

AND OF CLAY ARE WE CREATED

by Isabel Allende, translated by Margaret Sayers Peden

BACKGROUND

This selection by is fictional, but it is based on a real event. In 1985, a volcano erupted in Colombia. The heat of the volcano melted sheets of ice, resulting in mudslides. More than 23,000 people were killed. The media focused much attention on a thirteen-year-old girl trapped in the mud. In this story, the girl is called Azucena, and her rescuer is named Rolf Carlé.

A READING FOCUS

Based on what you have read so far, what do you think is the author's **purpose** for writing this story?

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They discovered the girl's head protruding from the mudpit, eyes wide open, calling soundlessly. She had a First Communion name, Azucena.¹ 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,² who had gone there on assignment, never suspecting that he would find a fragment of his past, lost thirty years before. **A**

First a subterranean³ sob rocked the cotton fields, curling them like waves of foam. Geologists had set up their seismographs⁴ weeks before and knew that the mountain had awakened again. For some time they had predicted that the heat

1. **Azucena** (AH SOO SAY NUH): Spanish for "lily."
2. **Rolf Carlé** (ROHLF KAHR LAY).
3. **subterranean** (suhb tuh RAY nee uhn): underground.
4. **seismographs** (SYZ MUH GRAFS): instruments that measure and record earthquakes and other tremors.



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B LITERARY ANALYSIS

Why do you think the people of the town ignored the warnings?

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 on the villages and buried them beneath unfathomable meters of telluric⁵ vomit. **B** 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 magnitude of the cataclysm,⁶ 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.⁷ Forests and rivers had also been swept away, and there was nothing to be seen but an immense desert of mire.⁸

When the station called before dawn, Rolf Carlé and I were together. I 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

5. **telluric** (TEH LUR IHK): of or from the earth.
6. **cataclysm** (KAT UH KLIHZ UHM): disaster; great upheaval causing sudden, violent changes.
7. **putrefying in a viscous soup**: rotting in a thick mixture.
8. **mire** (MYR): deep mud.

A LITERARY FOCUS

At this point, can you guess what the **theme** of this story might be? Explain your answer.

B VOCABULARY

Selection Vocabulary

Use context clues to write a meaning for *equanimity*. Underline clues in the text that helped you find the meaning.

C LITERARY ANALYSIS

Why do you think Rolf would need protection “from his own emotions”?

planning the long hours without him, sure that he would be back the next day. **A**

He was one of the first to reach the scene, because while other reporters were fighting their way to the edges of that morass⁹ 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
50 he was up to his knees in muck, a microphone in his hand, in the midst of a bedlam¹⁰ 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. **B** 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 the camera
60 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. 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
70 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 his equipment and waded into the

9. **morass** (MUH RAS): bog; swamp.

10. **bedlam** (BEHD LUHM): place or situation filled with noise and confusion (from the name of an old insane asylum in London).

quagmire, commenting for his assistant's microphone that it was cold and that one could begin to smell the stench of corpses.

80 "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. **D** The air around him seemed as murky as the mud.

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 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.

100 "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. **E** The reporter, on the other hand, was

D LITERARY ANALYSIS

Why do you think Rolf was trying to distract Azucena?

E READING FOCUS

So far, what details might lead you to think that one of the author's **purposes** for writing is to have the reader feel sympathy for Azucena's predicament?

A QUICK CHECK

What are some ways Rolf tries to rescue Azucena?

B LITERARY ANALYSIS

What do you think it means that “time had stagnated and reality had been irreparably distorted”?

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. **A**

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“We can’t wait that long!” Rolf Carlé shouted, but in the pandemonium¹¹ no one stopped to commiserate. Many more hours would go by before he accepted that time had stagnated and reality had been irreparably distorted. **B**

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.

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“Don’t leave me alone,” she begged.

“No, of course I won’t leave you.”

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 had 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

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11. **pandemonium** (PAN DUH MOH NEE UHM): wild disorder; great confusion.

150 details. To pass the hours he began to tell Azucena about his travels and adventures as a newshound, 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. **C**

That was a long night.

160 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 often spent entire nights with Rolf editing programs. **D** There, I was near his world, and I could at least get a feeling of what he lived through during those 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 mudpit. The screen reduced the disaster to a single plane and accentuated the tremendous distance that separated me from Rolf Carlé; nonetheless, I was there with him. **E** 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.

