

Evocative superpositions in “Fiesta (monologue of a girl in the war)” by Ulalume González de León.

Superposiciones evocativas en “Fiesta (monólogo de una niña en la guerra)” de Ulalume González de León.

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Alejandro Cruz Ramírez

Universidad Autónoma Metropolitana
(MÉXICO)

CE: csh2193060198@izt.uam.mx

 <https://orcid.org/0009-0004-9491-9081>



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Abstract:

This paper proposes an analysis of “*Fiesta (monologue of a girl in the war)*” by Ulalume González de León based on the concept of *evocative superposition*, which takes as its starting point the compositional elements present in the narrative that allow the work to be structured as a network of interrelated nodes. Furthermore, the paper develops a literary analysis grounded in object-oriented programming theory in order to describe the metafictional mechanisms at play. This approach responds to the virtual context of the twenty-first century and to the need to broaden the critical horizon towards emerging literary theories.

Keywords: Evocative superposition. Nodes. Class. Inheritance.

Resumen:

En este trabajo se propone el análisis de “*Fiesta (monólogo de una niña en la guerra)*” de Ulalume González de León a partir del concepto de superposición evocativa, el cual toma como punto de partida los elementos compositivos presentes en el relato que permiten estructurar la obra como una red de nodos interrelacionados. Además, se propone un análisis literario a partir de la teoría de la programación orientada a objetos para describir los mecanismos metaficticiales. Lo anterior responde al contexto virtual del siglo XXI y a la necesidad de ampliar el horizonte crítico hacia nuevas teorías literarias.

Key words: Palabras clave: Superposición evocativa. Nodos. Clase. Herencia.

Ulalume González de León (1932–2009) was a Uruguayan-born poet, novelist, essayist, and translator who became a naturalized Mexican citizen. She was actively involved in Mexico's cultural and literary life, forming part of the most prominent intellectual circles of the time. Her prose is innovative in terms of compositional style and complex in its discursive structure. From her conception of plagiarism as a poetic form of writing, articulated in the epigraph of **Plagio**, her first book of poetry, Ulalume reflects on the boundaries between language and literary creation, structuring her creative work around and based on these two major aesthetic axes.

In this paper, I set out to analyze the compositional elements of "Fiesta (monologue of a girl in the war)" that contribute to the configuration of an act of memory consumption, which brings to the textual present the memories re-presented and re-configured in the immediate moment. This enables, through the game played by the young protagonist, an extension of the parallel plane that is recreated and manifested by the constancy of what is enunciated, which helps establish a metafictional exercise and the composition of what I will call an evocative superimposition; that is, a reality is configured that materializes through what is evoked by the very narration of the young protagonist and that overlays her immediate reality

Before beginning the analysis, in light of how evocative superimposition works, it is necessary to define the act of prosuming, since the mechanism underlying this compositional element refers to a reciprocal relationship in which the consumer actively participates in production. The term "prosumer" is a conceptual loanword borrowed from economic studies, and it has now permeated the study of various disciplines, such as media theory.

In this regard, Ana Lastra notes: "In the 1980s, Alvin Toffler coined the term to refer to a third economic stage in society during which people produce part of their own consumption" (2016, p. 73). To reinforce this idea, it is worth recalling the observations of Roberto Aparici and David García Marín:

The first wave emerged with the agricultural revolution and took hold between the 9th and 18th centuries. During this period, most people consumed what they produced themselves; they were prosumers. Beginning in the 18th century, the so-called second wave began [...] This second wave distinguishes those who produce goods from those who acquire them [...] The third wave—beginning in the 1940s—brings about the

reappearance of the prosumer on a high-tech basis that enables the production of goods for market supply. This process is clearly evident in the digital world (2018, p. 72).

Therefore, prosuming involves inhabiting both sides of this exchange—that is, consuming what the individual produces. In “Fiesta (monólogo de una niña en la guerra)” by Ulalume González de León, the young protagonist produces fictions that she, in turn, consumes, in the sense of positioning herself as a listener—and at times a spectator—of the very story she narrates, in order to advance the construction of new fictions throughout the story. If we think of each fiction as a node, we can understand that each one necessarily follows from a previous one, thereby creating a branching effect in the narrative.

