humiliating psychological violence (cited in Pineda, 1990, p. 89).

The analysis of the novel as a testimony of political violence is also the element highlighted by Roberto Vélez Correa in his reading:

It is one of the few novels of 'La Violencia' that managed to abstract the line laid down by its predecessors, most of them charged with tremendous scenes, and the morbid inventory of murders that caused the ominous period of the Colombian Violence (...). It is a capital work of Caldas literature, of the few that have achieved transcendence and attention from specialized critics. Among others, the foreigners Jacques Gilard and Raymond L. Williams (Vélez, 2003, p. 44).

Have referred to it in their studies of the Hispano-American narrative. In Colombia it has been known as La Violencia to the period of armed political confrontation unleashed as of April 9, 1948, when the assassination of the liberal leader Jorge Eliécer Gaitán triggered what is known as El Bogotazo, or since 1946, when the Liberals lost the Presidency and Mariano Ospina Pérez assumed power. According to the historian David Bushnell, «(...) there are good reasons to consider the hereditary partisan rivalry between liberals and conservatives as the main cause of Violence (...) a horrifying story, in which between 100,000 and 200,000 Colombians died» (1993, p. 281).

If the *Bogotazo* is taken as the beginning of *La Violencia* and as a consequence of the novels about *La Violencia*, technically *Una y muchas guerras* would only be partially there, since 15 years that take place in the work, 11 or 13, according to the criteria adopted. They are located before the official date of the beginning of *La Violencia*: the novel begins with the news about the death of the lawyer and conservative journalist Climaco Villegas occurred in Manizales in 1935 and with the *Abaleo de 1936* in Pennsylvania. On the *Abaleo*, the Homeland of October 1936 initially reports that there were six conservative deaths, a liberal and numerous wounded among which were children and women. In his novel Aristizábal fixes the balance in 40 conservative deaths, which then triggers, in revenge, the death of 40 liberals.

(About the murder of Climaco Villegas, One and many wars is not the only point of connection between this crime and literature: the writer Bernardo Arias Trujillo, who officiated as judge of the circuit in Manizales, ordered the arrest of Liberal Colonel Carlos Barrera Uribe for the authorship of said homicide: Barrera Uribe shot former Comptroller Villegas on June

18, 1935 in the center of Manizales, in the sight of numerous people, and as a result of the injuries he died 93 days later. Comptroller Villegas, had denounced irregularities by Colonel Barrera in Armenia, Arias Trujillo issued four arrest warrants that the police, under Colonel Barrera, refused to comply with, and on December 18, 1936, the novelist Bernardo Arias Trujillo, who he was already recognized in the middle by the recent publication of his novel *Risaralda*, he submitted his resignation to his position before the Superior Court of e Caldas and died 14 months later. Under pressure from conservatives, Barrera was finally arrested in 1940 and remained under arrest for 15 months).

Of the 233 pages of *One and Many Wars*, 117 are set in Pennsylvania. In the exact half of the book, the family formed by Don Rubelio Aristizábal and Doña Sola flees to Bogotá, on a date that must be located before 1938, and returns to Pennsylvania after the *Bogotazo*.

The year of the trip from Pennsylvania to Bogotá is imprecise because the family remains in Pennsylvania at least one year after the *Abaleo del 36*, that is until at least October 1937. However, the death of the journalist Eudoro Galarza Ossa, occurred on 12 October 1938, happens when the family has been in Bogotá for three years (Aristizábal, 1985, p. 129).

While much of the novel is developed before April 9, 1948, one of the main values of the work is precisely highlighting that *La Violencia* did not start with the *Bogotazo*, and on the contrary shows that the dead between liberals and conservatives were a common trait of life in the towns in the 30s, but also a tragedy that had already lived parents and grandparents, in stories that go back to the War of a Thousand Days.

