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### Hamlet's Inner Struggle is Revisited in Hostos's *La Peregrinación de Bayoán*

When William Shakespeare wrote *Hamlet* in 1599-1603, one of his greatest literary works, he never imagined that it would have repercussions in a distant Spanish colony in the Caribbean. In fact, Shakespeare probably knew little of this new discovery, yet interestingly while reading Eugenio María de Hostos's *La peregrinación de Bayoán*, I perceived the influence of Hamlet's character traits and motivations in the Antillean character of Bayoán. Upon closer research it became evident that Hostos, a well-educated man, had knowledge and had studied Shakespeare's *Hamlet, Prince of Denmark*. In this research paper I will make the connections between Shakespeare's Hamlet and Hostos's Bayoán and compare the struggle of both characters, while stressing their implications in Puerto Rico's National Literature. To be able to situate Hostos's *La peregrinación de Bayoán* in Puerto Rico's National Literature, I will trace the development of Puerto Rican Literature from its' beginnings up to the Nineteenth Century with emphasis on the literary production of Eugenio María de Hostos and specifically his *La peregrinación de Bayoán*.

### Historical Overview of Puerto Rican Literature to Hostos in the 19<sup>th</sup> Century

Trying to pinpoint an exact date for the emergence of Puerto Rican National Literature is an extremely difficult task. It is first necessary to define and explain the term national literature. Bill Ashcroft in *The Empire Writes Back* explains that these literatures develop hand and hand with national awareness and the national literatures of a country can be considered in relation to the social and political history of each country, and serve as a source of national identity (15-16). In Puerto Rico's case,

historians and academics differ over when this historical moment actually occurred. Francisco Manríquez Cabrera in *Historia de la literatura puertorriqueña* begins with the arrival of Cristobal Colón to Puerto Rico and explains that the first writings were written by the Spanish colonizers. More contemporary scholars such as Dr. Ramón Luis Acevedo; among many others, argue that there were traces of the bases for Puerto Rican Literature in the Pre-Columbian people, the *Taínos* when Cristobal Colón landed on the Island in November, 1493. On Colón's second voyage in November 1493, he discovered the island of San Juan Bautista and upon his arrival, the group of explorers encountered a race of aborigines called *Naborias*. The etchings on the rocks in the rivers and the caves give a glimpse of their simple and peaceful life before the arrival of the Europeans, specifically the Spanish. For many scholars, the *Taino* manifestations such as drawings, language and mainly the oral tradition, represent one of the bases for the development of a national literature. In this research paper I will give an historical overview of the formation of a national Puerto Rican Literature and choose to be inclusive rather than exclusive. Therefore, I will begin with the *Taino* influence and the impact that it had on our literature and trace it until the mid 19<sup>th</sup> Century.

### The *Taínos*

Upon the arrival of the Spanish colonizers to the island that the inhabitants called *Boriquén*, the colonizers immediately saw the potential for these people to fill the much needed labor in their business venture in the extraction of gold which was the desired metal that the Spanish sought in their new conquests for the Spanish crown. According to the historian Francisco Scarano, the *Taínos* who were a peaceful and gentle people, were forced to extract gold from the rivers and caves (44). These American Indians were mainly valued for their commercial advantage that they provided as domestic, agricultural and of course for the difficult task of the extraction of gold. At that moment of conquest and colonization their esthetic value was mainly ignored, but in contemporary investigation it is clear that

the *Tainos* played an important part not only in the formation of the Puerto Rican which is a hybrid of the white European, African, and of course, the *Taíno* people, but also in its literature.

Dr. Ramón Luis Acevedo in *Antología crítica de la literatura puertorriqueña* mentions different aspects about the *Tainos* in the essay, *La relación acerca de las antigüedades de los indios*, written by Fray Ramón Pané and studied by José Juan Arrom. According to Arrom, Fray Pané offers the only direct source that exists that describes the ceremonies and myths of the indigenous people who inhabited the Caribbean upon the arrival of Cristobal Colón (Acevedo 23). It is also considered the first book written in the New World in a European language and the first book about the Indians of America. Acevedo contends that it is the oldest literary work related to Puerto Rico. Fray Pané was a fray of the San Jerónimo Order that arrived in Hispañola on Cristobal Colón's second voyage. He was instructed by the Admiral to live among the Indians, learn their language, and compile the details about their customs and collective memory. He was to act as a collector of oral literature and their culture. The original manuscript was given to Cristobal Colón and was lost but is conserved in a translation to Italian. The work was compiled through the Indian's word of mouth in the *Taino* language and later translated to Spanish. This oral literature was not compiled in Puerto Rico, but in what is known today as the Dominican Republic. Since the Hispañola and Puerto Rico shared a common *Taíno* culture, it can be considered pre-history to Puerto Rican Literature. Although the text does not conform to our notion of literature, the text does possess literary value since it provides a glimpse into their religious practices and beliefs. Pané collects the myths about the origin of the sun, the moon, the ocean, and about the *Taíno* origins and specifically their women. The cultural heroes and divine twins are similar to those in the *Popol Vuh* of the Maya-Quichés of Guatemala (Acevedo 24).

## Letters, Memoirs, and Chronicles

According to Francisco Manríque Cabrera, “la carta es el primer instrumento literario que cobra realidad en tierra puertorriqueña” (19). Juan Ponce de León and the first colonizers used letters to convey their new surroundings in this newly created colonial state. These letters reveal their feelings and act as necessary testimony for the first colonizers. There is an example of a letter written by the conquistador Ponce de León written to his Majesty, Carlos V. In it he describes the different discoveries such as “la Ysla Florida” and goes on to describe his plans for claiming other islands for the Spanish Crown. It is dated February 10, 1521. Manríque Cabrera calls these “las primeras manifestaciones literarias que se asoman en la Isla” (20).

The second literary manifestations were those written by the early chroniclers who recorded and described events, through letters, diaries, memoirs and deliberate descriptions. The first persons who heard *Taíno* folk tales and retold them to others were the conquerors and settlers from the Iberian Peninsula. They were also the witnesses who captured the saga of the island’s entry into the New World along with soldiers and priests like Juan de Castellanos (1522-1607). One of the most notable chroniclers was Gonzálo Fernández de Oviedo (1478-1557). He describes many aspects of life on the Island especially the rites, customs, and *Taíno* words. In one of his writings, he describes a *Taíno areyto* as an event where they dance and sing. He also writes about tobacco, the hammock and many *Taíno* articles and words. The chroniclers attempt to capture the spectacle occurring in the New World. Although they are considered historical sources, they are none the less written documents that are important in the forming of a national literature (Manríque Cabrera 22).

The first written work with a literary intention was written by a conqueror from Andalusia named Juan de Castellanos. It is the sixth of his *Elegías de Varones ilustres de Indias* which was published in 1589 (Acevedo 33). Castellanos was born in 1522 and arrived in the New World as an adolescent

when the great conquests of México and Perú had been almost completed. He is considered more of an adventurer than a conqueror who was looking for fortune and traveled through the Caribbean, including Puerto Rico as a soldier, pearl fisherman, monk, and finally as a priest. In *La Elegía VI*, he begins with a description of the Island and presents the character of Juan Ponce de Leon and his exploration of the Island and the founding of Caparra. He goes on to recount the indigenous rebellion of 1511 and ends with the death of Agüeybana. He praises Ponce de León's abilities as conqueror and narrates de León's search for the fountain of youth in Florida and ends with his death in Cuba. The novelist Enrique Laguerre has said that within a Puerto Rican National literature, *La Elegía VI* offers a dignified epic of the origins of the Puerto Rican people (Acevedo 34).

