

The Internal Migration in the Ecuadorian Novel: A Contribution to the Educational Technology Model

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Abstract. The following case makes a description, geovisualization, and characterization of Ecuadorian novels that represent and recreate the migration. In that process it provides works on internal migration, the novelistic fictions that refer to emigration to internal, works around the emigration to other more developed territory and novels that relate specifically, the emigration of Ecuadorians, 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 migration of Ecuadorians, and especially from Loja – “Lojanos”. From another perspective, congenial to the problems derived from migration in Ecuador, the cultures of the different expressions of the artistic dimension of culture have represented and recreated, from each one of their fields of action: musical arts, performing arts, plastic arts and literary arts, in its various genres: poetry, theater, essay, chronicle, testimony, story and novel.

Keywords: Internal migration · geography · Ecuadorian novel · Geovisualization · Educational Technology.

1 Introduction

In the current Republic of Ecuador, the sociological phenomenon of internal and international migration, has been a permanent reality, from its most remote origins, more than twelve thousand years ago [1], and it has sharpened in some historical moments of contact with foreign cultures as, for example, during the Incasic invasion, at the time of the Iberian conquest and colonization, in the sixteenth century and during the independence struggles of the Hispanic yoke, in the first quarter of the century XIX. Other events have influenced in the increase of physical displacement of some people, such as the crisis of world capitalism in the first postwar period, the social problems stemming from the abrupt interruption of the trade in straw hats (the famous Panama Hats), prolonged droughts that have affected in a cyclical way, especially to provinces such as Loja and Manabí, the economical crisis of Ecuador in the second half of the twentieth

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century and the economic and political instability, during the final years of the last century and the first of the present.

In the novelistic genre, the representation of the sociological phenomenon of internal migration in Ecuador is present in *A la costa* (1904), by Luis A. Martínez (1869-1909) and reaches its highest and most masterful expression in *El éxodo de Yangana* (1949), by Angel Felicísimo Rojas (1909-2003); although in smaller proportions and connotations, it is also represented in the novel *Los hijos* (1962), by Alfonso Cuesta (1912-1991); and, returns to pick up momentum, albeit belatedly, with *The Return* (2013), by Hernán Aquiles Jimbo Córdova.

Among the Ecuadorian novels that refer to the international emigration originated in Ecuador, firstly to the United States, and then to other more developed countries in the northern hemisphere are worthy to mention: *El muelle* (1933), by Alfredo Pareja Diezcanseco (1908-1993); *El inmigrante* (2004), by Gonzalo Merino Pérez (1939); *El sudaca mojado* (sf), by Mauricio Carrión Márquez; and, *Los hijos de Daisy* (2009), by Gonzalo Ortiz Crespo (1944).

In relation to fictional novels that recreate the "migratory stampede" of Ecuadorians to Spain, in the final years of the previous century and the beginning of the present, include: *Camas calientes* (2005), by Jorge Becerra (1944), *La memoria y los adioses* (2006), by Juan Valdano Morejón (1940), *Trashumantes en busca de otra vida* (2012), by Stalin Alvear (1942), and, *The seduction of the sudacas* (unpublished, 2010), *The utopia of Madrid* (2013) and *La mantis religiosa* (2014), by Carlos Carrión (1944).

The narrative plot and the social problems that are mentioned, outlined or insinuated in the enumerated Ecuadorian novels justify the pertinence of elaborating a contextualized, descriptive and analytical presentation of the main novelistic fictions, which have as a real and thematic reference in internal and international migration of Ecuadorians, which is what is done in the following pages.

2 Ecuadorian novels about internal migration

Regarding the sociological phenomenon of internal migration in Ecuador it is necessary to remember that during the republican era, droughts, earthquakes and other natural phenomena, which have affected our country, as well as the isolation and abandonment in which, historically, has maintained the rural sectors have increased the migration phenomenon city field, interprovincial and interregional, throughout the twentieth century. In addition, during that time, as Oswaldo Hurtado expresses, due to the imbalance in the systems of land tenure, archaic forms of production and remuneration of agricultural work, relations of dependence on the peasantry, erosion of Andean soils, accelerated population growth, the crisis of the traditional hacienda and lack or insufficiency of roads or means of transport and communication, among other structural causes, influenced the rural area of the inter-Andean region or Highlands to become the largest provider of emigrants, inside and outside the country [7].

