

International Migration in the Ecuadorian Novel: A Case Study of the Origin and Destiny

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ABSTRACT

In this research a description and characterization of Ecuadorian novels that represent and recreate the migration international is presented. In that process it provides works on migration, the novelistic fictions that refer to emigration to the United States, works around the emigration to other more developed Northern Hemisphere nation states and novels that relate specifically, the emigration of Ecuadorians to Spain. From the authors described, the contribution of Angel Felicísimo Rojas highlights with "El Éxodo de Yangana", that deals with internal migration from the Highlands to the Amazon region and Carlos Carrión Figueroa, with three published novels and others that will be published in the future, about the international migration of Ecuadorians, and especially from Loja – "Lojanos" –, towards Spain.

1. Introduction

The last "emigratory stampede" of Ecuadorians, unlike what had been happening in the previous epochs, presents some characteristic features that singularize it, such as, for example, the change of destiny of the emigration, which moves from the United States towards Spain, Italy and other European nations (Cfr. Salazar, 2012: 27); and, the feminization of the migratory flow, which has led to the incorporation, with greater force, of women, who had been relegated to the private sphere of the family and who now, in many cases, have assumed leadership in planning of the emigration project, the trip, the provision of resources and the processes of family reunification, once settled in the country of destination (Cf. Salazar, 2014: 272).

2. Fictional novels that alludes to the emigration route to the United States

In the early twentieth century, as a sequel to the First World War (1914-1918), comes the crisis that unhinges the economy of all the capitalist nations of the planet, starting with the United States. An evidence of this is the Financial Crash of 1929, which is the most devastating fall in the stock market in the history of the New York Stock Exchange, taking into account the global reach and the long duration of its aftermath, especially in small countries, exporters of raw materials and dependents of that economy, such as Ecuador. In these circumstances, despite the vigorous efforts of the government headed by Dr. Isidro Ayora Cueva, to reorganize the public finances of Ecuador, with the advice of the American mission Kemmerer, the crisis is aggravated as a result of the cocoa plague, the main export product of the time, and also due to the political instability that was experienced during those years. Those who are most affected by this severe economic crisis of incipient capitalism in Ecuador, as always happens, went to those who survive from selling their labor power. In this population segment, it is difficult even to meet the basic needs: food, housing, clothing, health, education. In these difficult circumstances and in the absence of work options in the local environment, the alternative to travel, emigrate, leave the country and try your luck in other latitudes emerges (Salazar, 2014: 38).

The socioeconomic context referred to above is the one that serves as a reference base for the novel *El muelle* (1933), by Alfredo Pareja Diezcanseco (1908-1993), which is the first novel fiction about the international emigration of Ecuadorians to the United States, whose plot develops between the ports of Guayaquil and New York. In this work two parallel stories are developed: that of Juan Hidrovo, an Ecuadorian cocoa worker, who after the disease that

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plagues the plantations and the fall in the price of cocoa is left without work, he lets himself be deluded by a friend and migrates towards the colossus of the North, to settle in New York, where due to the capitalist economic crisis that affects the whole world, again it remains in unemployment; the other story is that of María del Socorro Ibáñez, the wife of Juan Hidrovo, who stays in Guayaquil and survives, sometimes used as a washerwoman and sometimes as a private cook, in the homes of wealthy people, who do not always give her the dignified treatment that every human being deserves. As a result of the economic crisis, unemployed Latino workers in the United States struggle to organize themselves, to fight against businessmen, and Juan joins the movement. In a demonstration, he loses his best friend, the Venezuelan Claudio Barrera. After the meeting, when looking for the other participants, he realizes that they have been discovered and that he is being pursued by the detectives, so he must leave the country of the North, immediately. Seeing himself cornered and persecuted, he uses his meager savings to bribe an employer of sailors and embarks on his way to Ecuador, returning defeated, while his wife, subjected to wicked work and pressures, knows abuse, exploitation and even rape, part of his employer Ángel Mariño, who will later be joined by Nicolás Campoverde and other friends of the abusive boss Mariño. Once reunited husband and wife, in the city of Guayaquil, return to the routine of poor couple, who barely survives, she as a laundress and domestic employee, although the pregnancy and tuberculosis that suffers make it difficult for her to work normally, and he, first as a longshoreman and then as a worker in the new dock that will be built, from where the contractor Ángel Mariño fired, in retaliation to María del Socorro Ibáñez refused to continue being used as a sexual object, because Juan Hidrovo returned from the United States. Two decades later, when the export crisis of straw hats, the famous Panama Hats, came about, the conditions of a new and significant migratory wave were generated, from various communities of the southern provinces of Azuay and Cañar, in the direction of to the North American cities of Chicago and New York; however, it is from the seventies of the previous century, when the emigration of Ecuadorians appear as a phenomenon of significant proportions that, gradually, will continue to consolidate in various localities of the country (Ramírez Gallegos, 2005: 23).