Other chroniclers of the New World include Fray Damián López de Haro (1581-1648) and Don Diego Torres Vargas (1615-1670). Fray Damian was a cleric born in Toledo in 1581 and arrived in Puerto Rico at age 63. He then proceeded to write a letter to Juan Diez de la Calle where he described his difficult journey from Spain and the conditions of the colony. His vision of Puerto Rico was very negative and prejudiced. He offered another version of how the Island was being formed and how the poverty and isolation, along with the African presence was forming a unique Creole life. His writing can be considered *costumbrista* or cultural manifest prose and interpretation of a simple, descriptive language. The manifestation of an unveiling of a new creole identity is seen in *Descripciones de la Isla y Ciudad de Puerto Rico y de su vecinidad y poblaciones, presidio, gobernadores y obispos; frutos y minerales*, written in 1647 (Acevedo 42). Don Diego Torres Vargas (1615-1670) contrary to Fray Damian's descriptions praises many aspects of life on the Island and this is reflected in the tone that he uses. He is proud to be a creole and has a regional sense of pride. On occasions he seems to differ from the bishop when he describes the city of San Juan and its beautiful and virtuous women, openly contradicting Fray Damian. Don Diego's polished style can be considered one of the first creole writers' distinctions from the Spanish and a desire to defend what can be considered a national awareness (Acevedo).

Alonso Ramírez y Francisco de Ayerra y Santa María (1630-1708) is considered the first Puerto Rican poet. He was born in San Juan in 1630, and was distinguished in the Viceroy ship of New Spain which is now México where he received a formal education. As a priest he held various ecclesiastical positions of importance. He was a distinguished poet and intellectual and held close friends such as Sor Juana Inés de la Cruz and Don Carlos Sigüenza y Góngora. Ayerra and Santa María wrote in both Latin and Spanish and his sonnets in honor of the Virgin Mary won him honors and his works made him one of the greatest poets of his time. He acted as censor and authorized the publication of *Infortunios de Alonso Ramírez, natural de la ciudad de San Juan de Puerto Rico, padeció, asien poder de los ingleses piratas que lo apresaron en las Islas Filipinas, como navegando por sí solo y sin derrotero, hasta varar en la costa de Yucatán: consiguiendo por este medio dar vuelta al mundo* in 1690. Critics maintain that it is a work of pure fiction and that Ramírez never existed. In that case this work would be considered the first Latin American novel. On the other hand, some critics say that Alonso really existed and that he narrated this story to Don Carlos, which would make him co-author of a work that would be considered an early example of testimonial literature. Jose Luis González, a renowned Puerto Rican writer and critic suggests the possibility that a Puerto Rican sailor was in reality a pirate that told his story to avoid sentencing and to recuperate his frigate. Regardless of the controversy, *Los infortunios* is considered one of the most refreshing, lively, and legible colonial literature which preceded the Latin American novel.

Fray Iñigo Abbad y Lasierra(1745-1813) is considered to be the author of the first formal history of Puerto Rico. He was a Benedictine priest born in 1745 in Aragón who had obtained an excellent academic education and received a Doctor in Theology and Cannon. He arrived in Puerto Rico in 1772 to act as secretary and confessor to Bishop Fray Manuel Jiménez Pérez whom he accompanied on his visits to the parishes throughout the Island. In 1783 he left the Island and went to Madrid. While in service to His Majesty Carlos III, he wrote *Historia geogáfica, civil y política de la Isla de San Juan Bautista de Puerto Rico* published in 1788. According to Acevedo (62) this text is a combination of history and

contemporary chronicle. The first nineteen chapters reconstruct the past of Puerto Rico, taking it from its discovery to his times. From chapter twenty to forty he emphasizes the description and the analysis of the second half of the XVIII Century that he had seen. In this section he writes about agricultural activities, commerce, the population, the government and goes into detailed descriptions of the creoles' lives. These descriptions have been very valuable in analysis made about national identity. In his descriptions, Josefina Rivera de Alvarez has said that the Fray "nos lega con sus observaciones una serie de cuadros y estampas de rico valor costumbrista, en los que quedan labrados los comienzos de la literatura de inquietudes criollistas que habrá de delinearse en Puerto Rico en sus formas cuajadas para el siglo siguiente" (Acevedo 63). Some of the descriptions include the dwellings, the clothing, and their fascination with cock fighting, their dances, horse racing, and their religious customs and rituals.

#### Folkloric Tradition

Maríque Cabrera in *Historia de la literatura puertorriqueña* (50) refutes Antonio S. Pedreira's idea that the first three centuries of Puerto Rico's history constitutes a desperate cultural desert. He goes on to explain that although the colony was forgotten and abandoned during these first centuries by the Spanish and that it lacked the printing press or cultural center, even with its monumental limitations, the Puerto Rican of those centuries created interesting works that can be considered highly artistic and aesthetic. These creations did not conform to the traditional literary works and were not published. During this historical moment there were no means of European literary tradition and publication. Even though they faced these dire circumstances, the colonizers expressed and created literature through the most ancient of all literary forms—the oral tradition. Through song the Puerto Ricans recounted their pain, happiness, memories, and experiences. These songs created the tradition that has permeated through the centuries to contemporary times. That is how the rich folkloric tradition is depicted in Fray Lñigo's writings.

This rich tradition was shaped by two main sources. These include the folklore such as *coplas*, stories and legends that the Spanish colonizers brought with them; and the *Taíno* influence which included the beliefs, language, and dance of the indigenous people and their "*areytos*" described by Oviedo. Puerto Rican folklore had a third influence which included the black African which developed in the coastal areas. The black communities of the coastal areas created stories from tales brought with them from Africa. An example of these stories includes *El compay araña y la hicotea y el caballo*. The most popular manifestations of these oral traditions include:

- a. La copla- which is related to the old romances; the copla is alive through the oral tradition and is characterized by brevity and agility. It is poetry that is sung and adapted to most of the areas of Puerto Rico.
- b. El romance- was a Spanish popular tradition from the Middle Ages, but when it made its way to Puerto Rico, became creolized (Acevedo 72).
- c. La decimal-was preferred by the Puerto Ricans to express their rich lyrical sounds. It remained the favorite among the popular culture. In this expression, there is a clear poetic value and is well-known for its possibilities for improvisation. The singers answer one another and maintain a spontaneous skill.
- d. El cuento folklórico- Aurelio Espinosa has said that the folkloric materials compiled by Alden Mason in Puerto Rico, is not only the largest but most significant. It is not surprising to discover such a large collection of stories since these stories; which were collected from the oral tradition, have different sources. Some have come down from the Spaniards who brought with them many stories where they mixed stories of Medieval Europe with beautiful Oriental narrations through the Arab influence. Since the colonials lacked the possibility of recreating the written word, oral retelling satisfied their aesthetic needs.

Many of these stories include: *Juan Bobo, la puerca, los pollos y el caldero, El plumaje del múcaro, La hicotea y el caballo*, among many others (Acevedo 82-86).

