

AND OF *Clay* ARE WE *Created*

Isabel Allende

They discovered the girl's head protruding from the mud pit, eyes wide open, calling soundlessly. She had a First Communion name,¹ Azucena.² Lily. In that vast cemetery where the odor of death was already attracting vultures from far away, and where the weeping of orphans and wails of the injured filled the air, the little girl obstinately clinging to life became the symbol of the tragedy. The television cameras transmitted so often the unbearable image of the head budding like a black squash from the clay that there was no one who did not recognize her and know her name. And every time we saw her on the screen, right behind her was Rolf Carlé,³ who had gone there on assignment, never
10 suspecting that he would find a fragment of his past, lost thirty years before.

First a subterranean⁴ sob rocked the cotton fields, curling them like waves **A** of foam. Geologists had set up their seismographs⁵ weeks before and knew that the mountain had awakened again. For some time they had predicted that the heat of the eruption could detach the eternal ice from the slopes of the volcano, but no one heeded their warnings; they sounded like the tales of frightened old women. The towns in the valley went about their daily life, deaf to the moaning of the earth, until that fateful Wednesday night in November when a prolonged roar announced the end of the world, and walls of snow broke loose, rolling in an avalanche of clay, stones, and water that descended
20 on the villages and buried them beneath unfathomable meters of telluric⁶ vomit. As soon as the survivors emerged from the paralysis of that first awful terror, they could see that houses, plazas, churches, white cotton plantations, dark coffee forests, cattle pastures—all had disappeared. Much later, after soldiers and volunteers had arrived to rescue the living and try to assess the

ANALYZE VISUALS

Study the painting.
How do you **interpret** the girl's expression?

A AUTHOR'S PERSPECTIVE

Think about Allende's former job as a journalist. How is her background reflected in the following paragraph? Cite specific details to support your answers.

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1. **First Communion name:** a name traditionally given to a Roman Catholic child at the time of the child's first participation in the rite of Holy Communion.
 2. **Azucena** (ä-sōō-sě'nə).
 3. **Rolf Carlé** (rālf kār'lā).
 4. **subterranean** (süb'tə-rā'nē-ən): underground.
 5. **seismographs** (sīz'mē-grāfs'): instruments that record the intensity and duration of earthquakes.
 6. **telluric** (tē-lōōr'ŷk): relating to the earth.



Niña (1943), Julia Diaz. Oil on canvas, 30 cm × 35 cm. Courtesy of the Julia Diaz Foundation.



magnitude of the cataclysm,⁷ it was calculated that beneath the mud lay more than twenty thousand human beings and an indefinite number of animals putrefying in a viscous soup.⁸ Forests and rivers had also been swept away, and there was nothing to be seen but an immense desert of mire.

When the station called before dawn, Rolf Carlé and I were together. I
30 crawled out of bed, dazed with sleep, and went to prepare coffee while he hurriedly dressed. He stuffed his gear in the green canvas backpack he always carried, and we said goodbye, as we had so many times before. I had no presentiments. I sat in the kitchen, sipping my coffee and planning the long hours without him, sure that he would be back the next day. **B**

He was one of the first to reach the scene, because while other reporters were fighting their way to the edges of that morass in jeeps, bicycles, or on foot, each getting there however he could, Rolf Carlé had the advantage of the television helicopter, which flew him over the avalanche. We watched on our screens the footage captured by his assistant's camera, in which he was up to
40 his knees in muck, a microphone in his hand, in the midst of a bedlam of lost children, wounded survivors, corpses, and devastation. The story came to us in his calm voice. For years he had been a familiar figure in newscasts, reporting live at the scene of battles and catastrophes with awesome **tenacity**. Nothing could stop him, and I was always amazed at his equanimity in the face of danger and suffering; it seemed as if nothing could shake his **fortitude** or deter his curiosity. Fear seemed never to touch him, although he had confessed to me that he was not a courageous man, far from it. I believe that the lens of a camera had a strange effect on him; it was as if it transported him to a different time from which he could watch events without actually participating in them.
50 When I knew him better, I came to realize that this fictive distance seemed to protect him from his own emotions. **C**

Rolf Carlé was in on the story of Azucena from the beginning. He filmed the volunteers who discovered her, and the first persons who tried to reach her; his camera zoomed in on the girl, her dark face, her large desolate eyes, the plastered-down tangle of her hair. The mud was like quicksand around her, and anyone attempting to reach her was in danger of sinking. They threw a rope to her that she made no effort to grasp until they shouted to her to catch it; then she pulled a hand from the mire and tried to move but immediately sank a little deeper. Rolf threw down his knapsack and the rest of
60 his equipment and waded into the quagmire, commenting for his assistant's microphone that it was cold and that one could begin to smell the stench of corpses.