This emigration trend is maintained over time; however, it retakes an unusual force as a result of the economical crisis and political instability that worsened in the final years of the 20th century and the beginning of the 21st, a difficult moment in which the majority of the population stopped believing in the Ecuadorian State as an alternative to remedy the problems and turned his eyes to the outside. This is the beginning of an unprecedented process of international emigration, whose magnitude and speed are unprecedented in the history of Ecuador; since, from a population of around thirteen million inhabitants, according to several estimates, "from 2000 to 2004, more than a million Ecuadorians would have left the country; there are calculations that surpass the figures mentioned for the two periods described, since they establish that the number of Ecuadorians and Ecuadorians abroad can be around 3 million" (Acosta, 2006: 43-44). According to the estimates of Claudia Pedone, for 2006, it is estimated that between two and two and a half million Ecuadorians live abroad, mainly in the United States, where, in the year 2001: "there was talk of 600,000 people in New York, 100,000 in Los Angeles, 100,000 in Chicago and some 60,000 in Washington. In Spain (...) approximately 600,000 people.

In Italy, 120,000 immigrants are estimated. To these estimates we must add the migratory flows to countries such as Belgium, Holland, Venezuela and Chile" (Pedone, 2006: 89). To this new epoch of departure of Ecuadorians destined to the United States belongs *El inmigrante* (2004), by Gonzalo Merino Pérez (1938), a novel in which the story of the emigration is recounted, from Guayaquil to the United States, of the couple of husbands conformed by Antenor Malavé and Eufemia Hernández, who, faced with the difficulty of subsisting in Ecuador, decided to start heading towards the north of the continent, in search of the long-awaited "American dream". With good luck, Antenor Malavé applies for the visa and they grant it for a year, as a tourist. With this document and the offers to give him shelter and support from his relative Emiliano Mendieta, he heads for New York. When he arrives at the airport in the Big Apple, no one is there to receive him as he had been committed and after hours of anguished wait, he is supported by a Cuban political exile, who accompanies him trying to find the relative and supposed "friend"; however, this does not appear and is rather another fellow, Danilo Cifuentes, who receives him and helps him by giving him lodging, while Antenor finds a job that allows him to subsist. As the possibility of finding the long-awaited work is very remote, Antenor is dedicated to collect plastic bottles from city garbage and sell them in supermarkets, at a value of five cents each. After months of surviving this activity, he finds work in a mechanical workshop, where he is employed for several years. With the income that begins to receive his economic situation improves and can take to his side to the wife Eufemia and his two children, who had left in Ecuador. The couple initially aspired to Eufemia to process the visa, but, as this was denied, they chose to hire the services of a network of coyoters, who after many adventures send, safe, the wife and children of Antenor to American territory. When the Malavé-Hernández family manages to meet, Antenor continues working as a mechanical worker and Eufemia is engaged in domestic activities, for hours. They enroll their children in the education system and after years of work, Antenor manages to become independent and set up a workshop on their own, where, rather, it gives work to Latin American workers, some of whom still did not have legalized documents. With the passing of the years they manage to legalize the permanence of the family and even, making use of the legal trick of contract marriages, first Antenor and then Eufemia manage to obtain American citizenship. Meanwhile the children grow, advance in university studies, the first-born graduated as an engineer and starts working in a computer company and the daughter marries a wealthy American citizen. Antenor and Eufemia continue to work with the same impetus as when they arrived, until the last son graduates in college; only then with the savings they had generated, they bought a house in Guayaquil, a holiday house and with the bank deposits can live with enough economic slack when, once achieved the "American dream", decided to return to settle permanently in Ecuador, to enjoy the product of their hard work.

3. Works that represent the emigration phenomenon to different countries of the northern hemisphere

In direct relation with the national and international context, which was alluded to at the beginning of the previous section and that generated emigration from Ecuador to the United States and other countries of the more developed northern hemisphere, other novels are written and published that reflect this complex sociological phenomenon originated in Ecuador; such is the case of *El sudaca mojado* (s.n.t.), by Mauricio Carrión Márquez, which tells the story of Ignacio Oros (Nacho), a young family man who, selling what little value he had and carrying the rest, emigrates from the coastal field in the direction of the city of San Silvestre (¿Machala?), in the Republic of Santa Trinidad (¿Ecuador?). Once he arrived to reside in the city, with the few economic resources he managed to gather, he acquired a plot of land in the salty estuary, next to the sea, where he built his humble and fragile home, where he survives along with his wife and his two children.