In this sense, the medium that opens up the possibility of constructing fiction within fiction is fundamentally the word; it allows things—even immaterial ones—to acquire the characteristics necessary to fulfill the functions required by the metafiction produced, thus creating a material production that originates from the virtual, which takes shape within the imagination through the discourse of the young protagonist. Thus, this character can produce fictions through play, using memory—her own and reappropriated—as raw material, moving toward a purpose: to establish a dialogue. To this end, Alberto Vital notes:

In other words, *Homo loquens* creates additional planes through language. These planes are equivalent or analogous—though not identical—to those that emerge in a real-life scene or in a photographic or cinematic scene. And they merge with them. Proof of this is that, when we listen to a person, an image or a diorama rich in images forms in our mind’s eye—images that we are seeing with our physical eyes while we listen (2017, p. 28)

To begin clarifying the concept proposed in this paper, it is necessary to start, as Alberto Vital does, by referring to the principle of superposition in physics. To this end, I turn to Robert March’s explanation:

There is, however, a universal law that plays a crucial role in the study of wave motion, a role comparable to that of Newton’s laws in mechanics. This law is called the



principle of superposition. It is similar in spirit to the law of the same name in mechanics, but should not be confused with it. It is based on the fact that the presence of one wave does not alter the medium's ability to transmit another. And so, two waves can coexist in a medium without changing form [...] Stated in quantitative terms, the principle of superposition guarantees that the displacement produced by two waves at the same point is simply the sum of the displacements produced by each one alone (2008, p. 118).

The preceding quote, which defines superposition in the field of physics, allows us to begin outlining the genesis of this work, as we understand evocative superposition as an exercise in which two or more fictions coexist simultaneously, accumulating without canceling each other out. With this in mind, evocative superposition is the mechanism through which the young protagonist consumes memory—her own and reappropriated—to produce fictions—involving a process of prosumption—which she then consumes again to give rise to the production of new fictions that ultimately organize themselves in superposition with one another, in the manner of a palimpsest. To clarify this proposal, I follow Vital:

The concept of superimposition remains useful on two levels: 1) at the level of the reception of that work, since it perhaps seeks to superimpose itself on tangible reality by occupying its place and not merely reflecting it, so that the viewer now has two focal points for perception: the represented or displaced reality and the artistic piece; and 2), previously, at the level of the production of that work, as it is very likely that it was constructed using procedures that include accumulation, perhaps even piling up, and in any case rather the superimposition of elements and factors (2017, p. 20)

Following the previous quote, it is clear that the approach taken in this paper is consistent with Vital's findings regarding the interpretive value that the concept of superimposition offers to the study of literature. If we consider the metafictional exercise carried out by the young protagonist within the story, where she constructs fictions that then superimpose one upon the other in such a way that they complement and project onto her textual reality, the first level described by the author becomes evident; in turn, the second level, pertaining to production, comes to the fore

when memory—as raw material—accumulates—superimposing itself—as the workings of memory allow, that is, as it virtualizes memories as they appear, but not all at once.

This procedure, within the narrative, is a playful exercise that initially serves to displace—as Vital argues—the painful present—war, loneliness, temporary maternal abandonment—but also contributes to establishing a dialogue with the mother based on shared memories; for these purposes, memory is the only way to converse with someone who is absent.

Now, at first, this mechanism of superimposition comes from the mother:

I know things used to be different, but I pretend I don't know, pretend I don't remember, so she'll tell me things. And my mother knows I always do the same thing; it's like a game. And she talks about the past, and I forget about the present for a while, like when I'm thirsty or hungry, and I don't think about anything else (González de León, 2003, pp. 35–36)

In this excerpt, we can see that the mechanism of superimposition is learned as a game: the mother has taught her to cover up a painful reality with memory, and at first, the girl superimposes the past onto her present reality through her mother's words. Of course, it is important to note that at this point the evocative superimposition stems from the mother's discourse, the absence of which will subsequently lead to the evoked superimpositions being shaped by the discourse of the young protagonist. It is important to highlight how something external becomes internalized to channel the discourse the girl is about to convey and disseminate, which speaks to a consumption of language—an essential foundation for creating one's own images that will be presented to the other with whom dialogue is established, in this case the reader, and if we wish to take this idea further, the ultimate and final consumer of the story's narrative.

