

Rosario Castellanos

Mexico
(1925–1974)

At the time when she was killed in an accident while ambassador to Israel, Rosario Castellanos was among the most respected Mexican intellectuals. She was also Mexico's leading woman writer. The daughter of landowners from Chiapas, Castellanos had a superior education, which culminated with studies in Europe. From the first, she was interested in the role of women in Mexican society, and she is considered a pioneer by today's feminists. Castellanos was a devoted student of Saint Theresa and Sor Juana Inés de la Cruz, the great seventeenth-century Mexican poet. Her 1950 master's thesis, *Sobre cultura femenina*, was to many a turning point in the self-awareness of contemporary Mexican women authors. Her essays, novels, and short stories often focus on the concerns of women and related social and political issues. Her best-known novel is *Oficio de tinieblas* (1962). She collected her poetry under the contentious title *Poesía no eres tú* (1972), which is a variation on a well-known line by Spanish romantic poet Gustavo Adolfo Bécquer in which he tells his beloved that it is she who is the poetry, not his verse. Yet her poetry, reminiscent of Saint John of the Cross, reveals a deep religious sense, an ecstatic wonder before the bounties of the world much like that expressed by Jorge Guillén, a prominent contemporary Spanish poet. Castellanos, who donated the land she inherited to the impoverished Indians of Chiapas who worked it, expressed with equal eloquence indignation for the inequities of the world and jubilation for its radiance and beauty. She had found both joy and the deepest of sorrows in her life. Married in 1958. In 1960 she dedicated *Mi libro de lectura* to the memory of a lost daughter. In 1961, on the same night that she won the Xavier Villaurrutia prize, her son Gabriel was born. "Cooking Lesson" is one of Castellanos's best-known stories, a sardonic picture of woman's plight.

Cooking Lesson

The kitchen is shining white. It's a shame to have to get it dirty. One thought to sit down and contemplate it, describe it, close one's eyes, evoke it. Looking closely, this spotlessness, this pulchritude lacks the glaring excess that causes chills in hospitals. Or is it the halo of disinfectants, the rubber-cushioned steps of the aides, the hidden presence of sickness and

death? What do I care? My place is here. I've been here from the beginning of time. In the German proverb woman is synonymous with *Küche, Kinder, Kirche*. I wandered astray through classrooms, streets, offices, cafés, wasting my time on skills that now I must forget in order to acquire others. For example, choosing the menu. How could one carry out such an arduous task without the cooperation of society—of all history? On a special shelf, just right for my height, my guardian spirits are lined up, those acclaimed jugglers that reconcile the most irreducible contradictions among the pages of their recipe books: slimness and gluttony, pleasing appearance and economy, speed and succulence. With their infinite combinations: slimness and economy, speed and pleasing appearance, succulence and . . . What can you suggest to me for today's meal, O experienced housewife, inspiration of mothers here and gone, voice of tradition, clamoring secret of the supermarkets? I open a book at random and read: "Don Quijote's Dinner." Very literary but not very satisfying, because Don Quijote was not famous as a gourmet but as a bumbler. Although a more profound analysis of the text reveals etc., etc., etc. Ugh! More ink has flowed about that character than water under bridges. "Fowl Center-Face." Esoteric. Whose face? Does the face of someone or something have a center? If it does, it must not be very appetizing. "Bigos Roumanian." Well, just who do you think you're talking to? If I knew what tarragon or *ananas* were I wouldn't be consulting this book, because I'd know a lot of other things, too. If you had the slightest sense of reality, you yourself or any of your colleagues would take the trouble to write a dictionary of technical terms, edit a few prolegomena, invent a propaedeutic to make the difficult culinary art accessible to the lay person. But you all start from the assumption that we're all in on the secret and you limit yourselves to stating it. I, at least, solemnly declare that I am not, and never have been, in on either this or any other secret you share. I never understood anything about anything. You observe the symptoms: I stand here like an imbecile, in an impeccable and neutral kitchen, wearing the apron that I usurp in order to give a pretense of efficiency and of which I will be shamefully but justly stripped.

I open the refrigerator drawer that proclaims "Meat" and extract a package that I cannot recognize under its icy coating. I thaw it in hot water, revealing the title without which I never would have identified the contents: Fancy Beef Broil. Wonderful. A plain and wholesome dish. But since it doesn't mean resolving an antinomy or proposing an axiom, it doesn't appeal to me.