When Vélez Correa points out that in Aristizábal's novel violence is not presented as an inventory of atrocities, it is pertinent to recall the criticism that Gabriel García Márquez launched in his essay *Dos o tres cosas sobre la novela de la violencia*, where he noted: "(...) those who have read all the violence novels that were written in Colombia seem to agree that they are all bad, and we must trust that some of their own authors are secretly in agreement with them" (García, 1959, p. 12). In his text García Márquez draws attention to the emphasis that narrators place on the dead, and invites Camus to read, who in *La plate* teaches that dramas should be told from the perspective of the living. That is perhaps the greatest success of Aristizábal in his novel.

The writer and art curator Eduardo Márceles Daconte presents it in the following terms:

Although the novel begins its journey in this nefarious stage that precedes *La Violencia* as a sociohistorical phenomenon, when partisan hatreds contribute to blood the vast territory of the Andean region - the first crime happens when Barrera Uribe cold-bloodedly assassinates the conservative judge Clímaco Villegas in Manizales-, the focus of his argument, as a leitmotiv through its development, is fear and its consequences. From the first paragraph, the author introduces us to this dark, icy, sticky feeling that is experienced in the face of adversity, uncertain destiny, existential anguish; as well as the ghosts of the imagination that lurk, like a disturbing background, through the narration (Márceles, 2018).

The phantasmagorical presences that grow in the work, as the story progresses, evoke the poetics of Rulfo and his geographies inhabited by the dead. In Aristizábal's novel, there is a

deliberate intention to place the characters, at the end of their lives, in the role of parents close to death, and children in the role of parents, in cycles that merge life and death, in the same way that one violence is linked to the other. As the author says in one of the sections of the novel: "What difference there is between conservatives and liberals. That is the same. Only that some are killed first and others later" (Aristizábal, 1985, p. 129).

## 4. Clues to recreate the journalism of the 30s

In principle, fiction texts are not an ideal source for historical reconstruction, since fiction can falsify or invent facts that for history must be verifiable data. In the last, the language fulfills an aesthetic function in the literature, different from the referential or informative function that it develops in the historical texts (Jakobson, 1963).

However, the same Alonso Aristizábal referred on several occasions the interest that encouraged him to present a reliable historical reconstruction in his novel *One and many wars*. In an interview conducted by Gilberto Gómez Ocampo, from the University of Washington, the author states:

My attempt has been to capture a certain life and the life of always seems a kaleidoscope. I could talk, for example, about the historical issue and some facts that predate April 9. When the novel is imposed, any statement to frame it by the author seems arbitrary. In addition, it does not carry intentions or purposes. She only pretends to be herself with the elements that correspond to her. For this, the formal problems were determined each time by the need to faithfully count certain truths without hurting anyone or threatening my admiration for the characters that were still at my side to inspire me. My essential preoccupation was to give the facts the clarity that a book asks to be attentive to communicate with the reader. In short, I write thinking about someone (Gómez, 1985, p. 49).

This interest that the author reveals through fidelity to truth and respect for the protagonists, who are at the same time characters of the real world, is reinforced by the inclusion of numerous proper names within the work. On this subject the philologist and writer Sonia Nadhezda Truque, explains:

The mention of politicians and figures of the moment, Alzate Avendaño, Barrera Uribe, Marco Mirla, Mamatoco, Gaitán, Roa Sierra, etc., works not as a sign of fortunate or unfortunate actions, but as the fairness and loyalty of the place they occupied, because the Alonso Aristizábal's effort is not to accuse (1985, p. 81).

In addition to the names of politicians of the 30s and 40s, Alonso Aristizábal alludes to newspapers such as *La Patria*, *El Espectador*, *El Tiempo* and *El Siglo*, also with his own name, as well as feathers ranging from Aquilino Villegas to Eudoro Galarza Ossa. His particular interest in journalism comes twice, as he indicated in an interview in 2013:

My father was the journalist in Pennsylvania and he wrote in *La Patria*, in Manizales. The first novel published by Planeta in 85 is called *Una y muchos guerras*

and it is a tribute to him. He told me many stories about it and I picked them up. I researched in the newspaper archives of the National Library and the Luis Angel Arango, I read the Colombian press from the thirties to the fiftieth of El Tiempo, El Espectador, El Siglo and La Patria. One day I found several articles signed by one E. Mirón with several subjects of which he wrote. I went back to my dad and asked him who it was. And he told me: that E. Mirón was me. Then it was very beautiful because I did not know that he used a pseudonym in some political collaborations (Circe Magazine, 2013, p. 59).