Ignacio makes his living as a shoeshine boy in the Central Park of the city and in the offices of the Municipality, where his main client is the Mayor. In this place, while cleaning and polishing the shoes of the first municipal representative and his closest collaborators, he listens to the confidential conversations and through them gets to know, first hand, the multiple acts of corruption that exist in the Cabildo; since those who have the responsibility of their administration, when they perform a work, such as filling and ballasting the streets of the suburban neighborhood where Nacho lived, get juicy profits, being made to pay premiums for materials that are never used or jobs that never run. His responsibilities as head of the family and informal worker do not prevent Nacho from completing his baccalaureate studies and even continuing with his superiors, at a distance, in the Journalism Career and graduating with a degree in Social Communication.

In the Municipality, where he is well known as shoe polisher, knowing the professional title that Ignacio Oros obtains, he is hired as a reporter in the Public Relations Office; however, because of his reluctance to comply with the superiors' dispositions, because they were against his journalistic ethics, the work lasts very little. In a tragic way, his wife and first child die, and when he is widowed, while working, his second son, Antonio, is kidnapped. Ignacio undertakes the desperate search and what he manages to find numerous and convincing indications that the child was taken to Spain and for this reason, guided by the innate qualities of detective, he addresses the Iberian nation, where after to get in touch with Matilde and through her, with José Cerdá, a Spanish detective, thanks also to the support of her friends and compatriots Violeta and Esperanza, who gave her clues about fatalities destiny of his son Antonio, he manages to tie things together until he manages to find him and save him just in time; since he was about to have his eyes removed to implant them to the son of a wealthy Italian client; since the Guatemalan indigenous woman who kidnapped little Antonio in Ecuador worked for a well-established clandestine network dedicated to the macabre illegal trafficking of organs.

Once Ignacio manages to rescue, healthy and well, his son, for whom he has traveled to Spain, returns to his homeland, but not before collaborating with the Spanish police in the complex but decisive mission of deactivating a monstrous attack that terrorism Muslim fundamentalist planned to consummate against those who were going to attend the football match between Barcelona and Real Madrid, at the "Santiago Bernabéu" Stadium, in the Spanish capital. In a complementary way, in the novel by Mauricio Carrión, reference is made to the emigration of Ecuadorians to the United States and the multiple risks, against security, freedom and even life itself, that migrants who decide to enter colossus of the North, illegally, in which case the odyssey begins on the coasts of Ecuador, continues by sea to Central America and from there, by car and on foot, until, after months of travel, they can enter US territory. Another novel that is built around the complex migratory phenomenon, in Ecuador, first internal and then international, is *Los hijos de Daisy* (2009), by Gonzalo Ortiz Crespo (1944), where the story of Daisy Castillo Matamoros is told, daughter of Arsenio Castillo and María del Cisne Matamoros, a woman native of the canton Zaruma (province of El Oro), who before the resounding failure of her first marriage is drunk and loses the course of a life at the edge of socially accepted morality, arriving to have children of different parents.

With a sentimental and emotional life so disorganized, it ends up sinking into prostitution, alcohol and bad social relationships, and as the children are born, she gives them to her mother, to be responsible for food, clothing, health, raising, care and education of the small grandchildren. Faced with the difficulties that Daisy's children have to face, under the protection of her elderly grandmother, who cannot even help herself, Lucinda Rodríguez's first daughter, self-imposed as a life mission, works to help raise and to train her brothers and half younger brothers, and for this she emigrated from her native Zaruma to the city of Quito, from there working initially as a domestic employee, taking her brothers to the capital of the Republic, where she keeps them studying and they go inserting themselves in the labor world: Lucinda, as employee of the Laboratory of the Geophysical Institute of the National Polytechnic School of Quito, Roberto, in her own car mechanics and Guillermina, as a teacher in two educational institutions. As a consequence of the severe economic crisis of the end of the previous century and the beginning of the present, which affects the majority of Ecuadorians, Edgar, one of Daisy's oldest sons, decides to emigrate, first to the United States and, after returning to Ecuador, start the installation of a small company and realize that in the native country there is no future, he resumes his emigration to Italy, country to which, years later, he will take his younger brother Hector. Sometime later, when Edgar returns from Italy, on the eve of a Christmas party, Lucinda, illusively, tries to organize a family reunion, attempt of reunification and recognition among the children of Daisy, which turns out to be a failure, as it is evident that there is no affection or respect between the half-brothers who barely knew each other and not even for Daisy, who for many of the participants did not happen to be a mother and / or a grandmother whom they were just going to meet.

