

**Tribhuvan University**

**Blending of Fact and Fiction in Llosa's *Aunt Julia and Scriptwriter***

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## **Abstract**

This project analyzes Mario Vargas Llosa's *Aunt Julia and Scriptwriter*, as an autobiographical text that blends of fact and fiction. This novel is fictionalization of those facts which are based on Llosa's autobiography. By blending the fact and fiction, the novel attempts to recall his past memory which are considered significant for his autobiography. The story moves around the Mario's autobiography, Mario gets married with aunt in real life. Throughout the novel his autobiography is brought in the form of fiction. The study aims at establishing the importance of factual evidences while fictionalizing it. Llosa remembers Aunt Julia and has the conversation about scriptwriter. Llosa has set out from the beginning to play with the contrast between reporting the facts and telling story, intentionally blends of fact and fiction. Llosa blends fact and fiction in order to discover his own self. Llosa focuses on narrating details of his personal life and he is interested in all pervious accomplishments, and decides to undertake a journey towards self-discovery.

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## **I. Mario Vargas Llosa's *Aunt Julia and the Scriptwriter* as a Fictional Autobiography**

Mario Vargas Llosa is one of the major writers of the "boom" in Latin American literature. He is known for new and radical experiments in both structure and narrative technique. His socio-political concerns are woven into the fabric of his creative narratives. Llosa has struggled to reconcile his views on literary creation and political activism. Mario Vargas Llosa's novel *Aunt Julia and the Scriptwriter* is based on his own life as a young man. The narrator of the novel is protagonist, Varguitas meets, falls in love with, and marries his Aunt Julie, Llosa himself does. They both want to be writers. They both work as journalists. But the novel diverts from the life and the true sense of the story comes into play. Llosa splits the story between the narrator's close relationship with his aunt by marriage, his friendship with the obsessed, genius serial-author Pedro Camacho, and Camacho's massively popular radio soaps.

Mario Vargas Llosa's *Aunt Julia and the Scriptwriter* is the novel on fictionalization of his real life. This study focuses on the blending of fact and fiction in *Aunt Julia and the Scriptwriter*. Llosa's *Aunt Julia and the Scriptwriter* is a semi-autobiographical novel. He writes a little of his own real life. The responses to a novel in terms of truth and lies. That requires carefully consider the purpose of a novel especially, when it depicts violence. The works of fiction are not lies in the ordinary sense of the term. The difference between the writers of history or biography and fiction writers is that fiction writers do not claim to be faithful to real world events. Though they acknowledge the source of inspiration.

Llosa blends a fictional narrative and his real life. The fact that the author Camacho pretend to be what he writes about is strongly reminiscent of the fact.

Marito is pretending to be and dreaming of becoming a writer. He is living a writer's life with Julia in Paris. Llosa becomes a writer and marries his aunt Julia. The even-numbered chapters are written in the first-person narrator, in the final chapter, he reveals his marriage and that they do live together in Spain and Paris where he has become a successful novelist. Llosa has Marito telling the story of how he come to live in the story. He tells Julia as he begins to romance her: "I told her the whole story of my life, not my past life, but the one I was going to have in the future, when I lived in Paris and was a writer" (87). This fantastic young boy narrator is telling the story that he knows to be true from the perspective of the author. This is the counterpart of Camacho. The lesson is being a writer becoming a character in one's own life story. The stories within the story become the story.

Llosa reflects his own life writing the novel. He begins with experiences still vivid in memory and stimulating to his imagination. He fantasizes something that is an extremely unfaithful reflection of that material. His memories are the inspiration for his novel. He is a journalistic autobiography in which he focuses his own real life. He introduces himself a protagonist on the first page. He begins with these memories. As he writes the novel, he fantasizes what he needs; he invents characters and events, altering and reordering time as necessary to tell a good story with dramatic conflict, strong protagonists and antagonists and so on. The fictional autobiography is the natural outcome of selectively projecting events taken from the novelist's real life and fusing them with the elements of the novelistic form.

The research explores the realist characteristics Pedro Camacho discourse of resistance against the fictional representation of characters in a cultural intervention like *Aunt Julia and the Scriptwriter*. Aunt Julia is an aunt by definable and identifiable, but non-bloodline association. The novel chronicles the scriptwriter's rise

and fall in tandem with the affaires and includes episodes of Pedro's serials, in prose form. The scripts tend to shed light on what the latter is like and has done, and change depending on what he's going through. Llosa's *Aunt Julia and Scriptwriter* blends the fact with fiction is a researchable issue. Llosa's problematic the lacking a sense of reality in Peruvian country as much as politics, economic and social issues. Llosa foregrounds the voice of the marginalized Peruvian people by blending the narrative of autobiographic with the narrative of soap-operas.

The major objective of the study is to raise the issue of upper class characters' residence to hegemonized subjugation, a comprehensive discursive analysis of Llosa's often lauded the critique of realism in *Aunt Julia and the Scriptwriter* lines outside the scope of this project. This study offers an analysis of Llosa's own complex relationship with the entire even through such an analysis contribute towards unearthing the complex relationship between Llosa's authorship and the realistic situation.

Llosa's description of Marito presents as a writer. It becomes clear that the main character at the novel's conclusion is not the young writer of the 1950s, but the experienced novelist of the 1970s. Varguitas is a mere reflection in the writer's mature lens, as he reviews his life in retrospect. As Oviedo notes, Vargas Llosa's decision to incorporate his life so explicitly in the text creates in the reader a feeling that "[. . .] there is a first person protagonist who *remembers*, rather than *images*" (167). Distinct from his other novels, Vargas Llosa employs a simple and constant past tense for his first-person narrator.

Mario Vargas Llosa undertakes his schooling and studies in Bolivia, Peru and Spain, and obtains a doctorate from the University of Madrid. While working as a journalist, he becomes known to a wider audience with his book *The City and the*



*Dogs*, which wins him several literary prizes and is translated into 21 languages.

Other books and plays follows, and he is now one of the most acclaimed writers in Latin America.