In the same interview the writer tells that he worked on another novel based on the story of his brother Gustavo, who died in the explosion of Avianca's plane with 107 occupants on November 27, 1989. "He was a journalist for El Colombiano, he gave me quite a lot of books and he taught me a lot about literature" (Circe Magazine, 2013, p. 59).

At the end of the novel, One and many wars the author makes clear his objective with this work:

To write is to revive their parents in the depths of the years. And there I would write that your father receives this homage and that he only wishes that over the darkness of time they continue in their endless dialogue. That his old man will always be the great will, the courage of the words in his inclement war. That is why he is also going to sign E. Mirón when closing the notes of so many notebooks in which he proposed to tell their life and his (Aristizábal, 1985, p. 231).

Having then clear the intention of Alonso Aristizábal for being faithful to the historical truth within his fiction narrative, and his interest in recreating the journalistic world and paying homage to his father, correspondent of La Patria, in the figure of the protagonist Rubelio Aristizábal, they present themselves Here are five clues to understand the exercise of journalism in the 30s from the novel One and many wars.

#### 4.1. The press: the only means

The novel by Alonso Aristizábal begins with a historical fact: the death in Manizales de Clímaco Villegas occurred in 1935. "-Lean, lean- added this by extending La Patria", says Rubelio on the second page of *Una y muchas guerras*, introducing the reader early in what is the main source of information for the inhabitants of Pennsylvania: The press, and more specifically La Patria.

The first allusion in the book to the radio occurs late: in Bogotá, after the murder of Gaitán. "Virgilio squeezed the control of the dial and seemed to grab the tail of a chicken. The radio chirped protesting against the pressure of the fist (...) The radio bursting also fired and Virgilio had to tune it again and he increased the volume" (Aristizábal, 1985, p. 184).

It is also in the second half of the book, when the family is already living in Bogotá, that the first allusion to the telephone appears and it is striking that although the role of the protagonist is a press correspondent there is no reference to photography within the novel: Neither the correspondent takes pictures, nor his family take pictures of family landmarks, such as weddings.

It means then that in the universe created by the author, the daily life of the inhabitants of Pennsylvania in the 30s did not include the telephone or the radio as a source of regular information. There is a telegraph, which operates the protagonist's eldest son, and in the work, some scarce books are mentioned, such as Don Quixote, La Eneida and La Iliada. The few references to music refer to serenades, that is, music that comes live and not radio signals, and there are no allusions to the cinema or artistic shows of any kind. The free time of the people of Pennsylvania takes place between the church and the canteens (the arrival of a billiard table is narrated), in cockfights and in public squares, although partisan fear vacates them every so often. Free time is spent, above all, inside doors in the homes of families. The press, and particularly La Patria, is the only cultural industry that is present in the town permanently, though not daily, during the time of the story.

### 4.2. The daily routine of the correspondent's office

Also at the beginning of the novel, when talking about the murder of Climaco Villegas, the narrator explains: "Rubelio said that he was his friend, he had given entrance to La Patria so that he could do his correspondence from Pennsylvania" (Aristizábal, 1985, p. 8). The reader learns this way about Rubelio's work as a journalist, who exercises in solitude in the municipality since there are no correspondents or work team.

However, his job is not full time. The narrator explains that Rubelio, as well as a correspondent, is a councilor of the Conservative Party, a mixture of trades that today would be impossible but in the 30s was common, given the deeply partisan nature of the newspapers, which had many members among their collaborators of political directories, who wrote texts with more opinion than information.