Moreover, it's not simply an excess of logic that inhibits my hunger. It's also the appearance of it, frozen stiff; it's the color that shows now that I've ripped open the package. Red, as if it were just about to start bleeding.

Our backs were that same color, my husband and I, after our orgiastic sunbathing on the beaches of Acapulco. He could afford the luxury of

“behaving like the man he is” and stretch out face down to avoid rubbing his painful skin . . . But I, self-sacrificing little Mexican wife, born like a dove to the nest, smiled like Cuauhtémoc under torture on the rack when he said, “My bed is not made of roses,” and fell silent. Face up, I bore not only my own weight but also his on top of me. The classic position for making love. And I moaned, from the tearing and the pleasure. The classic moan. Myths, myths.

The best part (for my sunburn at least) was when he fell asleep. Under my fingertips—not very sensitive due to prolonged contact with typewriter keys—the nylon of my bridal nightgown slipped away in a fraudulent attempt to look like lace. I played with the tips of the buttons and those other ornaments that make whoever wears them seem so feminine in the late night darkness. The whiteness of my clothes, deliberate, repetitive, immodestly symbolic, was temporarily abolished. Perhaps at some moment it managed to accomplish its purpose beneath the light and the glance of those eyes that are now overcome by fatigue.

Eyelids close and behold, once again, exile. An enormous sandy expanse with no juncture other than the sea, whose movement suggests paralysis, with no invitation except that of the cliff to suicide.

But that’s a lie. I’m not the dream that dreams in a dream that dreams; I’m not the reflection of an image in a glass; I’m not annihilated by the closing off of a consciousness or of all possible consciousness. I go on living a dense, viscous, turbid life even though the man at my side and the one far away ignore me, forget me, postpone me, abandon me, fall out of love with me.

I, too, am a consciousness that can close itself off, abandon someone, and expose him to annihilation. I . . . The meat, under the sprinkling of salt, has toned down some of its offensive redness and now it seems more tolerable, more familiar to me. It’s that piece I saw a thousand times without realizing it, when I used to pop in to tell the cook that . . .

We weren’t born together. Our meeting was due to accident. A happy one? It’s still too soon to say. We met by chance at an exhibition, a lecture, a film. We ran into each other in the elevator; he gave me his seat on the tram; a guard interrupted our perplexed and parallel contemplation of the giraffe because it was time to close the zoo. Someone, he or I, it’s all the same, asked the stupid but indispensable question: Do you work or study? A harmony of interests and of good intentions, a show of “serious” intentions. A year ago I hadn’t the slightest idea of his existence and now I’m lying close to him with our thighs entwined, damp with sweat and semen. I could get up without waking him, walk barefoot to the shower. To purify myself? I feel no revulsion. I prefer to believe that what links him to me is something as easy to wipe away as a secretion and not as terrible as a sacrament.

So I remain still, breathing rhythmically to imitate drowsiness, my insomnia the only spinster's jewel I've kept and I'm inclined to keep until death.

Beneath the brief deluge of pepper the meat seems to have gone gray. I banish this sign of aging by rubbing it as though I were trying to penetrate the surface and impregnate its thickness with flavors, because I lost my old name and I still can't get used to the new one, which is not mine either. When some employee pages me in the lobby of the hotel I remain deaf with that vague uneasiness that is the prelude to recognition. Who could that person be who doesn't answer? It could be something urgent, serious, a matter of life or death. The caller goes away without leaving a clue, a message, or even the possibility of another meeting. Is it anxiety that presses against my heart? No, it's his hand pressing on my shoulder and his lips smiling at me in benevolent mockery, more like a sorcerer than a master.

So then, I accept, as we head toward the bar (my peeling shoulder feels like it's on fire) that it's true that in my contact or collision with him I've undergone a profound metamorphosis. I didn't know and now I know; I didn't feel and now I do feel; I wasn't and now I am.