4. Ecuadorian novels that recreate emigration to Spain

In direct correlation with the unusual increase in the emigration of Ecuadorians to Spain, novels also appear that represent, with the exclusive character, this complex sociological phenomenon of human mobility, among which it is pertinent to refer to six: *Camas calientes* (2005), by Jorge Becerra (1944), which, as explained in the second part of the work, entitled: "I'm not from there," is written with a foundation and having as a real reference what the narrator investigates about the hard reality that Ecuadorian emigrants have to face in Spain, especially those who reside in the city of Madrid. From what he could find out, he noticed in them, at first sight: suffering, loneliness, anguish and the feeling that something was missing, they were invaded by sadness and nostalgia. The novel has as a protagonist Daniela, a teenager from Quito, who very early has to face the hard ups and downs of life, first, as a result of her parents' divorce and, later, due to the emigration of her only protector and companion, María Eugenia, her mother. For this reason, Daniela lived, for a short time, with relatives by her mother's line, in the city of Cuenca and then, due to the difficulties that arose in the cohabitation with them, she decided to return to Quito to the father's house; nevertheless, since he traveled a lot for work matters, she almost did not feel the protection and shelter she required and with the only person with whom she established bonds of affection was with the paternal grandmother; but this was not enough for her, she missed her mother very much and at the first invitation she had of her, she decided to travel to Spain to live by her side. When she arrives in Madrid, the conditions in which his mother survived, in a tiny room, inside a crowded and old flat shared with people unknown to Daniela, they hit the teenager; in the institute in which the progenitora enrolls her, is not integrated, mainly by the behavior "libertine" of the majority of its companions of classroom; she also fails to understand her mother's servile attitude toward a sullen Dominican who served as "floor manager": Robert Scolastic.

In an environment so unfavorable for the study, the first qualifications of the young immigrant are terrible, unlike what happened in Ecuador, where she was an outstanding student, which is why she abandons her studies and intends to work in whatever, despite the close opposition of María Eugenia, who aspired that Daniela at least finish the baccalaureate. In addition, mother and daughter begin to have serious difficulties, due to the bad influences of the mother and "advice" of the Dominican "in charge of the floor", who observed and reproached even the least and forbade all friendships that Daniela was trying to establish. Because of these disagreements, which seemed insurmountable, Daniela decides to return to Ecuador, to the house of the paternal grandmother, to resume her interrupted studies and to try to establish a minimum affective closeness with the always distant parent. While this happens with Daniela, her mother has managed to improve the economic situation, acquires two bars, whose income allows her to rent a flat and she reserves an exclusive room for her daughter, whom she dreams of bringing back to Spain, with greater comforts and in better conditions than on the first occasion. With this purpose she embarks on a trip to Ecuador, manages to convince the daughter, and Daniela undertakes a new trip to Spain, together with María Eugenia.

In the Iberian nation, with the spirit of having their own income, Daniela works in some activities, as a domestic servant of a family, caring for an old woman, in the bar with her mother and in a parlor, where without intending or wanting to she learns of a series of betrayals, adulteries and falsehoods of the Ecuadorian emigrants in Spain, with their spouses who stayed in Ecuador. As a way out of the difficulties she had with her mother, who almost forced her to accept a snack for pretender Robert Scolastic, and when he takes advantage to rape her, Daniela becomes a couple of Toño, a Colombian bullfighter apprentice.