On at least two occasions in the novel, concrete news is reported. It gives rise to journalistic texts written by the correspondent of Pennsylvania: the death of a group of conservatives on a Sunday afternoon, whose record is actually in editions of La Patria de Enero of 1936, and then, the *Shot of 36*, of which there are numerous historical references, and which occurred on October 18 of that year.

On the first one, the narrator describes the circumstances of the writing of the text:



At last, on Wednesday, he wrote as if shooting with the typing of his indexes, that news that seemed a hive in his head; it came out of a tug that left him exhausted by the fury he had unleashed. He almost lacks the strength to go in search of mail. However, that envelope was in his hands a lit ball that had to be released so it would not burn. In this way, the mail carrier who arrived every Thursday on a two-day journey to reach Manizales arrived at Sandalio's house. And at that hour, the man was already assembling the packet of letters. Rubelio recommended him more than before, that he please leave his envelope first in La Patria, it is urgent, and they are waiting for it (Aristizábal, 1985, p. 31).

The distance between the moment of the events (Sunday) and the moment of writing, (Wednesday) coincides with the temporary distance from the moment in which the news written by the correspondent reaches the town:

One afternoon, locked in his office, he heard that the newspaper was announced, and he felt that they were taking off a coypu and could breathe and walk calmly to the store where he had to claim his copy, the same one that would accompany him on the day and sometimes during the week in the left pocket of the almost ghostly black jacket. The newspaper was sold out immediately and the distribution manager protested that he had already written several letters to those of La Patria so that they could send him more copies when there was news from Pennsylvania (Aristizábal, 1985, p. 32).

Pages later Virgilio, the son of Rubelio, asks him to inherit or share with him the work of correspondent, a feature that is common in the origin of numerous journalists of the 30s and 40s: the trade is communicated from generation to generation.

According to the narrator, when Virgilio ventures into the office of the father "(...) he breathed the rarefied air of the office where his father typed without taking his eyes from the words that gave the impression of shooting out of his face severe and agonic" (Aristizábal, 1985, p. 104).

The distance between the narrated facts, the time of the writing and the time of publication reappears in this episode of the son:

- Is the article almost ready? Rubelio said to him that night talking on his back.
- Tomorrow lends me the machine to take it out in clean.

Beyond midnight, the light from the bulb burned in his eyes. Then he woke up sitting there with his forehead on the notebook where each of the ideas of what he would say in the correspondence was written. Early on, in his father's office, he would type the scarce two pages and repeat line after line because he somehow understood that it was necessary for the flight of what he said to take root like a plant.

- Very good! Tomorrow we send it and finally I am going to write to you to continue receiving articles from Bogotá.

The correspondence was published several days before the trip and Virgilio felt great excitement to record his farewell to the people (Aristizábal, 1985, p. 113).

From what the author wrote in *Una y muchas guerras*, several conclusions are drawn about the exercise of the journalistic profession in the 1930s by the correspondent in Pennsylvania:

- ✓ The correspondent wrote first by hand, corrected and once he had the text ready he typed it, in a routine unthinkable in later times, when the use of the computer became widespread. There is no editor that works with the author. The journalist is his own editor.
- ✓ The correspondent does not properly conduct investigative or reporter work that includes consultation or confrontation of sources. The correspondent is a person who lives immersed in a reality and writes about what happens to him, what he sees first hand or finds out through conversations with friends. There is no clear work planning.
- ✓ The content of the texts sent depends on the correspondent's interest. In the novel, there are no informative demands by the newspaper and it is the journalist himself who decides what to write and send by mail. The texts are born from the offer of the correspondent and not from the demand of the newspaper. The information agenda goes from homicides to farewells from the town. That is to say, that personal, evocative or self-referential text, are welcome by the newspaper.
- ✓ The extension of the text is *two pages*: one page corresponds to a fourth sheet and each sheet can have between 20 and 25 lines, so that it is a text of approximately 50 lines on a typewriter, whose characters they are more spaced than those of a computer. That equates to a text of around 500 words, which is what a medium-sized opinion column currently has. The correspondent's text was not short but neither was it too long.
- ✓ The indication of "(...) I am going to write to you to continue receiving articles from Bogotá" indicates that the relationship of the newspaper is with the author, rather than with the geographical location from which he makes his dispatches. The journalist hopes to keep his correspondence even if he moves out of town, although on page 125 he warns that he was wrong: "And that I even received some correspondents but I did not send more because they do not publish me anymore. Remember what those checks were for us!" (Aristizábal, 1985, p. 125).
- ✓ The work of the correspondent is remunerated. There is no labor contract with fixed and stable salary, but the newspaper sends "checks" for the published notes. Not all written and sent texts are published.
- ✓ The correspondent is a person with cultural and social recognition in the town, although this recognition may have its origin not only in his journalistic work but also in his political militancy. However, it is not a wealthy person: on the contrary, the journalist depends on his salary for the maintenance of his family and the lack of work quickly leads him to look for other work options that guarantee his subsistence. The economic situation of the family is evident in the possibility of accessing the press or not, as presented in the following contrast, with a few pages of difference: "He spoke of useless things or the latest news that brought The Fatherland and The Century I could not buy a long time ago" (Aristizábal,

1985, p. 121). When the economic situation changes, the narrator indicates: “(...) I was walking around feeling the floor to the room with the newspaper that I could already buy to go through and review the same news” (Aristizábal, 1985, p. 138).

### 4.3. The concept of current affairs

One of the most notorious differences between the office of the correspondent of the 30s described by Alonso Aristizábal in *One and many wars* and the current exercise consists of the concepts of current affairs and immediacy that govern contemporary journalism.

In the 1930s, Pennsylvania was two days away from Manizales on a mule trip. Although there is a telegraph in the town, the journalist does not use it to communicate with the newspaper and instead turns to the mail: two days of travel, plus the time it takes to distribute correspondence in the capital. The text arrives at the newspaper, it is published a few days later, not immediately, and then the copies of the newspaper embark on the return trip: on mule to Pennsylvania.

As if this lapse of time was not enough, the journalist does not write the texts immediately the facts happen: on the dead of Sunday, he sits down to write on Wednesday. The reason for not doing it before is that public order prevents you from going to your office, where you have the typewriter. However, in the case of the son, who writes a farewell text of the town, the writing also takes several days, without there being reasons of public order for the delay.

It is then a journalism, made without eagerness, in times before the radio, in which newspapers arrive late, but still run out and serve to revive what all the people know happened: the role of the press is report what happens beyond the mountains, so the news arrive days later, but the greatest interest of readers is in reviewing what the newspaper says about the events that occurred in the town, of which everyone knows the details, to Verify if the written record, which will remain for the story, coincides or not with your own version of the facts. It is a journalism with awareness of being historical memory of an era and a territory.

### 4.4. The bipartisan press

In the first half of the novel, which takes place in Pennsylvania, Rubelio's only newspaper is *La Patria*. When he arrives in Bogota, he extends his readings to *El Siglo*, *El Espectador* and *El Tiempo*, in careful bipartisan balance:

Rubelio bought the press in the corner of the hospital. The man at the newspaper stand sold him *El Tiempo* and *El Siglo* or *El Espectador* and *La Patria*, each time a liberal and a conservative one: that is why he gave them to him with different hands as if he thought that by putting them together there would be fires, explosions and death (Aristizábal, 1985, p. 175).