It should be left to sit for a while. Until it reaches room temperature, until it's steeped in the flavors that I've rubbed into it. I have the feeling I didn't know how to calculate very well and that I've bought a piece that's too big for the two of us—for me, because I'm lazy, not a carnivore; for him, for aesthetic reasons because he's watching his waistline. Almost all of it will be left over! Yes, I already know that I shouldn't worry: one of the good fairies that hovers over me is going to come to my rescue and explain how one uses leftovers. It's a mistake, anyhow. You don't start married life in such a sordid way. I'm afraid that you also don't start it with a dish as dull as broiled beef.

Thanks, I murmur, while I wipe my lips with a corner of the napkin. Thanks for the transparent cocktail glass, and for the submerged olive. Thanks for letting me out of the cage of one sterile routine only to lock me into the cage of another, a routine which according to all purposes and possibilities must be fruitful. Thanks for giving me the chance to show off a long gown with a train, for helping me walk up the aisle of the church, carried away by the organ music. Thanks for . . .

How long will it take to be done? Well, that shouldn't worry me too much because it has to be put on the grill at the last minute. It takes very little time, according to the cookbook. How long is little? Fifteen minutes? Ten? Five? Naturally the text doesn't specify. It presupposes an intuition which, according to my sex, I'm supposed to possess but I don't, a sense I was born without that would allow me to gauge the precise minute the meat is done.

And what about you? Don't you have anything to thank me for? You've

specified it with a slightly pedantic solemnity and a precision that perhaps were meant to flatter but instead offended: my virginity. When you discovered it I felt like the last dinosaur on a planet where the species was extinct. I longed to justify myself, to explain that if I was intact when I met you it was not out of virtue or pride or ugliness but simply out of adherence to a style. I'm not baroque. The tiny imperfection in the pearl is unbearable to me. The only alternative I have is the neoclassic one, and its rigidity is incompatible with the spontaneity needed for making love. I lack that ease of the person who rows or plays tennis or dances. I don't play any sports. I comply with the ritual but my move to surrender petrifies into a statue.

Are you monitoring my transit to fluidity? Do you expect it, do you need it? Or is this hieraticism that sanctifies you, and that you interpret as the passivity natural to my nature, enough for you? So if you are voluble it will ease your mind to think that I won't hinder your adventures. It won't be necessary—thanks to my temperament—for you to fatten me up, tie me down hand and foot with children, gag me on the thick honey of resignation. I'll stay the same as I am. Calm. When you throw your body on top of mine I feel as though a gravestone were covering me, full of inscriptions, strange names, memorable dates. You moan unintelligibly and I'd like to whisper my name in your ear to remind you who it is you are possessing.

I'm myself. But who am I? Your wife, of course. And that title suffices to distinguish me from past memories or future projects. I bear an owner's brand, a property tag, and yet you watch me suspiciously. I'm not weaving a web to trap you. I'm not a praying mantis. I appreciate your believing such a hypothesis, but it's false.

This meat has a toughness and consistency that is not like beef. It must be mammoth. One of those that have been preserved since prehistoric times in the Siberian ice, that the peasants thaw out and fix for food. In that terribly boring documentary they showed at the Embassy, so full of superfluous details, there wasn't the slightest mention of how long it took to make them edible. Years, months? And I only have so much time . . .

Is that a lark? Or is it a nightingale? No, our schedule won't be ruled by such winged creatures as those that announced the coming of dawn to Romeo and Juliet but by a noisy and unerring alarm clock. And you will not descend to day by the stairway of my tresses but rather on the steps of detailed complaints: you've lost a button off your jacket; the toast is burned; the coffee is cold.

I'll ruminate my resentment in silence. All the responsibilities and duties of a servant are assigned to me for everything. I'm supposed to keep the house impeccable, the clothes ready, mealtimes exact. But I'm not paid my salary; I don't get one day a week off; I can't change masters. On the

other hand, I'm supposed to contribute to the support of the household and I'm expected to efficiently carry out a job where the boss is demanding, my colleagues conspire, and my subordinates hate me. In my free time I transform myself into a society matron who gives luncheons and dinners for her husband's friends, attends meetings, subscribes to the opera season, watches her weight, renews her wardrobe, cares for her skin, keeps herself attractive, keeps up on all the gossip, stays up late and gets up early, runs the monthly risk of maternity, believes the evening executive meetings, the business trips and the arrival of unexpected clients; who suffers from olfactory hallucinations when she catches a whiff of French perfume (different from the one she uses) on her husband's shirts and handkerchiefs and on lonely nights refuses to think why or what so much fuss is all about and fixes herself a stiff drink and reads a detective story with the fragile mood of a convalescent.