*Juan Bobo* is an extremely important character within the oral tradition and seems to have influenced the works of the first Puerto Rican literary expressions. In *Juan Bobo* or simpleton, he adheres to masks and under analysis we realize that he only appears to be simple or stupid. This evolutionary feature seems to incorporate a characteristic of the Puerto Rican *jíbaro* or *campesino's* psychological trait of *jaibería*, which is a well-thought out plan to diverge someone without their being aware that they are being manipulated (Scarano 279). So *Juan Bobo* is actually very astute but appears a simpleton to create a distraction. These manifestations of the oral tradition will later be reflected in the literature of Manuel Alonso and many other Puerto Rican writers.

#### The Press, Newspapers and Periodicals

According to Francisco A. Scarano (294), the printing press finally arrived in Puerto Rico in 1806. It is thought that an immigrant or refugee from the Slave rebellion in Haiti brought a printing press with him. The first proclaimed republic in the New World was Haiti and many businessmen who saw their businesses ruined and taken over, left Haiti and emigrated to nearby colonies. During this period of revolts and revolutions against the different European colonizers, a sense of national feeling had been taking shape in the different colonies. In Puerto Rico the concept of identity and national belonging was being forged. With the arrival of the printing press, ideas, and political views and of course the government's agenda could be transmitted in a wider fashion. By the early 1800's patriotic sentiments were openly expressed and the Spanish government became fearful that a revolt similar to the one in Haiti could occur in Puerto Rico. With the election of Ramón Power and Giralt's to the Spanish Courts, Puerto Ricans felt a sense of empowerment and national patriotic sentiment became stronger. This patriotism had never been permitted to be expressed openly for fear of the official censorship. In 1809

with Spain's weakening because of Bonaparte's power in France and throughout Europe, the climate was being made for more liberal ideas and movements (Scarano 301). The creoles or *criollos* thought they had a chance at more reforms and freedoms. Puerto Rico's *criollos* will from this moment on struggle for more autonomy and defend their newly expressed national feelings.

The first Intendent of Puerto Rico created by the *Ley Power* was Intendent Ramirez and his job was to deal with the economic crisis of 1813. He created different strategies to deal with the economic crisis and he did what he could to stimulate commercial ventures. One of the measures that he adopted was to publish a newspaper, el *Diario económico de Puerto Rico* where issues related to the practice of agriculture and businesses along with different topics were discussed. *El Diario* where Intendent Ramirez personally wrote lasted for about two years (Scarano 305).

In 1815, The *Cédula de Gracias* which granted many reforms and liberties to Puerto Rico was received as a transformation of the repression by the Spanish on their colony. Many historians agree that Spain granted the *Cédula* because they were frightened that the example of the revolts and revolutions that were occurring in the rest of the European colonies would finally arrive in Cuba and Puerto Rico, their last possessions in the New World. Unfortunately, changes in Spain quickly squashed the new found freedoms in the *Cédula de Gracias*. Fernando VII returned to absolutism and a hard stance towards Spain's colonies in the Antilles. From 1815 to 1820 the hard line of cruelty and repression returned with a vengeance. In 1820, Fernando VII was forced to return to a constitutional period which lasted three years. Meanwhile, the government was oppressive and this oppression was felt at all the social levels. There was a hard line attitude towards all those who didn't follow the Spanish government.

Periodical press was a method that the government used to expand its propaganda and official message. According to Scarano, the press wrote some of its most difficult pages during the first years of

the 19<sup>th</sup> Century. In the past, facing censorship that tolerated few transgressions, the press demonstrated a weak development in the practical sense. The two main newspapers published between 1823 and 1850 were *La Gaceta de Puerto Rico* which was the official government newspaper and the conservative *Boletín Mercantil*. In addition to providing information about crop prices, interest rates and discounts, it often included literary contributions such as poems, short stories and essays. Other newspapers emerged such as *El Imparcial* in 1848 in Mayagüez, *El Ponceño* in 1852 and *El Fénix* in 1855. Usually, the news was mixed with brief literary works. Interestingly, *Agüebana el Bravo* which appeared in *El Ponceño*, cost the banishment of its author Daniel Rivera and the printing press owned by Felipe Conde was confiscated by Spanish authorities (Scarano 397).

In 1870, “freedom of the press” was decreed on the Island, but in the newspapers on the Island there were two topics that were strictly prohibited from being discussed in the press. These were the two most essential issues of the time and they were-- the social contradictions of slavery and everything related to the relationship between Puerto Rico and the metropolis, Spain. The lightening of the censorship gave way to numerous publications which permitted political expression. These included *El Progreso*, *La Razón*, *Don Severo Cantaclaro* and *La Azucena* which was founded by Alejandro Tapia y Rivera. At the end of the 19<sup>th</sup> Century, *La Democracia* which would be one of the longest running newspapers in Puerto Rico and *La Correspondencia de Puerto Rico*, which was affiliated to The Puerto Rican Autonomist Party, also made their appearance.

#### Birth of a Foundational Literature

Almost 40 years had elapsed from the arrival of the printing press before the appearance of the *Aginaldo puertorriqueño* in 1843. According to Josefina Rivera de Alvarez in *Diccionario de Literatura puertorriqueña*, these were the beginnings of accelerated literary activity on the Island (127). More up to date information provided by Ramón Luis Acevedo and other scholars, confirms the finding of *Mucén*

*o el triunfo del patriotismo* written by Celedonio Luis Nebot de Padilla. It is now considered the first Puerto Rican book and first drama published on the Island in 1833 (Acevedo 13). The discovery of this literary work by Roberto Ramos-Perea in 2002 impacted the history of Puerto Rican Literature, and must now be included as part of the emergence of Puerto Rico's National Literature. In the prologue to the publication of *Mucen o el triunfo del patriotismo*, Ramos –Perea says “Años después, en 1843 llegaría *El aguinaldo puertorriqueño*, libro que ha sido canonizado por académicos y especialistas, como nuestro primer “libro puertorriqueño de ficción literaria”. Hoy sabemos que esto ya no es así (Ramos-Perea v).

Salvador Brau has called the *Aguinaldo puertorriqueño* of 1843 “primer vagido de la musa puertorriqueña” (González 114). The first *Aguinaldo puertorriqueño* was published in San Juan in 1843, under the direction of Ignacio Guasp Cervera (Rivera de Alvarez 137). The *Aguinaldo* was a collection of exchanges between a group of Puerto Rican students in Barcelona, Spain and is considered the solid beginnings of Puerto Rican Literature. It contained poems and stories that imitated the romanticized trends of the times. It included a letter by writer Francisco Vasallo, *el Buen Viejo* or older man that kindheartedly criticized the young students' new ideas. *El Buen Viejo* defended the traditional *criollo* culture and advised them to be careful of discarding the old traditions (Acevedo 13). A second *Aguinaldo puertorriqueño* is published in 1844 after a literary awakening on the Island. In 1846 these students published *Cancionero de Borinquén*. The young Puerto Rican students completing their degrees in medicine and law wrote a second collection of poetic essays which they dedicated to their parents and friends. They had a deep *criollo* sentiment and identified themselves as Puerto Ricans. In the preface, the authors who were fifteen to twenty years old, included –Manuel A. Alonso, Pablo Sáez, Juan Bautista, Santiago Vidarte, and Francisco Vasallo Cabrera. Among these five romantic poets, who wrote in the second *Album*, Manuel A. Alonso produced the majority of the works and Santiago Vidarte author of “*Un recuerdo de mi patria*” is also considered to have demonstrated exceptional literary abilities

(Rivera de Alvarez 141-142). *El album puertorriqueño* of 1844 is a nostalgic representation which set the standard for their odes to Puerto Rico and an affirmation of their Creole identity.