"What's your name?" he asked the girl, and she told him her flower name. "Don't move, Azucena," Rolf Carlé directed, and kept talking to her, without a thought for what he was saying, just to distract her, while slowly he worked his way forward in mud up to his waist. The air around him seemed as murky as the mud.

B MONITOR

Reread lines 29–34.
Who is the **narrator** of the story?

tenacity (tə-nās'ĭ-tē) *n.*
the quality of holding persistently to something; firm determination

fortitude (fôr'tĭ-tōōd') *n.*
strength of mind; courage

C AUTHOR'S PERSPECTIVE

Based on the narrator's comments about the effect of a lens on Rolf Carlé, what would you say is Allende's perspective on news reporting?

7. **cataclysm** (kăt'ə-klĭz'əm): a violent and sudden change in the earth's crust.

8. **putrefying** (pyōō'tre-fĭ'ĭng) in a **viscous soup**: rotting in a thick soup.

It was impossible to reach her from the approach he was attempting, so he retreated and circled around where there seemed to be firmer footing. When
70 finally he was close enough, he took the rope and tied it beneath her arms, so they could pull her out. He smiled at her with that smile that crinkles his eyes and makes him look like a little boy; he told her that everything was fine, that he was here with her now, that soon they would have her out. He signaled the others to pull, but as soon as the cord tensed, the girl screamed. They tried again, and her shoulders and arms appeared, but they could move her no farther; she was trapped. Someone suggested that her legs might be caught in the collapsed walls of her house, but she said it was not just rubble, that she was also held by the bodies of her brothers and sisters clinging to her legs. **D**

80 “Don’t worry, we’ll get you out of here,” Rolf promised. Despite the quality of the transmission, I could hear his voice break, and I loved him more than ever. Azucena looked at him but said nothing.

During those first hours Rolf Carlé exhausted all the resources of his ingenuity to rescue her. He struggled with poles and ropes, but every tug was an intolerable torture for the imprisoned girl. It occurred to him to use one of the poles as a lever but got no result and had to abandon the idea. He talked a couple of soldiers into working with him for a while, but they had to leave because so many other victims were calling for help. The girl could not move, she barely could breathe, but she did not seem desperate, as if an ancestral **resignation** allowed her to accept her fate. The reporter, on the other hand,
90 was determined to snatch her from death. Someone brought him a tire, which he placed beneath her arms like a life buoy, and then laid a plank near the hole to hold his weight and allow him to stay closer to her. As it was impossible to remove the rubble blindly, he tried once or twice to dive toward her feet but emerged frustrated, covered with mud, and spitting gravel. He concluded that he would have to have a pump to drain the water, and radioed a request for one but received in return a message that there was no available transport and it could not be sent until the next morning.

100 “We can’t wait that long!” Rolf Carlé shouted, but in the **pandemonium** no one stopped to commiserate. Many more hours would go by before he accepted that time had stagnated and reality had been irreparably distorted. **E**

A military doctor came to examine the girl and observed that her heart was functioning well and that if she did not get too cold she could survive the night.

“Hang on, Azucena, we’ll have the pump tomorrow,” Rolf Carlé tried to console her.

“Don’t leave me alone,” she begged.

“No, of course I won’t leave you.”

D MONITOR

Visualize Azucena, Rolf, and the others. Why can’t the rescuers pull Azucena out?

resignation

(rēz’īg-nā’shən) *n.*
passive acceptance of something; submission

pandemonium

(pān’də-mō’nē-əm) *n.* a wild uproar or noise

E CHARACTERIZATION

Consider Rolf’s efforts to save Azucena. What do they suggest about him?