Many critics have observed that Llosa's novel *Aunt Julia and the Scriptwriter* is a semi-autobiography. Aunt Julia problematizes the relationship between fact and fiction which leads some critics to consider the novel perfectly bimodal. The narratives are linked by one narrator, Marito, who is aware to a certain extent of the other writers' production even if he does not actually read the radio script, he knows what is happening in the soaps. Eric J. Layman critiques upon characters' contradictory and complicated position in Peruvian texts. Peru is one of the complex and interesting countries in the world. But it does it effortlessly; using a love-torn teenage protagonist, a sexy older woman. Llosa argues that some of the subtlest points are lost in translation, *Escribider*" in the original title, for example, has a sense of someone simply talking dictation or producing a text by rote compared to the world "scriptwriter" used in the English language version. Pedro's narrative in *Aunt Julia and the Scriptwriter*, like any of the spiritualism tales, needs symbols of the Bolivian itself.

For whatever examination, the novel makes the requirements of writing and storytelling: the author's unstinting commitment to the task, the techniques that makes for effective narrative, the elements that action and keep the reader's interest engage. Rene Prieto reviews in the article "The Two Narrative Voices in Mario Vargas Llosa's *Aunt Julia and the Scriptwriter*" as follow:

This novel is the use of two narrative voices—Pedro Camacho's and Marito's—a feature which has become a stock component of Vargas Llos's arsenal. It should be noted, moreover that double identity is only

one example of Vargas Llosa's fixation with binary system in *Aunt Julia and the Scriptwriter*. The dyad reappears throughout the novel as a major element of structural continuity: there are two radio stations, two station owners, two wives, reality is constantly juxtaposed to illusion, literature compared to popular fiction and journalism contrasted with literature. (15)

Prieto highlights the narrative voices Camacho's and Marito's. He explores the double identity in the novel. Like two radio stations Central and Panamericana, two stations owners Sr. Genario and Jr. Genario, two wives Julia and Patricia. By contrasting with two things makes illusion. Literature is compared to popular fiction and journalism contrasted with literature. The first narrative situation is Marito's autographical account of the events. During this time, he meets two Bolivians who greatly influence the course of his life: Aunt Julia, with whom he promptly falls in love and marries later, and Pedro Camacho, a remarkable Bolivian scriptwriter of radio soap operas who greatly influences his initial decision to become a writer. In these hectic days, Marito divides his time between his work at the radio station, simultaneously courting and eventually eloping with his aunt, and attempting to write short stories.

Fiction allows human being to give free to the imagining born of their dissatisfaction with the real, while avoiding the disastrous consequences that ensure when these impulse, in the shape of ideological formulations, make demands on reality:

This magic act, abolishing the real and re-creating it in the imagination, seems to me quite respectable, and I practice it passionately, since it is what novelists- all artists-do; but it is not an advisable practice for anyone who wants to know what goes on in the

political and social sphere and to contribute in an effective, direct way to combating the hydra head of iniquity, whatever its tentacles may show up. (100)

Llosa highlights the imagination to create new art. He abolishes the real and recreating with the help of imagination. And, he avers, although the use of linguistic polysemy is admissible in literature, the same practice leads to chaos and social disintegration when used outside the confines of the fictional.

Marvin A. Lewis, in *From Lima to Leticia: The Peruvian Novels of Mario Vargas Llosa* (1983) writes:

*Aunt Julia and the Scriptwriter* is, on the surface, less critical in nature in addressing the larger questions of society. It is, in part, autobiographical and does not reflect many middle class Peruvian values and attitudes that were prevalent during the Odria era (1948-1956). (137)

The novel consists of twenty chapters. In the odd-numbered chapters from 1 to 19, Marito remembers the events of a single year: his frustrated attempts to write serious literature, which he contrasts to the extraordinary ability of Pedro to write and direct nine different radio plays each day at the radio station where they both work. These odd-numbered chapters also narrate the romance between Marito and his Aunt Julia until they marry. Vargas Llosa writes the story of Pedro Camacho while penning his own romantic soap opera.

John Lipski argues that the novel advances a proposition regarding literary composition:

Varguitas's early attempts are of little value because they lean too heavily on reality and too little on creative imagination; the endlessly

churned out stories of Camacho are equally worthless for the opposite reason: unrestrained imagination without the creative shaping tempered by daily reality. It is only by synthesizing the two extremes that a lasting literature will result. (122)

While this interpretation may account for Camacho's collapse as a creator, it does not help us understand Varguitas's ascendance to a clear position of authorial hegemony. Moreover, it appears to restate Vargas Llosa's previously cited comments on his avowed desire to balance a "truthful" story with a "fictive" creation in order to produce an effective novel.

In the novel, Llosa breaks with the narratorial obscurity prevalent in his earlier work in order to animate a basic narrator, who bears his own name and narrates the story of his own coming of age as a writer. Critics wondered as what could have motivated Llosa to change his narrative technique so dramatically midway through his career. Some critics have observed that he wanted to satisfy the public's curiosity about his rather colorful past before some unauthorized biographer broached this intensely personal subject. Few state, he wants to entice a wider readership by offering a glimpse of a literary celebrity's personal life. But Llosa himself states that textual pressures forced him to include the autobiographical chapters. He claims that he is searching for a story of a realist nature which would balance the unrealistic radio soap operas. In an interview by Susannah Hunnewell, he discusses the root cause: I thought, why not introduce myself in the novel as a character? Why not use my own name, my own face, my own biography as the realistic counterpoint of this incredible and unrealistic story of Pedro Camacho? Why not put myself as an anchor in reality, an autobiographical document, something that is obviously so realistic, my own life?

It is this balance that would give this incredible world of absurd fantasies, which is the soap opera world of Pedro Camacho, a context profoundly rooted in reality.

In an article the *New York Times* Book Review, William Kednney refers to these depictions of characters as the "Peruvian Soap Opera" which uses the Boom in modern Latin American literature, to about radio station to love story with the realistic story of Aunt Julia and Mario. Camacho represents all the country "Our mestizo Latin American brains can give birth to better things than those frogs". He preserves: "Literature for Flaubert was this possibility of forever going beyond what life permits." (13) Literature gives access to the only revolution worthy of the name, that of reality itself. Doing so not only demonstrates a clear transition from a revolutionary literature to one of cultural memory, but also substantiates several important trends in his literary endeavors that provide additional insights into Vargas Llosa's past and future literature. "Mario Vargas Llosa has imagined an entire narrative universe" (518), and one that will undoubtedly continue to expand.