Months later she reconciles with the progenitor. They support each other. Meanwhile María Eugenia had started a relationship, first of friendship and then of sincere love with Sergio Portillo, a widower and prosperous Spanish merchant, who was at her side, supporting her, in the most difficult moments and with whom, after María Eugenia sells the Rossi Bar and goes for a tour of the United States, plans to marry and share the rest of their days together. On the other hand, Daniela left Toño and with him, all the illusions that had been forged, she has had to return urgently to Ecuador, because the paternal grandmother, from whom she received protection, affection and love, when she most needed it, was in agony and they had promised to say goodbye. In these circumstances of forced and urgent return, as happens to the majority of Ecuadorian emigrants who return to their homeland and theirs, now with more force than in the previous occasions, they feel uprooted, a foreigner in their own country, a stranger among her relatives, who see her as a strange creature, because of the Spanish accent she had adopted in her speech: "they think that I am the foreigner, the Spanish pedant, I do not know if I am acting or being myself (...) and the strange feeling of not feeling neither here nor there; I longed for this land, this city and those that I thought were my people, now, here, I miss what is there" (Becerra, 2005: 338). In *La memoria y los adioses* (2006), by Juan Valdano Morejón (1940), the Ecuadorian emigrant is presented in his odyssey in search of new and more promising horizons of life. It describes the vicissitudes of the protagonist of the emigration trip from Ecuador towards Spain, who, when he arrives at the Iberian nation, has to overcome a series of experiences that will mark him forever; emigratory experience that constitutes a motive of interest of researchers of the socioeconomic, psychological or anthropological aspects linked to the international emigration of Ecuadorians or has become the subject of preference of Ecuadorian novelist, who recreate this complex social phenomenon, through works in different genres. In this novel develops the story of José Hipólito Medina, a young man from the Ecuadorian Andes, who grew up in orphanage as a result of the early death of the father and the early emigration of the mother, who went to work in the United States. Already as a young man, due to economic limitations and problems with the maternal grandfather, under whose guardianship he grew up, he is forced to interrupt university studies in education sciences, and travel to Spain in search of work and means of life, like so many other compatriots. However, the memories of the family and the earth that he left behind weigh in a decisive way in the character's psyche. During the journey between Murcia and Lorca, in Spain, the protagonist recalls his native Ecuador, his peasant life, and narrates in a tone of profound nostalgia all that he left behind and assumes as lost forever: his family, his childhood memories, his studies, his adventures, his first contacts with love and eroticism. Everything that forges his adult personality, now subject to the uprooting, loneliness and sadness that emigration implies.

The story unfolds, therefore, in a constant comings and goings between Spain and Ecuador, between a hopeless present and a past that is longed for as the only possibility of generating personal identity. The action of *La memoria y los adioses* plays with time and space. The novel process is developed during the short trip by train, which performs the leading role from Murcia to Lorca, where he works, as an agricultural laborer. The story opens when the trip starts and when the last page is reached, not only the reading of the book ends but also the trip. Meanwhile, in the novel different themes are addressed, which concern the Ecuadorian emigrant subject in Spain: the family relationships that are being forged, from early childhood without the protective presence of the father and the mother; respect for the natural diversity of the Andean Highland of Ecuador and the multiple living beings that inhabit it; the emigration of Ecuadorians to Spain, fleeing from a country that does not offer them the slightest conditions to build a hopeful future; the memories that persecute "sun and shadow" to the Ecuadorian emigrants in the country of destination; the hard work and life experiences they have to face as "illegals"; and, the continuous reflections on the meaning of the emigration trip. All these themes are developed through a character who, in a long interior monologue, questions his destiny, in the context of a reality that only half manages to understand, but whose complexity is clear in the mind of the reader. Environments are stimulating, when talking about Ecuador, remembered with nostalgia, and instead fall into the stereotype of a vision of Spain, which flattens in the conscience of the character, who continues to feel alien, distant, strange, inhospitable, although he survives from the hard work he performs in the Iberian nation.

In the recreation of migration from Ecuador to Spain also highlights, *Trashumantes en busca de otra vida* (2012), by Stalin Alvear (1942), a novel that its author says, in an interview with the newspaper *La Hora* from Loja, on October 2nd, 2012, was inspired by a press release that reported the "death of two or three girls by the leakage of gas from a water heater that, with savings sent by their immigrant mother and without papers, bought it recently" (Alvear, 2012b). The novel tells the story of Clara Aponte and her three daughters, natives of Zhizho, a small rural parish near the city of Cuenca, in the province of Azuay, from where Clara, a beautiful young woman head of the family, hit by the severe economic crisis that hit the country has to emigrate to Spain, leaving her three young daughters in solitude, orphanage and abandonment; once the mother emigrated, the Aponte girls grew up, physically and spiritually, with the help of the teacher Victoria Armijos. Clara Aponte, after arriving in Spain, lives in the Autonomous Region of Murcia; where, like many of her Ecuadorian compatriots, she earns her living in agricultural labor, in the harvest of broccoli, in a company owned by Francisco Aleaga. Spend

some time, hard and exhausting work, after which, because of the physical beauty of Clara Aponte, it seems that luck smiles, because Francisco, supposedly, falls in love with her and promotes her to perform tasks of office; however, with the passing of days, by trickery, he takes her to Madrid and forces her to work in prostitution, in a brothel, whose den of perdition is, in due course, released, thanks to the effective intervention of her two most loyal friends: the Suco Jesus Peñaloza, a native of Zhizho and the Spanish writer Antoleano Galán, who after releasing her helps her to work in a publishing house in Madrid. In this new work she manages to interact with writers and can make some savings, which will help her when she decides to return to Ecuador and restart a new life, along with his two youngest daughters and Jesus Peñaloza, with whom she plans to marry.