Someone brought him coffee, and he helped the girl drink it, sip by sip. The warm liquid revived her, and she began telling him about her small life, about her family and her school, about how things were in that little bit of world before the volcano erupted. She was thirteen, and she had never been outside her village. Rolf Carlé, buoyed by a premature optimism, was convinced that everything would end well: the pump would arrive, they would drain the water, move the rubble, and Azucena would be transported by helicopter to a hospital where she would recover rapidly and where he could visit her and bring her gifts. He thought, She's already too old for dolls, and I don't know what would please her; maybe a dress. I don't know much about women, he concluded, amused, reflecting that although he had known many women in his lifetime, none had taught him these details. To pass the hours he began to tell Azucena about his travels and adventures as a news hound, and when he exhausted his memory, he called upon imagination, inventing things he thought might entertain her. From time to time she dozed, but he kept talking in the darkness, to assure her that he was still there and to overcome the menace of uncertainty. **F**

That was a long night.

Many miles away, I watched Rolf Carlé and the girl on a television screen. I could not bear the wait at home, so I went to National Television, where I

F CHARACTERIZATION
What do you learn about Rolf and Azucena in lines 108–124? What do the last two sentences suggest about Rolf's character?



Sosteniendo el Tiempo (1998), Satenik Tekyan. Mixed media, 95 cm × 80 cm. www.artesur.com/satenik.

often spent entire nights with Rolf editing programs. There, I was near his world, and I could at least get a feeling of what he lived through during those
130 three decisive days. I called all the important people in the city, senators, commanders of the armed forces, the North American ambassador, and the president of National Petroleum, begging them for a pump to remove the silt, but obtained only vague promises. I began to ask for urgent help on radio and television, to see if there wasn't *someone* who could help us. Between calls I would run to the newsroom to monitor the satellite transmissions that periodically brought new details of the catastrophe. While reporters selected scenes with most impact for the news report, I searched for footage that featured Azucena's mud pit. The screen reduced the disaster to a single plane and accentuated the tremendous distance that separated me from Rolf Carlé;
140 nonetheless, I was there with him. The child's every suffering hurt me as it did him; I felt his frustration, his impotence. Faced with the impossibility of communicating with him, the fantastic idea came to me that if I tried, I could reach him by force of mind and in that way give him encouragement. I concentrated until I was dizzy—a frenzied and futile activity. At times I would be overcome with compassion and burst out crying; at other times, I was so drained I felt as if I were staring through a telescope at the light of a star dead for a million years. **G**

I watched that hell on the first morning broadcast, cadavers⁹ of people and animals awash in the current of new rivers formed overnight from the melted
150 snow. Above the mud rose the tops of trees and the bell towers of a church where several people had taken refuge and were patiently awaiting rescue teams. Hundreds of soldiers and volunteers from the civil defense were clawing through rubble searching for survivors; while long rows of ragged specters awaited their turn for a cup of hot broth. Radio networks announced that their phones were jammed with calls from families offering shelter to orphaned children. Drinking water was in scarce supply, along with gasoline and food. Doctors, resigned to amputating arms and legs without anesthesia, pled that at least they be sent serum and painkillers and antibiotics; most of the roads, however, were impassable, and worse were the bureaucratic obstacles that
160 stood in the way. To top it all, the clay contaminated by decomposing bodies threatened the living with an outbreak of epidemics. **H**

Azucena was shivering inside the tire that held her above the surface. Immobility and tension had greatly weakened her, but she was conscious and could still be heard when a microphone was held out to her. Her tone was humble, as if apologizing for all the fuss. Rolf Carlé had a growth of beard, and dark circles beneath his eyes; he looked near exhaustion. Even from that enormous distance I could sense the quality of his weariness, so different from the fatigue of other adventures. He had completely forgotten the camera; he could not look at the girl through a lens any longer. The
170 pictures we were receiving were not his assistant's but those of other reporters

G MONITOR

Reread lines 141–147 and clarify what the narrator attempts to do. How does the effort make her feel?

H AUTHOR'S PERSPECTIVE

Reread lines 130–161. What would you say is Allende's perspective on politicians and other officials?

9. *cadavers* (kə-dāv'ərz): dead bodies.

who had appropriated Azucena, bestowing on her the pathetic responsibility of **embodying** the horror of what had happened in that place. With the first light Rolf tried again to dislodge the obstacles that held the girl in her tomb, but he had only his hands to work with; he did not dare use a tool for fear of injuring her. He fed Azucena a cup of the cornmeal mush and bananas the army was distributing, but she immediately vomited it up. A doctor stated that she had a fever but added that there was little he could do: antibiotics were being reserved for cases of gangrene.¹⁰ A priest also passed by and blessed her, hanging a medal of the Virgin around her neck. By evening a gentle, persistent drizzle began to fall. ❶

“The sky is weeping,” Azucena murmured, and she, too, began to cry.

