

## ABSTRACT

An Integral Approach to the Spanish Short Stories of B. Traven

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This thesis analyzes various Spanish short stories written by the twentieth-century author B. Traven, using literary analysis techniques derived from models presented in Ken Wilber's Integral Theory. These various literary techniques, which ultimately usher the reader into a better interpretation of the short stories, include: character development analysis, character comparison analysis, literary device analysis, and key question analysis. Because these techniques listed function through the lens of Ken Wilber's Integral Theory, this thesis inevitably argues that Wilber's Integral Theory is an effective theory to use in literary analysis.

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AN INTEGRAL APPROACH TO THE SPANISH SHORT STORIES OF  
B. TRAVEN

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In Partial Fulfillments for the Requirements for the

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By

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## DEDICATION

I dedicate this thesis to long-time Baylor professor, profesora Janet Norden. Thank you for introducing me to the fascinating world of Spanish literature and culture and thank you for being a mentor, both in academia and in life.

## CHAPTER ONE

### Literature Review and Background

#### *Introduction*

The concept of literary theory has been inarguably present in society since Aristotle's fourth-century work *Poetics* (Brewton). Literary analysis, from which literary theory is an implicit result, presented itself since the birth of literature. Every time a person begins reading a specific piece of literature, his or her mind both consciously and unconsciously begins to analyze that piece. The concept of literary analysis is beautiful in part because it mirrors the subjectivity of humankind. Humans take all of themselves into an analysis of literature: their values, biases, past experiences, and present situation. Certain objective tools, principles, and models can be put into place within literary analysis which attempt to safeguard against a destructive subjectivity. But in light of that statement, what do these tools look like? How do these principles present an objective standard towards the interpretation of literature without compromising the subjectivity of the interpretation? Are these models able to usher the reader into a more accurate and complete assessment of the piece of literature? The goal of this thesis is to offer, through example, a creative and appropriate response to these questions and then apply the resulting theory to several short stories by author B. Traven.

This thesis begins with a literature review which gathers together and summarizes the current literature in the various fields of study relative to my thesis. I will briefly present past and current approaches to literary theory and short story analysis will briefly



be presented. I will then offer a comprehensive review of Ken Wilber's Integral Theory by explaining the theory itself, its philosophical roots, and current applications. The final section will include a summary of the biographical history and literary contributions of the twentieth century author B. Traven, focusing on common themes in his writing, which often correlate with his reality.

The second chapter will focus specifically on the first literary technique derived from Ken Wilber's Integral Theory: character development analysis. The specific story examined with the character development analysis will be Traven's "Frustración." I will work through the story chronologically, demonstrating with Wilber's Integral Theory quadrants, the character development that takes place within it.

The third chapter will explore the second literary technique derived from Wilber's Integral Theory: character comparison analysis. Simultaneously, I will delve deeper into the complexity of Wilber's theory. I will incorporate both his quadrant and his line/level/stage models to demonstrate that readers can achieve a deeper understanding of character comparison in Traven's stories when the models are appropriately utilized. The story that I will use to demonstrate character comparison analysis in depth will be Traven's "Canastitas en serie."

Chapter four will apply the third analysis technique derived from the Integral Theory: literary device analysis. Traven's literature is rich in humor and irony, and although many literary devices could have been depicted, these are most appropriate for the author at hand. The use of Ken Wilber's quadrants to display Traven's humor and irony will be exemplified by examining one of Traven's more popular short stories "Jugando con bombas."

The final literary technique that will be applied to Traven's short stories and the Integral Theory will be key question analysis. Chapter five will take Traven's story "Cuando el cura no está en casa" and briefly implant questions about theme or plot at the center of the Wilber's quadrants. Given the religious setting of this short story, the key questions will delve into Traven's interplay between religion and community. The questions placed at the center will be subject to multi-dimensional analysis, to find clues that lead us to the answers of said questions.

### *Literary Theory and the Importance of the Short Story*

O'Henry. Twain. Poe. Hemingway. Baldwin. Upon reading these surnames, one most likely conjures up memories from some of the most cherished short stories ever written. Perhaps one's heart rate rises a bit as his/her mind traces back to Poe's riveting "Tell Tale Heart." Or perhaps the eyes begin to water ever-so-slightly as one is reminded of the surprise ending to O'Henry's "The Gift of the Magi." While people fond of literature can often recall many of their favorite short stories with ease, defining the short story is a much more arduous task. What defines the short story? Is it the length itself? Perhaps, but the length of short story is quite variable, ranging from several paragraphs to upwards of fifty pages. The variety in the short story genre is what brings its fascination but also makes it frustrating to define. Valerie Shaw seems to echo these sentiments in her book *The Short Story: A Critical Introduction*. She defines a short story as "a stretch of fictional prose which is shaped and controlled so as to leave no margin of error in the way it creates a pleasing, unified impression on the reader's imagination" (Shaw 23).

The short story is a fine compromise between the poem and the novel. The poet must choose his/her diction most carefully, lacing every letter of every line with

structural and formal resourcefulness. The novelist has the leisure of length: to create characters, plot, and setting, knowing full well that all of those will have the better half of two hundred pages or more to be revealed in fullness to the reader. As Shaw asserted, the short story writer must leave no margin for error. This is, conceivably, what makes the short story genre unique and worth studying. The short story tip-toes the line between poetic exactness and the novelist's ability to describe in detail, resulting in a creative space which both confines and expands the possibilities of the short story: a space where minute details are stretched along pages and pages of writing, waiting as keys to unlock the author's mindful intention.

Literary theory has a rich history that dates back to the early Greco-Roman philosophers. Critics postulate that the majority of what is considered pre-modern literary theory found its purpose in describing the "aim and purpose of literature," rather than studying the structural and historical intricacies of the text (Brewton). Many modern literary theories focus on quite the opposite. Twentieth century literary theories have given readers have been given a plethora of ways to analyze literature. Formalism attempts to analyze the formal aspects of literature (such as literary devices or plot) and discern their function within the text. The Marxism movement, which arose around the time of World War II, attempted to illuminate the conflict between people of unequal power and status. Later came theories such as structuralism, ethnic studies, and cultural materialism. These literary theories all tended to focus heavily on one particular aspect of a text, author, or reader. Marxism, for example, is heavily oriented towards analyzing social systems, while cultural materialism is geared towards the pluralistic subjective phenomenon we call culture. In contrast, offers an objective analysis of meter or

language, rather than “placing literature between the realms of ideology and science,” such as is found in Marxism (Rice and Waugh 54).

The point of introducing these literary theories is not to give a detailed review of every literary theory dreamed up in the past one hundred years. If that were the case, this chapter would likely be much less stimulating than planned. The reason that some of the most popular literary theories were mentioned was to introduce the idea that many of them base their literary analysis techniques on a singular perspective. While they are effective in a particular aspect, writers of literature are not solely subjective or solely objective. Authors are not able to remove themselves from a particular cultural perspective to create a work of art solely interpretable by literary devices. A multi-perspective, multi-dimensional analysis tool must be utilized to obtain the most accurate conclusions about these stories.

There are several reasons why this holistic evaluation is necessary to analyze literature properly. One reason is that the author, just like all humans, is subjective. Elizabeth Nitchie describes this subjectivity well by claiming “Beauty is a much disputed word...the ultimate problem is the same. We use the adjective beautiful for various things” (35). She understands that because authors are subjective, one avenue of interpretation may not be adequate to arrive at the proper conclusion. Another reason holistic evaluation of literature is necessary is because literature has different values. Once again, as the reader looks through Nitchie’s *The Criticism of Literature*, he/she can find that Nitchie supports this claim. She discusses values such as ethical, intellectual, and emotional, but this list is by no means an exhaustive one. Literature possesses creative, cultural, historical, and linguistic value to name a few more. Imagine a literary

analysis tool that effectively combined elements of literary theories such as: Marxism, Structuralism, Feminism, Ethnic Studies, and Cultural Materialism. Or imagine a literary analysis tool that intended to integrate the author's subjectivity with the objectivity of the linguistic or formalistic aspects of literature. This is the very goal of utilizing models from Ken Wilber's Integral Theory as a literary analysis tool.

### *Ken Wilber: Publications and Critique*

Ken Wilber has been studying and publishing about the intersecting realms of psychology, philosophy, and spirituality for over 40 years to date. Born in 1949, he grew up in the 1960's and 1970's, decades which revisited the Eastern religious and philosophical literature in depth. Abandoning his goals of medical school, Wilber began to study philosophy and published his first book in 1973. Before looking at the specific aspects of the Integral Theory in the next section, let us briefly trace Wilber's publications through time, along with the critiques that these publications revealed. His first publication, *Spectrum of Consciousness*, attempted to combine many of the concepts and philosophical underpinnings of ancient Eastern spiritual traditions with Western culture. His writings until 1995 dealt primarily with varying aspects of science, spirituality, and philosophy, ranging from mysticism to brain function pathways. For example, his book *Holographic Paradigm*, published in 1982, attempted to describe the holographic aspect of consciousness, citing essays from neuroscientists and physicists. Another example of his wide-ranging knowledge appears in his book *Transformation of Consciousness*, a comparative survey among many ancient and modern developmental and evolutionary theories. These two books alone, *Holographic Paradigm* and *Transformation of Consciousness*, illustrate Wilber's wide-ranging knowledge in areas of

philosophy and psychology. As Wilber's writings progressed throughout the years, he continued to demonstrate his expertise in these areas.

One of Wilber's most acclaimed works was published in 1995: *Sex, Ecology, Spirituality: The Spirit of Evolution*. In this book, Wilber attempts to develop an argument that the Enlightenment movement was incomplete. He cites famous works from Eastern and Western philosophers to debate academically many different topics, such as evolution and the meaning of life. This book sets the tone for many of his subsequent publications. He continues to focus heavily on psychology and spirituality. He also begins to describe his Integral Theory in greater depth and in a format that better relates the theory to the world, reflected in the title of his book *A Theory of Everything: An Integral Vision for Business, Politics, Science, and Spirituality*. In the late 1900's and into the first decades of the twenty-first century, Wilber began to focus more on spiritual one-ness and the interrelation of the spirit to the world. He also began to focus more on the Integral Institute, which claims to introduce the "Integral Life" to regular people (for a fee, of course).

He continues to write; however, due to age and illness, Wilber's life is largely private now. To summarize, a few of the over-arching functions of his publications are as follows: to discuss the connection between Eastern and Western cultures and traditions, to attempt to integrate sciences with religion and philosophy, to perpetuate the theory of transpersonal psychology, and develop a theory in which all human knowledge and existence can coexist and inter-relate. It is this last function that will be specifically useful throughout the remainder of this thesis.

Spectrum of Consciousness (1977)	No Boundary (1979)
The Atman Project (1980)	Up from Eden (1981)
The Holographic Paradigm (1982)	A Sociable God (1983)
Eye to Eye (1983)	Quantum Questions (1984)
Transformations of Consciousness (1986)	Spiritual Choices (1987)
Grace and Grit (1991)	Sex, Ecology, Spirituality (1995)
A Brief History of Everything (1996)	The Eye of Spirit (1997)
The Marriage of Sense and Soul (1998)	One Taste (1999)
Integral Psychology (2000)	A Theory of Everything (2000)
Boomeritis (2002)	The Simple Feeling of Being (2004)
Integral Spirituality (2006)	The Integral Vision (2007)
Integral Life Practice (2008)	The Fourth Turning (2015)
Integral Meditation (2016)	The Religion of Tomorrow (Current)
Karma and Creativity (Current)	

TABLE 1. This table lists all of Ken Wilber's publications in chronological order and also lists his two current work in progress.

Wilber's writings, beginning in *Spectrum of Consciousness* and continuing throughout books such as *The Holographic Paradigm*, *The Eye of Spirit*, and *Integral Spirituality* received much critique, both good and bad, in the realm of Perennial philosophy and transpersonal psychology. These fields as a whole often receive quite a bit of criticism from fields of study more empirical in nature. There have been mixed reviews, so to speak, of the bulk of Wilber's work. Many agree that if nothing else, Wilber has drawn many concepts of Perennial philosophy into the limelight. Several reliable sources praise Wilber, even describing him as "the most comprehensive philosophical thinker of our times" (Wilber, *Eye of Spirit* foreword). Dr. Larry Dossey, a physician particularly well known for integrating the mind and medicine, claims that *Wilber's Sex, Ecology, Spirituality: The Spirit of Evolution* is one of the most important books ever written (Wilber, *Eye of Spirit* foreword). Jack Crittenden PhD claims that "Wilber assembles a series of sturdy and reliable, not to say irrefutable, orienting generalizations" (Wilber, *Eye of Spirit* foreword). *Publishers Weekly* has praised him for

his work within the realm of Eastern Philosophy. One of the very founders of transpersonal psychology, Stanislav Grof, has described the conglomeration of Ken Wilber's publications as "extraordinary work of a highly creative synthesis of data" (Grof 12).

Many philosophers and authors find that they agree with many things Wilber claims, but disagree with other fundamental aspects of his writings. Given the scope of topics about which Wilber has written, criticism is both natural and expected. One argument in Wilber's defense is that many critics do not critique Wilber's work as a comprehensive review. They have issues with topics Wilber debates within their specific field (neuroscience, developmental psychology, etc). Wilber's main work has been to synthesize a theory that integrates all aspects of life. No matter the field-specific arguments made, critics have difficulty denying Wilber's Integral Theory in its comprehensive and all-inclusive nature.

A good number of people praise Wilber's work; just as many dispute his work. Many consider Wilber's work to be circular and unclear. William Irwin Thompson, a well-known author and philosopher, claims that Wilber's work is excessively categorizing (Thompson 12-13). Thompson thus claims that Wilber has worked too hard to categorize everything under the sun and not hard enough on solidifying the overlap of his principles. Another scholar of Wilber's work, well-known British author and academic Dr. Gelfer, is critical of several different aspects of Wilber's work. Firstly, Gelfer criticizes Wilber's use of masculine vs. feminine types. He claims that Wilber's theory aggressively favors the action of the male and undermines the female. Gelfer describes the way that Wilber's depiction of spirituality as a whole is patriarchal, citing



numerous examples of male-centered diction used throughout Wilber's writings (Gelfer, *Numen* chapter 5). Gelfer also highly criticizes David Deida, one of Wilber's close colleagues at the Integral Institute. As if the tone of patriarchy is not already clear within Deida's book title *The Way of the Superior Man: A Spiritual Guide to Mastering the Challenges of Women, Work and Sexual Desire*, Gelfer also criticizes the content in this book from the very beginning. One of his biggest criticisms deals with the diction that establishes male ownership over female, exemplified when Deida repeatedly refers to his male reader's partner as "your woman" (Deida 17). A final criticism Gelfer makes is that Wilber uses the Integral Theory and its spiritual dimensions for personal gain. In his article, Gelfer exemplifies Wilber's Integral Theory as yet another New Age spirituality "commercialized and commodified" for economic benefit (Gelfer, "Lohas" abstract).

Frank Visser has offered the most extensive critique of Wilber's work. Visser, a Dutch psychologist, has written numerous essays, one book, and even created an entire website devoted to the critique of Ken Wilber's Integral Theory. His book, *Ken Wilber: Thought as Passion*, serves as a great overview and introduction to Wilber himself, his Integral Theory, and the philosophical viewpoints he holds. Frank Visser has many positive things to say about Wilber's writings, praising him for his attempts to combine Eastern and Western philosophy. Visser is also critical about several aspects of Wilber's writings. As I have reiterated, a large number of Wilber's critics give positive critique to some aspects of his writings and are simultaneously wary about others. On his website [Integralworld.net](http://Integralworld.net), Visser questions Wilber's source listings as well as criticizes his monotonous repetition.

Another very important critic of Ken Wilber is Dr. Michael Schwartz. Schwartz received his PhD from Columbia University and is now a well-known professor at Augusta University. In his essay, “On Social Holons, Ideologies of Integral and the Kosmopolitan Call of Politics,” Schwartz calls into question the upper left quadrant of the Integral Theory. He claims that Wilber’s theory undermines the concept of “social holons” or, more basically, people within a community (Schwartz 163). He claims that the use of the theory has placed priority on the individual, while in reality “there is nothing in the theory itself that the [upper left quadrant] is a pre-given center of gravity of the model’s enactment” (Schwartz 169). Schwartz’s essay can be seen as a lobby for greater focus on the communal aspect of holons, rather than the individual, within the Integral Theory. Significantly in his essay Schwartz concedes that “there are a number of scholarly efforts that have successfully used the AQAL model... I believe there is validity in this family of approaches” (Schwartz 168).