However, before triggering the mechanism that executes the superimpositions, the young protagonist practices memory exercises:

Tonight our hole seems a little less cold. The men, who come out of their pits to watch the sky, and who already know us, told us there wouldn't be any more planes, that tonight is a night of celebration, even though nothing is happening—but nothing like what



I expected. Because one day, just the day before, my mother taught me the word “celebration,” and it was more beautiful than anything I know. It was something full of light and new things, with smells I don’t know anymore, that I don’t remember, and new clothes and hot food of every color and people hugging each other and dancing because they heard music, and lights, lights, and noises that don’t scare you [...] Of course, this is a different kind of party, because there are no lights or noises. But it doesn’t look like every-single-day either. Every-day there isn’t silence (p. 36).

In these early exercises, memories do not yet overlap with his immediate reality; the “before” and the “now” are related in terms of their differences, based on his vague memories and the meaning he has learned for the signifier “party”—a meaning that, now, in the face of his reality, does not take on a new one, but rather contains a parallel one, a branch. From this perspective, the word “party” no longer means only dancing, or music, or “hot food of every color”; now, it can mean silence. On the one hand, there is the party as he learned it before the war: an event full of joy, food, dancing, and even noise—but not the same kind of noise that prevails in his reality plagued by violence; on the other hand, the connotation of “party” manifests as he has come to understand it in his present reality: an event in which silence, calm, the absence of noise, and a fleeting tranquility are its main characteristics. A relationship of contrast has been established between a party of “before” and a party of “now,” allowing both meanings to coexist without negating one another.

The story continues: “I know bits and pieces of songs. I forget the lyrics, but in the parts I’ve forgotten I go ‘tra-la-la, tra-la-la,’ and I fill the word ‘party’ with my bits and pieces of songs” (p. 36). In this passage, the young protagonist begins an exercise in filling in the gaps. The gaps in her memories are filled with a sound game: “tra-la-la, tra-la-la.” This mechanism is the same one underlying the completions she will make next in her discourse; the evocative overlays that branch out are insufficient for the operational logic of her immediate reality as well as for the superimposed reality, and it is necessary to remedy the insufficiencies through completion; in this case, “tra-la-la, tra-la-la” fills in the blanks in her memories, allowing her to extend the evocation and remedy the insufficiency.

As I mentioned earlier, language is the element through which the young protagonist can construct fictions within her own space, for through naming, things come into existence. In this sense, a new attempt at evocative play continues:

I'm going to play with my hands, because there isn't much room to play in the hole. I'd like to play with words that start with "a" or "e." But I think my mom doesn't want to talk to me. (p. 37).

In this excerpt, the playful aspect and the evocative intent of the game are evident, since thinking of words that begin with a certain letter involves an exercise in memory. However, upon encountering a reluctance to engage in dialogue, the narrator is left to "play alone" (p. 37). This is significant because the protagonist's loneliness triggers the game, since initially the mechanism of superimposition stems from her mother's speech; in her mother's absence, the girl inherits this mechanism of superimposition and incorporates it into her own speech. Faced with playing alone, the young protagonist says:

I'm going to play with my eyes closed, pretending I have a ball now, and I'm throwing it up into the sky, and then catching it in my skirt, and it's just like before, when the school where my brother—the one who died—studied had a roof and walls and a playground where the balls bounced so delightfully (p. 37).

Of course, the raw material is memory. The protagonist draws on her memory to construct a narrative that superimposes a past reality onto her immediate reality, thereby offering the reader a glimpse into the character's cognitive process. She lays bare the reflection she uses to construct both realities—a school with walls where balls bounce, and a school destroyed by bombs—where both possibilities can coexist without negating one another. This contrast, this back-and-forth between past and present, allows the reader to visualize the dynamism of this superimposition due to the coexistence of both units of time and space on the same imaginative plane. Consuming memory, in this case, prompts a creative and imaginative exercise that gives way to an exercise in evocative superimposition, where the prior reality—reconstructed from

the words that narrate memory, that is, through consuming memories to produce a discourse—overlays her immediate reality, which the girl perceives through her sensory faculties.

