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Individual Versus Collective Identity and the Idea of Leadership in Sherwood Anderson's *Marching Men* (1917) and Rudolfo A. Anaya's *Heart of Aztlán* (1976)

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Answering a letter in 1933 from H. S. Kraft, who had proposed a joint project, Sherwood Anderson wrote:

> Think about the figure of Hugh in *Poor White*, who has something of a Lincoln quality, and then combine him with the figure of Henry Ford. This could be worked out into the factory so that the town of Bidwell in *Poor White* became a place like Ford's Dearborn. All this contrasted with changing life out of agricultural and into industrial America, the splendor of the machines and the factories contrasted with the growing degradation of the life of the people. . . . I presume we would have to work out a definite story hung about one man or a family, and above all we must get into it the feeling that it is a transition period into some more splendid America. If we cannot get the story and the figure of one man, I am sure we can do it with a family. (Jones 279)

Anderson's reply documents his plan to concern himself with the promises of a better future emanating from the efforts of an individual or a group. He introduces the theme of leadership with his reference to Lincoln. It is quite surprising that in this context Anderson explicitly recalls *Poor White* (1902) rather than *Marching Men* (1917), his second novel, in which he struggled with the very problems discussed in the letter.[1]

In *Marching Men*, Anderson focused on the career of Beaut McGregor who tries to improve the lot of the workers through his marching-men movement. The gradual emergence of a leader and his methods of persuading the group into action are central concerns of the novel. Fifty-nine years later, Rudolfo A. Anaya's *Heart of Aztlán* again explores these phenomena, locating them in an ethnic milieu. Anaya's novel also describes a period of transition. Like Beaut McGregor, the prospective leader Clemente Chávez has to leave his home in the first part of the story eventually to gain his new status. Many of Sherwood Anderson's comments on these themes set down in his letters, his journalistic writings, and in unfinished projects can be read as an introduction to *Heart of Aztlán*. This evident kinship justifies a comparison of Anaya's novel with *Marching Men*, giving special emphasis to the emergence of the leader, his interaction with the group, and the function of change as depicted in physical and intellectual movement.

Marching Men starts with a re-christening on "an ill day for births" (9). Henceforth, "Beaut" McGregor considers himself a victim of Coal Creek society determining him as "a being, the object of an art" (12). In his article "Sherwood Anderson's *Marching Men*: Unnatural Disorder and the Art of Force," the critic John Ditsky described the impact of this introduction as follows:

> McGregor is a gargoyle of singularity in a place of dismal sameness which has thus far produced no companions to relieve the potentially tragic aloneness of the protagonist, the isolation from mankind which pre-exists the book's events. The giving of the new name to McGregor is one of those subatomic impulses, precious to Anderson, by which men are freed to act, to define themselves. The novel begins with the living tableau of its drama. (104)

The firm conviction that his parents' superior values remained unrecognized by the town generates Beaut's "intense hatred for his fellows" (10) and a strong desire for revenge. In his memory, his father "Cracked" McGregor figures as a courageous and compassionate individual dreaming of a pastoral

life for his family (15-16), thus distinguishing himself from the uninspired and uninspiring miners. Beaut's hatred goes so far that during a local strike he finds himself on the side of the bosses. He can even think of using "his strength and brute courage" (36) to persuade the workers into collective action. He greatly admires the effectiveness and orderliness of the soldiers called in to restore law and order (36). Beaut deliberately sets his gospel of violence against the town socialist's dream of a meaningful life[2] and the anarchist's gentle message of "love and the destruction of evil" (38). Nevertheless, he basically shares their objectives: To "make men stop being fools. I'll make children of them" (21). In contrast to his present marginal position, this rather ambiguous reduction would guarantee him a superior status in such a re-organized society. And as Coal Creek permanently confirms his own ineffectuality by limiting his personal expressiveness and rejecting his concept of change and leadership, Beaut leaves the scene of his childhood and youth at the end of Book One to realize his full potential elsewhere:

> [A] great wave of anger passed through him. "I'll show them," he muttered. . . . The train began to move into the West. Beaut . . . wept with joy that he had seen the last of his youth. He looked back at Coal Creek full of hate. Like Nero he might have wished that all of the people of the town had but one head so that he might have cut it off with one sweep of a sword or knocked it into the gutter with one swinging blow. (42)

Beaut's interpretation of reality remains undisputed as the narrator shares his views. He even revaluates them by giving them regional and national significance (10-11).