Although Wilber has authored 27 books about a myriad of topics, I will reference only several of his post-1995 writings in my analyses of B. Traven’s short stories. While Wilber should be appreciated for his writings in philosophy, science, religion, and psychology, many of them are not applicable to this thesis. It is important to note that I have not chosen to use Ken Wilber’s Integral Theory model because I agree with every single one of his ideas throughout his decades of publications. Because the goal of this thesis is to prove that Ken Wilber’s Integral Theory can be used as a literary analysis tool, I will for the most part shy away from Wilber’s earlier publications and their philosophical and religious arguments that are superfluous or not applicable to my literary analysis.

Two of Wilber's books, however, are essential and invaluable to my thesis: *The Eye of Spirit* and *Integral Spirituality*. I utilize these books as my main references because they each give a detailed account of the modular aspects of Integral Theory. Within these two books, Wilber lays out in detail the process of utilizing the Integral Theory model for the analysis of any situation. In many other books, Wilber uses aspects of this Integral Theory model and combines them with philosophical ideals. These two books describe Wilber's model in such a way that allows the reader to take aspects of the foundation of the theory, such as the quadrants, and uses them as tools to analyze a specific situation. Before I apply Integral Theory to B. Traven's short stories in the following chapters, I will lay out the specific aspects of the Wilber's theory must be laid out and extrapolated. These aspects will be described in detail in the following section.

#### *Integral Theory: AQAL in Detail*

“Whether you are working in business, medicine, psychotherapy, law, ecology or simply everyday living and learning, the Integral Map helps make sure you are touching all the bases” (Wilber, *Integral 2*). This quote from Wilber's 2006 publication sums up the main point of the Integral Operating System (IOS), or Integral Theory, which Wilber himself developed. Early in his career, Ken Wilber noticed a need for a problem-solving theory that would be all-encompassing. He was determined to develop a theory that would not be restricted to the philosophical realm, but that would allow people from all fields to “utilize the full range of resources for any situation, with a greater likelihood of success” (Wilber, *Integral 2*). Wilber sees comprehensive knowledge as a resource, and understands that often the relationship between comprehensive knowledge and problem solving correlates directly. Thus, he created a theory that combines past and present

theoretical perspectives, while simultaneously including various objective, subjective, singular, and plural viewpoints. With his breadth of knowledge of both Western and Eastern culture, Wilber is a great candidate for creating such a theory. Eastern culture has generally been considered subjective and pensive in nature compared to the majority of Western civilizations, which have been rooted in and developed through empiricism. This theory links the two and attempts to convey that “the secret to the universe is not just in the objective maps but in the subjective mapmaker” (Wilber, *Eye of Spirit* 8). By integrating so many perspectives into one overarching map, Wilber gives scientists, businessmen, and literary analysts alike a better way to find holistic solutions and comprehensive answers to their problems and questions.

The Integral Map does a good job of expanding viewpoints, broadening horizons of knowledge, and bringing to light these paradoxical perspectives in a complimentary fashion. Wilber eloquently stated “an Integral Framework at least attempts to begin to give to Caesar what is Caesar’s, to Einstein what is Einstein’s, to Picasso what is Picasso’s, to Kant what is Kant’s, and to Christ what is Christ’s” (Wilber, *Integral* 194). If one leaves out art, or leaves out empirical support, or leaves out spirituality from a situation, the diagnosis of one’s situation will not be all that it could have been. Wilber understands that his theory is able to uniquely integrate perspectives of Einstein with Picasso and Caesar with Christ, something that most philosophical theories could not do with ease. This quote also makes apparent that Wilber is conceding that his theory is not the ultimate truth. Rather, his main goal for creating the theory is to “[show] you that there is more room in the Kosmos than you might have suspected” (Wilber, *Eye of Spirit* foreword). I will break down, piece by piece, all aspects of Wilber’s Integral Map that I

will use later in this thesis to examine B. Traven's short stories. For the intents and purposes of this thesis, the terms AQAL (All Quadrants Levels/Stages/Waves, States, Lines) and Integral Map/Theory will be synonymous. All of these are synonymous in their effort to "help you see... the world around you in more comprehensive and effective ways" (Wilber, *Integral 3*).

### *AQAL: Quadrants*

The quadrants are centered upon a sense of balance. Imagine a set of ten people, each preparing to walk out onto his/her personal tightrope. Each takes a deep breath as he/she is about to take the first step. As their quadriceps muscles contract and their foot leads their body, this first step is all-together the same step and yet all-together a completely different step. Objectively, they are all taking the same first step onto a tightrope in the same environment. Subjectively, however, these steps are hardly this simple and identical. As we as fragile humans walk the tightrope of life, we delicately trace out our next step with our mind. This tracing out of the step could be accompanied with confidence, fear, anxiety, hope, or distrust. Within this subjectivity of the mind, one cannot deny that these perceptions all accompany the same objective first step. When we are faced with a problem or situation, as scientists and literary analysts and humans, we need balance between our subjective perception and material, objective world. This is one of the main functions of the quadrants.

The quadrants could be considered the foundation of the Integral Map, because "everything in every situation has all of these dimensions" (Wilber, *Integral 19*). These quadrants are divided into four separate perspectives, each one directly dependent on the others. These quadrants can be depicted as follows: singular subjective (upper left),

singular objective (upper right), plural subjective (lower left), and plural objective (lower right). There are various synonyms that accompany the four dimensions of the quadrants, each allowing for a fuller description of their usefulness. Another way to depict these quadrants is in this way: I, it we, its.

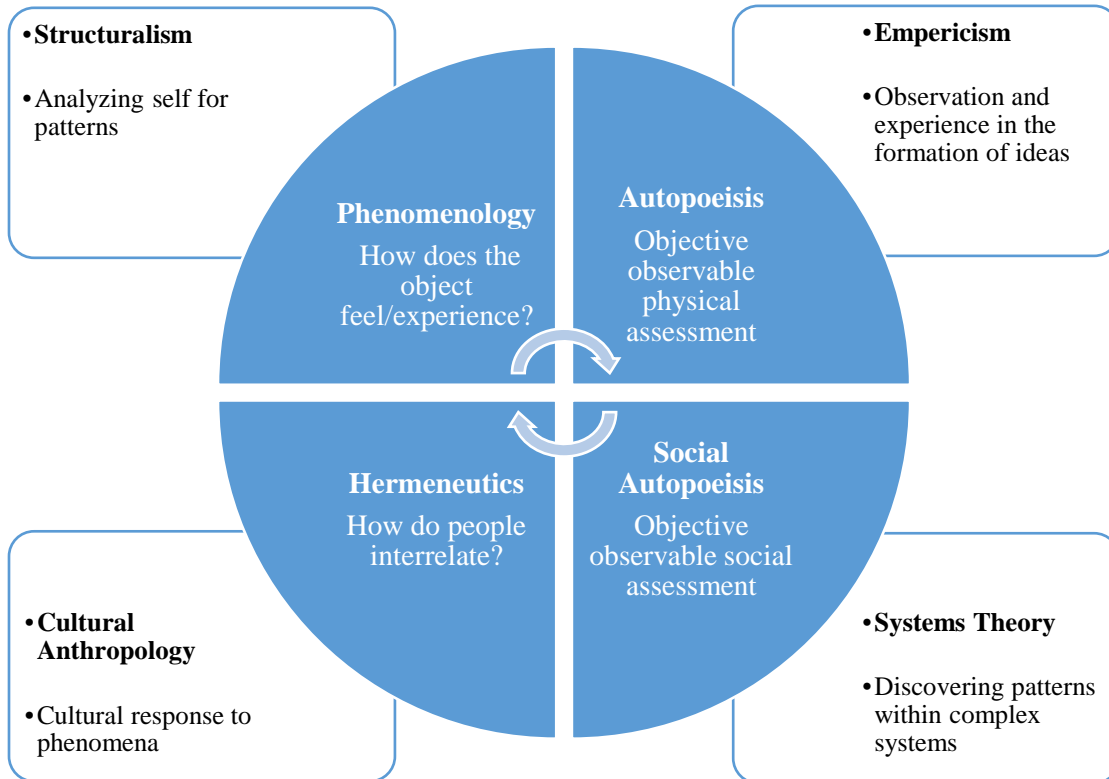
The “I” (upper left) refers to singular subjective perspective. In every situation, each individual perceives the world in a singular, unique way. Uniqueness cannot be generalized nor ignored in the upper left quadrant. Thoughts and feelings of self are placed into the upper left quadrant. The “I” quadrant embodies the subjective question: How do I see it? (Wilber, *Integral* 19). The “it” (upper right) refers to the singular objective perspective. This perspective, for many in the Western world, is the easiest to evaluate, understand, and recognize. Bits of data, such as a strand of DNA, is an exemplar of something contained in the upper right quadrant. As an empirical society, the Western world easily answers the objective question of the upper right quadrant: How is it actually?

The two plural perspectives allow for the contextualization of the singular. What we perceive (upper left) and the objectivity of the material we perceive in the world (upper right) are shaped by the values and systems into which we categorize them. The question most applicable within these two plural quadrants is “how does culture/society see it?” The “we” (lower left) quadrant references the plural subjective and is embodied in what is colloquially referred to as culture or shared values. The cultural differences on perception of time between the Anglo and Hispanic community can be a good example of something exemplified in this quadrant. The “its” (lower right) quadrant is sometimes the most complex and most difficult to distinguish from the others. This perspective is

largely systematic, founded upon social systems and systems of communication.

Infrastructural, financial, and legal systems are examples that may turn up in the lower right “its” quadrant. While the lower left “we” quadrant may help to identify cultural differences, the lower right “its” quadrant is often responsible for shedding light on systematic inequality or structural ineffectiveness.

Though distinct quadrants, they are all dependent upon one another. The arrows in the center of FIGURE 1 depict this dependency well. One can check the validity of a quadrant through the other quadrants. Both the presence and absence of agreement within the quadrants tells a lot about a literary piece. For example, one can check if a feeling/emotion from the upper left quadrant is depicted outwardly in the upper right quadrant. One can check if an action from the upper right matches up with societal systems in the lower right quadrant. One can observe in the lower left how systems and institutions from the lower right are verified or refuted within that cultural setting. In another comparison, one can observe if and how a character’s emotions and feelings (upper left) differ or conform to the cultural setting (lower left). Comparison between quadrants often reveals a lot about a story that may not seem as apparent when one reads a literary piece without the structure of the Integral Theory.



*FIGURE 1. This figure represents the concepts of the quadrants. These are not all-encompassing of the concepts and questions answered within each quadrant, but rather aid in understanding the theme of each quadrant. This information is a conglomeration of Wilber’s theoretical descriptions.*

There is a distinct reason as to why Wilber’s theory is termed Integral. As has been mentioned previously, Integral Theory seeks to integrate many different theories and perspectives. Because of this, the quadrants may seem strikingly similar to other models of philosophy and this is of no mistake. One could compare the four quadrants to Jürgen Habermas’s three validity claims: “objective truth, subjective sincerity, and intersubjective justness” (Wilber *Eye of Spirit* 20). The quadrants could also be compared to Buddhism’s Buddha, Dharma, and Sangha principles. Rather than equating to these, the Integral Theory claims to include them within itself. In just the comparisons to the quadrants alone, one can note Integral Theory’s true integrality.



It may be important and appropriate to point out the popular theorists that can be categorized to represent each quadrant dimension, beginning with the upper left quadrant. A few of the most famous theorists who most appropriately represent the upper left quadrant are Sigmund Freud and Jean Piaget. Both Freud and Piaget were world-renowned psychologists and were most popular for their theories of development. Freud's psychosexual theory describes a person's development from birth in stages of unconscious and subconscious sexual desire. Piaget's cognitive development theory, which is more generalized than Freud's, describes different stages of development from birth into adulthood. These two psychologists represent the upper left most appropriately because their theories represent single-person development which is largely unconscious, subconscious, or subjective. The upper right quadrant, which focuses on data and empirical forms of information, can be most aptly represented by some of the greatest scientists ever known. It is no surprise that Albert Einstein and his theory of relativity belong in the upper right quadrant.  $E = MC^2$  is one of the most recognizable empirical formulas of our day and age. This theory is not subjective and focuses solely on observable and objective phenomena. In contrast to the left quadrant, the upper right quadrant offers definitive and objective answers to the questions posed.

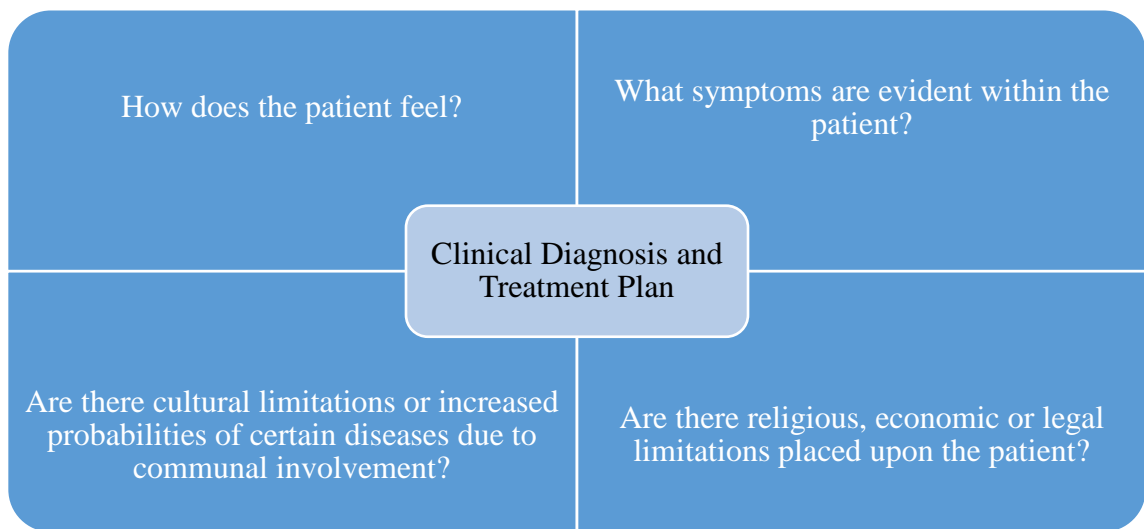
The "we" quadrant is most aptly represented by the famous sociologist Max Weber. More specifically, this quadrant takes cultural factors into account when explaining subjective experience. It also deals with the subjective experience of community, guided by culturally-specific stigmas and practices. Weber's interpretive sociology, which functions to describe a human as "a being who interprets subjective

experiences in terms of cultural categories and guides his conduct by such interpretations” falls well into this quadrant (Burger 127).

The final quadrant, the lower right quadrant, could include representations from theorists such as Carl Marx. Marx is notoriously credited with developing Conflict Theory, which explains that the reason for conflict can be mostly attributed to the uneven distribution of power and resources. Carl Marx’s theory, in part, examines social systems and explains the potential consequences that result from unequal distribution of goods and resources within them. It should be noted that each of these popular theorists that represent different quadrants do not encompass the entirety of that quadrant. These theories exemplified are only a few pieces to the fullness of the Integral Map’s quadrants. As the Integral Theory attempts to do as a whole, the quadrants integrate many different theories (Piaget’s Cognitive Theory and Marx’s Conflict Theory, for example) and categorize them in a way that most effectively allows for a full analysis of various problems and situations. Through the quadrants, we can clearly demonstrate how other literary theories may be constricting and limiting the perspectives of the literature that they analyze.

At this point, a real-world example would serve as a way to view the quadrants in a less theoretical sense. The Integral Theory quadrants can be applied in terms of a career as a healthcare professional. To provide the best care, a physician must often view the patient through multiple perspectives. There is the patient’s perspective (subjective personal – upper left), in which a physician would ask “How do they feel?” There is the physical perspective (objective personal – upper right), which asks the question “What symptoms are evident?” There is the cultural perspective (subjective collective – lower

left), where the physician would ask “Are there cultural limitations or increased probabilities of certain diseases relative to this person’s heritage?” Finally, there is the systems perspective (objective collective – lower right). In this perspective, a physician may ask himself/herself “Are there religious, economic or legal limitations that will affect the treatment options for this patient?” If any of these quadrants are ignored or even prioritized, the physician may miss the most direct diagnosis and may not enact the most appropriate treatment plan.



*FIGURE 2. This is a visual representation of the potential way that the Integral Theory quadrants could be played out in the clinical setting.*

The quadrants are important in all walks in life, and as will be demonstrated in subsequent chapters, especially within literary analysis.