Shouldn't it be time to turn on the stove? Low flame so the broiler will start warming up gradually, "which should be greased first so the meat will not stick." That did occur to me; there was no need to waste pages on those recommendations.

I'm very awkward. Now it's called awkwardness, but it used to be called innocence and you loved it. But I've never loved it. When I was single I used to read things on the sly, perspiring from the arousal and shame. I never found out anything. My breasts ached, my eyes got misty, my muscles contracted in a spasm of nausea.

The oil is starting to get hot. I let it get too hot, heavy handed that I am, and now it's spitting and splattering and burning me. That's how I'm going to fry in those narrow hells, through my fault, through my fault, through my most grievous fault. But child, you're not the only one. All your classmates do the same thing or worse. They confess in the confessional, do their penance, are forgiven and fall into it again. All of them. If I had continued going around with them they'd be questioning me now, the married ones to find things out for themselves, the single ones to find out how far they can go. Impossible to let them down. I would invent acrobatics, sublime fainting spells, transports as they're called in the Thousand and One nights—records! If you only heard me then, you'd never recognize me, Casanova!

I drop the meat onto the grill and instinctively step back against the wall. What a noise! Now it's stopped. The meat lies there silently, faithful to its deceased state. I still think it's too big.

It's not that you've let me down. It's true that I didn't expect anything special. Gradually we'll reveal ourselves to one another, discover our secrets, our little tricks, learn to please each other. And one day you and I will become a pair of perfect lovers and then, right in the middle of an

embrace, we'll disappear and the words "The End" will appear on the screen.

What's the matter? The meat is shrinking. No, I'm not seeing things; I'm not wrong. You can see the mark of its original size by the outline that it left on the grill. It was only a little bit bigger. Good! Maybe it will be just the right size for our appetites.

In my next movie I'd like them to give me a different part. The white sorceress in a savage village? No, today I don't feel much inclined to either heroism or danger. Better a famous woman (a fashion designer or something like that), rich and independent, who lives by herself in an apartment in New York, Paris, or London. Her occasional *affaires* entertain her but do not change her. She's not sentimental. After a breakup scene she lights a cigarette and surveys the urban scenery through the picture window of her studio.

Ah, the color of the meat looks much better now, only raw in a few obstinate places. But the rest is browned and gives off a delicious aroma. Will it be enough for the two of us? It looks very small to me.

If I got dressed up now I'd try on one of those dresses from my trousseau and go out. What would happen, hmmm? Maybe an older man with a car would pick me up. Mature. Retired. The only kind who can afford to be on the make at this time of day.

What the devil's going on? This damned meat is starting to give off horrible black smoke! I should have turned it over! Burned on one side. Well, thank goodness it has another one.

Miss, if you will allow me . . . Mrs.! And I'm warning you, my husband is very jealous. . . . Then he shouldn't let you go out alone. You're a temptation to any passerby. Nobody in this world says passerby. Pedestrian? Only the newspapers when they report accidents. You're a temptation for anyone. Meaning-ful silence. The glances of a sphinx. The older man is following me at a safe distance. Better for him. Better for me, because on the corner—uh, oh—my husband, who's spying on me and who never leaves me alone morning, noon, or night, who suspects everything and everybody, Your Honor. It's impossible to live this way, I want a divorce.

Now what? This piece of meat's mother never told it that it was meat and ought to act like it. It's curling up like a corkscrew pastry. Anyhow, I don't know where all that smoke can be coming from if I turned the stove off ages ago. Of course, Dear Abby, what one must do now is open the window, plug in the ventilator so it won't be smelly when my husband gets here. And I'll so cutely run right out to greet him at the door with my best dress on, my best smile, and my warmest invitation to eat out.

It's a thought. We'll look at the restaurant menu while that miserable piece of charred meat lies hidden at the bottom of the garbage pail. I'll be

careful not to mention the incident because I'd be considered a somewhat irresponsible wife, with frivolous tendencies but not mentally retarded. This is the initial public image that I project and I've got to maintain it even though it isn't accurate.

