Carlos Fuentes' renown as a writer in the Hispanic world has been firmly established for quite some time. He is truly a modern master. Each new novel stimulates a spate of critical reviews in newspapers and magazines from Mexico to Buenos Aires to Barcelona, as well as more considered reactions in scholarly journals and academic seminars. In the past quarter-century his steadily increasing reputation has transcended the boundaries of Mexican and even Hispanic literature at large. His growing prestige in the English-speaking world is what prompts us to offer this critical symposium, the first of its kind in English, on the work of Carlos Fuentes. All the essays are the result of original research; they have never before appeared elsewhere in print, and most have been prepared especially for this volume.

Luis Leal's opening essay presents its incisive analysis in a comprehensive manner which makes it perfect to introduce the rest. The reader not thoroughly familiar with Fuentes' work will be able to follow his literary trajectory under Professor Leal's critical guidance. We thought it best to present the next ten essays according to a pattern that roughly corresponds to the chronology of Fuentes' narratives themselves. Some of these articles afford fresh studies or new perspectives on single works, such as Richard Reeve's piece on La región más transparente. Jaime Alazraki's on Aura. Roberto González Echevarría's on Terra Nostra, Mary Davis' on La cabeza de la hidra and Margaret Sayers Peden's on Una familia lejana. Others present comparative studies of two or more narrative works of Fuentes, such as John Brushwood's essay on the collections of stories, Los días enmascarados and Cantar de ciegos, and Frank Dauster's on Aura, Zona sagrada, and Cumpleaños. Lanin Gyurko reaches outside Fuentes' canon for his comparative study of the influence of Orson Welles' film classic, Citizen Kane, on La muerte de Artemio Cruz. Malva Filer holds up two different genres for examination in her study of the interrelationships between Cambio de piel and the

collection *Tiempo mexicano*. Gloria Durán traces the doll motif through several of Fuentes' works. The last three essays deal with aspects of Fuentes' work other than the narrative. Merlin Forster examines Fuentes' plays, while Manuel Durán and George Wing concern themselves with two different sides of Fuentes the critic.

These fourteen essays offer an extraordinarily wide range of topics and of methodological approaches. We believe this critical range and diversity reflect similar characteristics in the creative work of Carlos Fuentes, a man of formidable intellectual energy and curiosity who also happens to be one of Latin America's best writers.

This collection has been prepared with the reader of English especially in mind. Accordingly, we have asked our authors to quote from standard, readily available English translations of Carlos Fuentes' works whenever possible. In all other cases, whether of quotations from Fuentes or of quotations from other Spanish texts, the authors have prepared English translations of their references. These English translations are then cited by page number to the *original Spanish versions* in footnotes accompanying each article. We have not, however, asked the authors to avoid using Spanish. Hence, a given work is sometimes referred to by its Spanish title, and sometimes by its English title. Other Spanish words and phrases appear throughout these essays, particularly during analyses of Fuentes' style, when translation would rob the discussions of their point.

All quotations from the English translations of Fuentes' major novels are cited in the text by page number to the following editions, which are published in New York by Farrar, Straus, and Giroux:

Where the Air Is Clear, translated by Sam Hileman, 1960; The Death of Artemio Cruz, translated by Sam Hileman, 1964; Aura, bilingual edition translated by Lysander Kemp, 1975; A Change of Skin, translated by Sam Hileman, 1968; Terra Nostra, translated by Margaret Sayers Peden, 1976; and

The Hydra Head, translated by Margaret Sayers Peden, 1978. Readers seeking fuller bibliographical information about the works of Carlos Fuentes, or about commentators on those works, should consult "An Annotated Bibliography on Carlos Fuentes: 1949–1969," by Richard M. Reeve (Hispania, 53 [October 1970]: 595–652), or Professor Reeve's forthcoming book-length bibliography of Fuentes, to be published by Scarecrow Press, which will cover the period 1949–80.

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