José Luis González in the essay, *Literatura e identidad nacional en Puerto Rico* has said that “*El gíbaro*, con todo, sigue siendo, para la mayoría de los historiadores de la literatura puertorriqueña, la primera expresión literaria de la identidad nacional” (González 124). González points out that the national identity that was represented in Alonso excluded the black African and *mulato* population of the Puerto Rican racial composition. Although he clarifies that the national identity represented in *El gíbaro* is of the upper social elite of the *criollo* population of the Island, he does recognize the fact that Alonso was a liberal in a very restricted colonial society. Upon simple analysis of *El gíbaro*, published in 1849, is a collection of vignettes *costumbristas* of seemingly innocent snapshots of the customs and included educational considerations and some attempts at literary criticism. But upon closer scrutiny, we can identify a well-disguised criticism of the Spanish colonial society. Also, the censorship of the times attempted to squash any attempts to discuss matters related to the relationship with Spain and prohibited any discussion of liberal or separatists’ ideas. It is in these seemingly innocent vignettes that we can identify that distant “jaibería” of Juan Bobo and the folkloric tales. Manuel Alonso’s literary production can be summed up in the following quote:

En síntesis: fue Manuel A. Alonso el iniciador del criollismo literario puertorriqueño, el primero de los escritores insulares que hizo de nuestro país un tema de preocupación para las letras. Toda su producción en prosa y verso, con limitadísimas excepciones— afirma Pedreira--, fue disparada durante cuarenta años en dirección a nuestra agonía”. Esquivando con su ingenio y con su manto de donaires los obstáculos que a la expresión honrada de los criollos oponía la censura oficial de la colonia. Alonso es el primer autor del país quien por la cantidad y calidad de su obra merece sitio de preferencia en

nuestra historia literaria: “Salvando las distancias, *El Jíbaro* es nuestro Poema del Cid y nuestro Martín Fierro”. (Rivera de Alvarez 153)

Along with Alonso, Alejandro Tapia y Rivera is considered one of the founders of Puerto Rico’s National Literature. He was self-taught with an ample cultural and literary knowledge. In his extensive literary production he includes novels, short stories, poetry, articles, historical writings, essays, and dramas. He was considered to be ahead of his times and his concern with Puerto Rican topics made him an intellectual *criollo*. Some of his most famous works include the historical novel, *La palma del cacique* about the Spanish colonization and the resistance by the Indians, and *La cuarterona* a drama about a society with slavery and the terrible consequences of racial discrimination and the epic poem, *La Sataniada*. Other great Puerto Rican writers of the early 19<sup>th</sup> Century include José Gautier Benítez , Bibiana Benítez, and Lola Rodríguez de Tió. All of them write in the Romantic tradition and most of them concentrate their themes on the fight for independence of the Island and the abolition of slavery. José Gautier Benítez had a very prolific literary career and mainly wrote poetry which includes some of the most beautiful verses written about Puerto Rico; appear in his *Canto a Puerto Rico*. Although he died at age thirty, he left beautiful verses that should be studied by future generations and that inspire national themes.

Another inspirational writer of the 19<sup>th</sup> Century was Ramón Emeterio Betances. He is famous for being a liberal activist who fought for two main goals—the liberation of the slaves and the liberation of Puerto Rico. He formed the Secret Abolitionist Society along with Segundo Ruíz Belvis. For this, he was expelled from the Island. Dr. Ramón Emeterio Betances was considered the “Apostle of Puerto Rican Independence.” He was the inspiration and foremost planner of the revolution of 1868 against Spain, at El Grito de Lares, where the Republic of Puerto Rico was proclaimed (Babín 58). He wrote *La Virgen de Borinquen* in 1859, after the death of his betrothed niece Carmelita. He also wrote beautiful

poetry mostly written in French and he was greatly influenced by Romantic poets such as Victor Hugo and Lamartine y Musset (Acevedo 224).

José Julián Acosta, Salvador Brau, and Eugenio María de Hostos were also exponents of Puerto Rico's National Literature. Acosta was considered a brilliant intellectual who completed his advanced education in Europe and fought for political reforms on the Island, along with the abolition of slavery. He was highly recognized as a journalist and editor and founded an editorial where important works were published. He was deeply interested in Puerto Rico's history and collaborated with other Puerto Rican students to write the monumental *Biblioteca Histórica* among many other literary and political projects (Scarano 402). Brau also became interested in compiling Puerto Rico's history and after completing investigation, wrote two important essays, *Puerto Rico y su historia* (1894) and *La colonización de Puerto Rico* (1904).

Acosta and Brau were distinguished mainly in Puerto Rico but Eugenio María de Hostos was well-known throughout Latin America (Scarano 403). Hostos was well-known for being an educator, psychologist, journalist, literary critic, and author of a novel and countless essays. According to Ramón Luis Acevedo and many other scholars, "Hostos es la figura intelectual más grande que ha dado Puerto Rico a través de toda su historia" (246). He was born in Barrio Río Cañas in Mayagüez on January 11, 1839. In 1847 he went to study in San Juan and later went on to Spain to complete his studies in Bilbao. In 1860, he continued his Law studies in Madrid where he was identified as a liberal student who defended the abolition of slavery and the liberalization of the Spanish colonial system in Puerto Rico. In 1863, at the young of 24, he wrote his first literary work— *La peregrinación de Bayoán*, his first and only novel. His literary career includes countless essays and conferences dictated throughout Latin America. He was involved in the political aspect of the Island and worked with la *Junta Revolucionaria Cubana* and then traveled throughout most of Latin America searching for support for the Cuban revolution of 1868.

The journey lasted until 1874 when Hostos visited Columbia, Panama, Peru, Chile, Argentina and Brazil (Acevedo 246). He became highly respected in these countries and his observations and analyses were written in a book of essays called *Mi viaje al sur*. His journey ends in New York and then traveled to the Dominican Republic where he married Belinda de Ayala, a Cuban.