In a socio-economic context such as the one mentioned above, the allusion to the internal migratory phenomenon is present since the beginning of the novelistic genre in Ecuadorian literature, with *Cumandá o un drama entre salvajes* (1879), by Juan Leon Mera (1832-1894), chronologically, the second novel after *La emancipada* (1863), by Miguel Riofrío (1822-1879); since in *Cumandá* some indigenous people of the Andean highlands fled to the Ecuadorian Amazonian forest, after revolting against the abuses of the employer and setting fire to the house of this and his family. With the passage of years of independent life in Ecuador, the highest level of development of the coastal region or coast due, among other reasons, to the entry of cocoa into the international market and the consequent establishment of the agro-export model, generated an internal movement of migration with high signification, "this is the beginning of a period that spans from 1860 to 1950, characterized by a systematic migration in one direction: from the Highlands towards the Coast" [2].

A sociological phenomenon of human mobility of this nature is the one that serves as a reference basis to the novel *A lacosta* (1904), by Luis A Martinez (1869-1909), a pioneering work of social realism, in which the sociological phenomenon of internal migration is recreated. In this novel, the central character Salvador Ramírez, initiates an migratory path, which in the Ecuadorian social reality will last throughout the twentieth century, he goes from the Highland region, in the Andes, to the Pacific Coast, in search of livelihood and life that Quito, the city of origin, had hidden from him [17].

From the structural point of view, symbolizing the regionalist dichotomy Highlands-Coast, which has weighed so much in the history of Ecuador, the novel is divided into two well differentiated parts: the first, which takes place in the Highlands, is thesis and, the second part, which has as its scenario the Coast, traditional style; technically, the first part is narrative and the second descriptive; and, as for the characters, those of the Highlands do not repeat themselves on the Coast, except for Salvador Ramírez, the main character of the novel, which is the bridge that unites the two parts of fictional fiction and two of the three natural regions of mainland Ecuador [15].

Salvador Ramírez, the main protagonist of the novel is a young student of the middle class of the capital, insignificant and inoffensive, nervous, "blond, white, weak like a lady", characteristics that are attributed to him to be the faithful representative of a social class in frank decadence, a young city dweller who, in addition, has to cope with the economic difficulties of home, being orphaned as a father; a tragic circumstance that forces him to become the head of his family, composed of Camila, a fervently religious and conservative mother; besides his sister Mariana, young, beautiful and ardent woman.

In addition to assuming the complex responsibility of supporting the household, Salvador Ramírez strives not to abandon university studies; however, at that time the first civil war broke out led by the liberal leader Eloy Alfaro Delgado and in virtue of the desperate situation that crossed the family of the protagonist, Salvador enlists in the conservative forces, which seek to defend and perpetuate the decadent social order constituted in one of the battles he

is miraculously saved by Luciano Pérez, the "strong, healthy and robust young man", as a symbol of rising liberalism, who was once a suitor for Mariana and who, obviously, fought in favor of the liberal forces. In these complex circumstances is Luciano, who after a day of intense deliberation with Salvador on liberal principles, manages to convince him to accept the new political reality of Ecuador.

Once the battle is over and when young Salvador returns to his home, he finds the devastating image of seeing his mother in the most extreme poverty and his sister Mariana prostituted, seeking human warmth in the streets. As a way to evade as harsh as it is an opprobrious family reality, Salvador embarks on the adventure of emigrating to the warm coastal lands, trying to find a new direction to his life. The trip is justified because the Coast, for that time, becomes the dreamland for the mountain people who want to improve the economic limitations that beset them in their region of origin and Guayaquil, the most important city of the Pacific coast, appeared as a true land of promise: "it is the city of gold, of work, of activity, but Salvador Ramírez could once be one of those pampered of luck who arrive poor and die rich and estimated" [9] reflects and asks the omniscient narrator of the novel.