The above criticisms are based on various ways of interpretation of the text *Aunt Julia and the Scriptwriter*. Llosa's *Aunt Julia and the Scriptwriter* is an example of the novel having the qualities of literary autobiography. The present researcher has been studying by applying the theoretical tool *Autobiography* under the topic of "Blending of Fact and Fiction in Llosa's *Aunt Julia and the Scriptwriter*" fictionalization of the real life. It focuses on real life, knowledge and experience. Autobiography focuses on internal qualities rather than external ones. So, Llosa's *Aunt Julia and the Scriptwriter* can also be regarded as the text having the qualities of autobiography.

To analyze the issue of research, this study analyzes the issue of fact and fiction on the basis of Llosa's *Aunt Julia and the Scriptwriter*. All the chapters

concentrate on studying how the writer projects factual issue in the novel and creates a kind of fictional in the novel. The first chapter presents the general introduction of this research including the background and theoretical guideline of the analysis has been mentioned in second chapter. In the same way, conclusion is mentioned in the third chapter.

## **II: Blending of Fact and Fiction in *Aunt Julia and the Scriptwriter***

Vargas Llosa's novel, *Aunt Julia and the Scriptwriter*, presents new ways of writing into the Peruvian's literary work. The narrative reveals a further distancing from his earlier commitment to Sartre's concept of literature as revolution.

Throughout earlier decades, Llosa criticizes popularized fictions, but confess that he writes his own with *Aunt Julia and the Scriptwriter*. One of the most debated aspects of his novel is the degree and accuracy of its autobiographical referents. Beyond Llosa's tendency to transform his live experiences into purely fictional creations, one cannot ignore the explicit autobiographical nature of his recounting of the struggles of Marito to become a writer.

In Greek, *autos* signify "self", *bios* "life", and *graphe* "writing". In combined form in this order, the words denote "self-life writing", a brief definition of "autobiography". According to Georg Misch defines it as autobiography, "the description (*graphia*) of an individual human life (*bios*) by the individual himself (*autos*) (115). The British poet critic Stephen Spenser cites the dictionary definition of autobiography as "the story of one's life written by him or herself" but notes its inadequacy to the "world that each is to himself or herself (1). By these definitions, we can say that autobiography is such written text which involves the story of anyone's life written by him or herself. Autobiographical text always includes some components or subjects that are never separated from writing autobiography for instance memory, experiences, identity, embodiment, and agency. In other words that these five components are embedded together at the time of writing autobiography. And these are the autobiographical subjects that come while writing autobiography. Without these components autobiography or life narrative is impossible.

According to researchers in developmental psychology, we learn early in childhood what people around us and, by extension, our culture expects us to remember (Nelson, 12). We learn culture of remembering are accepted, acknowledge, valued. W. J. T Mitchell suggest: "Memory is an intersubjective phenomenon, a practice not only of recollection of a past by a subject, but of recollection for another subjects" (193). Memory means of "Passing on," of sharing a social past that may have been obscured, in order to activate its potential for reshaping a future of and for subjects. As Daniel L. Schacter has suggested, "Memories are records of how we have experienced events, not replicas of the events themselves" (6). He goes on to explore how. "We construct our autobiography from fragments of experiences that change over time" (9). That is, we inevitably organize or form fragments of memory into complex construction that become the stories of our lives.

Vargas Llosa's decision to incorporate his life so explicitly in the text creates in the reader a feeling that ". . . there is a first person protagonist who remembers, rather than images" (167). Llosa employs a simple and constant past tense for his first-person narrator. As the novelist creates a narrative memoir based on his own personal memories, he transitions from one totalizing task to another. He conceptualizes as a revolutionary agent of change in the world, Vargas Llosa's literature shifts with the publication of *Aunt Julia and the Scriptwriter* to a new concept of literature based in memory.

Autobiography is indeed everywhere one cares to find it, Candace Lang writes in 1982, thus acknowledging a major problem for anyone who studies this topic: "I the writer is always, in the broadest sense, implicated in the work, any writing may be judged to be autobiographical, depending on how one reads it" (6). However, autobiography has been recognized since the late eighteenth century as a distinct



literary genre and, as ideas including authorship, selfhood, representation and the division between fact and fiction. The very pervasiveness and slipperiness of autobiography has made the need to contain and control it within disciplinary boundaries all the more urgent, and many literary critics have turned to definitions as a way of stamping their academic authority on an unruly and even slightly disreputable field. Philippe Lejeune considers the problems, and in 1982 produces the following judicious and widely quoted definition: "A retrospective prose narrative produced by a real person concerning his own existence, focusing on his individual life, in particular on the development of his personality" (193). However, Lejeune himself remains dissatisfied with this since it does not seem to provide a sufficient boundary between autobiography and the adjacent genres of biography and fiction. A certain 'latitude' in classifying particular cases might be admitted but one condition for autobiography was absolute: there must be "identity between the *author*, the *narrator*, and the *protagonist*" (193). However, the difficulty is how to apply this condition since the 'identity' Lejeune speaks of can never really be established except as a matter of *intention* on the part of the author.

As Robert Richmond Ellis notes, "Vargas Llosa undermines his own project of rhetorical concealment by intertwining a series of fictional narratives with an autobiographical account of his first marriage to his aunt" (223). *Aunt Julia and the Scriptwriter*, then, presents a *new project* that is a turning point for Vargas Llosa's literature and concept of the writer's vocation. Departing from his earlier depictions of writing as a challenge to the real in order to inspire socialist revolution, the novelist introduces one of the most defining concerns for his recent writing, the subtle distinctions between fact and fiction. Vargas Llosa's concept of the truth of lies would dominate his theoretical writings in the years following his semi-autobiographical

novel, introducing as a derivative consequence a metafictional literature that explicitly ponders the writer in the act of writing.

Freud autobiography goes beyond its own conclusion and he recovers himself through splitting and repetition; there is always more than one interpretation to be accounted for. The challenge towards the end of the postscript he opens up the possibility of reading other of his texts as autobiographical or of recognizing that there may be more than one text of the self:

And here I may be allowed to break off these autobiographical notes.