In 1879 he decided to reside in Santo Domingo and helped with the reconstruction of the country after the war with Spain for their independence. In 1880 he founded and directed the first *Escuela Normal*, for the development of teachers. He wrote *Lecciones de derecho constitucional* in 1887 and *Moral Social* in 1888. Then in 1888 he moved to Chile where he directed the prestigious *Liceo Miguel Luis Amunátegui* and implemented his educational theories. During the following years he published his text, *Geografía evolutiva y Cartas públicas acerca de Cuba*. After the North American occupation of Puerto Rico in 1898, he returned to Puerto Rico with the hope of reaching the Island's independence but quickly realized that the United States and many Puerto Ricans had no intention of granting Puerto Rico the opportunity to decide its' political future. He felt discouraged by these events and realized the futility of this cause and returned to Santo Domingo where he published his *Tratado de sociología* and eventually died in 1903 (Acevedo 247). His literary production is vast and the quality of his work is superb. Josefina Rivera de Alvarez sums up his works in the following quote:

“El desinterés de su obra y de su vida ---dice Rufino Blanco Fombona---, aquella santa monomanía de arder y consumirse como grano de mirra, ante altares de justicia, le dan a Hostos como a José Martí, su hermano en ideales, un sello de grandeza que solo tienen los apóstoles, los héroes”. En 1938, por acuerdo de la VIII Conferencia de Estados Americanos, celebrada en Lima, Perú, fue proclamado Eugenio María de Hostos, formalmente como “Ciudadano de América”. (Rivera de Alvarez 161)

## Romanticism in Puerto Rico

It is important to note that Puerto Rico's literature blossomed during the Romantic Period and although Romanticism arrived at a later date on the Island, the first demonstrations of our National Literature reflected the characteristics of Romanticism. It was present in newspapers like the *Boletín Instructivo y Mercantil* in 1839 and although it was considered to be different from the European version, it conformed to the reality of a Caribbean colony. In Puerto Rico's Romantic Movement themes of nationalism and patriotism became evident in its poetry and emphasized a *costumbrista* element. From the publication of *El Gíbaro* the Puerto Rican letters identified predominantly with Romanticism. This literary, philosophical, and artistic movement existed during the first half of the 19<sup>th</sup> Century in Europe and the areas influenced by Europe. Romanticism was composed of many different trends and it is seen in different Puerto Rican writers from Alonso to José de Diego. One of the characteristics that can be identified in most Romantic writers is a preference for the imagination over the use of reason. This is a marked difference from the rationalists of the Illustration. The Romantics tend to be subjective, emotional and at times rebellious. Josefina Rivera de Alvarez noted that the characteristic of rebelliousness was justified for a dependent, colonial country where the colonized had created an awareness of their inferior condition (130). There is also a preference among Puerto Rican Romantic writers to prefer exotic topical settings and characters that were often used to fool Spanish censorship (Scarano 400). The influence of Romanticism in literary production of the 19<sup>th</sup> Century in Puerto Rico can be summed up in the following manner:

En nuestro ambiente sociocultural, donde una conciencia colectiva ya madura aspiraba a recoger las esencias de lo material privativo para proyectarse en lo spiritual genérico por la vía de la experiencia literaria, viene el romanticismo a facilitar el encauzamiento de aquellas energías y urgencias culturales. Dos factores de índole psicológica, de

fundamental importancia entre los románticos---el subjetivismo y la rebeldía de individuo---, abonaron las aspiraciones literarias insulares que se vierten dentro de los moldes de la escuela que nos ocupa....Una vez canalizada la actividad literaria insular dentro de las corrientes propicias del romanticismo, su desarrollo e historia quedarán a éste vinculados por largo tiempo. Así, durante el resto del siglo pasado, y todavía en la primera década del presente, nutre aquel movimiento una parte fundamentalísima de nuestra producción en las letras. (Rivera de Alvarez 135)

Interestingly, Romanticism in Europe was a literary movement that was developed in the genres of poetry, drama, and the essay. The novel was not developed in the Romantic style in any parts of the world, yet in Puerto Rico the Romantic novel had its manifestations. Some writers that wrote in the Romantic style include: Alejandro Tapia y Rivera who wrote *La antigua sirena*, *Póstumos* in 1872 and the second in 1882 and *Cofresí* in 1876. Manuel Corchado published *Historias de ultratumba* in 1872, Francisco Mariano Quiñones wrote *Nadir-Shah* in 1875 and Ramón Emeterio Betances with his narration, *La Virgen de Borinquen* in 1859. Finally, Eugenio María de Hostos wrote *La peregrinación de Bayoán* in 1862 (Rosa Nieves 26-27). For purposes of this research paper I will concentrate my efforts on Hostos's Romantic novel and establish a relationship with the *La peregrinación de Bayoán* and Shakespeare's *Hamlet, Prince of Denmark*.

#### Bayoán: Hamlet of the Antilles

To be able to comprehend the enormity of the value of Hostos's *La peregrinación de Bayoán* it is necessary to study the prologues that accompanied the different editions of the work. It is within the context of the development and creation of this novel that the links to Shakespeare's *Hamlet* begin to emerge and become evident. Manríque Cabrera in the preliminary notes written in 1967 for a recent edition of *La peregrinación de Bayoán* has said that Hostos's work is especially significant for three main

reasons. These include the following: it is the only novelistic intent that the author published, it is within the first works of his extensive literary production, and in it Hostos uses the confessional mode for the first time as a literary convention which will later become his preferred method of exposition of his beliefs, ideas and philosophy in the diary or *diario* (7). Some scholars have gone as far as saying that *La peregrinación de Bayoán* is considered as Hostos's first volume of the *Diario hostosiano* (Hostos, *La peregrinación* 8).

Upon close analysis of *La peregrinación de Bayoán*, it is evident that Hostos espouses his ideas and beliefs through Bayoán the main character in the novel. Hostos, the man, is intrinsically related to Bayoán the character and the reader clearly identifies Bayoán's beliefs with those of the author. This makes perfect sense since Hostos believed that writing a novel should represent more than just an aesthetic value. He did not think that authors should write for sheer pleasure and believed that the novel and narrations in general, should convey beliefs and had a higher purpose than entertainment. To him it seemed absurd to write for pure entertainment when there were so many important issues and problems to be solved (Manríque Cabrera 160-169). He believed that man had a higher purpose and that through education Puerto Rico and the Antilles would be prepared to assume their freedom from Spain. He even went further to have an ideal of forming a Federation of the Antilles, based on the three Spanish colonies—Cuba, Santo Domingo, and Puerto Rico. In *La peregrinación de Bayoán*, these three Islands are represented by the main characters. Bayoán is from Puerto Rico, Marién is from Cuba, and Guirionex, Marién's father is from Santo Domingo. On his voyage recreating Cristobal Colón's first voyage of the Americas or as Hostos called it; his pilgrimage, Bayoán embarks on his journey in search of freedom for the Antilles and fights for more rights for the Spanish colonies. This was his ideal and can be considered his life's goal or quest. Throughout the novel he expresses his ideas on how Spain should resolve the colonial problem in Puerto Rico, Cuba and Santo Domingo. To him, these were his high

aspirations and throughout the novel he battles this moral and ethical dilemma. His feelings and thoughts are clear in the following quote from his prologue written in Santiago, Chile in June 1873.