After he arrived at the Costa, Salvador Ramírez becomes the butler of the El Bejucal farm and in the performance of his new activities in the coastal agricultural field he has to face hostile situations: unknown work, the unhealthy climate, the plagues, the regionalist prejudices of the workers, until he meets Roberto Gómez, a mountain worker with several years of work on the coast and father of Consuelo, who becomes Salvador's wife and who gives him the necessary strength to cope with the vicissitudes of life in such an adverse field environment. However, tropical diseases are undermining the health and existence of Salvador, who falls ill, prostrates in bed to never get up again and is coming to the end of his days, while making a mental account of his life and fixed his eyes, through his window, in the city of Quito, where one day it was his home.

Regarding Alfonso Cuesta and Cuesta [3](1912-1991), it is necessary to mention to his novel *Los hijos* (1962), one of the pioneering works in the treatment of urban problems [12]. The great novel of Cuenca, as Jorge Davila Vazquez says, a Cuenca that already disappeared, rather small-town, prone to dreams, to rumors, to overflowing imagination. However, *Los hijos* is also a novel where the problem of emigration from the Andean countryside to the city of Cuenca, Guayaquil or the Amazon region is highlighted, where new migrants have to earn a living in insecure jobs, poorly paid and for those who were never prepared. From the formal point of view, the novel is structured in six parts, the third of which refers to "Éxodo", which deals with the emigrant stampede of the Azuayos peasants towards the Amazonian region, the city of Cuenca and Guayaquil and it is mentioned to a migrant, who is original from Azuay, who has returned from New York.

As cited by Jorge Dávila Vázquez, of the many and memorable characters that are present in *Los hijos*, the Cocolos are worthy of mention, those children torn from the countryside, their environment, their family, the land and

the nature of which were a constituent part; transported to a strange, hostile environment, sheared like little animals, turned into the object of mockery of the city boys of his age. It is that Alfonso Cuesta took advantage of the knowledge, at first hand, of the main sociological problems of his immediate surroundings as a basis for the writing of his novel; among which stand out: the role of the Indian in a society that still had strong links with the agrarian; impoverishment due to drought; the "sale of children"; and, the emigration originated in the rural sector of the province of Azuay.

In the development of the sociological phenomenon of the physical displacement of people in Ecuador, the city and province of Loja occupies a special place, since this geographic circumscription, more than any other within the country, has a millenary migratory tradition, dating from its remote origins, as well as avocados, which constitute the aboriginal contribution of greater weight and importance in the constitution of the current complex miscegenation, are considered "as originating in the Amazon (...) that, crossing the Andes mountain range, they settle in the territories of the current Loja [11]. The other indigenous contingent, still in full force, is the Saraguros, a mistime group of possible Bolivian origin.

In this territorial jurisdiction, during the republican era, the economic crisis, due to multiple causes and circumstances, has been presented throughout its history, alternating with short periods of prosperity. To the cyclical years of drought are added other factors, among which the inadequate implementation of state policies such as the Law of Agrarian Reform and Colonization (1964), which in the case of the province of Loja left in the hands of absentee landlords the better land with irrigation or more apt to undertake agricultural exploitation; an absurd trade that turns the peasant farmer into an "eternal loser", as Trotsky Guerrero Carrión said [5]; a cumbersome and usurious state credit; little or no technical assistance; and poverty that, at its most critical moment, reached 80% of the provincial population. And within the sociological phenomenon under study, according to some studies, the emigration of the province of Loja during the decades of the 70s and 80s are directed, mostly, towards the provinces of the Coast (El Oro), the Amazon (Zamora Chinchipe and the northeast), others of the same Highlands (Santo Domingo de los Tsáchilas and Pichincha) and on the way to the big cities of the country (Guayaquil and Quito) [18].

In direct relation with this migratory tradition of Loja, the novels that represent and recreate it, have emerged; although it is well after the rise of the emigration of Lojanos to other latitudes of Ecuador, the novel *El retorno* (2013), by Aquiles Hernán Jimbo Córdova, is built with a real and thematic reference in the background of the problems derived from internal migration, in this case, from the Loja countryside to the capital of the province and other latitudes of the country. The novel begins by fixing as a temporary reference the year 1950 and culminates in 1964. It develops the story of the emigration of José Alfredo Sánchez Valdez and his family, composed of his wife Vilma del Rosario Gálvez and the sons José Vicente and Susana; family nucleus that, nevertheless belong to an average socioeconomic segment, when they were affected by the drought,