The public has no claim to learn any more of my personal affairs – of my struggles, my disappointments, and my successes. I have in any case been more open and frank in some of my writings (such as *The Interpretation of Dreams* and *The Psychoanalysis of Everyday Life*) than people usually are who describe their lives for their contemporaries or for posterity. I have had small thanks for it and from my experience I cannot recommend anyone to follow my example. (135)

Dreading disclosure which may, after all, have already happened and longing for recognition, Freud also surrenders the omnipotence he has claimed for himself throughout his *Study*. His denial of ‘relations’ makes a suitably Freudian return. In the transference which occurs between writer and reader, he can only imagine a reader who withholds recognition from him, from whom he receives small thanks, while also clearly desiring from his public some other, more gratifying relationship.

After 1968 that the author is dead, his autobiographical subject can never authenticate his reality but only go on adding indefinitely to his many different spectral forms of identity:

This book is not a book of ‘confessions’; not that it is insincere, but because we have a different knowledge today than yesterday; such knowledge can be summarized as follows: What I write about myself is never *the last word*: the more ‘sincere’ I am, the more interpretable I am, under the eye of other examples than those of the old authors, who believed they were required to submit themselves to but one law: *authenticity*. (120)

For Barthes, the subject can neither recapture the past, restoring it like a ‘monument’ (56), nor aim towards some ideal of transcendence in the future: there is no other place of radiant unification which can redeem the subject outside or behind the discourse in which he constructs and deconstructs himself.

For James Olney, autobiography engages with a profound human impulse to become both separate and complete:

What is . . . of particular interest to us in a consideration of the creative achievements of individual men and the relationship of those achievements to a life lived, on the one hand, and an autobiography of that life on the other is . . . the isolate uniqueness that nearly everyone agrees to be the primary quality and condition of the individual and his experience. (20–1)

By gesturing towards a shared truth which ‘everyone’ can endorse, Olney establishes a particular view of the individual as transcending both social and historical difference. An appeal to the mysteries of the self can also function in much the same way as a mystificatory rhetoric obscuring the ideological underpinnings of its particular version of ‘selfhood’. According to Karl Weintraub, man’s task is, like autobiography’s, to arrive at some form of self-realization: ‘We are captivated by an

uncanny sense that each one of us constitutes one irreplaceable human form, and we perceive a noble life task in the cultivation of our individuality, our ineffable self' (Weintraub 1978: xiii). As individuals, 'we', as Weintraub says, assuming that 'we' represents everyone, are above society and beyond understanding; by implication, therefore, 'we' are also beyond the reach of any theoretical critique.

Mario Vargas Llosa's *Aunt Julia and the Scriptwriter* blends between fact and fiction. He critiques the problematic link between fact and fiction in order to examine important questions of marginality and social problems that remain hopelessly unresolved. In the biography assumes that it contains a truthful and factual account of life. It is under fiction that "any resemblance to actual persons, living or dead, events or locales, is entirely coincidental," then reasonably assume it is to be taken as the product of the author's imagination and not factual or truthful. The novel *Aunt Julia and the scriptwriter* is dedicated "To Julia Urquidi Illanes, to whom this novel and I owe so much," the problem of the novel is how to approach its contents.

This novel is essentially a novel about writing. It begins with an epigraph from the Salvador Elizondo's *The Graphographer* on writing about writing and ends with a kind of epilogue where the mature author is now in a position to start writing the story which the reader is about to finish:

I write. I write that I am writing. Mentally I see myself writing that I am writing and I can also see myself writing seeing that I am writing. And I see myself remembering that I see myself writing and I remember seeing myself remembering that I was writing and I write seeing myself write that I remember having seen myself write that I saw myself writing that I was writing and that I was writing that I was writing that I was writing. I can also imagine myself writing that I had

already written that I would imagine myself writing that I had written that I was imagining myself writing that I see myself writing that I am writing. (VI)

This introductory epigraph is an indication of the metafictional intentions for his novel. Subsequent narratives indicate that the novel is a doorway to a new metafictional world. 'Metafiction' is the literary term describing fictional writing that self-consciously and systematically draws attention to its status in posing questions about the relationship between fiction and reality. Vargas Llosa's book begins with an epigraph to the extent that a novel may be said to begin with an epigraph and not with its first sentence from another Latin American magic realist concerning the nature of authorship. Epigraphs are typically selected by the novelist after the act of creation is complete, as they are meant to be read in relation to the work as a whole which means the reader might as well skip reading them until after the book has been digested. But suppose we begin with this highly unusual epigraph, if only because explaining its blends will introduce the elements of the conceptual blending theory used in analyzing the novel as a whole.

The chronologically exact autobiographical tale it is portrayal in the first page. Simply, this is not ordinary work of fiction. Llosa's writing which might very well have evoked a smile on my part at the narrator's self-deprecation, gives a small portent of things to come:

I had a job with a pompous sounding title, a modest salary, duties as a plagiarist, and flexible working hours: News Director of Radio Panamericana. It consisted of cutting out interesting news items that appeared in the daily papers and rewriting them slightly so that they could be read on the air during the newscasts. (1)

The novel is about his autobiography. The entire first chapter is meditation upon the relationship between the journalistic reporting and artistic fiction. The narrator recounts an argument with a coworker. Their job of rewriting news articles to be read on the airwaves permits his coworker to sensationalize and dramatize the news, simply report it, as the narrator.

Vargas Llosa's own reflections on writing the novel lend more authority: "I began with experiences still vivid in memory and stimulating to my imagination and then fantasized something that is an extremely unfaithful reflection of that material." His memories are the inspiration for his novel "in blending terms they are an input space" but they are also *merely* the inspiration for his novel. He is not attempting a journalistic autobiography in which he mirrors his own real life, to use the word he chooses in describing himself as protagonist on the first page. He only begins with these memories. As he writes the novel, he fantasizes and he invents characters and events, altering and reordering time as necessary to tell a good story with dramatic conflict, strong protagonists and antagonists and so on. The fictional autobiography is the natural outcome of selectively projecting events taken from the novelist's real life and fusing them with the elements of the novelistic form.

Even within the odd-numbered chapters the structural connection between Marito's relationships to Julia and Pedro is repeatedly stressed:

I remember very well the day he spoke to me of this genius of the airwaves, because that very day, at lunchtime, I saw Aunt Julia for the first time. She was my uncle's sister-in-law and had arrived from Bolivia the night before. She had just been divorced, and had come to rest and recover from the breakup of her marriage. (5)

From now on, the two relationships are seen to develop in counterpoint to each other in the odd-numbered chapters. Moreover, many of the elements in the soap operas are clearly taken from things the reader learns about Pedro's own life in the sections narrated by Marito. The two levels are so intimately connected that they are somehow the same as each other. The relationship of Marito and Julia, both romantic and scandalous, is itself like a soap opera. The story of their efforts to marry, with all its repetitions and suspenseful breaks, is written virtually as if it were a serial.