In many ways the initial leave-taking of *Heart of Aztlán* is a totally different experience. Though Clemente, as the head of his *familia* and the person with the deepest roots receives most of the narrator's attention, this event is presented in a collective scene. Likewise, the decision to journey west from Guadalupe to Albuquerque driven by economic necessity is

understood as part of a larger historical process of the dislocation of an ethnic group, thus almost entirely excluding individual guilt (5-6).

The various responses of the family members depend on their degree of attachment to the rural environment. While the daughters, Juanita and Ana, and Benjie, the youngest son, have exhausted the possibilities of Guadalupe and are glad to go, by contrast for Jason and his parents, the departure evokes a serious and painful evaluation of inherent losses and rewards. Clemente, Adelita, and their eldest son feel that they are abandoning their land-based identity (7-8). The adults take comfort in the idea that one important point of reference, the *familia*, can be saved by their move. From the beginning of the novel, fragments of legends and myths indirectly comment upon the actions and reflections of the Chávez family, foreshadowing the reinterpretation of their journey as an internal migration within a larger homeland.[3] Clemente's rather casual acknowledgement of the trip to the Rio Grande as a homecoming (9) marks the first approximation of reality and myth. In spite of such momentary glimpses of a fundamental invulnerability, the family sets out for voyage "on an unknown, uncharted ocean" (3).

In contrast to the ambiguous farewell in *Heart of Aztlán*, the hero of *Marching Men* is glad to leave behind the scene of his humiliations. Beaut McGregor's emotions resemble those of the younger Chávez children showing none of their parents' and Jason's reluctance to abandon a self-contained life style. Whereas Clemente is prepared to preserve only a minimum of his traditions, Beaut merely transfers a firm idea of himself and an equally finished vision of society to a new testing ground.

Beaut's marching-men movement was generated in his Coal Creek experience, in the miners' lack of inspiration, and in their lack of courage and solidarity. Collective physical movement as an incentive to subsequent intellectual and emotional mobility is supposed to correct some of the shortcomings of this world. Though Beaut accentuates material gain, comfort, and dumb acceptance as major vices, he and the narrator fail to produce a comprehensive cure (115, 119, 121). When they speak of reviving "the tradition of devotion" (113), they obviously deplore the isolation and

uprootedness of the modern individual who has been robbed of his cultural frame of reference in order to participate in "something vast and mighty" (183).[4] This idea is frequently connected with the dream of childhood, of rural places where people live in harmony with their natural and social environment (55, 113-16). Urbanization and industrialization are blamed for the fragmentation of society. There is a distinct anti-intellectual strain in Beaut's persuasive strategies; progress cannot be achieved without appealing to instinctive, basic human wants. Hence, the narrator appropriately juxtaposes the sanity, mindlessness and nourishing quality of the cornfields in the back country with "leaderless, purposeless, slovenly, down at the heels" Chicago: "The corn grows and thinks of nothing but growth" (113). However, this preference for instinctive wisdom does not apply to Beaut's own development. He detests the "great wagging of jaws and waving of arms" (169) and the agitator "hypnotized by the wagging of his own jaw" (157); however, he himself gradually comes closer to become a "chattering puppet to the gods" (88).

As Beaut perceives the same lack of inspiration and purpose in Chicago as in Coal Creek, he does not feel obliged to make amendments. Liberated from the limitations of his family history, he mainly learns to master new techniques for influencing the city dwellers. This simple transfer is confirmed by quick successes effected by his use of his extraordinary physical powers and his readiness to use his faculties unhesitatingly. He starts an intellectual training in order to reconcile theory with practice, which will enable him to compete with the upper-class profiteers of the existing social system. Anderson here complements his triad of character determinants: heredity, environment, and education. Acquiring the strengths of more than one class further detaches him from the subjects of his reform movement without giving him a new sense of belonging. In this respect Beaut serves as a prime example of the very social fragmentation which he wanted to overcome. This becomes even more apparent when the so-called "disintegrating forces" (58)--sex, material wealth, beauty, and individual friendships--approach him, and he refuses to "be confused by little things" (90).[5]