In addition, due to the positive influence of the reading of quality literary works, Clara Aponte's vital and thinking horizons expand exponentially and change in a radical way, see and understand things differently and, even at a distance, improve the relationships with her three daughters, of which she stands out, with her own name, for her thoughts and actions, the greatest of them: Charo Aponte, who from her school stage shows her vocation, taste and predisposition for the cultivation of painting. Thanks to the teacher Victoria Armijos, who prohibits and protects the three Aponte sisters; to the wise advice of Father Vicente Vega and the moral support of rural teacher Luis Montesinos, a passionate about arts and literature, who becomes the boyfriend of the first of the Aponte sisters, Charo's artistic concerns can be adequately channeled and Prize for her creative talent and perseverance in artistic work, the first trip she takes abroad will be to make an exhibition of her plastic work in the city of Madrid. When it is decided that the marriage of Charo Aponte and Professor Luis Montesinos be held on July 24th, Clara also decides to marry her partner Jesus Peñaloza, to be Priest Vicente Vega, pastor of Zhizho, who along with her daughter's wedding blesses, also, their Catholic link. The marriages of Clara Aponte with Jesús Peñaloza and Charo Aponte with Luis Montesinos and the subsequent reception, thanks to the collaboration of the inhabitants of the rural parish of origin, go as planned. Once the festivities are over, as Clara and Jesus have decided to settle in Zhizho, they begin with the renovation of the house where they will live and prepare for Jesus to resume the trade of hairdresser, from Monday to Saturday and of peeler of pigs on Sundays, as had been his *modus vivendi* before emigrating to Spain.

5. The contribution of Carlos Carrión to the novel that recreates the Ecuadorian emigration to Spain

The tradition of the city and province of Loja as a provider of emigrants is ratified again when there was a massive outflow of Ecuadorians to national states of greater industrial development located in the northern hemisphere, in the final years of the twentieth century and early twenty-first century; since according to some scholars of this sociological phenomenon they claim that 16% of the total number of Ecuadorians living in Spain come from this territorial district, which makes the province of Loja the second most important after Pichincha, in the provision of international migrants (Cfr. Acosta, 2006: 80). In direct relation with this sociological reality, the novels that represent and recreate it arise. An example of this nature is *La seducción de los sudacas* (2010, unpublished), by Carlos Carrión (1944), which in the author's words has taken many years of research and prior documentation, writing and countless corrections. Due to its long extension it is the novel that best develops the process of the international emigration of Ecuadorians, especially from Loja, to Spain.

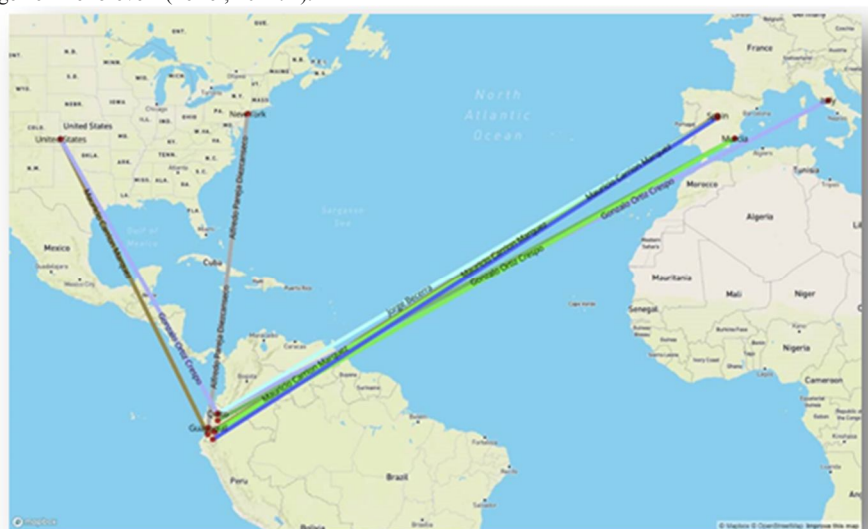
The work is composed of seven stories (short novels) interrelated, although independently to be read and understood separately. From the structural point of view each short novel has been divided into ten sections and in each of them stand out as protagonists one or more of the Ecuadorian emigrants who share a flat in the Spanish capital or have very strong levels of bonding with someone from that group. In each of the fictional stories Carlos Carrión's *leitmotiv* is recurrent, such as love, eroticism, humor and irony and, through them, offers a quite exhaustive description and analysis of the emigration process; since in the extensive narrative corpus of *La seducción de los sudacas* can be evidenced the causes of the massive departure of Ecuadorians, the germination of emigration projects, the dialogues and actions prior to its concretion, the trip from Ecuador, the arrival to the countries of destination, the work they undertake in the national states of arrival, the return to Ecuador and the re-emigration to other countries. In this novel it is also noticed that, in a similar way to what happened with the internal migration of the Lojanos, no matter how much effort they make to improve their economic situation, for various reasons everything remained in vain illusions, as it happens to the international emigrants, whose relatives who stayed in Ecuador and took responsibility for the administration of the remittances, entrusted the custody of the money to the wrong people or who acted outside the law, as was the case of the famous Machalean notary José Cabrera, who undertook a complex process of capital pyramidation: "But, the willful one, had not put him in the bank they told him, but in the pyramidal business of José Cabrera. And you know what happened with the money of all depositors of that bastard, right?" (Carrión, 2010: 121), which is why there is no other option but to emigrate again, as was the case of the singer José Luis, who before the difficulty to undertake a productive activity in Loja decides, for the second time, to go to Madrid to never return.

