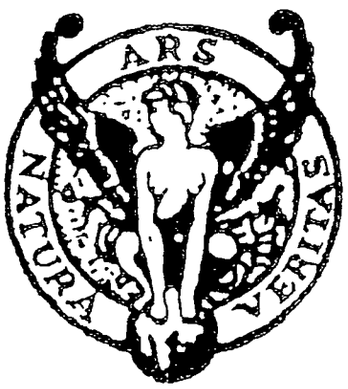
ANALES GALDOSIANOS

Centenario
FORTUNATA Y JACINTA
LA MADRE NATURALEZA



EXCMO. CABILDO INSULAR DE GRAN CANARIA
Casa-Museo Pérez Galdós

CORNELL UNIVERSITY
H. C. Berkowitz Fund

PROGRAMA DE COOPERACION CULTURAL
Ministerio de Cultura de España / Universidades de E.E.U.U.

AÑO XXII 1987

ANALES
GALDOSIANOS

AÑO XXII 1987

Fundador y Director Honorario: Rodolfo Cardona

Director: John W. Kronik

Consejo de Redacción

Alicia G. Andreu
Middlebury College

Alfonso Armas Ayala
Casa-Museo Pérez Galdós

Peter A. Bly, Jr.
Queen's University

Laureano Bonet
Universidad de Barcelona

Jean-François Botrel
Université de Rennes 2

Harold L. Boudreau
University of Massachusetts

Francisco Caudet
Universidad Autónoma de Madrid

Vernon A. Chamberlin
University of Kansas

Peter B. Goldman
Syracuse University

Agnes M. Gullón
Temple University

Sebastián de la Nuez
Universidad de la Laguna

Hans Hinterhäuser
Universität Wien

Antonio Ramos-Gascón
University of Minnesota

Geoffrey Ribbans
Brown University

Eamonn J. Rodgers
Trinity College, Dublin

Gonzalo Sobejano
Columbia University

Recensiones: Peter A. Bly, Jr.

Asistente de Redacción: Debra A. Castillo

REDACCIÓN Y ADMINISTRACIÓN:

Department of Romance Studies/Goldwin Smith Hall

Cornell University

Ithaca, NY 14853-3201 USA

ANALES GALDOSIANOS

AÑO XXII 1987

Anales Galdosianos, *en colaboración con la Asociación Internacional de Galdosistas, publica anualmente artículos, reseñas y documentos, en español o en inglés, sobre la obra de Benito Pérez Galdós y otros autores del siglo diecinueve y textos para la historia intelectual de la España de Galdós y sobre los problemas teóricos de la novela realista.*

Este número se publica con el apoyo especial del Programa de Cooperación Cultural entre el Ministerio de Cultura de España y las Universidades de E.E.U.U.

Los manuscritos deben ser enviados en original y una copia; debe incluirse un sobre y el importe correspondiente para su posterior devolución. Anales Galdosianos *sigue las últimas normas de documentación del* MLA Handbook.

PRECIO DE SUSCRIPCIÓN Y VENTA

Individuos:	US $ 8.00
Estudiantes:	$ 6.00
Instituciones:	$ 12.00

Diríjanse los pedidos en las Islas Canarias a:

Casa-Museo Pérez Galdós, Cano, 6, Las Palmas de Gran Canaria.

Acogida a la franquicia postal e inscrita como correspondencia de segunda clase en la oficina de correos

Producido por Editorial Castalia
Zurbano, 39. Madrid
Impreso en Artes Gráficas Soler, S. A.
La Olivereta, 28. 46018 Valencia
I.S.S.N.: 0569-9924
I.S.B.N.: 84-7039-602-1
Depósito legal: V. 1.685 - 1991
Printed in Spain

ÍNDICE

ESTUDIOS SOBRE *FORTUNATA Y JACINTA*

MERCEDES LÓPEZ-BARALT. *Fortunata y Jacinta* en gestación: De la versión Alpha a la versión Beta del manuscrito galdosiano ... 11