Only for a very short period, at the death of his mother, is he able to replace his hatred of social conditions and human flaws with the idea of love (106-07). On this occasion, he criticizes the egoism of leaders (106) and their inability to identify honestly with the masses, thus formulating his own problem. After this interlude he becomes more radical, violent, and self-centered. This process blatantly contradicts his insight that some of the needs of the workers correspond with his own. He longs for an identification which his concept of leadership denies (47, 142). Hatred and revenge as his propellants force him to keep up his detachment and exclude him from the brotherhood he wants to mediate.

His character and life experience give priority to his will to power realized in traditional leadership, though the forces challenging this concept are ever-present, as in the following passage: "He was themselves become expressive . . . the things in him wanting expression and not getting expressed, made him seem like one of them . . . " (213). These preferences keep him from translating suffering, misery, and human flaws into common strength. For a time, Beaut is able to hide his own weaknesses behind his qualities, but, eventually, he fails to persuade the masses as we learn in the final chapters of the novel told from the perspective of his upper-class opponent David Ormsby. This outcome does not surprise the attentive reader who noticed that from the beginning Beaut applied not only images and rhythms,[6] but also intimidation[7] as legitimate means of persuasion of both the exploiters and the exploited. This amoral and destructive strain reaches a climax in one of his visions in which he praises as liberated individuals the Civil War soldiers who killed "with recklessness of gods" (91-92). In another chapter, he derives his ideal from the orderliness of a funeral procession (105-108). The celebration of pure action by the superior individual or mere movement totally dismisses the emotion of compassion and the idea of effecting a cure.

In *Heart of Aztlán*, a leader emerges only gradually and reluctantly after the old values have been modified and complemented by new insights. When the Chávez family arrives in Albuquerque, Clemente still makes the major decisions, but his position, not totally undisputed in Guadalupe, is very

soon threatened by his children and even by his wife whose responses prove to be more appropriate to the new challenges. Clemente's dependence on *la tierra* and rituals fails to assess and counterbalance the attractions of city life; "the old earth of his valley" does not seem to mix easily with "the hard city soil" (18).

The quick accomodation of his eldest son, Jason, who bade an equally painful farewell to Guadalupe and to his mentor, the old Indian, suggests to the reader that by the change of place, leadership has been handed on to the next Chicano generation.[8] Jason demonstrates a remarkable acuteness, inquisitiveness, and alertness to interpret the phenomena of his new environment to maintain islands of human dignity and self-determination. During their first meeting, he recognizes continuities between Crispín and the old Indian of Guadalupe before actually learning that "the poet of the barrio" (13) knew the man. His pre-eminence becomes evident when his own father is about to attack his sisters and Jason is ready to interfere (34). As for himself, Jason rejects the opportunity of passing into the mainstream through Cindy, the rich Anglo girl (61). So much prudence and firmness must be rewarded: In a number of scenes he feels "composed," (28) "complete," and "calm" (95).

However, despite these virtues, in the end Jason considers himself a failure because he cannot prevent his younger brother's tragedy (199). This outcome has been prepared for: When his family discusses Sánchez's fatal accident in the railroad yards, he does not reveal himself as an eyewitness and interpreter of the scene (28-29). Later in the novel, after he faced el Super, who blamed him and his father for violating barrio conventions, he tries to redeem his irritation by a symbolic gesture which he hides from his people (187-88). These reactions set him in direct contrast with his father as depicted in the last chapters of the novel: Jason also comprehends the water tank as a symbol of human perversion, exploitation, and lost faith, (197) but he cannot deduce a larger vision. At this moment Jason, who initially proved to be the superior character, is tormented by self-reproaches, a stage his father had left behind. Yet some passages in the novel promise Jason future leadership on

the basis of his barrio experience and the model of his father's slow and painful re-emergence: "Clemente looked at his son. There was something about his son that reminded him of himself when he was young. Sometimes he felt awkward when he talked with Jason, because he felt as if he was talking to himself" (34).