It is a partisan press in the editorial line, which transcends the entire news agenda of the newspapers: A Rubelio, Conservative councilor, gets the corresponsalía in *La Patria* the lawyer Climaco Villegas, conservative leader. In the first pages of the book, the newspaper reports that the liberal Jorge Eliécer Gaitán will be the defense lawyer of the liberal colonel Carlos

Barrera Uribe, and pages and years later, it is reported that the same Jorge Eliécer Gaitán will also be the defense attorney of Lieutenant Cortés, the murderer of the conservative journalist Eudoro Galarza Ossa. “The last night they were there until two o’clock in the morning, time at which the Arangos said with one voice: This has no more laps! He got it out of a little book!” (Aristizábal, 1985, p. 179), and later the narrator indicates that on April 9, Gaitán had a “(...) invitation to lunch to honor the leader for the forensic triumph”(Aristizábal, 1985, p. 186).

Rubelio is a conservative journalist who when he arrives in the capital, looks unemployed and with economic needs. He then appears before “(...) Javier Ramírez of the Conservative Directory of Caldas and declared an eminent son of Pensilvania”, but the management to obtain work is null. Then Juan Arango, a new friend in the capital, proposes to him: “I get him put if he lets me introduce him as a liberal”, which Rubelio refuses “because it’s not true” (Aristizábal, 1985, p. 128).

The division between conservatives and liberals is such that Rubelio changes newspaper vendor, because the former, liberal, frightens him: “(...) sometimes the vociferations of the black caused him some panic and he had to gaguear to ask for the newspapers (...) the man refused to trust Rubelio when he was not small. He received that with anger and concern and swore not to buy it again” (Aristizábal, 1985, p. 175).

Despite the ravings with the capitalist liberal press, at the end of the novel Rubelio remains firm to his principles turned into customs: “(...) in the dining room he read La Patria, while Sola beat the chocolate in the kitchen” (Aristizábal, 1985, p. 203).

#### 4.5. Censorship and self-censorship

One and many wars refers to at least two specific episodes of press censorship that occurred in Manizales 1938, and is useful for documenting invitations to self-censorship by the family environment. On the concrete facts of censorship that the novel documents, the following is highlighted:

In Belén de Umbría, Silvio Villegas was wounded with several stab wounds on his buttocks when he was going to a demonstration from a stage. That in Supía, the police were billeted in the square and at the moment in which Londoño and Londoño and Alzate Avendaño entered in the middle of a parade of blue flag,s they knocked down the horses with gusts of Remington, and that rolled like balls by the paving and had flee in the middle of the fearsome, sting with which they were going to destroy the town because they even deposed houses to bury that multitude of godos. That the news of the previous day had been very serious, the fire of La Patria at midnight at the hands of a troop of criminals who also hammered the presses (Aristizábal, 1985, p. 146).

The description made by Aristizábal in his novel about the fire to the newspaper La Patria coincides with the note published in the newspaper on April 6, 1938 under the title terrible disaster consumed the liberal mob La Patria. A separate text of the news says the following: On the occasion of partisan violence, La Patria, which has always defended the conservative cause, is overwhelmed by their ideas and opponents charge and very expensive such an ideo-

logy, so at that moment of fervor, the liberals decide to destroy this publishing house with the idea of silencing it, however The Homeland as the Phoenix Bird rises again. On this same fact, Oscar Gaviria Valencia, in his work *Footprints of Caldas journalism: a past full of honor*, points out that: "(...) the destruction of the stone and bullet workshops made in its reappearance published a sarcastic editorial by Silvio Villegas, who was again director, in which, among other things, he wrote: 'Here we are, illiterate destroyers of printing presses'" (Gaviria, 2004, p. 165).

The second act of censorship recorded in *Una y muchas guerras* is the murder of the director of *La Voz de Caldas*, Eudoro Galarza, occurred on October 12, 1938, which was already reviewed in the journal *Escribanía* (Villegas, 2017). Regarding this crime, the novel includes the following passage, which slightly modifies the way in which the events occurred, according to what the editions of *La Patria* and *La Voz de Caldas* refer to the day after the event, but recalls that the press transcribed the dialogue sustained between Galarza and his murderer and allows the reader to *hear* Lieutenant Cortés:

- They killed Galarza Ossa! He said, hiding his hands under the covers.

- Does the press lend me?

(...)