they start the emigration road towards the city of Loja, where they aspire to find a job that allows them to survive and provide a better education for their children. The vicissitudes of the emigration trip of the Sánchez-Gálvez family do not wait. On the way, they are intercepted by a group of robbers who, usurping the name of the famous Lojano bandit Naún Briones, rob them some little money, the jewels and other valuables that they carried with them, so they must postpone the trip and use as pawns at the Hacienda Valle Hermoso (Casanga), where the boss, in a premonitory way, warns them that "they must stay at least a year and give up that absurd trip to Loja, because there they will die soon [8]. From this hacienda, when the conflicts between the landowner and his peons become more acute, the border emigrants resume the trip, finally arriving at the capital of the province on September 2nd, 1961.

In the city of Loja, José Alfredo had to be employed as a municipal sweeper and his wife Vilma begins to exercise her skills as an empirical herbalist. With these meager economic incomes they can survive and enroll their children to advance in formal education, as they were their pre-immigrant dreams; however, as José Alfredo has leadership qualities, he soon ventures into the union leadership, reaching the presidency of the Union of Workers of the Ilustre Municipality of Loja and later he is elected President of the Cooperative "Loja Libre" which, with the support of a deputy, had been formed to expropriate land and build housing that benefited those who lived as tenants. This vindictive spirit of José Alfredo brings him a series of difficulties until falling victim to the Lojan oligarchy, by whose disposition the repressive forces of the State, after beating him, unfairly, lock him up in prison, "thus (...) he was thrown bleeding, beaten and without knowledge in a filthy cell, in which the most dangerous criminals of the city jail were consumed [8]. Due to the blows he received from the hands of his captors, José Alfredo loses his vision forever and, with that, the tragedy of the entire immigrant family begins.

Vilma, faced with the need to obtain the economic resources that allow her to meet the basic needs of the family, is forced to dedicate herself to the laundry: "she had to wash a lot of clothes and get some money to support and feed the two children and the incarcerated husband and blind [8] until some outlaws assault her and steal the clothes of others that she was washing and she, because of the impotence of not knowing how to replace her, loses her reason and days later she is killed for a car in the streets of Loja. José Vicente, the son of the immigrant family, who years ago had suffered the rape of a pedophile priest, is going to live with a homosexual and, as a result of an unknown illness that is contagious, dies: "finally, the two died evicted, stigmatized and in solitude. Some health workers picked up the bodies of the homosexuals with disgust and precipitated them in the municipal incinerator [8].

Susana is the only member of the emigrant family who seems to smile at her luck; because, after having self-released from the prostitution to which she was forced to enter and to reunite with the love of her childhood, Roberto Infante, with him, she arrives in the city of Quito and then goes to the northeast of the Amazon, to become one of the founders of the provincial capital that recalls

the name of her native Loja: "after a short time, they associated with some Lojano migrants and founded the city of Nueva Loja and other equally important towns [8].

Only when the disintegration of the migrant family is consumed José Alfredo, blind, ill and literally almost starved, is released from prison and left in the middle of the street; with unspeakable difficulties he manages to get to a friend, who informs him of the tragic ending of his wife and son, an infamous news that makes him wish his immediate death; however, as he has not forgotten the promise he made with his late wife, he decides to return to his homeland and to the house that lived with his family: "Friend death, you are inevitable! I respect you and I love you; but, this time, I have to get to La Esperanza ... there we will talk to each other [8]and, effectively, it fulfills its objective, although the return is only mental, because nothing can be seen, because the light of its eyes he had turned it off forever, as it will soon be with that of his earthly existence.

3 El éxodo de Yangana, the "total novel" about emigration from the Andes to the Amazon region of Ecuador

In Ecuador, the emigration flow towards the Amazon region evidenced a notable increase with the implementation of the already mentioned Law of Agrarian Reform and Colonization (1964), which among other things was proposed to promote the productive reactivation of large areas of badlands that they were given to the future settlers as an incentive for them to cultivate agricultural products; state policy that helps the peasants of the other natural regions of Ecuador, mainly from the provinces of Loja and Manabí, fleeing from intense droughts, emigrate and settle in the Amazon, especially in the years of 1967 and 1968 [19].