In *La seducción de los sudacas*, the main characteristics of international migration in recent years are also specified, among which we can mention: the existence of migratory networks and networks, which have been established over the years and that facilitate the departure of Ecuadorians; changes in the destination countries of Ecuadorian emigration; the feminization of the emigration flow; the types of jobs performed by emigrants in the country of reception, always located at the lowest scales; legal reforms on migration in host countries; the mistreatment and xenophobic feelings of certain citizens of the countries of arrival; the loss of personal dignity and self-esteem, which is derived from the above; physical distancing and subsequent family disintegration; the separation of the original culture, the environment and the most beloved ones; and, the gradual loss of the Ecuadorian cultural identity. Because of the difficulties in publishing such an extensive novel, such as *La seducción de los sudacas*, after continuing to incorporate corrections, in a work of perfection, which seems to have no end, Carlos Carrión has opted to publish each of the short novels as an independent work and for it has been presenting them to two competitions, has won two and, as part of the awards received, he has already published the second story under the title of *La Utopía of Madrid* (2013) and the last one, with the name of *La mantis religiosa* (2014).

La Utopía of Madrid "has been written from interviews with Ecuadorian migrants living in several Spanish cities and, especially, in Madrid. Their stories, therefore, are not imagination but lives" (Carrión, 2013: 7). It presents the experiences of Ecuadorian emigrants in Madrid. The novel has as a protagonist Lucy, a woman who impresses by the tenderness and dedication with which she takes care of the Spanish children and old people, for whom she works; however, in return she receives unfortunately low wages and, most painful, suffers the permanent mistreatment of her bosses. The novel fiction is narrated from the point of view of the main protagonist: Lucy, a lawyer graduated from the National University of Loja, who dreamed of installing a professional

firm in the city of origin, to live decently; however, in the absence of opportunities that force her to work as an informal saleswoman, with meager incomes that do not allow her to survive and educate her young son Carlitos, and in response to the insistent calls of her friend Rudy, she becomes another Loyalist emigrant, who aims to improve her economical situation in Madrid. She arrives in Madrid and although she is welcomed by Rudy, when she has to go to work and leaves her alone on the floor, Lucy desperately starts the search for the first job that allows her to survive and to get through the streets of the huge and unknown city, in search of it; however, at first she only receives negative after negative to welcome her job offer, is the victim of indifference or of men who want to take advantage of her needs. In this search, no matter how much she talks to people and plays bells, nobody wants to give her work and that anguishes her to despair: "all the time she asks and asks in vain, she asks. I am discouraged, angry, with tears. My feet hurt, I'm starving (...) It seems that nobody wants a girl at all (...). I go back to Aluche Park and I feel a moment in a bank and I cry to taste "(Carrión, 2013: 21). When she finally finds the long-awaited first job and those who come later, in most of them she does not do well as she would like; reason why, successively, she leaves them, with the hopeful hope of finding one where they give her a better deal, which is why she manages to perform many domestic chores: servant in a house, in the care of a semi-abandoned old woman and point of dying of hunger due to the neglect of her children, caretaker of another old woman who only has an abusive son, caregiver of an elderly couple who later, due to depression problems, are interned in a nursing home, caregiver of a hydrocephalic child son of a relentless judge, caretaker of an old woman who has only one child full of ingratitude, responsible for the feeding and cleaning of two small children and so on.