The Peru of the mid-1950s, not old enough to have a passport or to get married without his parents' permission. He marries his Aunt Julia because he genuinely loves her, but also because he is told he cannot, and because he is still in the grip of her first words to him: "You've just gotten out of high school, haven't you?" (6). Listening to these words, he hated her instantly:

My slight run-ins with the family in those days were all due to the fact that everybody insisted on treating me as though I were still a child rather than a full-frown man of eighteen. Nothing irritated me as much as being called 'Marito'; I had the impression that this diminutive automatically put me back in short pants. (6)

It would be unkind and unjust to say that the fictional Marito is "a child of eighteen" rather than the "full-grown man" he says he is, because he shows himself capable of great resolve and courage as the plot thickens and the marriage approaches, meeting massive family resistance. He never stops calling Julia, "Aunt Julia". Marito's career as a writer deals directly with a complementary problem: the reader. He discovers that his first obstacle to attain literary success depends less on literary merit than on the reaction of his readers. He uses Aunt Julia as a reader and discovers for the first time

the discrepancy between the author's perception of his literary creation and that of the reader.

In *Aunt Julia and the Scriptwriter*, introduces humor and a new level of autobiographical writing respectively. Specifically, he addresses the writing process through metafiction and other techniques, his concept of literature embraces oral narrative as an alternative mode of storytelling and the role of the writer as the protector of culture tradition. Lituma appears in one of the interpolated tales whose melodramatic narrator is Pedro Camacho:

He was a man in the prime of life, his fifties, whom the entire Civil Guard respected; he had served in commissariats in the roughest districts without complaining, and his body still bore scars of the battles he had waged against crime. The prisons of Peru were full of malefactors whom he had clapped in and cuffs. He had been cited as an exemplary model in orders of the day, praised in official speeches, and twice decorated: but these honors had not altered his modesty, no less great than his courage and his honesty. (11)

Above lines highlights the situation of a man in the movement. The prisoners in Peru, they are malefactor whom hand cuff. He praises his courage and his honesty. Lituma is a member of the force that captures Mayta and his revolutionaries. In the last novel, he is the central intelligence. He it is who finds the hideously butchered body of the murdered Palomino Molero.

In Llosa's account of his development as a writer, his father always looms large. The author has explained on a number of occasions that his father's injunction against writing turned that pursuit into a forbidden and therefore secret endeavor:



Writing was one of the reasons why there were always disagreements between my father and myself. I used to write in Piura, I remember, and my grandparents, my uncles, applauded me for it. They thought it was cute. When my father discovered that inclination in me he was frightened. He thought something was seriously wrong. . . So my vocation grew and solidified a bit secretly. (13)

For Llosa's account of his relationship with his father is, simply yet another story of how the writer comes into being, a narrative identical in status with the novelistic version, despite the avowedly privileged position of autobiography. On the other hand, the oedipal story is a convenient cultural paradigm for the actor that is as he explains below at the foundation of Llosa's conception of writing.

When the third major protagonist of the story makes his dramatic appearance by stealing the narrator's typewriter off his desk. As the narrator and his coworker attempt to intervene, a fight nearly breaks out, and the scriptwriter tells the narrator prophetically that:

Art is more important than your News Department, your sprite. The character thundered, looking at him in lofty disdain, as though at a mere insect he had just crushed underfoot, and went on with the job at hand. As Pascual watched him, openmouthed with amazement (and doubtless trying, as I was, to figure out what he meant by 'sprite'), the visitor attempted to carry off the Remington. (14)

The misunderstanding is cleared up only by the fortuitous intervention of one of the owners of the radio station, and the narrator belatedly realizes that this man is the new scriptwriter about whom his boss had waxed eloquently at lunch. Incidentally, that conversation is reported several pages earlier in the chapter, where the narrator says

that he remembers the exact day well because he both meet his Aunt Julia and has the conversation about the talents of the scriptwriter on the very same day. Speaking again with the benefit of hindsight, it now seems obvious to me that the author had set out from the beginning to play with the contrast between reporting the facts and telling a good story, intentionally blurring the lines between the autobiographical and novelistic genres.

The reality and the fiction in the novel can now be examined more closely. Plotting links constantly underline the connection between the odd chapters and the even chapters dealing respectively with the life of Marito and versions of the scripts of Pedro. The first chapter ends with the arrival of Pedro at the radio station and the removal of Marito's typewriter. The second which the reader may not yet be aware is one of Pedro's stories tells the tale of the discovery by Dr. Alberto de Quinteros, following his niece's fainting at her wedding, that she is pregnant by her brother. The third begins:

I saw Pedro Camacho again after the typewriter episode. It was 7:30 a.m. and after getting the first newscast of the day ready to go on the air, it was heading for the Bransa to have may morning café con leche. As I passed by the little window of the concierge's cubicle at Radio Central. . . (41)

Initially the reader probably thinks that the word 'episode' refers to what happened at the wedding before it becomes clear that it refers to what happened over the typewriter. Thus, the two plot levels are locked together and continue in this way until the end.

At Lucho's fiftieth birthday celebration, Marito asserts his manhood by kissing Julia and telling the woman who previously spoke to him "dictatorially" (49) that:

I forbid you to call me Marito ever again – I'm not a little kid any more. She drew her face away to look at me and tried to force herself to smile, and at that point, almost automatically, I leaned over and kissed her on the mouth. Our lips barely touched, but she was not expecting any such thing, and this time she was so surprised she stopped dancing for a moment. (61)

After the kiss, Aunt Julia begins to joke with Uncle Lucho about being fifty the triumph of youth thus being underscored. But in the latter stages it is Marito who is in control, standing up for himself, taking charge and protecting Julia and finally organizing the wedding. Yet, after they are married, the final chapter does not show us their relationship or tell us much about it. Instead a mature, successful author is seen. He is on top again as he married his younger cousin Patricia.