180 I watched that hell on the first morning broadcast, cadavers of people and animals awash in the current of new

C QUICK CHECK

What does Rolf realize about himself as a result of talking to Azucena?

D LANGUAGE COACH

The word *bear* has **multiple meanings**. When the word is a noun, it refers to a large animal, but in this sentence, *bear* is a verb. What do you think the word means here?

E READING FOCUS

What **purpose** might the author have for writing this paragraph?

A**QUICK CHECK**

What are the problems facing the rescuers and doctors?

B**VOCABULARY****Word Study**

The root of *embodying* is *embody*, which means "express, personify, or give concrete form to."

What does it mean that Azucena had been given the responsibility of embodying the horror of what had happened?

rivers formed overnight from the melted 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 stood in the way. To top it all, the clay contaminated by decomposing bodies threatened the living with an outbreak of epidemics. **A**

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 pictures we were receiving were not his assistant's but those of other reporters who had appropriated Azucena, bestowing on her the pathetic responsibility of embodying the horror of what had happened in that place. **B** 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.¹² A priest also
 passed by and blessed her, hanging a medal of the Virgin
 around her neck. By evening a gentle, persistent drizzle began
 220 to fall.

“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,
 230 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
 240 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. **C**

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,
 250 and shaking with cold. That night, imperceptibly, the unyielding

C**VOCABULARY****Academic Vocabulary**

What different *techniques*,
 or methods, has Rolf used to
 keep Azucena distracted and
 calm?

12. **gangrene** (GANG GREEN): death or decay of flesh, usually caused
 by disease.

A LITERARY ANALYSIS

Why does the narrator think that Rolf is finally able to talk about his past traumas?

B LITERARY FOCUS

What **theme** do you think the writer is touching on with the phrase “to flee from himself”? Think about what Rolf is going through as a universal experience that many people go through during their lives.

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, 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. **A** There, beside that hellhole of mud, it was impossible for Rolf to flee from himself any longer, and the visceral¹³ terror he had lived as a boy suddenly invaded him. **B** He reverted to 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 armoire¹⁴ 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, huddled like a cornered animal. Wandering in the mist of his memories he found his sister Katharina, a sweet, retarded child who spent her life hiding, with the hope that her father would

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13. **visceral** (VIHS UHR UHL): intuitive, emotional; not intellectual.

14. **armoire** (AHR MWAHR): large cupboard for holding clothes.

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 putrescent¹⁵ clay. **C** 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 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 stratagem¹⁶ for taking refuge behind a lens to test whether reality was more tolerable from that perspective. **D** He took excessive risks as an exercise of courage, training by day to conquer the monsters that tormented him by night. But he had 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. 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.

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"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."

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 tailored safari jacket to confirm

15. **putrescent** (PYOO TREHS UHNT): rotting.

16. **stratagem** (STRAT UH JUHM): plan or scheme for achieving some goal.

C**VOCABULARY****Word Study**

Aromas comes from the Latin word *aroma*, meaning "sweet odor." How do the descriptions in this sentence illustrate what Rolf is thinking?

D**LITERARY ANALYSIS**

Summarize what Rolf has come to understand about himself in this section.

A QUICK CHECK

What does the president do in response to the disaster?

B LITERARY ANALYSIS

How do you think the narrator, from just watching the television screen, was able to tell that Rolf's "defenses had crumbled" and to tell "the precise moment at which Rolf gave up the fight"?

320 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



Courtesy of David Prifti

330 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.¹⁷ **A** Then 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 President assured him that he personally would attend to the matter. I caught a glimpse of Rolf for a few seconds kneeling beside the mudpit. On the evening news broadcast, he was still in the same position; and I, glued to the screen like a fortuneteller 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 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.

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I recognized the precise moment at which Rolf gave up the fight and surrendered to the torture of watching the girl die. **B** I was with them, three days and two nights, spying on them from

17. **tribulations** (TRIH B YUH LAY SHUHNZ): miseries; sufferings.

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, 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.

By then I had obtained a pump and was in touch with a general who had 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 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. **C D E**

C LITERARY ANALYSIS

How did Azucena's death change Rolf?

D LITERARY FOCUS

What do you think is the **theme** of the entire selection? How does it compare to the **main idea** of the previous selection?

E READING FOCUS

What do you think is the author's **purpose** for writing the selection?