*AQAL: Stages and Lines*

Another important portion of the Integral Map that I will utilize to analyze B. Traven’s literature will be lines and stages. The lines portion of the Integral Map serves as Wilber’s attempt to describe the different ways that people excel in the world. A few of these developmental lines that Wilber illuminates are: cognitive, moral, emotional, and

interpersonal. The cognitive line attempts to demonstrate a specific person or character’s “awareness of what is” (Wilber, *Integral* 23-24). The moral line demonstrates a person’s ability to determine “what should be,” the emotional line illustrates a person’s ability to control and have dominion over his/her emotions, and the interpersonal line shows how well one “relates to others” (Wilber, *Integral* 23-24). This is not an exhaustive list, and a table of various lines and definitions is given here.

Cognitive	Awareness of what is
Moral	Awareness of what should be
Emotional	Spectrum of emotions
Interpersonal	How I relate to others
Needs	Comparative to Maslow’s Need Theory
Self-Identity	Who am I?
Aesthetic	Line of self-expression, beauty, art, etc.
Spiritual	Growth of spiritual awareness/discipline
Values	What someone finds most important

TABLE 2. This table demonstrates a more exhausted list of line types, derived from pages 23-24 of Ken Wilber’s book *Integral Spirituality*.

These lines would be quite arbitrary if there were no way to measure their length. If the specific types of lines are on the x-axis, then the measure of each specific line will be found on the y-axis. The lines are measured in stages/levels. In this case, the word stages will be utilized. These stages are both successive and permanent. By permanent, Wilber suggests that “once one has reached that stage, they have permanent access to all the characteristics and capabilities within that stage” (Wilber, *Integral* 5). Describing these stages as successive implies that the stages cannot be skipped. While it is possible

to measure stage in many different ways, the most appropriate according to Wilber may be through the color spectrum. In this way, an infinite variation of color can be used to describe an individual's stage of development. From magenta to violet on the color spectrum, the stages increase gradually to display increasing awareness and mastery of specific lines. While there are stages that are specified explicitly in the color spectrum, this infinite variation gives the freedom to describe subjectively within objective limits. Within the literary analyses that will follow, the stages will be explained and individualized to help display character comparison.

The differences between these two concepts must be understood. While each line demonstrates a different aspect and perspective within a person's life, these stages are "snapshots at particular points in time and from a particular perspective" (Wilber, *Integral* 69). The term for the model that depicts the development of lines through different stages is "psychograph," as explained briefly on pages nine and ten of Wilber's *Integral Spirituality*.

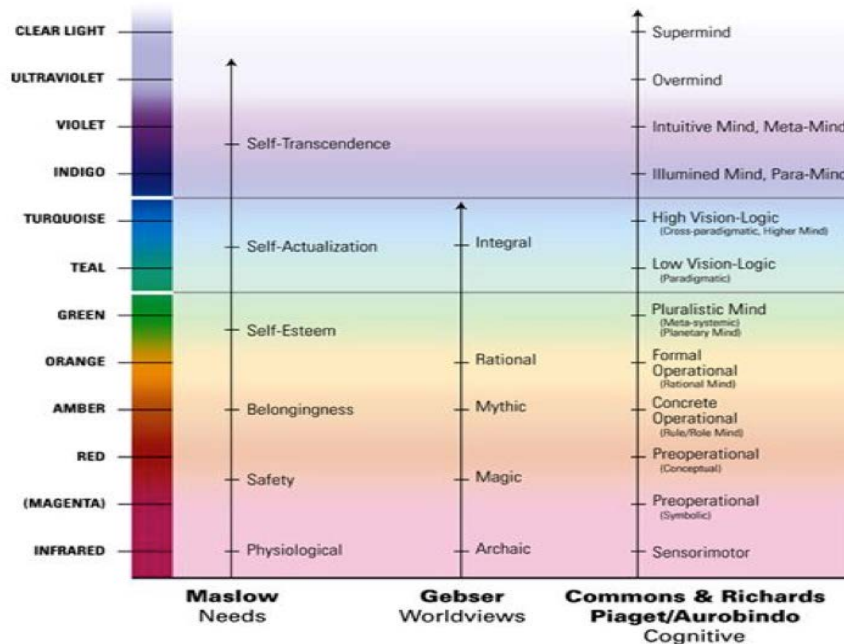


FIGURE 3. This is an example of a developed psychograph. Note the stages presented on the y-axis and the lines presented on the x-axis. This figure was taken from Ken Wilber's book *Integral Life Practice*.

In an effort to explain the concept of lines, I offer an example. The lines are somewhat synonymous to character traits within one's life. For example, one might say "I am really good at being patient, but I am not the most academically inclined." Equally in this instance, one's emotional line of development might be green, which indicates a higher stage of development on the color spectrum, while his/her cognitive line of development may be closer to orange. In an effort to understand the conceptual underpinnings of stages, one can look at Kohlberg's Theory of Moral Development. Kohlberg's theory claims that there are three main stages of moral development: pre-conventional, conventional, and post-conventional. Each of these stages are reached permanently and successively, just as the stages within the Integral Map. Kohlberg's theory is essentially one line within the psychograph and is also restricted to only three main stages. It is easy to see how, while Kohlberg's theory may be helpful in some cases

in literary analysis, Wilber's psychograph accounts for more information, given the increased number of lines and the infinite variation of stage.

*AQAL: States and Types*

The fullness of Wilber's Integral Map can be quite daunting at times. Focusing on the use of the Integral Map, I have narrowed down the most efficient ways to analyze Traven's short stories. As stated already, these include the analysis of character development, character comparison, literary devices, and key questions. Realizing the scope of the project at hand has forced me to consider some of the aspects of the Integral Map superfluous for this specific literary analysis. The quadrants are the most foundational portion of this map and thus will be used within each story's literary analysis. Second in importance to the quadrants are the psychographs, which will be specifically used as a character comparison technique. The other two aspects of the Integral Map will be omitted from the literary analyses that follow, but still explained briefly in this section. States of consciousness can be found implicitly within the psychographs, and contrary to stages, are not permanent. The most basic of these states is considered "gross-walking," which is the everyday work state. The highest of states is "non- dual awareness," which is the ever-present grounding of all states (Wilber, *Integral* 74). One could think of these states as fluctuations of every-day life. It is probable that specific aspects of a person's lines will exhibit different states at different times. For example, one's cognitive and emotional lines may be in a heightened state when cramming for a big exam or preparing to give an important presentation. Upon having to make an important decision, a physician's moral state may be heightened. Whatever the case, the important point here is that states are considered situational and circumstantial,

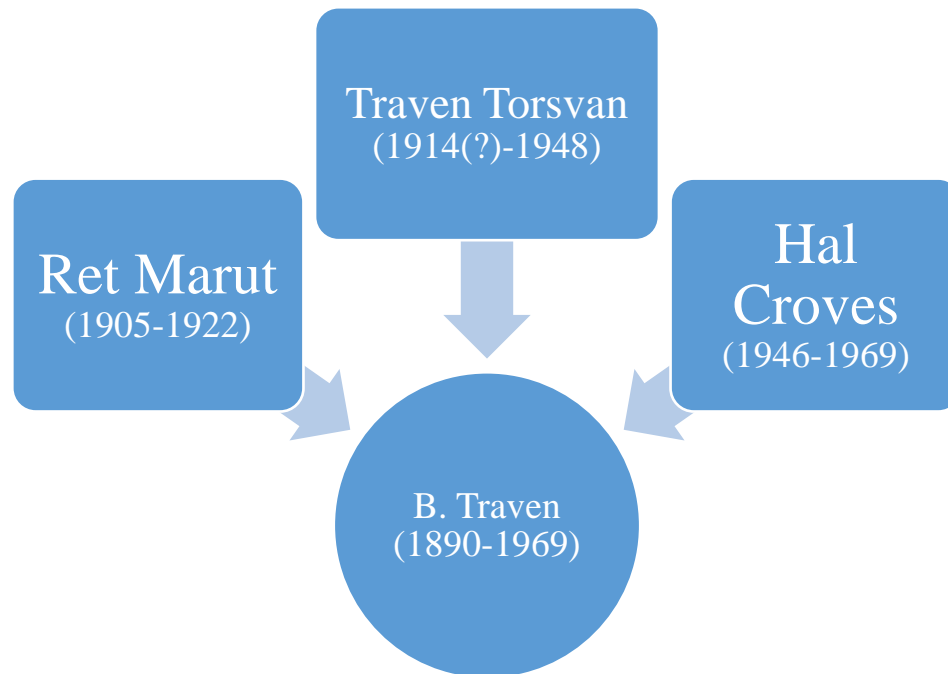
while stages are permanent milestones (Wilber, *Integral* 5). These types are less concrete in Wilber's various descriptions. These individual distinctions should be examined in an effort to "learn how to respond and communicate more effectively" with a given person (Wilber, *Integral* 11). An example of types could be introvert vs. extrovert. Types can often preference specific quadrants as well. In this case, introverts may preference the singular subjective upper left, while extroverts may more often preference the plural lower quadrants. Because states are temporary and do not explicitly play into the psychograph, they will not be discussed throughout the following literary analyses. Likewise, because types are ill-defined and more variable, they will not be discussed throughout analysis of Traven's short stories.

#### *The True Man-Myth-Legend: B. Traven*

Anyone versed in B. Traven's literature knows the complex mystery that results from asking the question: Who is B. Traven? This could be, and has been, answered in many differing ways. Born in 1890, B. Traven was a prolific author who claimed American citizenship, first published his work in Germany, but lived most of his life in Mexico. B. Traven was the man who Michael Baumann, a scholar of Traven, claimed had assumed five different identities over the course of his lifetime. B. Traven was the man who was unfortunately little recognized for his writings and widely recognized for his biographical mysteries. The attempt to give accurate chronology of B. Traven's identity has largely remained a situation for speculation. Michael Baumann, in his book *B. Traven: An Introduction*, speculates the following, based upon his compilation of the literature on Traven's identity.



Traven was born in America but first published in Germany, largely in opposition to the rising socialist regime. In Germany, he wrote under the penname “Ret Marut.” It is said that Ret Marut “disappeared from Germany in 1922,” more than likely due to the banning of his writings and the pressure of political factions (Baumann 27). At this point, writings from B. Traven in Mexico were published less than a year later. Textual analysis and Traven’s relationship with Germany leads many, including Baumann, to conclude that Ret Marut was B. Traven. In fact, it was verified by Traven’s wife a month after his death that “B. Traven had been Ret Marut” (Baumann 27). It is hypothesized that during his time spent in Mexico, Traven took up two false names: Traven Torsvan and Hal Croves. Croves, whose identity was found to at one point have been falsified as Torsvan, claimed to be a mere representative of Traven. By the year 1959, “the two names, Torsvan and Croves, became synonymous” (Baumann 5). By intricately examining official and unofficial documents, personal accounts, and even picture comparisons, Baumann (along with many other scholars of Traven) hypothesizes that B. Traven was in fact Torsvan-Croves. Below is a re-creation of the supposed timeline of identities for Traven.



*FIGURE 4. This figure is a rendition of the FIGURE 1 on page 37 of Baumann’s “B. Traven: An Introduction.” The top three text boxes depict the most evidence-based supposed identities or pennames of B. Traven throughout his lifetime.*

While his identity has been largely debated, not as many people have attempted to understand the character and persona of B. Traven through his writings and personal quotes. When one begins to study the character of B. Traven, it is easy to see the irony in everyone’s obsession over his identity. Traven was quoted stating, “the typesetter who sets the type for my book is just as important for our culture as I am, and for that reason no one should bother about my person, about the private person I am, any more than he should bother about the person of the typesetter” (Baumann 11). From this quote, the reader quickly understands the unique nature of this man they called Traven. He was selfless and understood the Western world’s tendency to value “who” in literature over the content within that literature. He would no doubt be appalled by society’s concern with who he was over what he wrote. Traven poured himself out in his writings and wanted them to speak on behalf of the complexity of his personhood. Traven explicitly

supports this idea when he exclaims “the biography of a creative person is absolutely unimportant. If that person is not recognizable in his works, than either he is worth nothing, or his works are worth nothing” (Baumann 12). Traven recognized the extreme significance of his position as a writer and viewed his short stories as platforms to tell the world who he was and what he valued.

The stark contrast between the writings style present in Traven’s novels compared to his short stories must be quickly appreciated. Throughout his novels, Traven is much more explicit in divulging his beliefs, values, and agendas for writing. For example, Traven’s most popular novel *The Death Ship* is riddled with political agenda against capitalism. Even the plotline itself is politically charged: people who are of little value in terms of a capitalistic society are sacrificed along with their ship by an illegal company’s attempt to collect insurance money on said ship. This quote from the main character in the story demonstrates the truly explicit slant of Traven’s novel writing: “The modern gladiators are greeting you, O Great Caesar, Caesar Augustus Capitalismus... We are ready to die for you; for you and the glorious and most holy insurance” (Traven, *Death Ship* 119-120). As will be revealed in subsequent chapters, Traven presents a much more introspective and implicit diction within his short stories, perhaps because of his desire to conceal his identity as a writer after being banned from Germany as Ret Marut.

Several themes are ever-present throughout Traven’s writings. Because he so often used his stories as an expression of his beliefs, his values, or his own life, these themes inundate the pages of his short stories time and time again. One of the themes Traven most often incorporates into his stories is that of justice. It seems as though Traven is always grappling with this theme of justice. Often in the form of irony, many

of Traven's short stories will come to end in an event or action that restores justice. Restoration of justice can come in many different ways, one in particular being the finding of personal freedom amidst an unjust situation.

Another theme, related to the previously mentioned theme of justice, is the cross-cultural examination of Indian/American or Indian/Mestizo relations. There are many stories that focus their plotline on the demonstration of the difference in character between Indian/Native and American. Reading Traven, one begins to notice a trend within his short stories: the less powerful, marginalized, or weak characters often get the "last laugh." These stories often involve the American looking arrogant, ignorant and foolish. As will be seen in chapter five, this can even carry over into the belief systems of the Indian vs. the Spanish. This fact leads us to another a closely related theme: his tendency to demonstrate his disdain for institutional society. These themes are particularly revealed in short stories that have a religious or political setting. The Indians are almost always depicted by Traven triumphing over the institutional formalities of religion or law.

Before moving into the first chapter of literary analysis, I note that both B. Traven's books and short stories were not received as well in America as compared to other countries. The problem is not that Traven is not well-known. In fact, "critics and publishers of twenty-odd nations sought out Traven's works and had them translated, so that he is as widely read today in many nations as he was three decades ago" (Miller 209). Charles Miller in his article "B. Traven in the Americas" poses several good reasons as to why America did not respond well to his writing. For one, Traven's rough writing style which utilizes every-day, working class diction was not as popular in

America as the higher-class sophisticated work of the mid-twentieth century. America lacked the number of working class citizens that Germany and Mexico, the most receptive of his writings, had within their population. Given some of the themes on justice and equality mentioned earlier, as well as Traven's political disdain for capitalism and the wealthy, it is logical that there is a correlation between working class population and popularity of his works. Stated bluntly: Americans did not enjoy Traven's tendency to make them look foolish. As has been mentioned, Western culture generally cares more about the life of the author than his/her writings themselves. This tendency has been made apparent by comparing the overwhelming volume of literature written about B. Traven himself versus the relatively minor volume of literature written critiquing his writings. For all of these reasons, Americans have largely missed out on the rich literary contributions that B. Traven made throughout the twentieth century.

## CHAPTER TWO

### Character Development Analysis

B. Traven's short stories exemplify his mastery at creating dynamic characters. Throughout almost all of his short stories, character development is central to the plotline. The development of these characters within his stories almost always functions to depict a broader theme. Traven is keen on utilizing his character development to demonstrate societal and world-centric themes. This chapter will depict Traven's use of character development in his short story "Frustración" with the help of Ken Wilber's Integral Theory quadrants. I will begin by giving a summary of the story and introducing the main characters and plotline. I will go back through the story one section at a time, in an effort to depict linearly the main character, Mercedes's, development. Within each section, I will do a quadrant analysis of Mercedes. After performing these analyses, I will illustrate how these analyses functioned in a two-fold manner: to depict character development and illuminate underlying themes within the story better.

#### *"Frustración": A Summary*

"Frustración" displays an unusual solution to the loneliness, confusion, and frustration which heartbreak brings. The story, staged near the Texas-Mexico border, begins by describing what appears to be the perfect love scenario, introducing the excited bride-to-be, Mercedes. She is preparing to be wed that day to her newly found lover Anselmo. She looks at herself in the mirror, confident that this will be the best day of her life. She is dressed in her wedding gown and is in the final stages of preparation when

the reader is introduced to her. While her friend cautions her about trusting this man, or any man for that matter, Mercedes is love-struck and only dreams of their future together. This future does not come. As she waits and waits, it is apparent that Mercedes will end that day as she started, a single woman.