“Don’t be afraid,” Rolf begged. “You have to keep your strength up and be calm. Everything will be fine. I’m with you, and I’ll get you out somehow.”

Reporters returned to photograph Azucena and ask her the same questions, which she no longer tried to answer. In the meanwhile, more television and movie teams arrived with spools of cable, tapes, film, videos, precision lenses, recorders, sound consoles, lights, reflecting screens, auxiliary motors, cartons of supplies, electricians, sound technicians, and cameramen: Azucena’s face was beamed to millions of screens around the world. And all the while Rolf Carlé kept pleading for a pump. The improved technical facilities bore results, and National Television began receiving sharper pictures and clearer sound, the distance seemed suddenly compressed, and I had the horrible sensation that Azucena and Rolf were by my side, separated from me by impenetrable glass. I was able to follow events hour by hour; I knew everything my love did to wrest the girl from her prison and help her endure her suffering; I overheard fragments of what they said to one another and could guess the rest; I was present when she taught Rolf to pray and when he distracted her with the stories I had told him in a thousand and one nights beneath the white mosquito netting of our bed. ❶

When darkness came on the second day, Rolf tried to sing Azucena to sleep with old Austrian folk songs he had learned from his mother, but she was far beyond sleep. They spent most of the night talking, each in a **stupor** of exhaustion and hunger and shaking with cold. That night, imperceptibly, the unyielding floodgates that had contained Rolf Carlé’s past for so many years began to open, and the torrent of all that had lain hidden in the deepest and most secret layers of memory poured out, leveling before it the obstacles that had blocked his consciousness for so long. He could not tell it all to Azucena; she perhaps did not know there was a world beyond the sea or time previous to her own; she was not capable of imagining Europe in the years of the war. So he could not tell her of defeat, nor of the afternoon the Russians had led them to the concentration camp to bury prisoners dead from starvation. Why should he describe to her how the naked bodies piled like a mountain of firewood resembled fragile china? How could he tell this dying child about ovens and gallows? Nor did he mention the night that he had seen his mother naked,

embody (ĕm-bŏd’ē) v. to give shape to or visibly represent

❶ **CHARACTERIZATION**

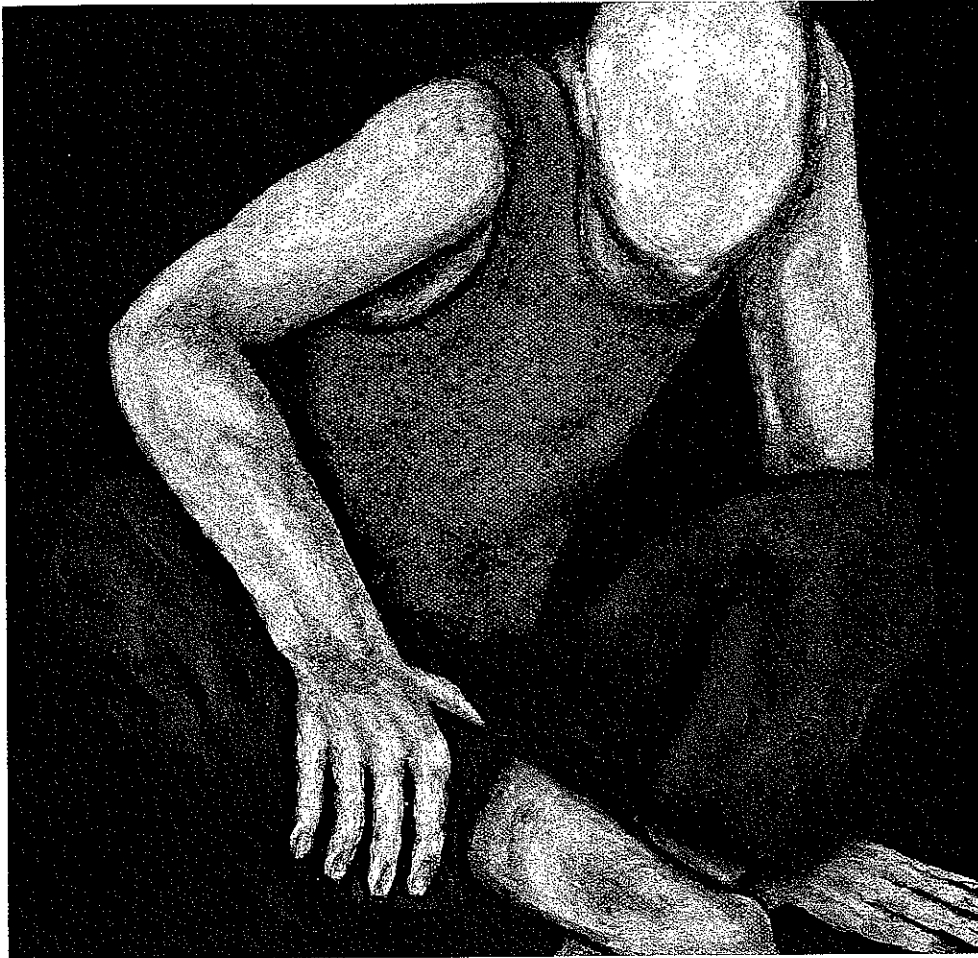
Reread lines 165–180. What do these observations suggest has happened to Rolf? Explain your answer.