In stark contrast to the domineering protagonist of *Marching Men*, Anaya's troika of Jason, Crispín, and Clemente has to be interpreted in their mutual interdependence. From the outset, Crispín, the blind singer of the barrio, accompanies the efforts of the Chávez family to settle down and survive decently in Barelas. He serves them and the community by connecting their actuality to the past and the group experience; he and his guitar are "constantly reshaping things as they are" (14), striving for continuity and enlargement through memory and recognition. Though he can read the signs and make reality transparent, he is a searcher himself and merely acts at the inspiration of an authority beyond human grasp.[9] Crispín is on a quest for the missing link between past, present, and future in order to complete one cycle (126) and begin a new one. To fill in the gap, requires a leader united with his people in suffering and the desire to reform life along an ethnic myth. The message is persuasive in its simplicity as it permeates the emotions of brotherhood based on the individual *movidas* characterized by an undeserved *tristeza de la vida* (118). The myth of Aztlán as proclaimed by Crispín relates this common experience to history, as the people have been unjustly punished and the benevolent gods promised to restore life "in peace and harmony with the earth and her gods" (123). Though in many ways Crispín plays an active part in the barrio and closely ties his personal fate to that of the community, the blind seer remains detached from the daily activities of his people--just an attendant at the birth of a leader, indispensable as a transmitter of energy and knowledge, but never claiming leadership for himself.

Clemente Chávez development to such stature is not foreshadowed in the first chapters of the novel. His unproblematical integration into barrio life seems to promise an easy realization of his modest demands. So he does not feel compelled to question his role as paterfamilias or to explore the mechanics of the new place beyond the limits of random actuality and his

individual horizon. Such general content even compensates his slight irritation when Crispín hints at a deeper alliance between Barelas and Guadalupe, the past and the present (13). On Clemente's momentary level of awareness, the last bond between the two places is threatened when his position in the family declines step by step. As he lacks the resources to prevent this process, he resorts to violence, (38, 43, 76) self-accusations, and alcohol. His identity is totally ruined when he becomes financially dependent after losing his job in an effort to preserve his honor in a labor dispute (78). Significantly, an individual and separate act within a collective action--by coincidence in unison--pushes him to the low point of his career and self-esteem: "Somehow he had lost command over his life and destiny" (74).

At this point, Crispín, Jason--even Father Cayo, Lalo, and el Super--outrank him through their firmer grip on barrio affairs. Clemente's wife, Adelita, characterizes him as "a man lost in a foreign land" (78). By referring back to Guadalupe, she probes the degree of his divergence and indirectly suggests the cure--an eventual acceptance of the foreign land as part of the homeland:

> ". . . I remember watching the Chávez brothers walk on that llano-land of theirs. My God, you would have sworn that they were gods themselves the way they held themselves and walked upon that earth. . . . And there were also the people, los compadres, los vecinos, the people of the small pueblos, they understood and lent their support, so a man was never lost, never separated from his soul." (78)

In this situation, Anaya exposes Clemente to scenes in which the workers of Barelas discuss the need for leadership in their fight for self-determination. Basically, these encounters depict the various stages of Clemente's gradual growth of insight into the demands of his people, of joining his individual with the common cause.

Manuel's equating the family with the people both includes and excludes Clemente as a candidate because of his recent failures in the smaller unit. Options depend on varying definitions of leadership. At the same meeting during a wildcat strike, Crispín's storytelling and singing of the *corridos* offer relief by relating the oppressions of the present not only to the miseries but also to the heroic acts of liberation in the collective past (83). This call for identification is taken up by Clemente only reluctantly, though he asks the barrio poet to explain further the legends and the myth. His deeply-rooted llano heritage makes him particularly sensitive for Crispín's concepts and their applicability in the present situation. So his position as an uncommitted outsider is gradually undermined by his unexpectedly strong responses to the myth:

> There was something very true and very essential in the story and it kept calling to him to find its meaning. He was bound up with the people of the story, and with the legend of the eagle and the serpent, and all that related somehow to him and to the strikers who sought justice, but he didn't know how. And the place they called Aztlán was like a mysterious word, latent with power, stretching from the dark past to the present to ring in his soul and make him tremble. (85)