Each of these realities stems from a different source: textual reality arises from one's perception of the world—that is, it is constructed through the senses. Superimposed reality, on the other hand, results from memories that have been reorganized to form a new layer that complements textual reality without negating it. This dynamic aligns with the Principle of Singularity, as explained by Robert March in **Physics for Poets**. Furthermore, this procedure reveals the mechanism by which the compositional elements that enable the creation of evocative superimpositions will operate henceforth; that is, the past—the memory of the past—is evoked to superimpose itself upon the textual reality and allow the young protagonist to relate both realities through play.

On the other hand, the act of closing one's eyes functions as an interface that opens the door to the imagination. In this realm—that of the imagination—overlapping objects and realities take shape thanks to the creative word. The word is the immaterial that creates the attributes of the material. Now, as mentioned in the story: "I'm going to pretend with my eyes closed that I now have a ball" (p. 37). In this sense, once the protagonist closes her eyes, she creates a ball through the creative word; it is the word that materializes the immaterial, which exists only in her imagination, but which is visualized in both realities thanks to the process of superimposition that allows the reader to see both nodes intertwining and branching out.

In this scene, we find an element of playfulness, but also dynamism. Returning to the quote: "I'm going to play a game with my eyes closed, pretending I have a ball and throwing it into the sky, then catching it in my skirt" (p. 37). The ball, in a virtual sense, enables the movement and dynamism necessary to superimpose a past reality onto the protagonist's immediate reality. It is natural to assume that the protagonist draws on her prior knowledge of the world to extrapolate it into her imagination, as is evident from the following quote: "and it was just like before" (p. 37). Once the extrapolation has been established to achieve a reproduction of her immediate reality, it is possible to superimpose a reality that evokes the

“before” known to the protagonist: “when the school where my brother who died used to study had a roof and walls and a playground where the balls bounced so delightfully” (p. 37).

This process, which brings a reality from the past to overlay it onto the reality of the present, allows, first and foremost, for an understanding of the immediate, since this artistic device does not deny the facts of the war. Where there are now ruins, there were once walls, courtyards, noises, voices, and the joyful sound of bouncing balls. These past elements are superimposed onto the ruins; the holes—those made by bullets and bombs—are filled with what was there before, with the memory of what once stood there. But it is a game, the game of superimposition. Like when you practice filling in the gaps in song lyrics by singing “tra-la-la, tra-la-la.” Second, this relationship allows the young protagonist to speculate about the future in a situation where it tends to become blurred:

I’ll be able to play, I’ll be able to think about before. Thinking about after is very difficult, because I’m still very young and I don’t really understand what the grown-ups mean when they talk about after. But I really like watching them when they put on their “after” faces (p. 37).

In this sense, the young protagonist must bring together both the “before” and the “now” in order to speculate about the “after”—a possible future. The girl plays with the ball, tossing it and catching it with her skirt. It is at this moment—when the ball makes its dynamic appearance within the metafiction being created—that the re-presentation of the past reality, produced by drawing on pre-war memories, overlaps with the re-presentation of her immediate reality. At this point, it is possible to assert that the ball is the medium that enables the movement for the superimposition of realities. The protagonist is aware of her situation; thus, one can observe how the evocative game brings the memory of “before” into the present, and, in a sort of transition, once the ball lands in her skirt, the walls and ceiling regain—at least in the imagination—their pre-war state, thus imagination overlays destruction, adding layers of meaning that foster a greater sense of understanding, which the reader witnesses.

Later in the story, the young protagonist states:



I don't have a doll anymore, but I have this little pillow, which is going to play with me as if it were a doll... a chubby doll. And the girl would pick up her doll, hold it over the edge of the hole, and tell it to go for a little walk and then tell her what the party was like (p. 39).