In denial, she worries about what could have happened to her poor Anselmo. She reassures herself “Me ama, y sabe perfectamente bien que yo lo amo todavía más” (Traven, *Cuentos* 118). “Todo saldrá bien” the priest continuously comments, but the reader has doubts (Traven, *Cuentos* 117). Because she has heard nothing from Anselmo, Mercedes calls his employer, who states that Anselmo had left work with another woman that evening. At this, Mercedes’ heart breaks. The employer extends this heart break when he tells her Anselmo had planned to get married to this woman. A man from the community who sees her pale face is concerned for her well-being. She masks her true feelings and tells the man “Estoy bien. Muy bien. Seguro” (Traven, *Cuentos* 119). Her frustration explodes when she gets home, and she contemplates killing herself, Anselmo, and anyone else who comes to her mind. But she does none of these things. Instead, she sleeps - for two full days. When she awakes on the third day she feels “completely refreshed” (Traven, *Cuentos* 119).

The first thing that Mercedes does upon awakening is a bit surprising. After waking up feeling better than ever before, she begins to iron her wedding dress in a blissful state of mind. She is singing and smiling at the image of herself in the mirror. By this point, the reader is unsure where Traven is taking his story. Mercedes proceeds to take her wedding dress to the portrait shop for photos. She obtains a portrait of herself in the wedding dress, photo-shopped into a picture with Anselmo. This was not easy, as

the photographer was weary about producing an image like this, which could be so easily used for purposes of maleficence. With this deceptive photo, Mercedes resolves to prove her success as a wife to her co-workers. She parades herself around the hotel where she works, showing off her photo and even telling her close friends about the intimate moments that her new marriage has provided. Over the course of a year, this feeling of satisfaction and victory over her true situation fades, until she asks her boss for six weeks of vacation to give birth to her son.

Mercedes returns to work with stories about her baby boy. At the same time, the reader discovers that Mercedes told her coworkers that Anselmo died shortly after the baby's birth. Over the years, she constantly brags about her child, decorating her apartment with toys and her son's clothes. Mercedes frequently misses work to take care of him and finds herself so exhausted that she needs to take days off to recover. Mercedes is outwardly depicted as a loving mother who does anything for her son. Often, however, when neighbors or coworkers venture to her house to see the child, she does anything to keep them from making themselves comfortable in her home.

As her son nears the age of six, she suddenly becomes ill and is in need of hospitalization. In this hospital setting, she becomes delirious and starts calling for her son who is nowhere to be found. As the community desperately searches for her son, the reader senses that the situation will not end well. In order to appease Mercedes, the community finds a child to fit her son's description, and due to Mercedes' delirium, she believes it to be him. In her final moments, she has a chance to say goodbye. In translation, the text states that "she opened her eyes as if she had seen something that was surprising, slowly moved her head towards where the child was standing... and died"



(Traven, *Cuentos* 129). As the reader digests this turn of events, B. Traven ends the story with a so-called O’Henry twist. After her death, the community learns the shocking truth: “Ella nunca tuvo un hijo. Lo que es más, murió virgen todavía” (Traven, *Cuentos* 131).

### *“Frustración”: Character Development Quadrant Analysis*

Stanton states in the opening of his book *The Short Story and The Reader*, “When we first read a story, a character may seem merely unusual... But as we come to understand his problem and his attempt to solve it, we see that he is not so unusual after all” (Stanton 12). If the reader does not carefully examine this story after the initial read, he/she may quickly pass judgement on Mercedes, labeling her as psychotic. As Stanton implies, for the sake of accuracy, one must try to understand a character’s problem and her attempt to solve it, before making truthful claims about her. In this quadrant analysis, Mercedes will be placed at the center of each quadrant. One will begin to recognize that given her situation, Mercedes may have been acting more rationally than the surface-level reader gives her credit.

#### *Quadrant Analysis: Beginning of Story*

“Frustración” opens depicting a happy-go-lucky girl on her wedding day. The upper left quadrant might ask questions such as “How does Mercedes feel?” or “What is Mercedes thinking?” Mercedes’s feelings are those of excitement and optimism. She is positive and ignores the advice of her friend. The upper right quadrant confirms these feelings. The upper right quadrant depicts Mercedes outwardly smiling and looking at herself in her dress over and over again.

The lower left quadrant brings cultural concerns into the analysis. For example, when putting on the lens of the lower left quadrant, the reader may notice that Traven has briefly stated that Anselmo is North American. Given the common theme of American/Mexican opposition in Traven's literature, the lower left quadrant plays an important role in foreshadowing the events to come. Furthermore, taking into account Mercedes' Mexican culture and heritage, it is helpful to note that married women are treated with much greater respect than unwed women. It is even said that "Whereas Anglos derive most of their status from their job, Mexicans may derive more status from their families" (Ross et. al 672). Drawing from this fact, the lower left quadrant leads me to ask the question, "where is her family in this opening scene?" Building upon this, I ask if Mercedes is feeling pressured to marry quickly by this cultural stigma of importance of family? If so, these vested interests may continue throughout the story.

Several systematic questions can be raised from the lower right quadrant at the beginning of the story. One observes Mercedes' neutral relationship with the church. I am quite confident that her relationship with the church, which varies throughout the story, would not be recognized if the quadrants were not applied to the story. The quadrants, the lower right in this case, force the reader to ask questions about institutions even when their presence seems largely absent or unimportant. While a surface-level reader may not even consider the role of the church, the lower right quadrant begs the reader to ask about its significance. Traven notes that she works at a hotel and her wedding dress has been bought on sale, which may indicate she has less money than others in the community. At the beginning of the story, a simplified version of the quadrants may look something like the figure below.

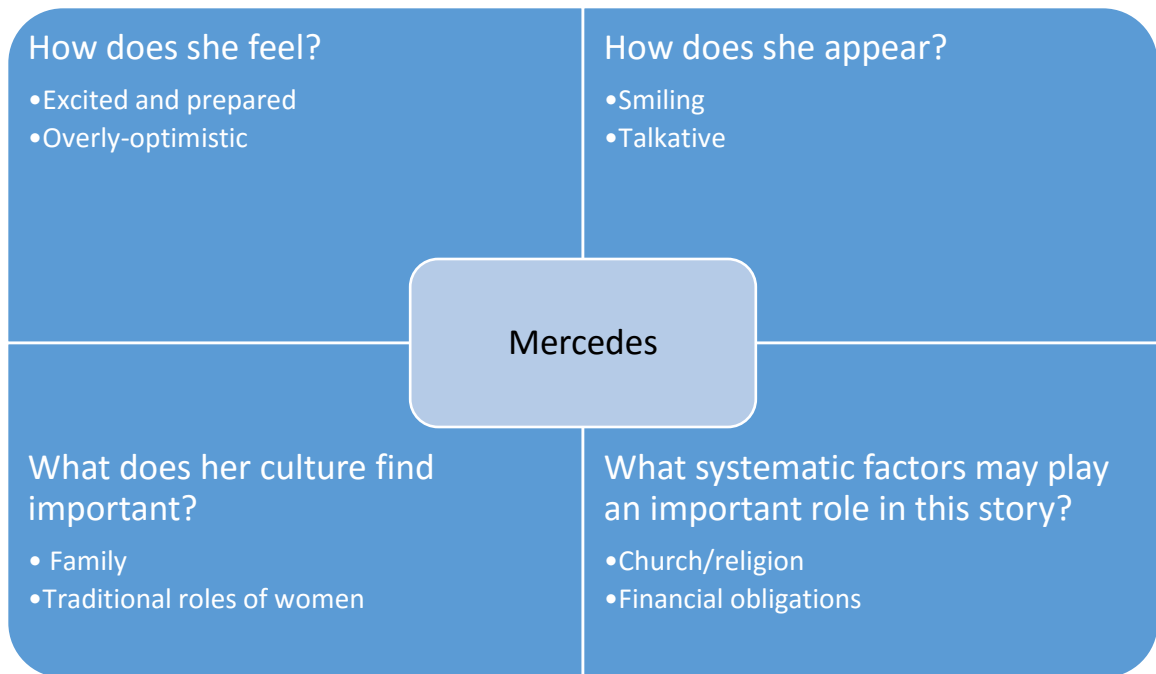


FIGURE 5. This figure is a simplified and condensed version of the character development quadrant analysis created for the beginning of B. Traven's short story "Frustración."

#### *Quadrant Analysis: Anselmo's Betrayal*

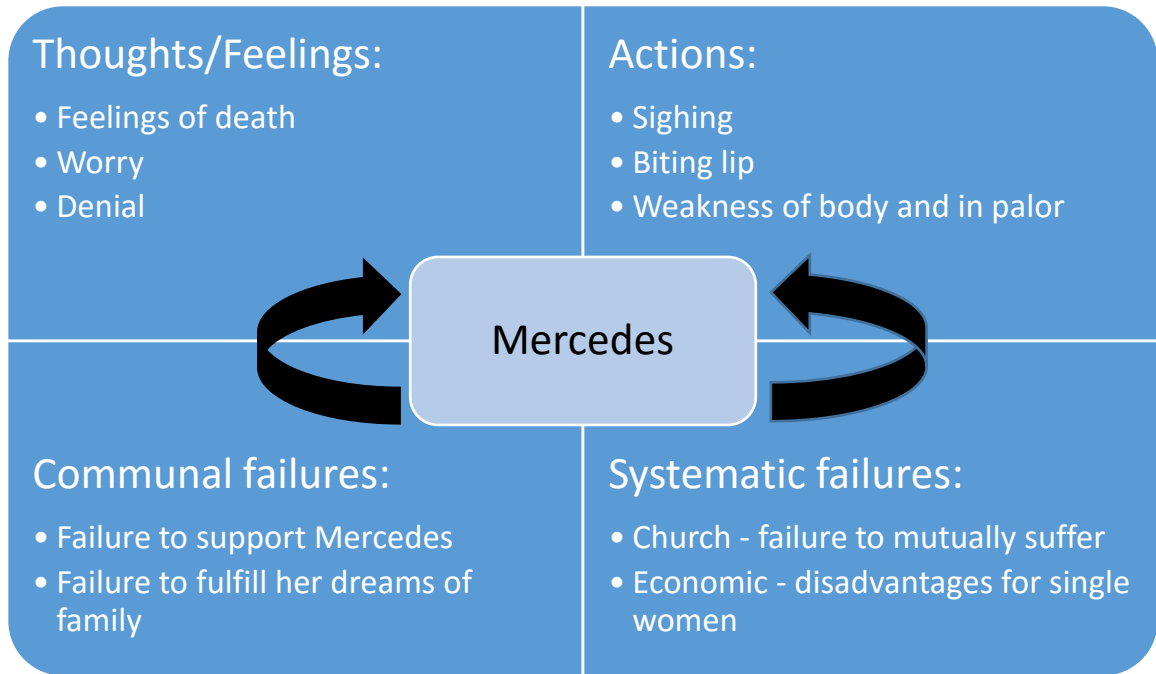
As the story progresses to Anselmo's betrayal, the reader sees a significant shift in the character of Mercedes. The upper left (subjective singular) quadrant begins to show her feelings of denial and worry. As she finds out about Anselmo's mistress, she has thoughts that even regress to the point of suicide and arson. She says she is worried something happened to Anselmo, but it is likely that she is more worried that something happened to what he represented in her life: a future family. While she is looking for Anselmo, she refuses to show herself to the priest in her wedding dress. This exemplifies her deep care for what the community thinks about her. This interplay between her feelings and the importance she places on the opinion of the community are evident throughout the entirety of the story.

As she is becoming aware of Anselmo's being late to the wedding, "Mercedes suspiró" (Traven, *Cuentos* 116). Throughout this betrayal, Traven depicts her outwardly expressing her feelings of distress. She bites her lip repeatedly and becomes weak and pale as she talks on the phone with Anselmo's employer. These objective singular actions demonstrate her inner feelings and the theme of the upper right quadrant appears much different from at the beginning of the story. The significant shifts in the quadrants are good indicators of character development within the story.

Analysis of this part of the story in the bottom left quadrant demonstrates several key cultural aspects. When Anselmo is late to the wedding, Mercedes exclaims "Él nunca será un verdadero norteamericano" (Traven, *Cuentos* 116). This illuminates both Traven's and Mercedes's understanding of the cultural difference of the importance of time between Mexicans and Americans. Relationships also fall into the parameters of analysis by the lower left quadrant. Thus, it should be noted that as Mercedes realizes she is losing hold of Anselmo and the promise of future family, her friend also leaves her. Ester says that she is sorry that Anselmo did not show up but that she must go to work. Ester leaves her friend in this way "No te preocupes, Meche, todo saldrá bien. Adiós, tengo que correr" (Traven, *Cuentos* 117). She appears to be losing every portion of her lower left quadrant at once: her best friend and her potential future family.

Unfortunately, when analyzing the lower right quadrant at this point of time, it appears Mercedes is not benefitted through institutions either. The phrase "todo saldrá bien" permeates the lower left quadrant and is spoken by the priest who was to perform the wedding ceremony. The destruction of her hopes for a future family are matched by the loss of potential financial support from a husband as well. As her financial situation seems

constricting and everyone in the community is telling her everything will be okay, her singular quadrants are telling her something completely different. The singular and plural quadrants appear at odds with one another. With this in mind, one can understand why she retreated to sleep (or retreated within herself) when both the subjective and objective plural perspectives of her life were collapsing.



*FIGURE 6. This figure depicts the character development taking place within the scene of Anselmo’s betrayal. More specifically, FIGURE 6 shows the effect of the plural quadrant failures in Mercedes’s life. When these plural quadrants fail her, she is forced to travel within herself (in the form of sleep) to find healing.*

#### *Quadrant Analysis: Awakening*

Upon waking up, Mercedes is markedly different. Noticing the change in her actions and in Traven’s depiction of her character, one can then start to deconstruct the scene with the analytical tool of the quadrants. The upper left quadrant shows significant development since the previous analysis. She feels refreshed and renewed after her sleep, so much so that Traven says that she felt “tan joven y fuerte como nunca” (Traven,

*Cuentos* 119). Her innocence and naivety present at the beginning of the story seemed to have melted away in her sleep. She is now a more domineering and prominent character. For some reason, her self-confidence has been restored. She has transcended her situation through sleep and has been given a moment of insight.

She wakes up and this increase in self-confidence is evident in her singing, humming, dancing, and smiling. As she interacts with the photographer, the upper right quadrant begins to reveal these new characteristics even more. She is explicitly lying to the photographer to get what she wants, something that would be quite unexpected given her character at the beginning of the story. She has found what she wants within herself, and she is willing to betray the aspects of the communal and societal quadrants, just as they betrayed her.

This opposition of her newly developed character to the plural perspectives is exemplified in two different specific moral compromises. The first moral compromise is the compromise to tell the truth to her community. Both in her interactions with the photographer and her interactions with her coworkers, she lies about being married. When taking the whole story into account, the reader is more skeptical about writing Mercedes off as someone who has become crazy. Her deliberate dominance in the conversation with the photographer indicates actions that may be out of spite rather than honest belief that she has a husband. Her determined and domineering attitude when talking to her friends about her new marriage leads one to believe that she feels she has something to prove. Her demeanor in this excerpt demonstrates this, as she is depicted standing “con los puños apretados contra las caderas” (Traven, *Cuentos* 123). She is not getting attention from her fraudulent marriage partner, and in an effort to compensate,

seeks attention from her coworkers by lying to them. The second moral compromise can be found in the lower right quadrant. She is not only lying to the photographer in this scene, but in obtaining the photo is also breaking laws put in place to prevent that kind of activity. The photographer warns her about these laws, but her determination to rise above the betrayal of the plural quadrants leads her to compromise this portion of her life as well.

### *Quadrant Analysis: With Child*

As her marriage drifts into normalcy over the course of a year, Mercedes understands that she needs another lie for her coworkers to show her the attention that she lacks because of her lack of family. When she has her baby, she transfers her satisfaction from talking about Anselmo to talking about her son. She must lie to her community and tell them that Anselmo died, in an effort to tie up loose ends. I did another quadrant analysis of her character at the point in the story when she has her son and the results will be laid out now.