Clemente's physical and spiritual reverberations send him on a search for further revelations, yet without being equipped with a proper method. His unassisted individual approach to the energizing sources ends in utter disappointment. Nevertheless, he learns something about the interrelationship and continuity between larger and smaller units (89). These new insights are not yet powerful enough to sever the lifelines of his old identity. In spite of the declaration of his insolvency, there is still room for escapist acts (102). During *la fiesta del bautismo*, the blind Crispín, under strange circumstances, picks out Clemente as the future leader. One of the old men in attendance defines criteria which are met for the first time by Clemente, while they disqualify other contenders: "To be a leader a man must know the traditions of his father" (102); he must have "that spiritual attachment to the earth" (104). The following successful healing, Henry's sacrificial death, and his

velorio demonstrate the validity of the old ways in an urban environment, and they indirectly confirm Crispín's choice without persuading Clemente to take over responsibilities. He has yet to reach the deepest point in the valley of his despair in order to connect unconditionally his own identity to the communal myth: "He reviewed his life and found that it no longer had meaning. . . . There was no reason to go on living. . . . He had lost his land and his family, and nothing else really mattered. He smiled and welcomed death" (121).

Significantly, it is Crispín who becomes his savior and interprets Clemente's experience of life in death as a rebirth (122). Crispín now has at his disposal a person in urgent need of an effective set of values and with the potential of becoming a powerful symbol of suffering and survival to persuade the barrio people to identification. By reconstructing Clemente's personality, Crispín hopes to accomplish his mission of filling the gap between the past and the present. The emergence of a leader clearly presents itself as a surrender, as a process of identification and interaction, definitely not as a solitary quest of a self-appointed candidate.

So it is appropriate that the reborn once again has to listen to the myth which reflects his own fall and Crispín's promise of wholeness restored. In the myth, the people's suffering is explained as a consequence of their refusal to fulfill the demands of the cruel gods for human sacrifice. As a reward for this philanthropic act, the good gods made a convenant with them predicting an eventual return to Aztlán and the rise of a more sane civilization. The new quality of interdependence among the myth, Crispín, and Clemente is shown in the second visit to the old woman of the barrio and *las piedras malas* which open the gates for a visionary trip to the river of human suffering and the heart of Aztlán. Clemente acknowledges *injusticia*, *miseria*, and *pobreza* in Barelas as a description of his own and of his people's situation (130-31). Through re-enactment and the fusion of his ego with the fate of his people, he achieves a state of heightened awareness preparing him for his leaderhip position (131-32). Like Moses, he returns from the mountain evoking feelings of awe and respect. Still, Clemente is not yet convinced of

the paradoxical idea of becoming a powerful leader through defeat and surrender (139). His reluctance is quite understandable as, according to mainstream teachings, traditional leadership in the barrio is considered to be founded largely on individual achievement.[10] So, the next stage is one of self-persuasion and of extending the small group of the faithful.

Clemente temporarily feels encouraged when he is able to set his new concept of *el alma de la raza* [the spirit of the common people] and universal brotherhood against Lalo's militancy. But his persecution, for a violent strike he tried to prevent, exposes the ambiguity of his situation as an undisputed leader in terms of false criteria. At this point Clemente both suffers and benefits from outside influences because they strengthen the symbolic character of his experience. This is particularly true for his turning down the bribe money from the alliance of established leaders (170) and for his final translating of his private pains into an articulate public gesture of defiance. Both actions, denying the separation of individual and collective fate, persuade the people and Clemente himself into common action. He finally accepts the extension of his parish from his family to the people of Barelas by including himself and the barrio in the myth: "I held a fiery sword . . . and with that sword I cut down the snakes that suck the blood of our people and poison their will!" (188) In the end, pity and respect for Clemente's suffering, his persistence in identifying with the group, which in turn evokes their compassion, make them respond to his call for action. They are united in a dream of brotherly sharing, of acknowledging one's weaknesses and strengths, in "the fire of love . . . the pure fire that gushes from the soul of our people, from the foundations of our history . . . " (207):

> They could never be beaten! Never! Not as long as a single man dared to look for his humanity in the corners of his heart. That infusion of spirit into flesh which generations of wise men had described throughout the ages was the simple bond of love that gave the river its strength to surge and roar and cut its new channel into the future! (208)

In the final scene, Clemente leads the workers and their families, but the will for liberation and self-realization along the lines set by the myth has become self-propellant and no longer needs the traditional leader. In his review of *Heart of Aztlán*, Marvin A. Lewis criticizes this conclusion and incidently reminds us of *Marching Men* joining David Ormsby's and el Super's evaluations: "The final act is not convincing since the only things that can change the social order are money and power. The people of Barelas have neither and are not likely to achieve these means in the future. But there is a certain amount of strength involved in togetherness" (76).