In relation to this sociological phenomenon, from the perspective of fictional fiction, it is fair to recognize the anticipatory nature of the most accomplished novel, in-depth and form, about the internal migration of Ecuador: *El éxodo de Yangana* (1949), by Ángel Felicísimo Rojas (1909-2003), a work that, in the words of the author, was inspired by a land dispute between a landowner and his neighbors, in the parish of Malacatos, canton and province of Loja, for the year 1937 (Rojas, 2004). In this novel fiction the migratory process is described, in all its phases: remote and present causes, determinants and coadjuvants of the exodus, the departure, the trip, the arrival and the preparations of the definitive settlement in Palanda, today province of Zamora Chinchipe, in the southeastern Ecuadorian, the place chosen to refound the town of Nuevo Yangana [16].

Among the most remote causes that trigger the exodus of the Yanganenses is the "illegal" and immoral appropriation of the communal lands, by three gamonal landowners [17], whose long process, which lasts practically three generations, is describes through the "Story of the lazy", with the narrative technique of the Chinese box, is inserted into the novel and tells how Don Emilio Gurumendi received, from his compadre Trinidad Quizhpe indigenous, the support to close and cultivate a small portion of communal land. As time went by, the fences of the tiny "stay" gained ground in the community spaces until it became, first, "fundo" and then in latifundio, with its own name, which, due to the bad faith of Javier Gurumendi, son of "the idle" and with the advice of other landowners,

Villaviciosa and a lawyer, Dr. Zapata, became private property, distributed in three large haciendas, which enclosed the parish seat of Yangana [16].

However, it is the son of Javier: Ignacio Gurumendi, a young gentleman who had formed and lived in the capital of the Republic, who takes effective possession of the Hacienda Sevilla del Oro, "inherited" from his father and begin tensions with the Yangana comuneros: "but he can not close the sprue. He can not do that. "The people will never consent to it" was the warning that the despotic landowner received from the lips of Don Vicente Muñoz, the most enlightened man in Yangana. However, as the landowner did not meet the minimum aspirations of the Yanganenses, confrontations begin; as Churón Ocampo recalls, the natural leader of the exodus: "then it was that we began to break the fences during the night, and what became the criminal cause that roared [14].

Faced with the abuses of the landowners, the Yangana comuneros complained to the executive and legislative function, in order to expropriate the three haciendas and make the land revert to communal land as it once was. Although, they did not obtain a favorable response to the fair request, they did not forget the obscure origin of the latifundios, in whose arbitrary legalization the civil, military and ecclesiastical authorities of the parish, canton, and province of Loja were complicit, who, directly or veiledly, supported the excessive ambition of the landlords; for that reason, in Yangana, the generalized saying is that these: "they do not have legal title but they have occupied arbitrarily lands of the community [13].

As the conflict over lands and waters did not seem to be resolved by legal means, and it got worse, with the death of some animals, the spiritual leader of Yangana writes a comedy: "Beware of gentle water", so that be represented on the occasion of the Festival of the Good Success Lord. With this literary work, Vicente Muñoz proposed to satirize the chieftains and "that the bosses understand the risk they are in if they persist in annoying the people as they are doing" (Rojas, 1985: 253). Far from what could have been foreseen, the comedy exacerbated the mood of the Yanganenses who, incited by the words of the actors and the ingested alcohol, violently confront the big landowners present and kill their main enemy: Ignacio Gurumendi (Cfr. Salazar, 2004: 68). When recovering the calm, the settlers of Yangana feel outside the law and with the threat of the imminent repression, on the part of the army and the police, reason why they deliberate and like in *Fuente Ovejuna*, the historical drama of Lope de Vega, jointly protect each other, assuming collective responsibility in the crime against those who came tyrannizing and decide the exit, the abandonment of his beloved Yangana, after having reduced it to ashes, to go "mountain in the east, looking of uncultivated lands to make them ours [13].