The playful aspect evident in this passage is striking, but so is the role of the creative word as an interface that grants access to the metafiction presented here, as noted at the beginning of this work, since it is the pathway that enables this stylistic configuration of fiction as creative material. This device can be described through the model of Object-Oriented Programming, which Grady Booch defines as follows:

Object-Oriented Programming is a method of implementation in which programs are organized as cooperative collections of objects, each of which represents an instance of some class, and whose classes are all members of a hierarchy of classes linked by inheritance relationships (1996, p. 42)

This model is based on the creation of new data types—that is, sets of values with the same meaning or purpose—which are referred to as objects or classes. Each class has, on the one hand, attributes, which define the object's characteristics, and, on the other hand, methods, which are the functions that the object can execute. To clarify this concept, Booch's glossary is helpful: "Class: A set of objects that share a common structure and common behavior" (1996, p. 562). Furthermore, it is also necessary to define the inheritance relationship, which, I believe, will be useful for analyzing the reciprocity between metafiction:

Inheritance: a relationship between classes in which a class shares the structure or behavior defined in another (single inheritance) or other (multiple inheritance) classes. Inheritance defines a "type" relationship between classes in which a subclass inherits from one or more generalized superclasses; a subclass typically specializes its superclasses by extending or redefining the existing structure or behavior (1996, p. 565).

In this case, the "padded" class could be programmed with the "weight" attribute and the "play" method. This class serves as a template that can be inherited to create a new class—in this case,

the 'doll' class—which, in addition to this attribute and method, can include other attributes such as “doll hair” and “doll features,” as well as the methods “walk,” “see,” “hear,” and “speak.” In this configuration, the result is a doll capable of walking and exploring around the hole that serves as a refuge—a freedom the young protagonist does not possess.

At this point, it is important to note that, in addition to the doll configured from the creative word, a girl who manipulates it is also created. This should not be confused with the young protagonist, as there is a clear distinction between the two: “And the girl would take her doll, hold it up to the edge of the hole, and tell it to go for a little walk and then tell her what the party was like.” (p. 39) This makes it clear that the girl manipulates the doll by shaping an entity transformed through discourse; that is, it is not a split but a recreation. In this first node, a girl and a doll coexist within her, both created through the creative word by the protagonist girl, who holds a small pillow in her hole.

It is clear, of course, that in the textual reality, what the young protagonist is holding in her hands is a small pillow. However, the creative word endows this small pillow with physical and material characteristics that the metafictional discourse will require for its execution. The image of the doll also stems from prior knowledge of the world, which implies that the prior reality once again overlaps with the immediate reality of the young protagonist. Furthermore, the freedom to explore granted to this children's toy also overlaps with an element of the textual reality, as seen when the mother forbids her from leaving the hole: “Don't move from here, you understand... I'm going to go up there for a while to see how things are'... and well, I'll have to play by myself” (p. 37). In this case, this constitutes the first layer of the evocative superimposition. The young protagonist distances herself from her participation in this metafiction by referring to herself—the one manipulating the pillow-doll—as the girl, seeking to avoid self-reference at first. The story continues:

But the fat doll couldn't see a thing, because there were no lights or bonfires. It was very cold, and the men kept arguing about whether to build a bonfire or not, whether the other group's party was real or fake, and in the end they decided not to light any bonfires... (p. 39).

In this excerpt, we can glimpse that within the metafictional narrative constructed by the young protagonist, the doll possesses senses and the ability to walk. This characterization does not align with an operational logic of reality that overlaps with her everyday life; in other words, it is insufficient for the needs of the metafictional narrative, since this insufficiency foreshadows the need for subsequent meta-metafictions; a metafiction that takes another metafiction as its starting point, which corresponds to the act of prosuming, since the young protagonist, as a producer, consumes the first one to make way for the second, and so on. These subsequent meta-metafictions branch out, and their existence and designation in reality necessarily stem from the previous one. The story continues:

And the girl knew by heart what she was going to say to her doll, because men always talk about the same thing: that you have to endure, that they have always endured; that before, the others were different and they endured; and that by dint of enduring, things will be different later. But I'm going to play at "before," because I'm not quite sure what "after" will be like... And the chubby little doll was tired and fell asleep! (p. 39).

In this excerpt, it is striking how the narrative functions in a manner similar to how it does throughout the story, particularly in the passage about the ball, which lends dynamism to the evocative superimposition. The young protagonist draws upon her own memories, but also the memories of the men she has heard speak, to create the space where the doll class interacts with its surroundings. The young protagonist is the sum of the voices she hears, which opens up new possibilities of reality that structure a narrative that extends further with significant ramifications. After that, the story reads:

I'm going to play a game where the girl had a house with all the windows and doors open. And I know this game very well because my mother taught it to me many times until she got tired—too bad—of playing it with me. Well... Then the wind was blowing. And the wind blew into the house through the doors and windows, and it didn't smell like something was burning, and the girl could breathe deeply and, as my mother says, "start to grow." And a swallow came, and it was spring, and the swallow is happy (pp. 39–40).