Returning to the starting point of this comparison, we have to summarize the striking differences between the two novels within the patterns of equally conspicuous correspondences. Both begin with a departure and end with people marching to improve their situation. While Beaut McGregor activates the workers without himself participating physically, Clemente Chávez leads not only the workers but also their families in common acceptance of their immediate objectives and the basic desire for a more humane society. This collective effort is prepared for from the beginning of *Heart of Aztlán*. In the larger portion of the book, Clemente has to compete with strong individuals and forces; he is even totally excluded from a number of chapters. In contrast, with the exception of the few sections dealing with Margaret Ormsby, Beaut and his career dominate *Marching Men*. He starts as "a marked man" (20) and remains the self-appointed leader of his own movement. His departure for Chicago provides him with an appropriate stage for his self-realization. Occasional doubts about his role are quickly dispersed by his strong will to power. In the final chapters, one of his antagonists has to describe the foreseeable decline since Beaut has become blind to some aspects of reality.

Clemente's story is less straightforward as he leaves Guadalupe for an unknown future. Even the last remnants of his traditional role are very soon demolished. He has to experience various stages of reduction and extension, a dialectic process of losses and gains along the patterns of punishment and rewards, exodus and homecoming set by the ethnic myth.

Only very slowly and painfully does he emerge as a leader. He acquires strength through interaction and identification with spirtiual energies already existent in Barelas. Leadership is imposed upon Clemente, whereas Beaut imposes self-construed concepts on his environment maintaining a rather detached attitude towards the workers of Chicago. In the course of his activities, his isolation even grows, though, paradoxically, he deplores people being out of step with one another. Basically, he exploits the workers to realize his own potential and to display his achievements. The eventual failure of the traditional leader figure is explained by his monomaniacal pursuit of a single idea (qualifying him for the gallery of grotesque in *Winesburg, Ohio*), by the ever-widening gap between his own sense of mission and the effectiveness of his art of persuasion. At the end, he is as restricted as in Coal Creek because his career and his movement demonstrate "that the price of an orderly species is the loss of individual freedom" (Ditsky 114).

In *Heart of Aztlán*, the defeated, once powerful individual is reconstructed in the context of an ethnic myth, with the assistance of the tribal bard, and the co-orperation of the barrio people gradually acknowledging their common past, present, and future. The leader is exposed as a model of suffering and triumph by publicly accepting his communal identity, thus averting the temptations of isolation. The Barelas concept of brotherhood and communality is ethnic and regional, but it is also universal as an example of aspiration to social reorganization based on positive values and a meaningful reconciliation of past and present.

Beaut also traces in himself and others a longing to retrieve something lost, to live in a sane community as represented in Midwestern small town life before the disruptions of industralization and urbanization. It is the desire to extinguish ugliness and uninspiredness, to relate to something stable and whole beyond one's selfhood. In contrast to Anderson's more successful books--*Winesburg, Ohio* and *Poor White*--this motif is not developed into a central impulse in *Marching Men* and remains secondary to the hero's egoism. Beaut cannot achieve substantial progress in realizing his more universal goals, for hatred and thirst for revenge cannot magically produce the emotion of brotherhood. With the exception of some glimpses of a rural idyll, he

perceives reality as a continual power struggle between social classes and also between the outstanding individual and the group. Threats and physical movement serve as major mobilizing agents and are but poorly compensated for by a rather vague ideal. In his 1917 review of the novel, George Bernard Donlin saw "the nucleus" of Beaut's "whole philosophy" in the formula, "the 'goose-step' is the way to solidarity" (274).