There's another possibility. Don't open the window, don't turn on the ventilator, don't throw the meat in the garbage. When my husband gets here let him smell it like the ogres in all the stories and tell him that no, it doesn't smell of human flesh here, but of useless woman. I'll exaggerate my compunction so he can be magnanimous. After all, what's happened is so normal! What newlywed doesn't do the same thing that I've done? When we visit my mother-in-law, who is still at the stage of not attacking me because she doesn't know my weak points yet, she'll tell me her own experiences. The time, for example, when her husband asked her to fix coddled eggs and she took him literally . . . ha, ha. Did that stop her from becoming a fabulous widow, I mean a fabulous cook? Because she was widowed much later and for other reasons. After that she gave free rein to her maternal instincts and spoiled everything with all her pampering . . .

No, he's not going to find it the least bit amusing. He's going to say that I got distracted, that it's the height of carelessness and, yes, condescendingly, I'm going to accept his accusations.

But it isn't true, it isn't. I was watching the meat all the time, watching how a series of very odd things happened to it. Saint Theresa was right when she said that God is in the stewpots. Or matter is energy or whatever it's called now.

Let's backtrack. First there's the piece of meat, one color, one shape, one size. Then it changes, looks even nicer and you feel very happy. Then it starts changing again and now it doesn't look so nice. It keeps changing and changing and changing and you just can't tell when you should stop it. Because if I leave this piece of meat on the grill indefinitely, it will burn to a crisp till nothing is left of it. So that piece of meat that gave the impression of being so solid and real no longer exists.

So? My husband also gives the impression of being solid and real when we're together, when I touch him, when I see him. He certainly changes and I change too, although so slowly that neither of us realizes it. Then he goes off and suddenly becomes a memory and . . . Oh, no, I'm not going to fall into that trap; the one about the invented character and the invented narrator and the invented anecdote. Besides, it's not the consequence that licitly follows from the meat episode.

The meat hasn't stopped existing. It has undergone a series of metamorphoses. And the fact that it ceases to be perceptible for the senses does not mean that the cycle is concluded but that it has taken the quantum leap. It will go on operating on other levels. On the level of my con-

sciousness, my memory, my will, changing me, defining me, establishing the course of my future.

From today on, I'll be whatever I choose to be at the moment. Seductively unbalanced, deeply withdrawn, hypocritical. From the very beginning I will impose, just a bit insolently, the rules of the game. My husband will resent the appearance of my dominance, which will widen like the ripples on the surface of the water when someone has skipped a pebble across it. I'll struggle to prevail and, if he gives in, I'll retaliate with my scorn, and, if he doesn't give in, I'll simply be unable to forgive him.

If I assume another attitude, if I'm the typical case, femininity that begs indulgence for her errors, the balance will tip in favor of my antagonist and I will be running the race with a handicap, which, apparently, seals my defeat, and which, essentially, guarantees my triumph by the winding path that my grandmothers took, the humble ones, the ones who didn't open their mouths except to say yes and achieved an obedience foreign to even their most irrational whims. The recipe of course is ancient and its efficiency is proven. If I still doubt, all I have to do is ask my neighbor. She'll confirm my certainty.

It's just that it revolts me to behave that way. This definition is not applicable to me, the former one either; neither corresponds to my inner truth, or safeguards my authenticity. Must I grasp some one of them and bind myself to its terms only because it is a cliché accepted by the majority and intelligible to everyone? And it's not because I'm a *rara avis*. You can say about me what Pfandl said about Sor Juana, that I belong to the class of hesitant neurotics. The diagnosis is very easy, but what consequences does the assumption hold?

If I insist on affirming my version of the facts my husband is going to look at me suspiciously; he's going to live in continual expectation that I'll be declared insane.

Our life together could not be more problematic! He doesn't want conflicts of any kind, much less such abstract, absurd, metaphysical conflicts as the one I would present him with. His home is a haven of peace where he takes refuge from all the storms of life. Agreed. I accepted that when I got married and I was even ready to accept sacrifice for the sake of marital harmony. But I counted on the fact that the sacrifice, the complete renunciation of what I am, would only be demanded of me on The Sublime Occasion, at The Time of Heroic Solutions, at The Moment of the Definitive Decision. Not in exchange for what I stumbled on today, which is something very insignificant and very ridiculous. And yet . . .

TRANSLATED BY MAUREEN AHERN