The novel, *Aunt Julia and the Scriptwriter* is composed of the tales Camacho has ostensibly written therefore, Mario's and Camacho's tales have a number of traits in common. For example, the over determined aspect or *acheiria* of Camacho's prose is mirrored in Marito's own performance, much to the latter's dismay. At one point, after a quarrel with Julia, Mario turns to the radio novel for advice with the following remark:

I've got love troubles, my friend Camacho, "surprising himself for his use of a *soap-opera*" So too, sentences that are heard in Camacho's soaps appear in Mario's developing short stories; for example, what other men use to sin with, I only use to pee with. In the same manner, when Mario feverishly scouts through Lima trying to falsify and obtain documents to get married, he is conscious of the thin sheet of ice which separates the radio fiction from his own life I got a helping hand from a

professor at the university. Whom I had to invent another involved serial. (49)

Above lines highlights the different opines between his friends. Mario writes funny stories with the using vulgar terms. It is time to laugh like fool over the time. Mario manipulate and get married with Julia with the help of Lima. Mario attempts to influences by soap opera. In addition, the novel's narrative structure an alternation between fictionalized biography and soap opera contains Llosa's final jest concerning the story of his own life.

There are ten soap operas on the air and read nine of these; one after each episode of Marito's life. The ninth radio novel a is followed by two separate chapters, one containing the conclusion of the love story with Julia, and the other, describing Mario's return to Lima. Does it not follow that the episode describing Mario and Julia's wedding is a radio novel a in the same degree as that of Camcho's melodramatic serials Mario's father's letter written to the aspiring author immediately after his wedding corroborates his statement and confirms the role of exaggeration and corniness within Mario's own text:

Mario: I'm giving that woman forty-eight hours to leave the country. If she does not do so, I shall use my influence and personally see to it that she pays dearly for her effrontery. As for you, I should like to inform you that I am armed and will not allow you to make a fool of me. If you do not obey to the letter and this woman does not leave the country within the time limit that I have indicated above, I shall put five bullets through you and kill you like a dog, right in the middle of the street

*Aunt Julia and the Scriptwriter.* In *Aunt Julia and the Scriptwriter*,

Mario and Camacho, and describe, stare at each other through the looking glass. (156)

Mario threatens the women to leave the country within a forty-eight hour. He manipulates her as he likes. If she does not leave on time he shoots her like dog right in the middle of the street. It creates a kind of humor and satire of the society. In his fiction, the Bolivian writer explores incest alcoholism, and madness are vividly depicted in many of the soap operas and a scatological fixation described by one character as excremental tortures is a topic of both the radio novel as and of the chapters dealing with the autobiographical material. Furthermore, if the content of Camacho's soap operas can be described in terms of the profane, the delivery of each text should be seen in terms of the sacred. When they tape one of the radio novels in Radio Central, Camacho informs Mario: The recording of an episode is a Mass, my friend. And Mario notes, in fact, it was something even more solemn. Among all the Masses I remembered. He never witnessed such a moving ceremony, such a deeply lived rite, as that recording.

This section of the sacred and the profane in *Aunt Julia and the Scriptwriter* is best understood in the light of George response. Bataille divides all human activity in two categories: the productive and the unproductive, which he labels expenditure. In the expenditure category, he includes: luxury, mourning, war, cult, games, spectacles, arts and perverse sexual activity. Which underlines the fact that in this category the stress is given to the loss. He goes on to note that a sacred object becomes constituted as such through the operation of the outcome of all of Camacho's home. Most characters end up killing each other, threatening self-emasculation, dying in an earthquake: sign that neither blood nor the veil can stay was even more tragic. During the centuries that the fire lasted, the two of them remained unharmed, locked in each

other's arms, while round about them people were perishing, asphyxiated, trampled to death, and burned to cinders.

For Marito, artistic growth comes only in conjunction with personal growth, despite others' suggestions that personal growth must be sacrificed for artistic growth. He persists in his reckless pursuit of Julia just as he persists in his literary aspirations. Aunt Julia's presence seems to nurture his desire to become a writer. She is an excellent listener, in whom he finds a confidante for his literary ambitions. Their conversations tend to center on their own relationship and literature. So, he moves on towards attaining the definitive step toward securing the first goal, by proposing to Julia. In a series of events that combine both comedy and thriller, Marito and Julia elope. They rent a car and escape from Lima in search of a justice of the peace who would be willing to overlook Marito's minority and marry them. Finally, the fisherman-mayor of the coastal village Grocio Prado agrees to perform the service. When the couple returns to Lima, they learnt that Julia is to be banished from the country by Marito's father. Marito did some necessary arrangements to support his new wife instead of surrendering his father. When he can finally convince his father of his financial independence as well as the seriousness of his commitment, his father consents to the union, and Julia is permitted to return. A triumphant Marito welcomes Julia back to Lima and into the life of the aspiring writer.

Vargas Llosa employs a multilevel textual effect by implying a meta-writer who looks down on the activities of the young writer Marito. This meta-writer is, of course, Vargas Llosa himself, who tells the story of his initial attempts to become a writer. Indeed, the reader of the novel identifies not with the position of Marito, but with the superior position of the older Vargas Llosa, who is able to observe and point out the youthful foibles of his earlier self. Marito remains focused on Aunt Julia as the

object of his desire but their courtship bears similarities to the plots of Camacho's soap operas. Moreover, the interruptions and delays in the completion of Marito's courtship mirror the instances of narrative interruptions that epitomize both the endings of Camacho's soap opera episodes and Marito's abortive attempts to write a successful story.

The narrator's name Marito, the author's first name of Mario in the course of his first encounter as an adult with his Aunt Julia. Ironically, it is not until the narrator makes explicit a shift in the affectionate which Julia uses for him that makes the connection between the narrator and the author's names: "Ever since she'd heard Javier calling me that, she too now addressed me as Varguitas" (136).

The seventh chapter reveals the autobiography rather than novel. "It really makes me wonder whether he was in fact married to a woman named Julia." There are important identity mappings between the novelistic protagonist and the subject of an autobiography, the characters of the novel and the real friend of the autobiographer. The events and the actual life of the author that the author is deliberately mixing his autobiography to write novel. Vargas Llosa's memories of the events of his life. The genre of the book as a fictional autobiography.