Neither Beaut nor Clemente plan a return to either Coal Creek or to Guadalupe. The protagonist of *Marching Men* associates the scenery of his childhood and youth with a series of defeats that he tries to obliterate once and for all. Clemente's grief over his dislocation is only gradually eased during the reshaping process of his identity: The two places, Guadalupe and Barelas, become constituents of his restored personality and the larger homeland Aztlán. On the one hand, his instinctive and self-contained life as a farmer, but also its total loss are essentials for the deliberate surrender to his new role in Barelas. On the other hand, the diversity, denseness, and spirituality of the barrio certainly improve the chances for regeneration through a collective effort and myth. Therefore, Barelas and Guadalupe stand for necessary and complementary experiences; the intricate dialectics of loss and gain, of past and present release Clemente from replacing one with the other--a task which the less deeply rooted Beaut accomplished quite easily.[11]

Sherwood Anderson's story of the rise and imminent fall of the self-reliant Beaut McGregor resembles Clemente Chávez's career in the first half of *Heart of Aztlán*. Rudolfo Anaya continues where the mainstream writer left off. Anderson obviously did not draw the consequences from the collapse of Beaut's rugged individualism. And he did not seriously pursue alternatives vaguely suggested in *Marching Men*: To anchor a character firmly in a distinct social class and/or a geographical region. The narrator's casual reference to Chicago's needing "a Lincoln, suffering for mankind" (46) shows a way out of the dilemma, via the Midwestern Lincoln-common-man-myth which Anderson returned to in his later writings and in the letter quoted in the introduction of this article.

Anaya makes his protagonist face the logical consequences of his individual defeat and liberates him from "the chains of isolation and loneliness" (68) and from mainstream concepts through identification with the collective experience, both ethnic and regional. To put it differently, while Anderson largely confines himself to Freudian categories, Anaya also applies the complementary findings of C. G. Jung.[12] In *Heart of Aztlán*, he even dreams of an Arcadian state making leadership obsolete because general consent on a humane social order can be reached. In spite of the familiar fervor with which it is stated, this is only partially an American dream; it is rather a spirited ethnic response to the inefficiency of mainstream myths of emancipation as generally displayed in Sherwood Anderson's *Marching Men* and summarized by his narrator: "Something is wrong with modern American life and we Americans do not want to look at it. We much prefer to call ourselves a great people and let it go at that" (71).

NOTES

[1] Quotations from and references to *Heart of Aztlán* and *Marching Men* are from the following editions: Anaya, Rudolfo A. *Heart of Aztlán.* Berkeley, CA: Justa, 1976. Anderson, Sherwood. *Marching Men: A Critical Text.* Ed. Ray Lewis White. Cleveland and London: The Press of Case Western Reserve U., 1972.

[2] ". . . of a day coming when men should march shoulder to shoulder and life in Coal Creek and everywhere should cease being aimless and become definite and full of meaning" (11).

[3] Ironically, Juanita's answer "Not a darn thing." to Adelita's question "Have we left anything behind?" will turn out to be a very perceptive comment on the situation (8).

[4] See also 67, 176, 181, and 192.

[5] See also 60 and 198.

[6] See 106, 107, 109, 128, 170, 204, 213, and 217.

[7] See 76, 92, 102, 123, and 179.

[8] "It was the first time they felt Jason take a leadership position within the gang" (51).

[9] "I had to search the past to find myself. . . . I crossed the burning desert where the sun burned away my sight . . . And so I have journeyed ever since, it was my master's wish. To travel back into time, I learned, is really only to find a spot where one can plumb the depths" (28).

[10] With the exception of Father Cayo, the barrio priest, whose attitude towards Clemente and his new ideas is, therefore, extremely disappointing.

[11] The necessity of the Guadalupe experience is indirectly proved by Jason--of about the same age as Beaut--who does not yet, perhaps, qualify as a leader. The closeness of Guadalupe and Barelas is shown in the Barelas presence of *la llorona* (25, 33, 49, and 150); the comparisons between urban and rural phenomena, e.g., the canyons of the railroad yards (22); and "a flow of energy in the barrio street, like the force of the river in Guadalupe when it rushed full with summer rain" (68).

[12] See "Some Universal Dimensions of Evolving Chicano Myth: *Heart of Aztlán*" by César A. González-T. in this volume.

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