El problema de la patria y de su libertad, el problema de la gloria y del amor, el ideal del matrimonio y de la familia, el ideal del progreso humano y del perfeccionamiento individual, la noción de la verdad y la justicia, la noción de la virtud personal y del bien universal, no eran para mí meros estímulos intelectuales o afectivos; eran el resultado de toda la actividad de mi razón, de mi corazón y de mi voluntad; eran mi vida. (Hostos 18)

In this idea lies the basis for comparison of *La peregrinación de Bayoán* and Hamlet, Prince of Denmark. Although there are clear differences in the works, there are various common elements that can be identified throughout the novel and in the drama. The first common aspect is that both Bayoán and Hamlet face a dilemma that causes them to have a crisis—an internal struggle. Bayoán, the character, represents Hostos's dilemma, quest, or life's purpose which is to obtain political freedom from the metropolis, Spain. He is plagued with the frustration of not obtaining justice which to him represented an inalienable right that all human beings possess. This is evident when Bayoán says, "Me pregunto por qué el mundo convierte el amor de la patria en una espina que nos punza sin cesar el corazón; pregunto por qué me he visto yo obligado a separarme del rincón en que Dios quiso arrojarme, y en donde quiero vivir eternamente: pregunto por qué cambio por esta ansiedad, por el vacío que arranca de su sitio al corazón, la ignorada tranquilidad..." (Hostos, *La peregrinación* 55). Bayoán carries a heavy burden because in the process of reaching his goal of freedom, he meets and falls in love with Marién. He must choose between the easy road of being with Marién or the difficult road of dedicating his life to his duty without Marién. Since he is a man who holds himself to higher standards, he feels that he must choose between his desire for Marién or to dedicate his life to the higher goal of obtaining

freedom for his beloved Puerto Rico and the rest of the Spanish Antilles-- Cuba and Santo Domingo. There is a continuous conflict between his sense of duty and his passionate love for Marién.

Bayoán's journey includes self-discovery of his duty to his country and the Antilles. In this process he must choose between his higher aspirations and the good of his fellow countrymen, the collective, or his individual happiness through his love or passion for Marién. Hostos, through Bayoán presents the struggle of duty and honor versus love and passion. He feels he must rise above the passionate level to the highest levels of Man. Throughout the novel he questions himself through internal analysis which are very similar to Hamlet's internal struggle through the use of the soliloquy. One example is when Bayoán says:

Mi implacable razón no me abandona, y por no avergonzarse un día de un tropiezo, me niega la ventura que le pido. A tus instancias, oye lo que contesta corazón: "Tu estas condenado a no amar: si amas, haces infeliz: si no, también: pero si amando resistes a tu amor y buscas tu deber, que está llamándote, yo te prometo un día la luz más refulgente: tu deber te llama lejos de aquí: obedece: si vas, y te llaman, sacrificas hoy...: el tiempo cura: si amas y olvidas tu deber !acuérdate de tu conciencia!"... Y yo entre tanto, amo, no veo a la que amo, no digo cuánto amo, me privo de la luz: quiero quedarme, y me empujan !quiero partir, y me llaman! !Y el amor e el cielo...!--me decía yo ayer. !Oh razón, oh razón, maldita seas! (Hostos, La peregrinación 85-86)

Another example of this continuous questioning of his duty and how he should reach it is evident when Bayoán says, "Si antes de obedecer a mi deber, obedezco a mi passion, No me punzará el remordimiento de haber olvidado mis deberes? Y si no me punza, ¿no me avergonzará mi decadencias, indudable y segura, cuando mi conciencia y mi felicidad no sean armónicas?" (Hostos, La peregrinación 96). Bayoán debates between being a selfish individual and fighting for the honor and freedom of his

country. It's as if he cannot succumb to the carnal passion of life until he has completed his mission. He battles with his conscience and his spirit to overcome his desire for happiness and feels that he must make this sacrifice, "Aspiración a la virtud, amor a la verdad y a la justicia, resolución de buscarlas...aun a costa de Marién, única luz que no ha desvanecido el brillo de las otras" (Hostos, La peregrinación 99). In another scene Garionex, Marién's father invites him to their house and Bayoán battles with his conscience and in this moment, his passion or love for Marien overrides his reasoning, " !Marién...!!Un nombre; escrito sin objeto! !Cómo retumba un nombre en un corazón! !Cómo alegra una esperanza: cómo cambia un pensamiento de amor! Ya lo he olvidado todo: ya no gime el corazón; el alma resplandece; la razón está muda. !Has vencido Pasión!" (Hostos, La peregrinación 87). His suffering, confusion, and continuous debate are present throughout the novel. He is very critical of himself and feels frustrated when he becomes confused, "Mal hijo de mi patria, mal ciudadano, mal hombre, porque me olvido de mi patria, que me necesita, de mis conciudadanos, que me llaman a servirla, de la humanidad, que como en todo hombre, espera en mí, ¿podré ser mañana esposo, padre?" (Hostos, La peregrinación 96).

Hamlet like Bayoán also faces a dilemma, although for different reasons. Hamlet's happy and carefree life ends when he is summoned home from the University in Wittenberg to find that after only a month of his father's death, his mother Gertrude has remarried his uncle, now King Claudius. After a few days at home and after rumors of ghost sightings of his father; the dead King, he views and speaks with his dead father. This event changes Hamlet's life when he discovers that his father has been murdered by his own brother Claudius in order to become King and then marry the widow Gertrude. The Ghost uses accurate language to describe the crime committed against him when he says:

GHOST. Ay, that incestuous, that adulterate beast,  
With witchcraft of his wit, with traitorous gifts—  
O wicked wit and gifts, that have the power

So to seduce!—won to his shameful lust

The will of my most virtuous queen.

O Hamlet, what falling off was there! ...

The leprous distilment, whose effect

Holds such enmity with blood of man

HAMLET. O all you host of heaven! O earth! What else?

And shall I couple hell? O fie! Hold, hold, my heart,

And you, my sinews, grow not instant old,

But bear me up.... O most pernicious woman!

O villain, smiling, damned villain!

So uncle, there you are. Now to my word.

It is adieu, adieu, remember me.” (Shakespeare, Act 1. sc.5)

Hamlet’s response to his father’s Ghost immediately reflects the change from carefree youth to a man who has a heavy burden dropped upon his shoulders. Immediately the Ghost of his late father pushes him towards his dilemma when Hamlet says, “Speak I am bound to hear” and the Ghost replies, “So art thou to revenge, when thou shalt hear...Revenge this most foul and most unnatural murder” (Shakespeare, Act 1. 57). Hamlet replies, “O all you host of heaven! O earth! What else? And shall I couple hell? O fie! Hold, hold, my heart, And you, my sinews...Ay thou poor ghost, whiles memory holds a seat In this distracted globe...O most pernicious woman! O villain, villain, smiling damned villain” (Shakespeare, Act 1. Sc.5). Throughout the play, Hamlet, like Bayoán continuously questions his moral commitment to obtain his goal and the possibility of continuing with his life without this turmoil, he has a moral and ethical problem that he has to analyze and decide what he should do. Like Bayoán, he must decide between the easy path or the difficult road that he will face if he decides to complete his plan for vengeance and justice for his father’s death. He too has introspections where he debates the alternatives of his actions. One of the most famous debates is that when he speaks to Ophelia where he considers dying or suicide as an alternative to solving his problems:

HAMLET. To be or not to be—that is the question:

Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles  
And, by opposing, end them. To die, to sleep—  
No more—and by a sleep to say we end  
The heartache and the thousand natural shocks  
That flesh is heir to—'tis a consummation  
Devoutly to be wished. To die, to sleep—  
To sleep, perchance to dream. Ay, there's the rub,...  
Thus conscience does make coward (of us all,)  
And thus the native hue of resolution  
Is sicklied o'er with the pale cast thought  
With this regard their currents turn awry  
And lose the name of action.—Soft you now,  
The fair Ophelia.—nymph, in thy orisons  
Be all my sins remembered. (Shakespeare, Act 3. Sc.1)