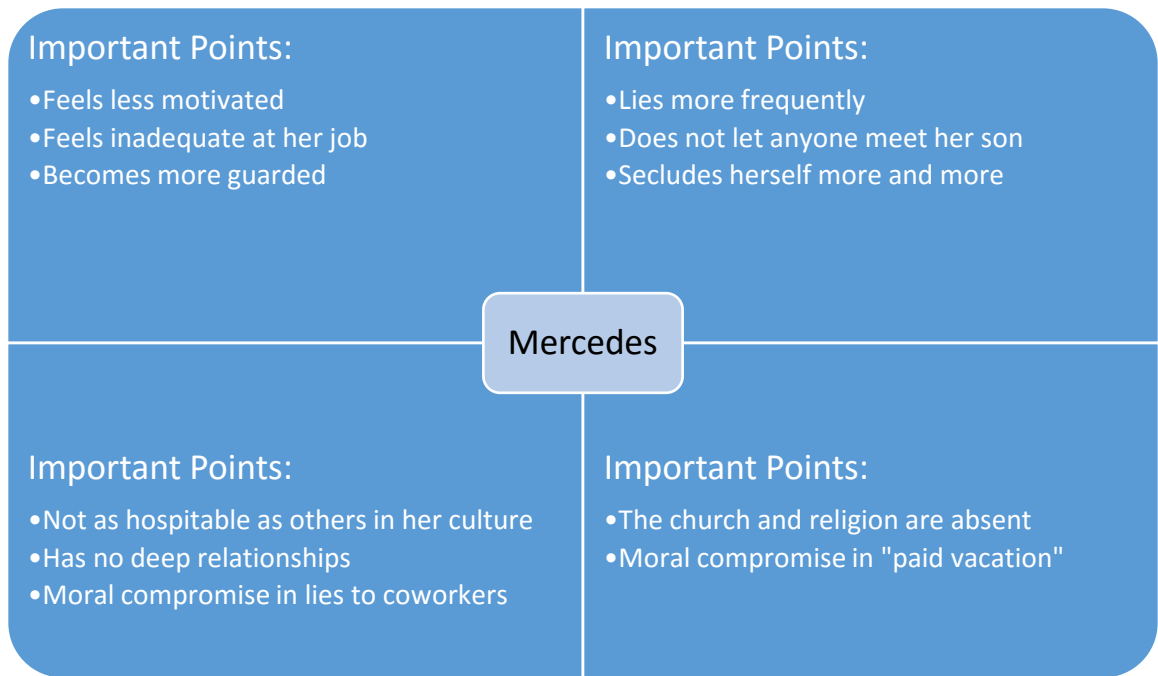
The upper left quadrant reveals that she is self-guarded and feels less motivated by her lies, the primary reason her lies continue to grow. Other quadrants demonstrate that she still knows that she does not have a son. For example, the upper right quadrant shows Mercedes buying clothes and talking about her son constantly, but she is unwilling to let anyone visit her home. If she truly believed her son was real, she would want her coworkers and community to meet him. She persistently avoids having people stay at her home for extended periods of time.

Mercedes also frequently goes home for a day or two to take care of her son. Upon reading this fact, the reader is reminded of her previous introspective response

when she felt as though she were betrayed by her community. The reader must realize Traven's explicit depiction of her lack of deep relationships. In this scene, Traven points out that "Mercedes no tenía ninguna amistad íntima con nadie, excepto con sus compañeras de trabajo y no tenía relaciones de que pudiera hablarse..." (Traven, *Cuentos* 124). The constant lack of relationship and lack of family has pushed her to continue to go within herself to find happiness and worth. Because she is missing a portion of life that is so integral in her society, she feels forced to make these moral compromises to actualize that family for herself.

In the past two scenes, there is an obvious gap in the lower right quadrant. The church is hardly mentioned at all from the time that Mercedes wakes from her sleep. Progressing through her life "with Anselmo" and with her new son, the reader does not hear anything about the church or religion. This is no mistake on Traven's part. He is intentional in avoiding the church in this portion of the story, just as Mercedes was avoiding the church that did little to help her in her time of crisis. The figure below illustrates important points in the quadrant analysis completed after Mercedes supposedly has her child.





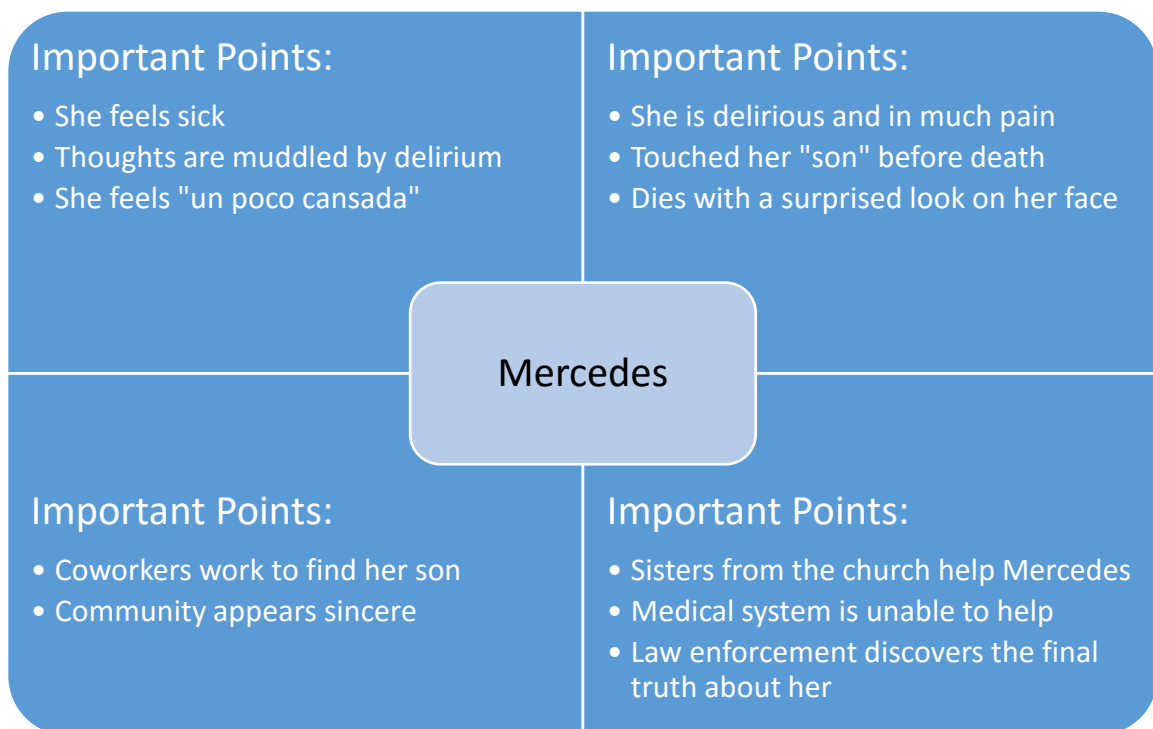
*FIGURE 7. This quadrant analysis depicts the character of Mercedes after having given birth to her “son.” Just as has been indicated in previous analyses, there is severe discord between the plural and singular perspectives. This figure causes one to question how long can she keep doing this to herself before it negatively affects the singular aspects of her life?*

*Quadrant Analysis: Sickness and Death*

The final quadrant analysis was done throughout Mercedes’s sickness and up until her death. The conclusions that can be drawn from it fortifies the argument made throughout this chapter that Mercedes knowingly lied to others about her son. It demonstrates that her actions are remarkably different when she enters delirium. This analysis also best illustrates a few of Traven’s most popular underlying themes.

Mercedes becomes sick and must be taken to the hospital. As she gets sicker and sicker, Traven notes that “dos días despues, entró en delirio, con una fiebre muy elevada. Estuvo inquieta y empezó a llamar a su hijito Rodolfo” (Traven, *Cuentos* 126). In this moment, Traven is practically giving the reader the answer to the question, “has she been in delirium throughout this whole story?” Only when and after Mercedes enters delirium

does she ask for the presence of her son. Before this delirium, if she had believed her son was real, she would have called for him. However, it is apparent that she did not call for him once in the two days before her delirium. As was the case for the entirety of the story, she cared too much about what others thought to give away the secret that her son was not real. She kept her moral compromise to the cultural quadrant in-tact until her delirium set in. Just as was mentioned earlier in the analysis, her moral compromises were destined to fall apart as soon as she could not revert within her singular self any longer. With her own body and mind failing her, she is no longer able to consciously deceive her community.



*FIGURE 8. This figure depicts a simplified version of the final quadrant analysis done within "Frustración."*

After she enters delirium and truly believes her son is real, she is desperate to see him. The upper right quadrant shows Mercedes screaming and crying out for Rodolfo.

At this point, the story takes another interesting turn, best depicted through the quadrant perspectives. Both the community (an aspect of the bottom left) and the church (an aspect of the bottom right) work together to help Mercedes die in peace by seeing her son one more time. They decide that, in order to make her happy, they will be forced to lie. As perhaps the ultimate irony, Mercedes dies being deceived by the very same community and institutions that she deceived for years. It is only after her death that the two bottom plural quadrants find justice in the ultimate truth of her virginity.

#### *Explanation of Traven's Themes - Summary of Character Development*

Several of Traven's themes are demonstrated throughout this story. The first is the theme of justice. This theme is surprisingly obtained for both parties in "Frustración." Upon her entrance into delirium and death, Mercedes believes that she has seen her real son. At the same time, the reader notices that her dignity is still fully maintained in her final moments, because the community is still buying into her lie. Mercedes believed that she obtained the restoration of justice throughout the entire story because she found freedom in her singular quadrants, amidst unjust and unfair treatment from the plural quadrants. At the same time, the community received the restoration of justice when they discovered that she was a virgin. They discovered her moral compromises in the end and Mercedes's lie did not necessarily have the "last laugh."

Reading and analyzing "Frustración" with these quadrant analyses gives the reader better insight into the character of Mercedes. The reader is better able to understand the impetus for many of her actions and is able to empathize better with her. These analyses have depicted Mercedes's journey from innocence to indignation to determination to find freedom from her perceived injustice. The quadrants allow the

reader and analyst to categorize aspects of both Mercedes's development and the plot related to Mercedes's development in a clear way. The quadrants force the reader to constantly think about all perspectives of a story, rather than getting stuck in a single perspective. Analysis of Mercedes's character development using Ken Wilber's Integral Theory quadrants has helped me to better understand her as a character, Traven as a writer, and myself as an analyst.

## CHAPTER THREE

### Character Comparison Analysis

Dating back to the very beginning of his writings as Ret Marut in Germany, B. Traven has always illuminated the greed within certain groups of people. He followed this trend as an anti-socialist political writer and when he wrote his most popular American novel *The Death Ship*; and his short stories were certainly no exception. There are many short stories that reveal such greed: “Dos burros,” “Medicina efectiva,” “Canastitas en serie,” to name a few. Traven often utilizes character comparison in the area of Ken Wilber’s bottom left quadrant, cultural and interpersonal factors, to show that this greed is more inherent and accentuated in some than others.

The Integral Theory quadrants help readers dissect the story in terms of character comparison by providing the structural framework that allows them to get to know the characters in a more holistic and context-dependent way. However, the quadrants only observe each character individually within a story and only seek to compare the different perspectives of that one centralized character. The Integral Theory, however, does not leave one option-less in his/her pursuit to extensively compare characters in B. Traven’s literature. The psychographs, which combine the concepts of lines and stages, will be explained in detail throughout this chapter as they pertain to characters in Traven’s literature. This chapter will focus primarily on one short story of Traven’s, “Canastitas en serie.” Using quadrant and psychographic models of analysis, I will demonstrate the

Integral Theory's ability to draw out Traven's well-recognized theme of revealing greed in one society versus another.

*"Canastitas en serie": A Summary*

"Canastitas en serie," or "Assembly Line" is a well-known B. Traven classic about "an encounter (or a collision) between two types of people, two kinds of society, and two opposite attitudes towards work" (Gutierrez 9). I would argue that the differences do not stop there, but that these two different types of people have entire opposite attitudes towards life. The story opens depicting a wealthy North American businessman on vacation and traveling all throughout Mexico. As he walks through a primitive city in Oaxaca, he notices an Indian crafting beautiful and unique baskets out of hand-harvested dye and fibers. Being the American business tycoon that he is, his mind immediately skims over the interesting details that the Indian gives him about these works of art. He does not care about the 20-30 hour detailed process of fashioning the bags. He is not interested in hearing that the Indian rides a rented bull miles into town every week to sell his product to often ungrateful buyers. He does not realize that the Indian makes these bags in an effort to support his meager farm so he can eat every week. No, Mr. Winthrop ignores all of these things and begins to bargain with the Indian about purchase price and explain why his artwork is inherently useless. Taking advantage of the Indian's lack of business prowess, Mr. Winthrop severely undermines the value of the bags and buys all that the Indian had made.

As he heads back to "un lugar civilizado," he forgets about the bags for some time. One day he suddenly remembered them, not as the works of art they were, but as if they were abandoned toys in the garage from which he could make a small profit. He ran

to a third party candy shop owner and discovered the profit he could make from these bags, should they be mass produced. Mr. Winthrop hops on a plane to Mexico, excitedly and emotionally rehearses what he will say to the Indian, and congratulates himself for being selfless enough to give the Indian so much potential work.

Mr. Winthrop arrives to the village once again and finds the Indian in the same place as his previous visit. He patronizes him about the price and the possibility of mass producing these baskets. Their miscommunication is palpable to the reader as Mr. Winthrop asks for 10,000 and the Indian says he can make three dozen in two months. Furious and confused, Mr. Winthrop ethnocentrically attempts to make the Indian understand what he is saying. The Indian explains that as the number of baskets that Mr. Winthrop requires goes up, so does the price per basket. In the Indian's culture, this mass production would leave him with no time for him to farm for himself, to engage with others, or to enjoy life. The Indian's economic model of assembly compared to the American model is almost the inverse, but no less logical. The Indian asserts that mass production would rob the art of its inherent value. Mr. Winthrop will likely never understand Traven's concluding statement that the works of art contain "pedacitos de alma y gotas de sangre del corazón de un indio mexicano" (Traven, *Canasta de Cuentos* 28).

#### *Quadrant Analysis of Mr. Winthrop and the Indian*

The quadrant analysis of individual characters alone illustrates the stark and multi-aspectual contrast in these two characters. Time and time again, the kind and humble Indian is taken advantage of not only by Mr. Winthrop, but by "capitalist greed or industrialization" (Gutierrez 14). To illustrate the thoughts and feelings of the Indian,

this translated quote will be given: “I’ve to make these canastitas my own way and with my song in them and with bits of my soul woven into them” (Gutierrez 13). The Indian, from the beginning of the story, is introduced as humble, hard-working, and kind even in the face of disrespect. His feelings are simple and are rooted in respect for the fellow human. These feelings are largely predicated on the society in which he has been raised. As a modest farmer, he has learned the definition of hard work, and his respect for the work of others has been engrained into his singular subjective perspective his entire life.

Mr. Winthrop’s subjective singular quadrant is almost the antithesis of the Indian’s quadrant. Mr. Winthrop is, from the very beginning, a man who “pensó inmediatamente en las grandes posibilidades para hacer negocio” (Traven *Canasta de Cuentos* 14). His thoughts are inundated with his money, his business, and his ability to succeed in the economic shark tank that is America. His thoughts do not revolve around people, but numbers. Throughout the story, Mr. Winthrop is constantly calculating and recalculating in an effort to get the most personal economic gain from every interaction. Every human encounter for Mr. Winthrop is not an opportunity to build a relationship, but an opportunity to strike up a business deal. He is easily angered and narrow minded. He proves himself prideful as he thinks about his faithfulness to the Lord by giving the poor, unfortunate Indian good business.

The Indian’s singular objective actions embody his singular subjective thoughts and feelings. He responds to all people “courtésmente” and demonstrates self-control by thinking before speaking. His interactions with Mr. Winthrop prove his attitude of kindness. Traven depicts the Indian acting as if “no haberse percatado de su presencia” (Traven, *Canasta de Cuentos* 13). It must be understood that in the Indian’s culture,



averting your gaze from someone indicates a sign of great respect. Even in these seemingly insignificant actions, Traven is creating a character whose kindness inundates every action.

The objective depiction of Mr. Winthrop's actions can be summed up in the following: notepad in one hand, pen in the other, calculating riches. His short temper is exemplified on the plane when he loses his pen and yells "Diablo," just as much as when he speaks in a slow and demeaning manner towards the Indian. He exhibits a spirit of persuasion when he interacts with the candy shop owner and demonstrates his greed in every conversation with every person. From the beginning until the end, Mr. Winthrop is the prototype "dynamic promotor" that is infamously equated to and synonymous with the working world of Wall Street and greedy American values.