This part of the story is highly significant, as it opens up new horizons for both the fiction and the story itself. The young protagonist is consuming the memory of her mother teaching her the game, in addition to the game itself. At this moment, the girl and the doll continue to coexist, as the former is shaped through the creative word, while the latter acts as a spectator; as the previous quote makes clear, the speech is directed at her; however, they have switched places.

The configuration of the space they now inhabit is also shaped by the young protagonist's memories, and it is through her narration that these memories are brought to light. What makes this passage of the story so compelling is that the space depicted here is shaped by fictional memories, unlike the memories of her brother's school. The young protagonist is playing at imagining a house as her mother taught her, which allows her to influence its configuration, resulting in a space that never existed in her textual reality. This new node allows her to superimpose the configuration of a house she never lived in onto the textual reality of the hole, but which does exist in her present reality. Further on we read:

And then... well, one afternoon the mailman arrives! And what does the mailman bring?... Well, letters, doll! And one is from Grandma who lives far away, and my mother says she might still be alive. And the mother read the letter to the girl, who still couldn't read, just like her brother. But... what if the girl could read, because this is a game? Right? (p. 40).

Here we find a mother constructed through the creative word in the protagonist's discourse, which enables the playful dialogue the protagonist sought within her textual reality. This mother who appears should not be confused with the mother of the textual reality, as she is an entity constructed from discourse; she is named as something that does not physically exist, yet is known to coexist in the space. Furthermore, toward the end of the passage, we can glimpse the protagonist's ability to alter the attributes of a class—in this case, the class "girl"—when the purposes of an overlaid layer so require. The protagonist can do this because it is a game, and in this process, her speech contains the creative word that shapes all the elements interacting within the metafiction.

That said, in this case it is also possible to view the game as a platform and the young female protagonist as a user; therefore, we can refer to the result of this interaction as user-generated content, following the definition provided by Carolina Fernández Castrillo:

User-Generated Content (UGC) encompasses all content formats available through social media and online platforms, created and distributed by one or more non-professional individuals. The final result can be either the creation of a new work or the adaptation of previous works, always done freely and voluntarily. These types of productions are characterized by their high creative component (2014, p. 60).

Along these same lines, Carlos Alberto Scolari, as noted by Ana Lastra, categorizes the different content formats a user can create based on the primary format—that is, branches that emerge from an initial node. In this case, the young protagonist makes an adaptation: “retelling a scene, but using a different aesthetic or language” (Lastra, 2016, p. 79). The young protagonist takes the user’s place; she is adapting the content using the same platform—the game her mother taught her—to produce new content that is meaningful and defining for the narrative, for, to quote Fernández Castrillo, the content is user-generated.

That said, the monologue delivered by the young protagonist is clearly a symptom of the loneliness she suffers from, but it also reveals the addition of layers that overlap one another, allowing the exercise of evocative superimposition to be extended:

I’m going to pretend that my doll never burned; that you’re here, little doll, and that you’re not afraid—or that you’re afraid of things that don’t even exist. I know this because I’m your mom. (p. 41).

This demonstrates that the literary construction of the doll also stems from memory, from the recollection of the doll that was burned. Furthermore, the little pillow-doll, established in the first node, lacks the necessary characteristics to satisfy the needs of the meta-fiction that is about to emerge, since the superimposed reality operates with a fundamentally mimetic logic based on its understanding of a world where a girl cannot be the mother of a doll.