Vargas Llosa intends to create a fictional autobiography. It is difficult to tell, as even his own pronouncements on the relationship between fiction and truth are not straightforward. But the given details, Vargas Llosa knows his own life story best, it would be better to make the input space of the blending of his real life and replace autobiography. The adjustments must be made as a result of such space-swapping; most notably his blended space is now a fictional autobiography. At the time of the novel's writing Vargas Llosa has his own memories and the desire to write a novel. By effectively exchange the roles of these two epistemically different yet highly

similar spaces containing knowledge of Vargas Llosa's real life, unfolding in Vargas Llosa's mind as he writes the novel. He blends genres of the novel and the autobiography. He writes of his own life to the limitations of the novel.

What exactly these chapters are remains somewhat enigmatic until a reference is made to them explicitly in the fifth chapter, just as the romance between Marito and his Aunt Julia is beginning to blossom into a relationship. While it is clear that Pedro Camacho, the scriptwriter's name in the novel, has been hired as a writer of radio serials, and chapters two and four do fit the format of a radio serial right down to the cliffhanger questions at the close of the program, that possibility has not yet crept explicitly into the first-person narrative of the odd-numbered chapters. When that finally becomes clear, it appears just after Julia dismisses their playful relationship as a foolish fancy that could never become a serious romance—and yet, interestingly enough, the willingness to pretend that it isn't serious seems to be the real reason that it happens at all. Julia begins by jokingly deprecating their relationship:

“The love affair of a baby and an old lady who's also more or less your aunt,” Julia said to me one night as we were crossing the Parque Central. “A perfect subject for one of Pedro Camacho's serials.”

I reminded her that she was only my aunt by marriage, and she replied that on the three o'clock serial a boy from San Isidro, terrifically handsome and an expert surfer, had had relations with his sister, no less, and horror of horrors, had gotten her pregnant. (96)

There are two particularly interesting sets of connections made here. The first is that chapter two is the serial in which the brother impregnates his sister, and thus the even-numbered chapters become marked as Pedro Camacho's serials. The second is the emphatic denial of the incestuousness of their own relationship the Julia of the novel,



as well as the Julia of real life, are not related by blood but only by marriage. However, they do have a very real fear of being found out as lovers by their family, who would not approve of such a match. The literally incestuous serials and the merely socially incestuous narrative initiates a blend between the two types of chapters, between Camacho's serialized fiction on one hand and the fictional autobiography of the first-person narrative on the other. Their love story takes place against the backdrop of the stories within the story.

Radio serials are the best enjoyed and widely spread means of entertainment in the 1950s of Peru. Peruvian women are more interested to listen to soap operas than reading books. Even Marito's two little old grandparents and the cook concentrate all their attention on the radio, which is played to full volume. When he asks them, what they offer that books do not, she explains: "It's more lifelike, hearing the characters talk, it's more real" (97). When he made a similar survey among his other aunts, he is surprised to know that they liked radio serials because "they are diverting and set a person to dreaming, to living things that are impossible in real life, because there are truths to be learned from them" (98).

At work, Marito feels his friendship with Pedro growing but wonders if Pedro even notices. He respects him but suspects whether the feeling is mutual or not: "Pedro Camacho didn't seem to me to be capable of listing his time, his energy on friendships or on anything else that would distract him from his art" (137). Marito notices that Camacho lives to write and write:

For him, to live is to write. Whether or not his works would endure didn't matter in the least to him. Once his scripts had been broadcast, he forgot about them. He assumed me he didn't have a single copy of any of his serials. They had been composed with the tacit conviction

that they would cease to exist as such once they had been digested by the public. (141)

Pedro assures Marito that he does not have a single copy of any of his serials. His writings are engraved upon the memory of his radio listeners than on a printed page. His way of narrating the serial is unique. Indeed, Marito and Aunt Julia are surprised to notice that there isn't a single book in his room. He once explained to Marito that he does not read, because other writers might influence his style. Marito comes to idolize the idiosyncratic Pedro, as he works with utmost seriousness. Marito's desire to be an established writer is quickly moving to the surface of the plot, the more that he interacts with both Pedro Camacho and Aunt Julia. Since he too had literary inclinations', he decided to follow Pedro: "I should follow the Bolivian's example and learn his tricks for winning a mass audience" (182).

Pedro, he asks his reader: "Why should those pompous characters who used literature as ornament or pretext be considered writers more genuine than Camacho, a man who lived exclusively to write"? (235) Marito's ambition is to be a real writer, not a half-writer, and Pedro is the only real writer he knows. Motivated and inspired by Pedro, Marito further says: "Every day, I realized that the only thing I wanted to be is to be a writer, and every time, I also saw that the only way to become a writer is to give my body and soul to literature. I did not want to be a half-time writer, a writer by little bits, but rather, a true writer, the Bolivian writer of soap operas" (235). Marito does not end up in anything like Pedro's madness and distress, and he does not write sentimental melodramas.

Young Marito's deepest wish is to become a 'serious' writer, whereas the other scriptwriter of the title is merely a compiler of cheap fantasies. Nevertheless, Pedro takes his vocation of writing with a devotion and seriousness that makes a deep

impression on Marito. Gerald Guinness in *The Covers of this Book are too Far Apart* (1999) juxtaposes Mario and Marito saying:

The young Mario Vargas tries to write realistic stories based on stories he has heard, whereas Pedro writes highly imaginative stories based largely on the realities of his own life; in time the mature Vargas Llosa uses both the stories and the realities of his life to write an imaginative story which is largely about the act of writing in itself.  
(284)

The novel is about literary apprenticeship. In fact, this is Llosa's first encounter into the theme of literary mentoring. The plot of the novel is about how Marito becomes the Mario Vargas Llosa who is the author of the novel. Marito, who at the beginning of the narrative confesses to having a deep curiosity about the kinds of writers who perpetrate radio soap operas, becomes an author of serious literature through the mediation of Pedro. But at the end of the novel, after the scriptwriter's breakdown, Marito and Pedro have exchanged roles. When final and total chaos rain down on Camacho's fictional world, Genaro's, the owners of Radio Central, following a public demand, cancels his show and call on Marito to take over. Marito agrees to attempt the assemblage of the broken puzzle left behind by Camacho. The Radio stations make ready for the crowning of the New King. Towards the end, Marito is the one who writes, whereas Pedro scrapes together a living, raiding the streets and police stations for sensational scraps of news.