Perhaps the key component of these two character's miscommunication is found in the differences between their lower left quadrants. The American business model that Mr. Winthrop follows well is completely foreign to the ideals of the Indian. The creative aspect of the Indian's work is lost in translation to the "ethos of the business-industrial world" (Gutierrez 10). The idea that creation of a product for economic outcome can still be creative and artistic is foreign to Mr. Winthrop. Mr. Winthrop is fundamentally ethnocentric and undermines and undervalues the contributions of the Indian. He looks down upon the Indian as dumb and calls his village miserable multiple times. Every aspect of his character views the community of the Indian from the lens of the American society, and thus it is impossible to relate to or communicate effectively with the Indian. Some of the most significant compromises that are made due to Mr. Winthrop's ethnocentrism are as follows: "Reducing the artistic value of the handmade basket...

regarding the work of the artist as almost worthless... asserting that one is doing the artist a favor in the act of patronizing him” (Gutierrez 10). All of these actions present in Mr. Winthrop’s upper right quadrant demonstrate his lack of cultural values in the lower left quadrant. The attempt at cross-cultural communication is considered a failure as soon as Mr. Winthrop places his demeaning, Americanized focal lens on the life of the Indian.

Finally, the lower right quadrants are in as much discord as the lower left quadrants. Mr. Winthrop’s lower right quadrant involves a dense understanding of the American economic system and a strict comprehension of time and deadlines. The economic system present in Mr. Winthrop’s lower right quadrant is one that has been studied and formalized for years. His occupation is dependent upon his knowledge of this system and success within it. The Indian is not very educated in numbers and understood his economic system to be intertwined with his quality of life. The economic system of his society is one that values hard work and quality over numerical efficiency. The Indian works to live. Mr. Winthrop lives to work. Ultimately, these differences come from an “inversion of capitalism terms” that was discussed in terms of the cultural impact on the lower left quadrants (Gutierrez 12). In regards to another aspect of the lower right quadrant, Mr. Winthrop’s views religion as a crutch to justify his wicked actions. The Indian, however, views his spirituality as an over-arching, world-centric, and naturalistic spirituality. He is inspired by the birds and lets the moon guide the next step in his basket-making process. In this way, he automatically feels more connected to Mr. Winthrop and thus acts more friendly from the very beginning.

These quadrants allow the reader to better understand, categorize, and formulate specific examples of the differences between these two characters. These benefit the

reader because they give structure to the aspects and individual perspective differences of each character. The problem with the quadrants, however, is they cannot quantify the relative development of these characters to one another. While it is easy to see that Mr. Winthrop is “less developed” than the Indian, we cannot use the quadrants to quantify and detail the developmental differences. We can cite specific examples of developmental differences, but how do we quantify and compare these differences? In this next section, the two psychographs specific to this story will be explained and revealed in detail.

### *Psychographic Analysis of Mr. Winthrop and the Indian*

#### *Lines and Stages in Context*

In a psychographic analysis, it is important to give some sort of objective standard to the psychograph made. After all, Integral Theory works to combine the subjective and objective. These psychographs of Mr. Winthrop and the Indian graphically illustrate the differences between the two characters. Before revealing the psychographs, it is important to describe both the specific lines and stages that will be used in context of this story. This description will give a common language, so to speak, from which to read the psychographs.

The stages will be depicted by the color spectrum. Although the color spectrum varies widely, the stages will be divided into these progressive colors: magenta, red, amber, orange, green, teal, and indigo. The lines of development that will be looked at in this specific story will be: cognitive, values, self-identity, emotional control, and interpersonal. While unique objective standards are specific to each line, they can be

generally divided into “egocentric stages (magenta and red), ethnocentric (amber), world-centric (orange and green), and kosmo-centric stages (teal, turquoise, and indigo)” (Brown 1). The beauty of using these stages is their subjectivity within objectivity. The stages “are not strict levels... [but] more like a probability wave” (Brown 1). Because these stages are considered synonymous to probability waves, variance in one direction or another is not make or break in determining their effectiveness. These psychographs do not function to prophesy certain foreseeable actions, but rather put a more objective scale on the seemingly subjective-only standards of character comparison.

The “ideal” line is nothing more than a control variable for each psychograph. These lines depict all the stages that an absolutely perfect person would exhibit. “People holding this stage of consciousness seem to ‘...experience themselves and others as a part of ongoing humanity, embedded in the creative ground, fulfilling the destiny of evolution’” (Brown 10). This person would have perfect respect for others, a universal and understanding perspective, and would function perfectly in the face of change.

The “cognitive” line focuses on what a specific character is aware of. This line could be considered the most important line in the psychograph. Given information gathered from other lines, it works to depict the total awareness capacity of a specific character at a specific moment. The magenta stage of this line represents someone in the equivalent of the pre-operational stage of development. Thus, their cognition is no more developed than a toddler. The amber stage represents someone who is aware of their ability to make conscious decisions based on what they know within themselves, yet someone who is still stuck in their ethnocentric mindset.

The “values” line focuses on what is most important to a specific character. One who only reaches the magenta stage for the values line is concerned with “staying alive” and finds “food, water... sex” to be the most important things to them (Brown 3). The character found at the green stage values the communal aspect of life and a team-based approach to life. Their values will extend past themselves, hinting at their world-centric tendencies, and into how they can best work with others to better the world.

The “self-identity” line demonstrates with what and how a person identifies themselves. For example, a character found in the red stage for self-identity will identify with life on a “short-term horizon” and with an attitude that is “attack-oriented” (Brown 4). In these egocentric stages, the person’s self-identity is found in anything that preserves themselves to the best of their ability. Within the amber ethnocentric stage, self-identity revolves around finding approval through safe and “socially expected behavior” (Brown 5). In this way, they find a balance between preserving their own life and falling into place with the lives of others. People in the amber stage tend to self-identify with neutrality and pre-existing social norms.

The “emotional control” line can be summarized as a measure of one’s ability to control and subdue natural, instinctive states of mind due to circumstance. Emotional control found within the egocentric stages reflects the person’s ability to control instincts. At these stages, instincts are acted upon directly, thus emotional control is almost non-existent. At the world-centric stages, one’s instinctive emotions are often subdued by the person’s desire to work with others and find harmony. In the kosmo-centric stages, emotional control is a discipline mastered within one’s life. People with emotional

control in these stages can not only subdue their instinctive emotions, but they can also modulate their emotions given their circumstance.

The “interpersonal” line is quite self-explanatory and functions to demonstrate one’s ability to be in positive relationship with their own community and other communities. These are closely tied to the four stage categories (egocentric, ethnocentric, world-centric, and kosmo-centric). In the egocentric categories, the character analyzed cannot function well and cordially within their own society and culture. These characters often break social norms and are disruptive of the cohesive nature of their own community. More specifically, in the “red” stage, characters can be found disrupting their own community in an effort to gain power and prestige. The green stage, on the other hand, depicts characters with world-centric mindsets who are able to respect their own and other cultures fully, but not necessarily integrate them into everyday activities and conversations.

#### *Psychograph of Mr. Winthrop*

Upon comparison of the quadrants, the analyst could likely recognize that Mr. Winthrop was less developed in every quadrant than the Indian. What does less developed mean, exactly? By constructing the psychograph given below, I have made an effort to detail and somewhat objectively quantify the developmental aspects of Mr. Winthrop’s different lines of development.

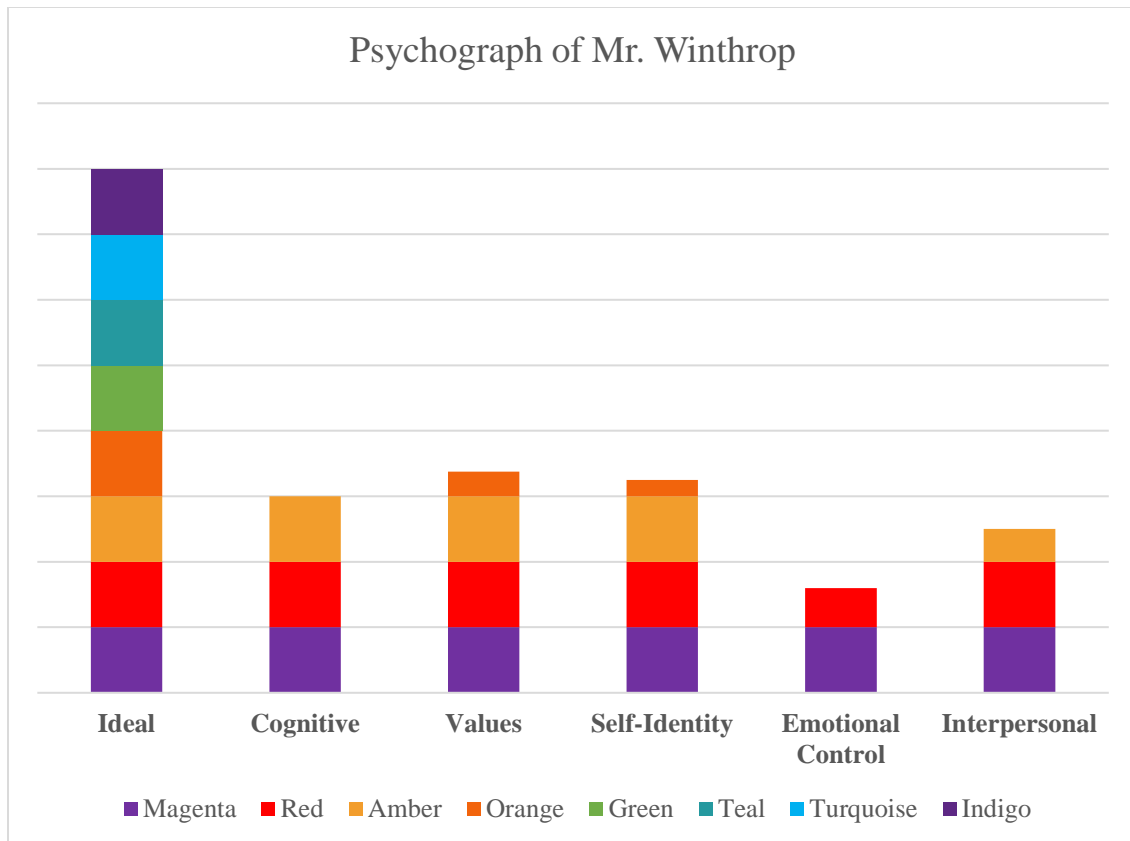


FIGURE 9. This figure depicts the psychograph of Mr. Winthrop in B. Traven's short story "Canastias en serie."

There were several things within the story that led me to the placement of Mr. Winthrop's probability wave for the cognitive line of development in the amber stage. Mr. Winthrop is fully aware of the difference between the Indian and himself, but is unable to reach world-centric awareness. He is ethnocentric and is strikingly unaware of the inequality between himself and the Indian. His awareness of the business world within his own culture propels him past the magenta and red stages, but his ethnocentrism does not allow him to progress into the orange stage.

Mr. Winthrop's values line of development reaches up into the lower portion of the orange stage. A character found in the lower amber stage would value complacency and stable purpose in life, however, Mr. Winthrop is a "risk-taking" business man

(Brown 6). He values outworking his competition and measures success in terms of efficiency and “delivery of results,” which is the essence of the orange stage (Brown 6). His values line of development seems to not just represent his own values, but also the values of his society as a whole. It is said that “the modern corporation has disencumbered itself from any values except the long-range maximization of profit will appropriate any type of culture” (Gutierrez 9). The values of the American society were and quite possibly still are geared towards risk-taking, efficiency, and obtaining empirical results.

The self-identity line of development for Mr. Winthrop is found in an almost identical place as his values line. The well-spoken businessman makes many “goal-oriented agreements” and promises to both the candy maker and the Indian (Brown 6). However, these agreements which demonstrate what and who he identifies with, are shallow and unlikely to be followed through. He self-identifies with the economics within his own system, but fails to identify with economics in any other system. He is unable to self-identify with any other perspectives other than his own, therefore he is stuck in the orange stage of self-identity development.

By far, Mr. Winthrop’s lowest line of development is emotional control. Multiple times throughout the story, the reader sees Mr. Winthrop unable to control his instinctive state of mind. On the plane, he is overcome by emotion and refuses to take responsibility for it. Yelling and becoming visibly disturbed, he fuels his own need of expressing anger in an immediate fashion. In his interactions with the Indian, his temper is short and his fits of rage are fierce, invoking in himself a prototype fight or flight response. These characteristics are well-known aspects of the red stage of development



Finally, the line that has a probability wave found in the middle of the amber stage is the interpersonal line of development. Bearing some overlap with values and self-identity, this line must be separated. Mr. Winthrop demands that his own social norms be reinforced, regardless of the setting in which he finds himself. This behavior is typical of the amber stage. As he interacts with the Indian, he constantly projects his economic system onto the Indian's life and he is unable to reconcile the Indian's social norms with his own. Mr. Winthrop cannot relate to the Indian because of his "us vs. them" cultural mentality. Interpersonally, he can interact well with his own culture because he is reinforcing his own culture's norms. When thrown into another social environment, his ethnocentrism does not allow for him to relate interpersonally with the Indian.

#### *Psychograph of the Indian*

The Indian is remarkably different than Mr. Winthrop. As one can see in the psychograph of the Indian, the ideal line of development was placed as a control value reference point once again. All of the Indian's lines of development reach, in some capacity, the green stage of consciousness. This green stage of consciousness is all about living in "community, harmony, and equality" (Brown 7). For example, he values his own community, but is willing to cooperate with Mr. Winthrop, even though this means stepping outside of his own community. He self-identifies with the creativity and truth of his inner-self, creating baskets that contain bits of his soul in each and every one. When he is taunted by the people outside of his village every week, he responds with steady emotional control and seeks to find his role and self-worth integrated amicably into his own community.

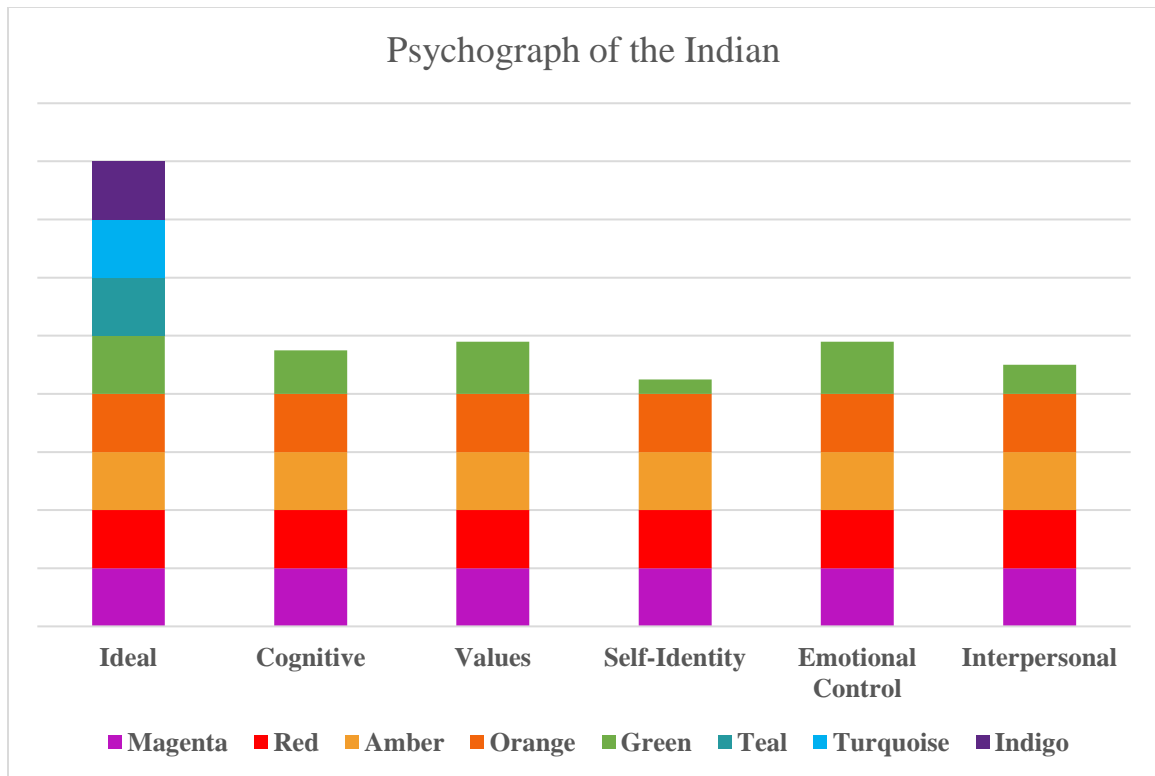


FIGURE 10. This figure depicts the psychograph of the Indian in B. Traven's short story "Canastias en serie."