But returning to the example of Object-Oriented Programming, one of the pillars of the model is called inheritance; this process of inheritance occurs between classes to establish a typological distinction, where the primary class is also called a superclass and the resulting class a subclass; an act that is similar to the metafictional process the young female protagonist carries out through the mechanism of evocative superimposition, where the resulting metafiction appears to be branching out. The attributes and methods of the doll class are inherited to configure a new subclass, which would be called girl. And the attributes and methods of the girl class will derive from this, since the first one was configured through the protagonist's discourse and are inherited to create a new subclass that would be called mother, which is different from the first mother configured. In this way, the configuration stems from a prior programming that nourishes the subclass and allows the attributes and methods to expand according to the meaning one wishes to assign to the reality depicted in the story and to the overlapping levels of the branching that stems from it. The young protagonist no longer plays with her little pillow-doll, but rather sets out to assume the role of mother:

So, let's play a game where we're afraid of things from the past, doll, and where your mom can take care of you. And then the little girl—you're the little girl, doll—[...] the little girl would say: I'm never going to die, or almost never, because that only happens to old people, and you and I have plenty of time before we die (p. 42).

Of course, it might seem redundant to establish subclasses that apparently already existed in previous layers, but it isn't within the text, since there is a clear indication of metamorphosis: the doll becomes a girl by the will of the protagonist, who holds the creative word. In this sense, the creative word grants the little pillow-doll life; it is no longer a doll that tells the girl what it sees and interacts with her in the metafictional node, because that does not correspond to the fundamentally mimetic logic that also operates for the evoked reality superimposed on the textual reality, since the foundation for the configuration of these superimposed realities is fundamentally memory. As a result, the girl-doll is endowed with speech, and it is speech that

allows the young protagonist to draw closer to her mother through this representation parallel to her textual reality.

The nodes of evocative overlays through which the metafiction has been constructed, reaching the meta-metafictional level, are linked together. Each node is a consequence of the previous one. First, there is an evocative exercise when the young protagonist plays with the ball to superimpose a prior reality onto her textual reality; this evocation is not necessarily linked to the subsequent ones, which are indeed chained together. Then, a space is created where a girl interacts with her doll, so that this metafictional reality overlays the textual reality of the young protagonist, who is actually holding a small pillow while holed up in the hole that belongs to her and her mother. Later, the girl and the doll, brought into being through the creative word, change spaces, but this new space overlaps both the previously created one and the resulting one, and is nourished by fictional memories arising from the game in which her mother taught her to imagine a desired home. Consequently, the girl and the doll undergo a metamorphosis, and it is then that the former becomes the mother of the latter, who in turn becomes a girl. In the process of creating realities, the shortcomings are identified and remedied to form a metafiction parallel to immediate reality, in which the protagonist girl takes the place of the mother and cares for the doll-girl to obtain the warm interaction she desired from her mother from the beginning of the story. It is no coincidence that the play and the evocative overlays end—and the story, in turn—when the mother returns to the hole: “This ‘party’ is making me sleepy. Mom!... Mommyyyy!... But my mom is right here!... Look: all curled up... asleep... [...] Oh, I’m so cold!... The men haven’t covered our hole. I’m going to snuggle up to my mother...” (p. 42). With the mother’s return, the young protagonist no longer needs to superimpose evoked realities to avoid feeling alone.

In conclusion, the analysis proposed here—based on the concept of evocative superimposition as a means of describing the mechanism by which the text operates, and which draws on compositional elements that form interrelated nodes—helps to understand an author’s literary style from another theoretical-critical perspective. These nodes, which serve as a methodological foundation, branch out without canceling each other out, allowing each key

information point to remain transparent so that the content of the preceding one can be perceived in a meaningful semantic branching similar to the concept of a palimpsest. In essence, evocative superposition is structured through nodes that allow for a resemblance to the process of palimpsestic creation. In turn, the analysis based on Object-Oriented Programming theory allows us to describe the mechanism by which the characteristics of the nodes are inherited as they branch out, always highlighting their interaction and their meaningful connection for the creation of realities within the same space—an essential extension for understanding the dimensions of fiction that constitute the story under analysis. The theory of Object-Oriented Programming allows us to see that the characteristics of nodes are contained within classes or objects that serve as a starting point for configuring the characteristics of a subsequent node, to which attributes are added or removed—depending on the creative intent of the discourse’s producer, in this case the young female protagonist—or methods are applied based on the operational requirements of the node that follows in the narrative. This theory allows us to describe metafictional mechanisms from a different perspective within the virtual context of the 21st century. Therefore, both approaches—evocative superimposition and Object-Oriented Programming—function as metafictional mechanisms that respond to the need to broaden the horizon toward new approaches to contemporary literary analysis.

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