The other novel, which as part of the heptalogy *La seducción de los sudacas*, has been awarded with the First Literature Prize Miguel Riofrío, convened by the House of Ecuadorian Culture "Benjamín Carrión", Núcleo Provincial de Loja (2013), is *La mantis religiosa*, initially entitled: "*La amante de Antonio Solar*", as story seven, in the full version of *La seducción de los sudacas*, December 2010. This novel also talks about the emigration of Ecuadorians to Spain, specifically Sonia (Loly), who goes to look for the life in Madrid and finishes as a lady of company of a rich writer: Antonio Solar, forming a peculiar loving triangle with Bibi, the wife of this one. About *La mantis religiosa*, the Spanish critic Carlos Ferrer, among other valuation opinions, has expressed that this novel hypnotizes the will and conquers the heart of the reader, with the story starring the young emigrant Loly, who lives in Madrid a sentimental adventure never imagined at the beginning of the trip; because Loly is no longer an Ecuadorian emigrant in search of a job that allows her to generate the economic resources to support the basic needs of herself and her family in Ecuador, but "she finds redemption to her condition of emigrant in love, because, for Loly, Spain was a hostile paradise until it ends up becoming a dream place sweeter than honey, in a garden of complications that can change her life forever "(Ferrer, 2014: 2).



| LINE COLOR | AUTHOR | TITLE OF THE NOVEL | MIGRATORY ORIGIN | EMIGRATORY DESTINY |
|------------|--|--|-----------------------------|----------------------------------|
| | Alfredo Pareja Diezcanseco (1908-1993) | <i>El muelle</i> (1933) | Guayaquil | Nueva York |
| | Gonzalo Merino Pérez (1939) | <i>El inmigrante</i> (2004) | Guayaquil | Nueva York |
| | Mauricio Carrión Márquez | <i>El sudaca mojado</i> (s.f.) | Campo costeño y Machala | Machala, Estados Unidos y España |
| | Gonzalo Ortiz Crespo (1944) | <i>Los hijos de Daisy</i> (2009) | Zaruma | Quito |
| | Jorge Becerra (1944) | <i>Camas calientes</i> (2005) | Quito | Estados Unidos, Italia |
| | Juan Valdano Morejón (1940) | <i>La memoria y los adioses</i> (2006) | Región interandina o Sierra | Madrid |
| | Stalin Alvear (1942) | <i>Trashumantes en busca de otra vida</i> (2012) | Zhizho - Cuenca | Murcia |
| | Carlos Carrión (1944) | <i>La seducción de los sudacas</i> (inédita, 2010) | Loja | Madrid |
| | Carlos Carrión (1944) | <i>La utopía de Madrid</i> (2013) | Loja | Madrid |
| | Carlos Carrión (1944) | <i>La mantis religiosa</i> (2014) | Loja | Madrid |

Figure 1 the geography of the novels

6. Conclusions

The problem of the international emigration of Ecuadorians to the northern hemisphere, preferentially to the United States and Spain, is very present in some outstanding works of the Ecuadorian novel: *El muelle*, by Alfredo Pareja Diezcanseco; and, *El inmigrante*, by Gonzalo Merino Pérez, and two novels whose protagonists are destined for emigration the aforementioned country and other more developed national states of the northern hemisphere, such as Spain and Italy, which are: *El sudaca mojado*, by Mauricio Carrión Márquez; and, *Los hijos de Daisy*, by Gonzalo Ortiz Crespo. In direct correlation with the quantitative predominance of the departure of Ecuadorians heading towards Spain, which acquired the characteristic of a true "emigratory stampede", in the final years of the previous century and the first of the present, the novels that represent and emerge with unusual force emerge with the exclusive character, this new emigratory route: *Camas calientes*, by Jorge Becerra; *La memoria y los adioses*, by Juan Valdano Morejón; *Trashumantes en busca de otra vida*, by Stalin Alvear; and, *La seducción de los sudacas*, *La utopía de Madrid* and *La mantis religiosa*, by Carlos Carrión. Of course, on the subject of the physical displacement of people, the novels referred to in previous pages are not the only ones; since when the last emigration wave of Ecuadorians to the most developed national states of the northern hemisphere took place, simultaneously, some novels were written and published that present as protagonists travelers, nomadic beings, permanent migrants, who convert travel as an end in itself, among these fictional works can be mentioned: *El viajero de Praga* (1996), by Javier Vásconez (1946), *Destino Estambul* (1998), by Jaime Marchán (1947), *De Loja a Roma pasando por donde Maite*, peregrinación de un catecúmeno necio, (2000), by Carlos Carrión (1944), *El viaje de padre Trinidad* (2005), by Eliécer Cárdenas Espinoza (1950), and *El desterrado* (2000) and Kazbek (2009), by Leonardo Valencia (1969), all of which merit a detailed analysis, which highlights his undoubted artistic-literary quality and transcendence, in the field of the novelistic of Ecuador and Hispano-America.

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