The Indian's cognitive line of development stops just shy of the teal stage of development because, although he is aware of dynamic cultural differences and the value inherent in each one, he is not able to fully synthesize that information and actively utilize it. The Indian is perplexed and hesitant about how to absorb the information from Mr. Winthrop's culture to potentiate universality. There is still a significant amount of cognitive awareness missing within the Indian to process all cross-cultural actions. This is evident when Mr. Winthrop calculates mass-production costs in his head, meanwhile the Indian thinks he is doing magic. Taking all of his lines into consideration, the Indian's cognitive line shows that he is respectful and honest enough to explore the fundamentals of cross-cultural community, even if at times he does not understand.

Throughout the entirety of Traven's story, the theme of American vs. Indian culture is highlighted. Traven illustrates the importance of communal unity in achieving development and that there is more to life than economic efficiency. By analyzing the quadrants and lines/stages, the reader gets a more detailed picture of how Traven uses the traits of the individualized characters to demonstrate this thematic contrast. These psychographs allow the reader and analyst to break down the characters into similar, easily-comparable categories. This chapter has demonstrated how one can use Wilber's Integral Theory to objectively categorize multiple character's lines of development. So much so that after completing this analysis, these character comparisons allow the reader to better trace the details of Traven's theme of criticizing American/Indian relations.

## CHAPTER FOUR

### Literary Device Analysis

From elementary English class to the high school Advanced Placement literature course and on through college Writing and Composition courses, literary devices are ever-present. We learn about these writer's tools as young students. The most utilized and easy to understand literary devices are emphasized from the start of our academic adventures: simile, metaphor, alliteration, personification. These literary devices are the salt and pepper to the plot line, setting, and character development. They season the literature we read and are utilized in an effort to better convey the author's intended meaning.

Often times it seems that authors are especially proficient at using one or several literary devices to bring clarity and a sense of fullness to their text. For example, Robert Frost is world renown for his use of personification within his poetry. F. Scott Fitzgerald is well-known for using short stories as a whole as metaphor to illustrate many issues that his society was grappling with at that time. Authors not only use these literary devices to give their writing a sense of fullness, but also to place their unique mark on their work. Analyze Edgar Allen Poe, for example. Poe is well-known for using the literary device known as anadiplosis, which refers to the "repetition of the last word or words of one line of a clause at the beginning of the next" (Zimmerman 121). Poe's unique diction and extensive use of anadiplosis provide clues to the text's authorship.

Just as these authors are adept at utilizing these literary devices to individualize their works, B. Traven is celebrated for his skillful use of implicit discourse and irony. This irony permeates almost every short story he writes. Because of the more implicit writing style in which he takes ownership when crafting his short stories, irony plays a prominent role in the development of theme within the short story. “Frustración,” Traven’s short story which was analyzed in chapter two, demonstrates irony in the title alone. The interplay of the emotion of frustration between the community and Mercedes, and the apparent lack of frustration Mercedes conveys upon her death, is quite ironic. In “Canastitas en serie,” Traven uses irony when he compares economic systems of the Indian to those of Mr. Winthrop. This chapter will use Wilber’s quadrant analysis to analyze Traven’s use of irony throughout his story “Jugando con bombas.” During this illustration of irony through the quadrant analysis, Traven’s theme of justice will resurface.

#### *Implicit vs. Explicit Analysis of Irony*

Before discussing “Jugando con bombas” in particular, this section will briefly depict the two different ways that Wilber’s quadrants can be used to highlight irony within a short story. I have found there are two primary ways that one can analyze an author’s use of literary devices using Wilber’s quadrants. These analyses do not lead to different results, but are simply different procedural methods to reach the same results. As already demonstrated, the quadrants work well to detail multiple perspectives of a character within a story. In lieu of this, an implicit literary device analysis can take already constructed character quadrants and screen for irony within or between the quadrant perspectives. One may find irony in discord between the upper left quadrant

(what a character thinks) and the upper right quadrant (what a character does). Perhaps through this implicit analysis of the existing quadrant, one finds irony in what the author says about the community versus how the singular character is described within that community. The main point is: irony is often found in the discord between quadrant perspectives. This implicit approach best serves the reader when he/she has already made a quadrant and wants to find irony in the story at hand.

The explicit approach better serves the reader when he or she solely want to examine the use of irony within a story. The normal quadrant analysis takes into account every thought, feeling, action, aspect of community, and aspect of the social system. In contrast, the explicit approach only takes into account the thoughts, actions, aspects of community, and aspects of the social system that relate to the author's use of irony (in the center of the quadrant). The explicit approach can be thought of as a more specified and goal-oriented version of the normal quadrant analysis.

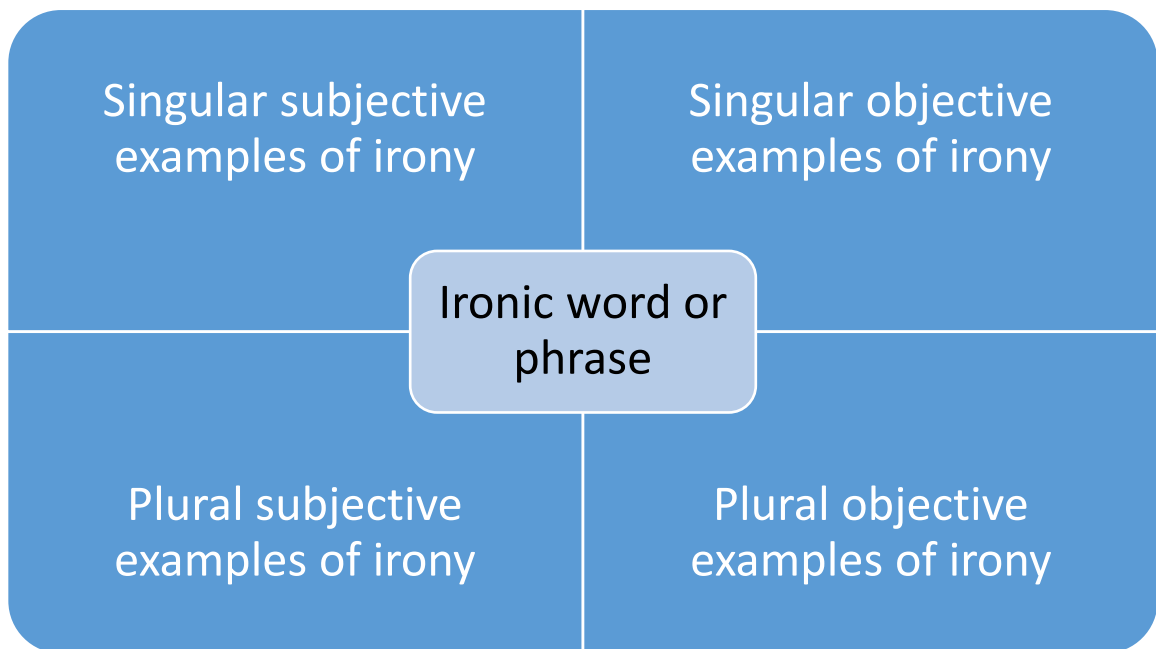


FIGURE 11. Explicit approach to quadrant analysis of irony.

*“Jugando con bombas”: A Summary*

“Jugando con bombas” opens with a description of an encounter between two men. Eliseo Gallardo is visited by Natalio Salvatorres, who is interested in marrying his fourteen year old daughter Sabina. As most fathers respecting tradition would do, he refused and insisted that his older daughter Filomena was to be married first. Although frustrated because Sabina was prettier and younger in his eyes, Natalio settled on marrying Filomena. The father of Filomena quickly calls Natalio’s financial standing into question. Natalio becomes defensive and angry, commenting that he has an uncle who owns a coal mine and lies about the wealth of his family. Moving forward in the story, Natalio goes and works in the coal mines in order to have enough financial resources to pay for the wedding. After six to eight weeks, Natalio had obtained enough money and returned to marry Filomena. They married, the family celebrated, and they promptly moved into a house closer to the coal mines. Not only was this house built distant from Filomena’s family and original community, but the house is also distant from community and other people as a whole.

Traven abruptly fast-forwards his narrative to the day that Filomena leaves Natalio. Natalio searches for Filomena and finds her happy with her new man and with a community consisting of two other couples. Caught in a fit of rage and determined to act on this rage, Natalio returns to the coal mines. There, he steals some dynamite with which he constructs a tin can bomb to kill Filomena. Traveling back to the house where he found Filomena with her new community, he throws the bomb in and simply walks away. The tin can bomb he constructed was effective in killing not Filomena but another woman, Señora Crespo. After a few weeks of police investigation, an agent finds

Natalio, questions him, and causes him to blurt out the truth about the crime he committed.

Leading up to the trial of Natalio, his friends advise him to maintain innocence and only answer questions with the phrase “no sé.” When Natalio is tried in the Mexican courts, the entire community including Filomena lies in favor of Natalio. The court has no choice but to free him of his charges. Natalio and his friends go to celebrate that night and soon enough he assimilates back into his day-to-day routine. He finds another woman to marry and while he and his new wife are enjoying dinner one evening, someone throws a tin can bomb into his house. His wife is able to flee to safety, but as for Natalio, he was blown up and “no [quedó] ni uno solo de los botones de su camisa” left in the aftermath (Traven, *Canasta de Cuentos* 186).

#### *Analysis of Irony in “Jugando con bombas”*

##### *Implicit Quadrant Analysis of Irony*

The first step in the implicit quadrant analysis of irony is to create a quadrant analysis for the character of Natalio. The upper left quadrant would no doubt embody his thoughts and feelings of selfishness. His thought processes are all rooted in his self-satisfying motives and his feelings of selfishness are quick to lead him into action against others. In his attempt to kill Filomena and his lack of gratitude towards the community for supporting him in the trial, his selfish actions fill the upper right quadrant. All throughout the story the reader finds Natalio lying about a multitude of things (his money, his desires, and his motives) in order to satisfy these selfish ambitions. In this way, the upper right quadrant is in support of the upper left quadrant. Furthermore, the



upper right quadrant shows that Natalio is physically developed but lacks emotional and social development. This physical development demonstrates itself in his work at the coal mines. Natalio's egocentric actions illustrate his selfish thoughts and feelings and also alienate him from community. The lack of emotional and social development demonstrates itself in the way that Natalio interacts with others in the community and in his lack of self-control.

Natalio's lower left quadrant lends information to the reader about the communal setting of the story. The values of the community are centralized around relationships and can be seen in the way that they act altruistically towards one another. Altruism is often considered a positive attribute in an individual or community as a whole. Altruism has been found to increase productivity and strengthen bonds within communities (Hughes 74). Traven uses this characteristic as an opportunity to insert clever ironic plot-based accents into his story. Natalio, introduced as selfish all throughout the story, does not fit in well in an altruistic community. During the court case, the community perceivably acted altruistically to preserve Natalio's innocence, as if he was a part of them. They remained loyal to their characteristic of altruism. Because Natalio had isolated himself, this altruism forced them to ironically act altruistically against him, which ended in his death. Initially, it may seem as though their actions are against their altruistic beliefs however, one must remember that Natalio alienated himself from their community long before they imparted this judgement upon him.

The objective plural (lower right) quadrant contains all the systematic aspects of their community. His occupation as a coal miner supports the physical development displayed in the upper right quadrant. There is discord found in the lower quadrant and

Traven's uses this discord as another opportunity to insert irony. The ineffectiveness of the formal judicial system is found in the lower right quadrant perspective. While the judicial system has been set in place to bring "justice," the community finds loopholes within it. The inability of the judicial system to bring said justice, and the community's ability to create their own legal system in a sense, is a great example of irony. In this discord, Traven is reiterating the theme of the triumph of community over institutions. The character quadrants depicting Natalio function to better categorize aspects of his character and Traven's plot. After categorizing these aspects, the discord between the categorized perspectives provides a better view into the examples of Traven's use of irony.

#### *Explicit Quadrant Analysis of Irony*

The explicit analysis of irony does not place a character at the center of the quadrants. Rather, it places perceived examples of irony at the center of the quadrants and tests them with the quadrants. These perceived examples placed at the center often reveal themselves as diction used by the author. In this way, the analyst brings to life the true nature of the author's utilization of irony and is better able to understand his or her intended purpose.

The first example of diction given by Traven which is perceived to be irony is the word "listo." When Natalio meets Eliseo's daughters during the dance party, one of the words Traven uses to describe him is "listo." Given our previous implicit quadrant analysis of the character of Natalio, the reader already senses the irony in this description. When one places this word at the center of the explicit quadrant, it is equally evident that

Traven is using irony in this instance. The explicit quadrant analysis for the word “listo” is given in FIGURE 12.

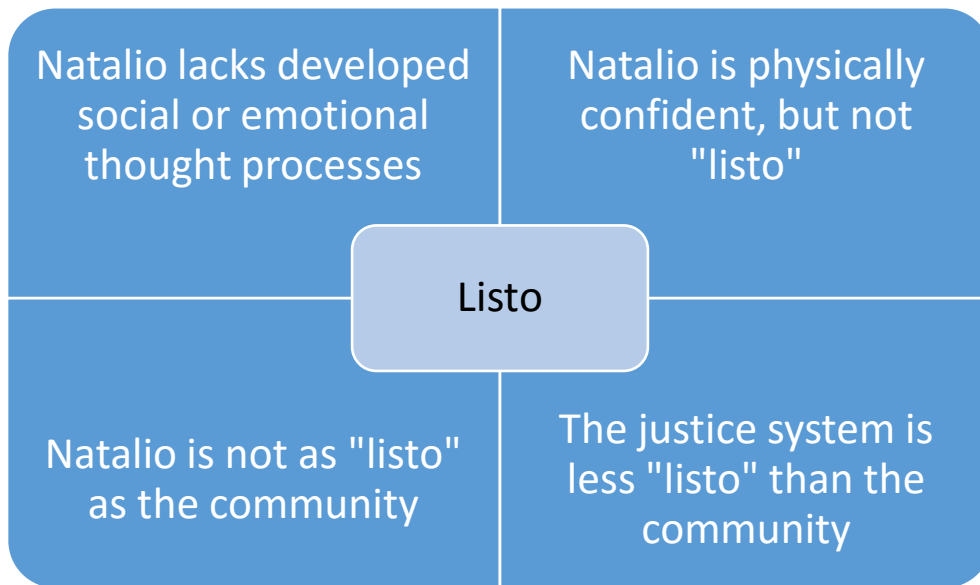


FIGURE 12. This figure depicts the explicit quadrant analysis of irony within Traven’s descriptor of Natalio: “listo.”

Natalio is described as “listo”, but his thought processes throughout the entire story do not attest to that descriptor. Although he appears to be developed in the physical sense, his actions demonstrate that his emotional and social development are poor. In other words, his actions support the idea that he is the opposite of “listo.” He is quick to lose his temper and he undermines the importance of community for himself or for Filomena. Finally, his actions compounded throughout the story lead him into death, a death at the hands of a community that appears to be more “listo” than he is.

The second exemplification of irony in Traven’s diction is found within the word “ignorante.” This has an equal but opposite interplay with Traven’s description of Natalio as “listo.” According to Natalio’s and greater society’s standards, the community

of Indians were nothing but ignorant. They pushed against many of the rules put in place by the dominant societal norms and their altruism seemed ignorant.