❶ **AUTHOR’S PERSPECTIVE**

Allende gives a behind-the-scenes view of broadcasting a news story. What criticisms of the media does she seem to be suggesting?

stupor (stŏŏ’pēr) n. a state of mental numbness, as from shock

10. **gangrene**: death and decay of body tissue, usually resulting from injury or disease.



Resurrection (2000), Stevie Taylor. Pastel on paper. Private Collection. Photo © Bridgeman Art Library.

shod in stiletto-heeled red boots, sobbing with humiliation. There was much he did not tell, but in those hours he relived for the first time all the things his mind had tried to erase. Azucena had surrendered her fear to him and so, without wishing it, had obliged Rolf to confront his own. There, beside that hellhole of mud, it was impossible for Rolf to flee from himself any longer, and the visceral terror he had lived as a boy suddenly invaded him. He reverted to
220 the years when he was the age of Azucena and younger, and, like her, found himself trapped in a pit without escape, buried in life, his head barely above ground; he saw before his eyes the boots and legs of his father, who had removed his belt and was whipping it in the air with the never-forgotten hiss of a viper coiled to strike. Sorrow flooded through him, intact and precise, as if it had lain always in his mind, waiting. He was once again in the armoire¹¹ where his father locked him to punish him for imagined misbehavior, there where for eternal hours he had crouched with his eyes closed, not to see the darkness, with his hands over his ears to shut out the beating of his heart, trembling,
230 huddled like a cornered animal. Wandering in the mist of his memories he

11. **armoire** (ärm-wär'): a large wardrobe or cabinet.

found his sister, Katharina, a sweet, retarded child who spent her life hiding, with the hope that her father would forget the disgrace of her having been born. With Katharina, Rolf crawled beneath the dining room table, and with her hid there under the long white tablecloth, two children forever embraced, alert to footsteps and voices. Katharina's scent melded with his own sweat, with aromas of cooking, garlic, soup, freshly baked bread, and the unexpected odor of putrescent¹² clay. His sister's hand in his, her frightened breathing, her silk hair against his cheek, the candid gaze of her eyes. Katharina . . . Katharina materialized before him, floating on the air like a flag, clothed in the white
 240 tablecloth, now a winding sheet, and at last he could weep for her death and for the guilt of having abandoned her. He understood then that all his exploits as a reporter, the feats that had won him such recognition and fame, were merely an attempt to keep his most ancient fears at bay, a **stratagem** for taking refuge behind a lens to test whether reality was more tolerable from that perspective. He took excessive risks as an exercise of courage, training by day to conquer the monsters that tormented him by night. But he had to come face to face with the moment of truth; he could not continue to escape his past. He was Azucena; he was buried in the clayey mud; his terror was not the distant emotion of an almost forgotten childhood, it was a claw sunk in his throat.
 250 In the flush of his tears he saw his mother, dressed in black and clutching her imitation-crocodile pocketbook to her bosom, just as he had last seen her on the dock when she had come to put him on the boat to South America. She had not come to dry his tears, but to tell him to pick up a shovel: the war was over and now they must bury the dead. **K**