Interestingly, Bayoán comparable to Hamlet, considers suicide as a possible alternative and it is discussed in one of his many internal debates. He tries to rationalize the reasons that he should choose Marién but later continues to argue this moral dilemma of duty, honor, and reasoning versus love, passion, and his emotions. To him a real man with moral fiber and conviction was capable of controlling his passions for the good of society. Bayoán deliberates:

¿Qué es cumplir con tu deber? ¿Partir para Europa y entregarte allí a tu presuntuoso anhelo de verdad y de justicia, porque tú crees llamado a proclamarlas, y hacer con ellas feliz a la humanidad, glorioso tu nombre de tu patria?...Medita antes de obrar: estás entre la felicidad de los seres a quienes debes y puedes procurarla, y la quimérica del

mundo, que no conseguirás jamás....! Separarme de Marién, huir de mi felicidad...! ¿puedo suicidarme? Si no tengo el derecho de mi vida, no tengo tampoco el de mi dicha: huir de ella, es matar a mi alma, es prepararme una vida de injusticias, porque no encontrando en el mundo lo que busco, no logrando realizar mis sueños de felicidad para los hombres, porque ellos mismos se opondrán a ellos, me indignaré, me desesperaré, y volviendo mi memoria a la dicha abandonada, sentiré remordimiento, y hare de la humanidad, por dolor y por sospecho, el principio de la maldad, la vergüenza de Dios.

(106-107)

Both characters Hamlet and Bayoán are held to higher standards and values. This is evident when Hostos in the prologue says, “El patriotismo, que hasta entonces había sido un sentimiento, se irguió como resuelta voluntad. Pero si mi patria política era la Isla infortunada en que nací, mi patria geográfica estaba en todas las Antillas, sus hermanas ante la geología y la desgracia, y estaba también en la libertad, su redentora (Hostos 21). The product of this patriotic sentiment caused him to create *La peregrinación de Bayoán* where Hostos reveals his ideal for mankind in general and believed in the capacity of man to reach higher sights and goals through education and scientific knowledge. “Era en fin aquello que él mismo llamó “el hombre completo” (Hostos 9). In the following quote, Hostos expresses this higher belief in the capacities and possibilities of mankind’s greatness:

Ser hombre lógico, no es ideal inaccesible, no es empeño inútil, no es tarea imposible, puesto que el hombre tiene en sí mismo todos los medios intelectuales y morales que necesita para pasar normalmente del imaginar y del sentir al razonar lo imaginado y lo sentido para realizarlo; del realizar al armonizar sus facultades, sometiendo toda su vida a su conciencia; pero sí ha habido una época en que sea difícil el ideal, es la época en que las monstruosidades intelectuales, morales, políticas y sociales, coincidiendo con la

renovación de la fe, en la religión, en la ciencia, en la política, en el arte, han perturbado la naturaleza de las cosas, alternando su noción elemental. (Hostos, La peregrinación 23-24)

Hamlet also speaks of the greatness of the possibilities of mankind; although he is depressed because of his dilemma to avenge his father's death. He is battered emotionally by the consequences and the deeds that he must complete in order to complete his promise to the Ghost, his father. In the following lines, Shakespeare through Hamlet uses some of the most beautiful descriptions written in the English language to express his admiration for man and nature.

HAMLET. I will tell you why; so shall my anticipation

Prevent your discovery, and your secrecy to the King and Queen molt no feather. I have of late, but wherefore I know not lost all my mirth, forgone all custom of exercises, and, indeed, it goes to heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o'er-hanging firmament, this majestical roof, fretted with golden fire—why, it appeareth nothing to me but a foul and pestilent congregation of vapors. What (a) piece of work is man, how noble in reason, how infinite in faculties, in form and moving how express and admirable; in action how like an angel, in apprehension how like a god: the beauty of the world, the paragon of animals—and yet, to me, what is this quintessence of dust? Man delights not me, (no,) nor woman neither, though by your smiling you seem to say so. (Shakespeare, Act 2.sc. 2 315-334)

Another common characteristic of both works is the youthfulness of the characters. In this case Hamlet, Bayoán and Hostos himself share this trait. Hostos was only twenty-four when he

wrote his novel. That in itself was an amazing feat although the author was very mature in his ideas and convictions and he is completely aware of his youth and idealism. In the second edition he states, “Cuando publiqué por primera vez en Madrid, a fines de 1863, era yo dos veces niño: una vez por la edad; otra vez, por la exclusiva idealidad que vivía (Hostos 18). Bayoán is also extremely young and although it is not clear how old he is when he goes on his “pilgrimage”, it is obvious that he is in his late teens or early twenties. Hamlet is also very young and this is evident because he attends the University in Wittenberg (Shakespeare 20). Both are rather naïve and completely idealistic which is characteristic of most youth. They are both young, idealistic, face a dilemma and crisis, and are in love.

An interesting commonality of *Hamlet* and *La peregrinación de Bayoán* is seen in the female characters. The characters of Ophelia and Marién have many things in common. First, they are young women who are attached to and cared for by their parents. Ophelia lacks a mother but her father Polonius and her brother, Laertes gives her advice and attempt to shelter her from Hamlet’s unstable behavior. This is evident when Ophelia’s feelings are reinforced when Polonius insists, “But Yet I do believe The origin and commencement of this grief Sprung from neglected love” (Shakespeare, Act2. Sc.2). Marién, on the other hand, has the love of her mother and father who continuously care and worry about her. At one point Marién’s mother gives their love her blessing since she believes that it is what will make her daughter happy, “El corazón de la madre fue sensible a la delicadeza del amante. --- Gracias---me dijo---: las merece su conducta generosa: gracias por Marién; usted es digno de ella, y creo en la felicidad de ambos” (Hostos, *La peregrinación* 93). Although they confess to being in love, their childlike characteristics are evident and both are fragile, delicate, and almost angelic which are characteristics of how women were portrayed during the literary movement of Romanticism. In Romantic novels, women were described as delicate, fragile, angelical, and virginal. In the scene when Bayoán meets Marien for the first time, he seems to see her as if she were a delicate creature and states that he has seen a woman and then says, “! Mentira !Una adolescente no es una mujer, porque no es

mujer un ángel; porque no es de carne el espíritu; porque no es luz el fuego, y las mujeres pueden ser de carne y fuego, nunca de luz y espíritu. ...! Es luminosa!” (Hostos, La peregrinación 81).

Another similar point is that the two women love Bayoán and Hamlet to the point that they represent and affect their entire being. It's as if both Ophelia and Marién lack the ability, perhaps because of their female condition, to detach themselves from these powerful feelings and rationalize what is happening to them and their lovers. While Bayoán continuously speaks about his dilemma and his fight for the liberation of Puerto Rico and the Antilles in general, Marién seems oblivious to the political and social problems that are occurring around her. She is portrayed as being all emotion and lacks the abilities of analysis and rationalization. In this sense women were portrayed as lacking the analytical ability to separate emotion and passion from their existence. It's almost as if these women do not have the capacity to understand these men's struggle. Ophelia and Marién seem only to care about being loved and are separated from their political and social environment. This is characteristic of the Romanticized notion of women as passionate beings and men as the rational, caretakers of the world.