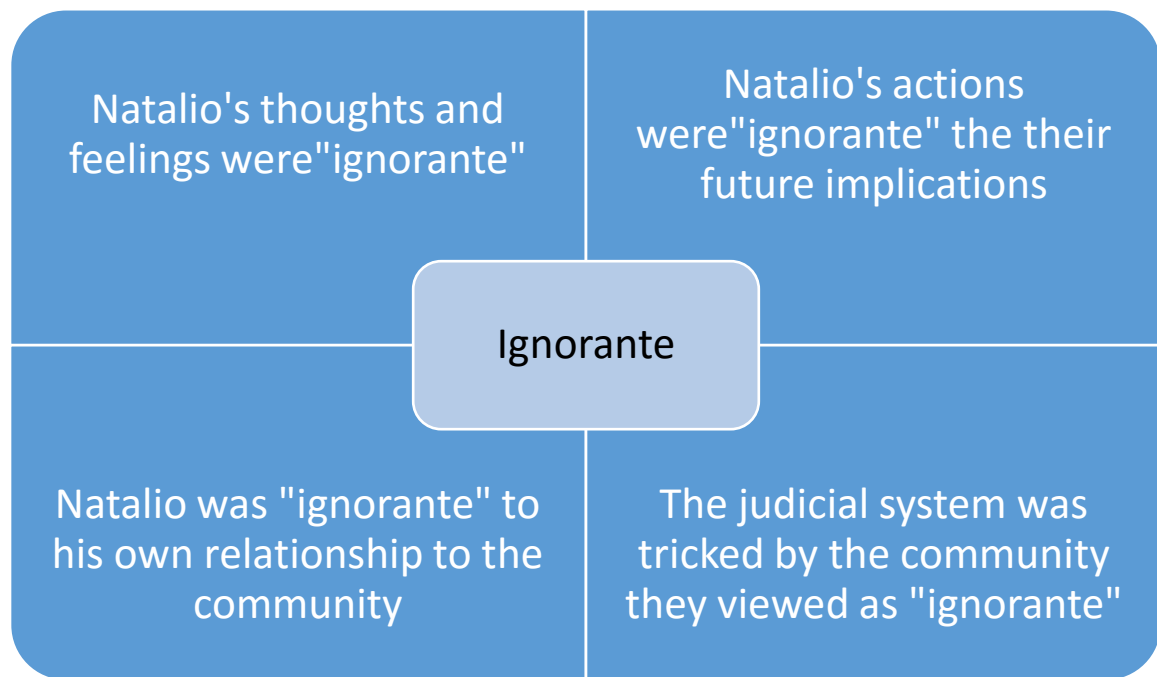


FIGURE 13. This figure depicts the explicit quadrant analysis of irony within Traven’s descriptor of the Indians: “ignorante.”

Notice that it is difficult to find examples of ignorance on the part of the Indians within the lower left quadrant. The Indians, whom Traven is specifically calling ignorant, do not display any characteristics of ignorance. Natalio’s thoughts, feelings, and actions are filled with ignorance. He is ignorant towards other people’s feelings and towards the future implications of his present actions. The community of Indians is not ignorant to these actions because, at the end of the story, justice is regained by the death of Natalio. The judicial system of the normative society believes the Indians are incapable of bringing fair judgement. Ironically, the people within the judicial system are ignorant to the Indian’s ability to manipulate social structure and bring more fair judgement than the system. Traven’s use of the word “ignorante” to describe the Indians

is a good indication to the reader that they are the group of characters in the story who are not ignorant.

The third word that Traven uses ironically is “providencia.” The word “providencia,” or Providence, refers to “the foreseeing care and guidance of God or nature over the creatures of the earth” (Providence). In the case of “Jugando con bombas” Traven uses this word to imply a form of moral justice. When Natalio places the bomb in hopes to kill Filomena, he turns around and leaves everything up to Providence. In the same way, Natalio was killed by a bomb that was tossed into his house on the terms of Providence. It seems that within the story, Providencia restores moral justice by killing the person who disturbed the balance of moral justice to begin. Traven’s extensive use of irony with this word lies in the lower right quadrant. Ironically, the hand of “providencia” provides better justice than the judicial system could provide. The systematic framework for moral justice of the Indians proves itself superior to the systematic framework of the greater society and of Natalio.

These two different ways to analyze irony, implicit and explicit analysis, function similarly in that they illuminate Traven’s disdain for institutions that look down upon communal values. The community’s values in “Jugando con bombas” are in contrast with Natalio’s values. Simultaneously, the community’s system for obtaining justice is looked down upon by society’s entrenched and long-standing justice system. These themes, both the restoration of justice and the superiority of culture to stagnant social configurations, are more uniquely highlighted in this story through Traven’s interplay with irony. These quadrant analyses of irony help the reader to understand the relationship between Traven’s ironic writing style and the themes he attempts to convey.

Furthermore, these quadrant analyses provide the reader with a functional tool with which to “test” the quality of Traven’s use of implicit discourse and irony.

## CHAPTER FIVE

### Key Question Analysis and Conclusion

When someone takes part in active reading, regardless of their age or educational level, the first thing that he or she does is ask questions about the story. These questions can range from a third grader's inquiry, "why did the story end this way?" to the college student pondering, "what was the function of this specific paradox in the story?" The previous chapters have demonstrated the Integral Theory's literary analysis prowess within a specific aspect of a story. This chapter will function to zoom out from these specific aspects of literary analysis and illustrate the Integral Theory's ability to help the reader on the most fundamental level. Specifically through B. Traven's story "Cuando el cura no está en casa," this chapter will take the Integral Theory and make it subject to use within any story ever written, specifically through key question analysis.

#### *"Cuando el cura no está en casa": Summary*

With "el buen padre" preparing to leave the Indian village to go to the capital for four to six weeks, Traven sets the stage for this grand interplay between formal religion and Indian nature from line one. As the priest is leaving, he is required to place someone in care of the church while he is gone. Cipriano, a man who was "ni mejor ni peor que cualquier otro hombre de la aldea," was placed in charge, seeing that he was the Sacristan (Traven, Cuentos 133). In this Indian community, his unique position of Sacristan combined with his full-Indian heritage gave him more power and popularity with the

people of the village than the priest. He had been there longer than the priest and was more knowledgeable in Indian affairs. The priest, upon leaving, instructs Cipriano to clean and paint all of the saints.

The next day, Cipriano began the arduous task of cleaning all of the saints. Logically Cipriano began with Judas Iscariot, given that he was the least important of the saints and Cipriano could afford to practice on him. As he continued and finished his painting, he was so proud that he began wishing that Judas was more centrally located in the church. Cipriano left the Virgin Mary until the end even though she was the most important of all of the saints. His mind was filled with thoughts about Judas and Judas's face even made its way into Cipriano's dreams.

Cipriano awoke to dogs rummaging through the church and as he tried to get them out, the worst of all imaginable situations became a painful reality: "los perros empujaron al fuego a la Madre Santísima de Dios" (Traven, *Cuentos* 141). Without thinking, Cipriano savagely poured coffee on the Virgin Mary and spit on her in an effort to oust the flame. With her hand severely burned, Cipriano became fearful. He did not fear God, nor the spiritual repercussions of his actions, but he feared the community. He was afraid that he would lose his privileged status in the community and he would not receive gifts from them any longer.

In these moments, Cipriano reminds the reader of the contrast between organized religion and the true Indian within him. As he seeks to remake the hand of the Virgin, he and Traven explore his faith in God, but his belief in God's active position in the world is nothing more than socially prescribed roles. Seeing a thunderstorm roll in, Cipriano



explains that the priest would likely give credit to God for the storm. In contrast, he knows that the storm is nothing more than a natural occurrence.

Traven soon brings the rest of the Indian community into the story. With lightning striking everywhere, several members of the community deem it necessary to check on the church. The people of the village arrive and begin to survey the church and they initially find no damage. The next day, as the community begins to worship, people quickly notice Mary's hand has been severely burnt and "dejaron escapar un grito" (Traven, *Cuentos* 145). As Cipriano prepares to be excommunicated and condemned, he finds a pleasant surprise. The community begins to praise and celebrate, excitedly asserting that Mary's hand stopped a lightning ray from striking the church. According to the community, this miracle was proof that a higher power determines destiny. This icon soon became a pilgrimage site within the larger community and Cipriano, keeping the truth to himself, gave thanks to Judas Iscariot for his good fortune.

*"Cuando el cura no está en casa": Key Question Analysis*

As one reads this story, he or she quickly notices the heavy emphasis Traven places on religion. One question that the reader may ask is "What does the ending of the story reflect about Traven's beliefs?" By putting the ending of the story through the Integral Theory quadrants, the reader can better understand the potential answer to this question. In this story, Traven often contrasts formal religion with the nature of the true Indian. Cipriano is placed in a power position within the religious community and Traven ultimately allows justice to favor Cipriano. A quadrant analysis of the story's ending can be found in FIGURE 14.

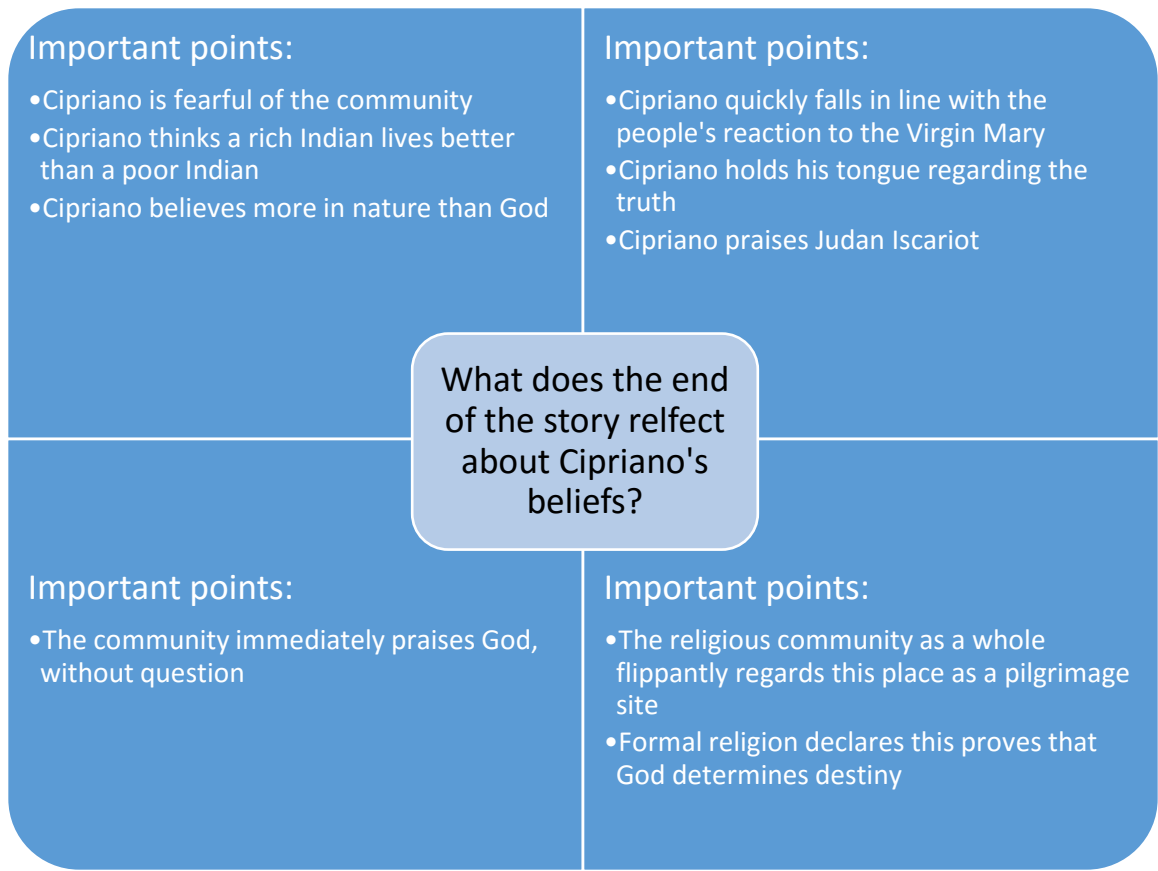


FIGURE 14. This figure illustrates a key question quadrant analysis of the ending of “*Cuando el cura no está en casa.*”

As we have seen in other stories, Traven always seems to hinge the theme of his stories on the idea of justice. The quadrant analysis of the end of this story forces the reader to recognize the ways that Traven intertwines justice with the religious system. The upper left quadrant, concerned with singular thoughts and feelings, demonstrates a few important characteristics about Cipriano. His fear of the community and his contentment with the community’s belief that Mary’s hand saved the church illustrate his fluid belief in God. The upper right quadrant supports the upper left quadrant, showing the reader that Cipriano would rather thank Judas Iscariot for his good fortune than God himself. As the reader is able to see the full scope of truth by the ending of the story, the lower left quadrant displays the ignorance of the community to assume God’s

intervention. The lower right quadrant supports the biased nature of the community, demonstrating that the religious system has conditioned the community to believe in nothing but God's active intervention in the world.

Traven's disdain for institutionalized religion and his beliefs regarding the superiority of the Indian are clearly portrayed in the ending of "Cuando el cura no está en casa." Traven allows justice to favor Cipriano in the end: he becomes rich, the community praises him as Sacristan, and his horrible acts towards the Virgin Mary go unknown. By allowing justice to favor Cipriano, he portrays the formal religion system as inferior to the naturalistic beliefs of the Indian. Implicitly, he gives superiority to the Indian over the mestizo. It is stated that el padre, the primary representation of formal religion, is a mestizo. As Cipriano out-wits the community who believes in God, he out-wits the mestizo's system of beliefs. The ignorance of the community is demonstrated by the plural quadrants. In the quadrant analysis, truth favors the singular quadrants. The plural quadrants display society's tendency to give credit to God, even when the reader sees that credit is not due to God. As the singular quadrants display truth, they also discredit the belief system from which the plural quadrants draw their conclusions.

By briefly analyzing only one question with the quadrants, two important points surface: the superiority of the Indian and the inferiority of formal religion. Traven's beliefs, specifically about these two thematic aspects of his writings, reveal themselves almost naturally through the quadrants. The key question analysis gives insight to Traven's depiction of theme and this example can be taken and applied across the board. In any story, questions are inevitably asked: about characters, about theme, about setting, etc. By running any question through the quadrants, the reader gains a more developed

categorization of perspectives. By analyzing the interplay between the quadrants in the end of Traven's story, the singular perspectives of Cipriano proved to line up with truth and the plural perspectives proved to line up with ignorance. This discovery within the quadrants more clearly demonstrated Traven's disdain for institutional religion. Analysis of a question centered in the quadrants leads the reader to answers that are more holistically-defined and answers that have considered multiple perspectives,

### *Conclusion*

This thesis has provided ample evidence of the Integral Theory's ability to provide a detailed and accurate literary analysis. Chapter two introduced the Integral Map quadrants' ability to display the unique character development of Mercedes in B. Traven's "Frustración." Chapter three demonstrated the quadrant and psychograph aspects of the Integral Theory, in terms of their ability to compare characters in B. Traven's "Canastitas en serie." Chapter four showed the quadrant's ability to illuminate Traven's mastery of irony in "Jugando con bombas," as well as provided a framework which validated the quadrant's ability to analyze any literary device. Finally, chapter five briefly demonstrated the flexibility of the Integral Theory quadrants. While they were specifically used to answer a key question in "Cuando el cura no está en casa," this chapter provided a framework that could be applied to any question regarding any piece of literature.

This thesis has examined and attempted to connect the fields of philosophy and literature itself. Along the majority of this journey, one has been able to get to know, wrestle with, and critically analyze four of B. Traven's short story artistic expressions. In the process of getting to know B. Traven through the unique lens of the Integral Theory,

one has been able to do exactly what the Integral Theory interpretation claims: to provide a “multidimensional analysis of various contexts in which – and by which – art exists and speaks to us: in the artist, the artwork, the viewer, and the world at large” (Wilber, *Eye of Spirit* 134). One has certainly learned more about the beliefs and values of the artist, B. Traven himself. One has discovered the intricacies of each of the short stories, whether that be the interaction of characters or the importance of ironic diction. One has learned more about how we as humans view and interpret literature, as well as how B. Traven may have wanted us to interpret his literature. And finally, because of the multi-dimensionality and holistic perspectives that the Integral Theory forces, one has learned more about the world at large.

There are many ways in which this research can be furthered. Firstly, it must be noted that this thesis served as an introduction to the possibility of utilizing the Integral Theory for literary analysis purposes. In lieu of this, research can be furthered by increasing the degree of complexity in which these four short stories have been analyzed. Perhaps one could incorporate all portions of the Integral Map into each short story analysis? Should one take this thesis as substantial support for the employment of Integral Theory in literary analysis, one can further the research by analyzing different genres or types of literature. For example, perhaps one could test the Integral Theory’s ability to analyze poetry or the short stories of another famous author. In all of these ways, academia can continue to grapple with the idea that the Integral Theory is an effective theory to employ in literary analysis.

The holistic analysis of the Integral Theory demonstrated in chapters two through five cannot be understated or undermined. As was exemplified time and time again

during the literary analyses performed, “the social system will have a strong influence on the cultural worldview, which will set limits on the individual thoughts [one has], which will register in physiological terms” (Wilber, *Eye of Spirit* 12). It is in these very ways that the Integral Theory is invaluable in literary analyses. The Integral Theory analyses helps the reader understand many of the complexities within “Frustración,” “Canastitas en serie,” “Jugando con bombas” and “Cuando el cura no está en casa.” Through the multiple types of quadrant analyses and the psychographs, one comes to understand and appreciate literature in a more all-inclusive way. Upon using the Integral Theory as an analytical tool to better understand literature, readers open themselves up to an analysis that is “as comprehensive and effective as possible” (Wilber, *Integral* 1).

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