Virgilio began to read in the darkness and heard the voice of Lieutenant Cortés yelling on the telephone:

- You said that I am a bully!

And I'm going to show you who I'm a bully with, like you.

-I give him twenty-four hours to rectify!

-It is true what I say in the newspaper and I give up the term because there is nothing to rectify -said Galarza, Director of *La Voz de Caldas* and Secretary of the Conservative Departmental Board.

-I'm going there! Galarza understood that the lieutenant would arrive and wait with his fists clenched on the desk without trying or taking the revolver because the bullets were never his weapon and his enemies made them with bursts of words. Shaken by the fiery cold of the agony, he looked at the door where the other would enter although it took an age without time. For that reason, he did not see it appear because the one that crossed the threshold was not more than a spectrum. The lieutenant came and made fire. Galarza was dead on the desk with his eyes wide open, trying to know who exactly the man before him was. In truth, the discharge was an outbreak of war because now the battle between the raiders defending the lieutenant and the Goths who intended to lynch him was already threatening (Aristizábal, 1985, p. 144).

In a fragment of the novel Alonso Aristizábal merges in one person Colonel Barrera Uribe, the murderer of Climaco Villegas, with Lieutenant Cortés, the assassin of Galarza and notes that both are liberal defended by Jorge Eliécer Gaitán.

The narrator also points out that “(...) during many afternoons, there was no other topic” (Aristizábal, 1985, p. 145) and that the reaction of Sola, Rubelio’s wife, upon learning of Galarza’s death was: “Millet, they will leave him without position again?” (Aristizábal, 1985, p. 145), which allows developing the other side of the censorship that this novel works, and that refers to the family invitation, particularly the wife from the correspondent, to self-censorship.

At the beginning of the novel, when the crimes of Sunday of some conservatives take place, Rubelio vociferates:

- We must report this to La Patria! How is it going to be silent such a thing! -he raged in the corridor.

-You leave here over my corpse; if with this darkness they are waiting for you and you can not leave us alone (Aristizábal, 1985, p. 29).

As already noted, the correspondent can only sit down to write his note until Wednesday, mail it to Manizales, and a few days later the newspaper with the news arrives in Pennsylvania, causing a huge stir among the readers. Sola asks Rubelio what happens and he responds:

-iWhat went out on Sunday in the newspaper and people already know and I’m not afraid of anyone!

-iYou do not leave here now!

(...) At that moment, the machetes exploded in the gate. There were several men and they were hacking and shouting:

-We’re going to kill one so they can inform La Patria! (Aristizábal, 1985, p. 33).

To the family pressure is added the social pressure of his friends who want to protect him in the midst of an environment heated by political hatred:

They said that there was no need to publish the names of the people, which it would light the bonfire more, that they would see what was coming.

-Don’t be scared, man, if that happened like that and those things have to be said as they were so they would know; Facts of these cannot be kept silent because there it is true that we are finished- (Aristizábal, 1985, p. 32).

Under the premise of “(...) things have to be said as they were to be known” Rubelio publishes names, data and details of what happens in his municipality, although that brings consequences: the fights with his wife for her legitimate concern for his life and safety, and then the dismissal of his position as councilor. The news published in La Patria about the *Abaleo del 36* causes as much indignation among the liberals as the *abaleo* itself among the conservatives: “That same day, the mayor asked the Council to dismiss Rubelio, as the only way to have peace. Nobody else could point to anything to calm the anger” (Aristizábal, 1985, p. 63).

The personal and family consequences are tragic. Without work and without income the decline of the correspondent begins, who then is forced to flee towards Bogota where there is the possibility of obtaining work and of greater personal security. The American dream

disturbed in the capital's dream shows in this book its nightmarish face. But Rubelio, firm to his convictions, manages to remain worthy and afloat in a personal inheritance that his son Virgilio, or Alonso Aristizábal, collects in the form of homage, not only to the figure of his father, but also to the office of correspondent, today in the process of extinction.

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