Ophelia is also portrayed as all emotions and seeks the council of two men—her brother and father to deal with the irrational behavior of Hamlet. Unfortunately for her, Hamlet has been deceived by his mother's actions and Ophelia receives his bitter treatment directed to all women because of the actions of his mother, Queen Gertrude. When Hamlet's mother says “Good Hamlet, cast thy knighted color off” Shakespeare, Act 1 sc. 2), she is telling him that he should no longer mourn for the death of his father. When he discovers that his father has been murdered by his uncle and that a hasty wedding has taken place with his mother, he loses all faith in women. Hamlet in one of his introspections says,

HAMLET. O, that this too, too sullied flesh would melt,  
Thaw, and resolve itself into a dew,  
Or that the Everlasting had not fixed...  
Hyperion to a satyr; so loving to my mother

That he might not beteem the winds of heaven  
Visit her face too roughly. Heaven and earth,  
Must I remember? Why, she (would) hang on him  
As if increase of appetite had grown  
By what it fed on. And yet, within a month  
Let me not think on't; frailty thy name is  
woman! (Shakespeare, Act 1. Sc. 2)

Understandably Hamlet becomes distrustful of women and he begins to direct his feelings continuously to his mother and ultimately to Ophelia who has nothing to do with his mother's actions. She is confused by Hamlet's action since he has tried to woo her and then at other times he mistreats her with offensive words such as:

OPHELIA. Good my lord,

How does your Honor for this many a day?

HAMLET. I humbly thank you, well.

OPHELIA. My lord, I have rememberances of yours

That I have longed to rediliver.

I pray you now receive them.

HAMLET. No, not I. I never gave you aught.

OPHELIA. My honored lord, you know right well you did,

And with them words so sweet breath composed

As made things more rich. Their perfume lost.

Take these again, for to the noble mind

Rich gifts wax poor when givers prove unkind.

There my lord...

HAMLET. You should not have believed me, for virtue  
Cannot so (inoculate) our old stock but we shall  
Relish of it. I loved you not.

OPHELIA. I was more deceived.

HAMLET. Get thee (to) a nunnery. Why should thou be  
a breeder of sinners? I am myself indifferent honest,  
but yet I could accuse me of such things that it were  
better my mother had not borne me: I am very proud,  
revengeful, ambitious, with more offenses at my back  
than I have thoughts...

HAMLET. If though dost marry, I'll give thee this plague  
for thy dowry: be thou as chaste as ice, as pure as snow,  
thou shalt not escape calumny. Get thee to a nunnery, farewell.  
Or if thou wilt needs marry, marry a fool, for wise men  
know well enough what monsters you make of them.  
To a nunnery, go, and quickly too. Farewell.

OPHELIA. O, what a noble mind is here o'erthrown!

Ophelia is little by little driven to madness by Hamlet's actions and eventually dies. Marien, although not degraded by Bayoán's actions, is continuously pushed aside and although she yearns to return to her beloved island of Cuba, Bayoán continues on his quest and she also eventually dies of longing and nostalgia. There are many scenes in the novel when Bayoán is torn between his sense of duty and his love for Marién and she suffers because of his indecision. One example is when Bayoán thinks, "¡Pobre Marién! Ella también se había equivocado, y padecía: lloraba: me lo dijo el movimiento de cabeza, que yo también he hecho cuando me han sorprendido entre el tumulto, las pocas lágrimas,

que me ha concedido el corazón” (Hostos, *La peregrinación* 91). Marién tries to convince Bayoán of her love and tells him: “---Si tú me amaras con este amor que lo suprime todo; con este pensamiento único, incesantemente fijo en ti; con esta suspensión de vida, que solo cesa cuando estás cerca de mí, encontrarías el camino de esas lágrimas, y no volverías a olvidarlo” (Hostos, *La peregrinación* 101). Although she is suffering for him, he continues to put his duty before her feelings and although he feels bad for her, doesn’t change his mind. His words try to convince her but it doesn’t prevent her from having nostalgia and longing for her Island. Marién and Ophelia’s feelings are so pure and all consuming that little by little they become emotionally affected, and eventually die of love and longing. Both die virgins, which make their characters more tragic and their pureness characteristic of women in Romantic novels.

#### Conclusion

In Hostos’s analysis of Hamlet included in *Los rostros del camino*, there is a clear and valid inclusion of Hamlet in the development and creation of *La peregrinación de Bayoán*. Hostos states, “Vamos a asistir a una revolución” (280) and this statement exposes the reader to his significance and value of Shakespeare’s *Hamlet*. He goes on to describe the development of the drama as a collective progression that goes hand in hand with the development of the individual (280). He explains the idea of progress as a consequence of revolution, but he referred to the internal revolution or struggle of every person. This same struggle that causes Hamlet to complete his goal and which will ultimately redeem him is a similar struggle that Hostos promotes for the liberation of the Antilles from Spanish rule. He adopts this philosophy and demonstrates it through Bayoán in *La peregrinación de Bayoán*, and Bayoán also goes through the same process of internal struggle or revolution as Hamlet, although for different reasons. Hostos’s higher ideals that are present in *La peregrinación de Bayoán*, can be summed up with these lines:

Una sociedad se emancipa o se subyuga, y triunfa o sucumbe el progreso social. Un individuo triunfa o sucumbe y el progreso individual se realice o se abandona....Un alma en crisis; un espíritu en progreso, una revolución moral; una lucha interior para hacer triunfar un progreso del ser en el ser mismo; el cataclismo de un alma: ese es el espectáculo más digno que puede ofrecerse a la conciencia humana. Este es el espectáculo que Shakespeare nos ofrece en *Hamlet*. (Hostos, Los rostros 280)

Clearly *La peregrinación de Bayoán* was modeled on the concept of the process and development of Hamlet's character which to him espoused his ideals and philosophy about the greatness of Man and all His or Her possibilities. This is evident when Maríque Cabrera affirms:

Interesante aunque muy explicable, resulta el que Hostos ponga su atención preferida en esta obra. A juicio nuestro el hecho es claro. Hay mucho de común entre Hostos y el Príncipe de Dinamarca. Bastaría asomarnos a las páginas tan personales del Maestro como son las que pueblan su *Diario*, para caer en la cuenta de cómo fue la vida de éste una continua duda de entraña hamletiana. Y esto porque se sentía agujoneado por la "pasión del bien" y por el "ansia de la perfección". Los más extraños escrúpulos le asaltaron, y por ello resulta lento para hombre de "acción". Cuidaba demasiado de vivir al exacto nivel de sus propias palabras. Esta profunda maraña de altas dudas hermanaba alma adentro al Príncipe con el gran antillano. Por eso el *Hamlet* le sedujo, y hacia él fue con rigor ético-estético. (168)

So if reading Shakespeare's *Hamlet* is to witness a revolution and a process of discovering one's capacities of greatness, so should the reading of *La peregrinación de Bayoán*. Although it is far reached to compare Hostos with Shakespeare in literary terms, he must be valued for his ideas and yearning for

greatness for his beloved people of Puerto Rico, Cuba, and Santo Domingo which later became his home.

The analysis of these two great works in no way attempts to be complete-- it is a mere glimpse of some important aspects that definitely warrant more analysis, research, and study. Perhaps a dissertation could be developed upon this analysis. But definitely, this research paper has caused a journey for me, a *peregrinación*, which has transformed me in many ways.

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