Though Llosa's personage is highly fictionalized in the novel, Pedro Camacho is also based upon a real soap opera scriptwriter named Raul Salmon. Llosa introduces a new theoretical concept for his literature, by interspersing these two stories. It was a bit like introducing the back and front of a reality, part objective and part subjective, a

true face, and other invented. Marito's autobiographical chapters describe a developing romance with his divorced Aunt Julia, fourteen years his elder. These scenes intermix with the scripts that the Bolivian Pedro Camacho writes feverishly for the radio station where both characters work. As the reader notices that Pedro's creative output is approaching insanity, so too does Marito's life resemble these fictions, suggesting a complex relationship between truth and lies that is evident at many levels throughout the novel.

The climax of the late radio serials is total extinction, the highpoint of Marito's story is the comic quest, in village after village, searching for a mayor who will marry a man who is only eighteen years old and does not have his parents' permission. Besides few hindrances, the ceremony concludes. In his dreams, Marito begins to suspect he is in one of Pedro's radio serials and later uses the medium as a metaphor to criticize his mother's sentimentality: "Mama dearest, don't begin another of your radio serials" (353).

The idea of distance between author and scriptwriter is crucial because it ties the 'scriptwriter' to the novel's dualistic title, Aunt Julia. An important factor linking the two poles is age. Both the figures linked in the title are opposed to Marito, in that they are older than him. However, in the final chapter, both figures from the title have lost their identity towards the end: Julia has been divorced and Pedro has lost his stardom. On the other hand, the young lover and literary apprentice Marito, has become the older famous author Vargas Llosa. He has displaced the two other older figures. This is also a triumph of the serious over the popular because Julia is not only linked to Pedro through nationality, but also through her identification with popular culture. Julia is a great admirer of Pedro and becomes a fan of Pedro's soap operas. Marito likes serious literature, writes 'literary' stories, hates popular Latin American

movies and does not listen to radio soap operas. He regularly disapproves Julia for her tastes. Of course, there are number of scenes where Marito's intellectual or artistic posturing is gently mocked by Julia's common sense or his own assumption of romantic gestures. It is known that the novel did in fact upset both Julia Urquidí Illanes and Raul Salmon, as they both published alternative versions.

In the final chapter in the novel, much to the surprise of the reader, Vargas Llosa wraps up the things nicely at the end, by substituting Mario's episode in place of a tenth soap opera. Though it is not a soap opera as Marito has described the happenings of his post marital life, it ends with such sort of open-ended questions and suspense, on the lines of real soap opera. Marito has divorced Aunt Julia after eight years of marriage and is married to his cousin Patricia. Meanwhile, he has become a successful writer, while damaged Camacho has become a lowly messenger. This ending might not be pleasing to some readers who expect another soap opera from Camacho. An autobiographical segment appears in place of a soap opera episode which might confuse the reader.

Bildungsroman deals with subjectivity and the relationship between self and society, many novels concerned with psychological characterization and question of identity use Bildungsroman elements. It portrays the protagonist's actual or metaphorical journey from youth to maturity. Initially the aim of this journey is reconciliation self fulfilment and the demand of socialization adaptation to a given social reality. C. Hugh Holman defines Bildungsroman as "recounts the youth and young manhood of a sensitive protagonist who is attempting to learn the nature of the world, discover its meaning and pattern, and acquire a philosophy of life and 'the art of living'" (31). The novel alternates on a chapter-by-chapter basis between a fairly conventional bildungsroman the story of Varguitas, an aspiring writer who falls in

love with his beautiful aunt, as Vargas Llosa himself has done, and madcap recreations of soap operas written by the supremely talented and superhumanly prolific Pedro Camacho, the Balzac of Latin American radio.

Mario Vargas Llosa's *Aunt Julia and the Scriptwriter* is a story of a young man. The novel is fictionalization of those facts which is based on his autobiography. By blending the fact and fiction, the novel attempts to recall his past memory which are considered significant of his autobiography. He introduces humor and a new level of autobiographical writing respectively. Specifically, he addresses the writing process through metafiction and confession, bildungsroman techniques, his concept of literature embraces oral narrative as an alternative mode of storytelling and the role of the writer as the protector of culture tradition.

### III. Discovery of the Self

Mario Vargas Llosa's, *Aunt Julia and the Scriptwriter* is a semi-autobiographical novel. He writes a little of his own real life. The responses to a novel in terms of truth and lies. That requires carefully consider the purpose of a novel especially, when it depicts violence. The works of fiction are not lies in the ordinary sense of the term. The difference between the writers of history or biography and fiction writers. Fiction writers do not claim to be faithful to real world events. Though they acknowledge the source of inspiration.

Llosa's brilliant, multilayered novel. The setting of the novel is the Lima, Peru. Marito is working hard in the news department of a local radio station. His young life is disturbed by two things. The first is his aunt Julia, recently divorced and thirteen years older, with whom he begins a secret affair. The second is a manic radio scriptwriter named Pedro Camacho, whose interesting, vituperative soap operas are holding the city listeners in thrall. Pedro chooses young Marito to be his confidant as he slowly goes insane. Interweaving the story of Marito's life with the ever-more-fevere tales of Pedro Camacho, Vargas Llosa s novel is hilarious, mischievous, and masterful, a classic.

The autobiography of Mario Vargas can be read as the capstone in a novelistic enterprise that he himself defines as autobiographical in thrust. Yet while traditional autobiographers write in an ostensible effort to inscribe the self and in so doing hold it up to the reading public, novelists, he claims, write with the intention of covering up the self. In *Aunt Julia and the Scriptwriter* Llosa undermines his own project intertwining a series of fictional narratives with an autobiographical account of his first marriage to his aunt.

Therefore, Novelist Llosa takes reference from sources to complete the autobiographical narration of his novel. In reality it is a tale which manages the blends of fact and fiction. The novel is fictionalization of those facts which is based on his autobiography. By blending the fact and fiction, the novel attempts to recall his past memory which are considered significant of his autobiography. The story moves around Mario's autobiography, Mario gets married with aunt in real life. Making the novel *Aunt Julia and Scriptwriter* a narration that blends of fact and fiction. Thus, the present paper brings forth the conclusion that *Aunt Julia and Scriptwriter* is a blending of fact and fiction based on his autobiography.



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