The trip as a displacement in the geographical space, as transit from one place to another, is long and exhausting: "in nine days of march, of startles and tense vigils, the abuse has wreaked havoc on men and animals [13]. As an exodus that is, the trip is collective, of the whole town: "perhaps one hundred and sixty families will arrive in March (...). More than six hundred will constitute the traction force" (Rojas, 1985: 15-16). It is a painful journey because it is forced

and definitive, "so as not to return" and, as in any emigration phenomenon, there is the conjunction of two forces, which although different are complementary to each other, that give them value: one that pushes them, "They have just left behind something tremendous, for which they have been cruelly dismissed [13], and another that attracts them, "a hope" for a better future.

The arrival of the Yanganenses to the place of final destination, Palanda, allows them to be in physical and sensitive contact with the new, due to the substantial differences between the Andean subtropical valley from where they came from and the Amazonian tropical forest where they arrived, it "the people of the exodus to see the promised land (...) let escape, like a great scream of wild joy, a word that then repeated the voices, with passionate monotony: Palanda! Palanda! Palanda! Palanda!" (Rojas, 1985: 98).



Fig. 1. Dynamic graph available in: <http://jsfiddle.net/1vand1ng0/szeyc7w5/>

Table 1. Representation of the internal migration using JsFiddle model.

Line Color	Author	Novel	Origin	Destiny
Blue	Luis A. Martínez (1869-1909)	A la costa (1904)	Quito	Guayaquil
Green	Ángel Felicísimo Rojas (1909-2003)	El éxodo de Yangana (1949)	Yangana Loja	- Palanda - Zamora Chinchipec
Yellow	Alfonso Cuesta (1912-1991)	Los hijos (1962)	Campo del Azuay	Cuenca
Orange	Aquiles Jimbo Córdova	El retorno (2013)	Zapotillo Loja	- Loja, Quito

Regarding educational technology, an intelligent environment or space can be constituted as an ecosystem of technologies for the transmission of data, according to its level of integration with the technological resources that allow achieving the objective for which it has been designed. Studies on this field are presented with the following challenges: defining new methods of modeling and collaboration, referencing the form of representation of the devices in the intelligent environment and the way in which new elements will be discovered in the system. Another relevant issue is the way in which human interaction must be established with the devices, risks and security of the object for which they are designed, among other aspects [4,10]. The use of geovisualization maps through dynamic graphics allows to observe the corresponding internal migration in Ecuador.

The technological model of visual representation significantly improves access to literature and especially about Ecuadorian novels. JsFiddle is a user friendly website. The purpose of using innovative technologies in these spaces is to approach the citizen to the concepts and application of the so-called Internet of things (IoT) [6], through efficient management of technological resources in these public spaces that meets the needs of the city and its citizens. Likewise, another purpose of using innovative technologies is to relate the principles of development and technological innovation, and the cooperation between economic and social agents as fundamental axes for change.

3 Conclusions

In this essay have been presented and described only those Ecuadorian novels that have a plot and background theme the sociological problem of migration. From its reading it can be concluded that the migration within the national boundaries has had varied ways of representing itself in fictional fiction: from the Andean Highland region to the coastal region or Coast, which is the leitmotiv of *A la costa* by Luis A. Martínez ; from the Highlands to the Amazon region, which is masterfully recreated in *El éxodo de Yangana*, by Ángel Felicísimo Rojas; and, from the rural sector of the Highlands towards other places in the rural sector of the same Highlands, the Coast, the Amazon or the capital cities of the province, which is represented in *Los hijos*, by Alfonso Cuesta and Cuesta and, more recently, in *El retorno*, by Aquiles Jimbo.

From the multiple novels and authors referred, by the compositional structure and technical-narrative quality, are worthy of perpetuating *El éxodo de Yangana*, by Ángel Felicísimo Rojas, which refers to the interregional emigration within Ecuador. The reading and analysis of the novels that represent the phenomenon of migration in Ecuador, both internally and internationally, shows us that this sociological problem has been an issue that has attracted interest and inspired several Ecuadorian novelists since more than a century. The novels reviewed make clear, too, that writers, sensitive to the social problems of the environment, in which they develop and write their creative work, have addressed the migratory problems of Ecuadorians and, with a direct language, and even

stark in several times, they have developed fictitious stories that, seen together, provide a broad, deep and very rich description, problematization, and analysis of the different phases, moments and specific aspects of the always complex migratory process and of the social subjects that star it.

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