"Don't cry. I don't hurt anymore. I'm fine," Azucena said when dawn came. "I'm not crying for you," Rolf Carlé smiled. "I'm crying for myself. I hurt all over." **L**

The third day in the valley of the cataclysm began with a pale light filtering through storm clouds. The president of the republic visited the area in his
 260 tailored safari jacket to confirm that this was the worst catastrophe of the century; the country was in mourning; sister nations had offered aid; he had ordered a state of siege; the armed forces would be merciless; anyone caught stealing or committing other offenses would be shot on sight. He added that it was impossible to remove all the corpses or count the thousands who had disappeared; the entire valley would be declared holy ground, and bishops would come to celebrate a solemn mass for the souls of the victims. He went to the army field tents to offer relief in the form of vague promises to crowds of the rescued, then to the improvised hospital to offer a word of encouragement to doctors and nurses worn down from so many hours of **tribulations**. Then
 270 he asked to be taken to see Azucena, the little girl the whole world had seen. He waved to her with a limp statesman's hand, and microphones recorded his emotional voice and paternal tone as he told her that her courage had served as an example to the nation. Rolf Carlé interrupted to ask for a pump, and the

stratagem (strāt'ə-jəm) *n.*
a clever trick or device for obtaining an advantage

K MONITOR

In line 220 a **flashback** begins in which Rolf recalls his childhood in a defeated Austria after World War II. **Reread** this description, through line 254. What terrible memories does he have?

L AUTHOR'S PERSPECTIVE

Rolf was exiled from his homeland, as Allende was exiled from her native Chile. Given Rolf's experiences, what might Allende be saying about the consequences of burying one's past and leaving one's family?


tribulation
(trī'b'yə-lā'shən) *n.* great distress or suffering

12. **putrescent** (pyŏō-trēs'ent): rotting and foul-smelling.

president assured him that he personally would attend to the matter. I caught a glimpse of Rolf for a few seconds kneeling beside the mud pit. On the evening news broadcast, he was still in the same position; and I, glued to the screen like a fortune teller to her crystal ball, could tell that something fundamental had changed in him. I knew somehow that during the night his defenses had crumbled and he had given in to grief; finally he was vulnerable. The girl had
280 touched a part of him that he himself had no access to, a part he had never shared with me. Rolf had wanted to console her, but it was Azucena who had given him consolation.

I recognized the precise moment at which Rolf gave up the fight and surrendered to the torture of watching the girl die. I was with them, three days and two nights, spying on them from the other side of life. I was there when she told him that in all her thirteen years no boy had ever loved her and that it was a pity to leave this world without knowing love. Rolf assured her that he loved her more than he could ever love anyone, more than he loved his mother, more than his sister, more than all the women who had slept in his arms,
290 more than he loved me, his life companion, who would have given anything to be trapped in that well in her place, who would have exchanged her life for Azucena's, and I watched as he leaned down to kiss her poor forehead, consumed by a sweet, sad emotion he could not name. I felt how in that instant both were saved from despair, how they were freed from the clay, how they rose above the vultures and helicopters, how together they flew above the vast swamp of corruption and laments. How, finally, they were able to accept death. Rolf Carlé prayed in silence that she would die quickly, because such pain cannot be borne. **M**

By then I had obtained a pump and was in touch with a general who had
300 agreed to ship it the next morning on a military cargo plane. But on the night of that third day, beneath the unblinking focus of quartz lamps and the lens of a hundred cameras, Azucena gave up, her eyes locked with those of the friend who had sustained her to the end. Rolf Carlé removed the life buoy, closed her eyelids, held her to his chest for a few moments, and then let her go. She sank slowly, a flower in the mud.

You are back with me, but you are not the same man. I often accompany you to the station, and we watch the videos of Azucena again; you study them intently, looking for something you could have done to save her, something you did not think of in time. Or maybe you study them to see yourself as if
310 in a mirror, naked. Your cameras lie forgotten in a closet; you do not write or sing; you sit long hours before the window, staring at the mountains. Beside you, I wait for you to complete the voyage into yourself, for the old wounds to heal. I know that when you return from your nightmares, we shall again walk hand in hand, as before. 

M MONITOR

Reread lines 284–299. In what sense are Rolf and Azucena “saved” and “freed”?

Translated by Margaret Sayers Peden