VERNON A. CHAMBERLIN. Juan Valera and Galdós's Characterization of Juanito Santa Cruz ... 25

THOMAS R. FRANZ. Galdós the Pharmacist: Drugs and the Samaniego Pharmacy in *Fortunata y Jacinta* ... 33

VÍCTOR FUENTES. La dimensión mítico-simbólica de Fortunata ... 47

JOHN H. SINNIGEN. Sexo y clase social en *Fortunata y Jacinta*: Opresión, represión, expresión ... 53

GEOFFREY RIBBANS. Feijoo: Policeman, Inventor, Egotist, Failure? ... 71

ESTUDIOS SOBRE *LA MADRE NATURALEZA*

RUTH EL SAFFAR. Mother Nature's Nature ... 91

MARYELLEN BIEDER. The Female Voice: Gender and Genre in *La madre naturaleza* ... 103

DIANE F. UREY. Incest and Interpretation in *Los pazos de Ulloa* and *La madre naturaleza* ... 117

RESEÑAS

PETER B. GOLDMAN. *Fortunata y Jacinta (Dos historias de casadas)*, por Benito Pérez Galdós. Edición de Francisco Caudet ... 135

DIANE F. UREY. *Lectura semiológica de «Fortunata y Jacinta»*, por Ángel Tarrío ... 137

PHYLLIS ZATLIN. *Espacio urbano y novela: Madrid en «Fortunata y Jacinta»*, por Farris Anderson ... 139

ESTUDIOS SOBRE *FORTUNATA Y JACINTA* DE BENITO PÉREZ GALDÓS

FORTUNATA Y JACINTA EN GESTACIÓN: DE LA VERSIÓN ALPHA A LA VERSIÓN BETA DEL MANUSCRITO GALDOSIANO

Mercedes López-Baralt

A la memoria de Stephen Gilman

Esto que digo de visitar talleres ajenos no significa una labor crítica, que si así fuera, yo aborrecería tales visitas en vez de amarlas; es recrearse en obras ajenas sabiendo cómo se hacen o cómo se intenta su ejecución; es buscar y sorprender las dificultades vencidas, los aciertos difíciles o alcanzados con poderoso esfuerzo; es buscar y satisfacer uno de los pocos placeres que hay en la vida, la admiración, a más de placer, necesidad imperiosa en toda profesión u oficio, pues el admirar entiendo que es la respiración del arte, y el que no admira corre peligros de morir de asfixia.

Pérez Galdós, Prólogo, *La Regenta*

El manuscrito original de *Fortunata y Jacinta* fue comprado por Harvard University en mayo de 1966 a través de Stephen Gilman, tras los contactos iniciales de la colega puertorriqueña Ana Fernández Seín con doña María Pérez Galdós, hija del novelista, en Madrid. Desde entonces lo conserva la Houghton Library, catalogado como Ms SPAN 93.

La sorpresa de Gilman al encontrar dos textos o dos versiones distintas de la novela es compartida por el especialista o curioso que se acerca hoy al manuscrito: una mezcla de emoción ante la riqueza de este tesoro, con un bastante de frustración por la difícil letra, la complicada paginación y, sobre todo, la endemoniada costumbre de don Benito de emplear medias cuartillas por ambos lados, el uno con la primera versión, el otro con la segunda, que por ser más extensa requirió muchas más medias cuartillas que las que le pudo proveer el reverso del texto original.

Existe una transcripción inédita de la primera versión del manuscrito que su autora llama Alpha (la segunda la nombra Beta): la tesis doctoral de una alumna de Gilman, Diane Beth Hyman. El trabajo de Hyman, aun cuando precisa una revisión, es instrumento útil a la hora de entendérselas el lector con los originales de *Fortunata y Jacinta,* y de ello da fe la autora de estas líneas, que pasó un verano en Cambridge curioseando los trasbastidores de la singular novela.[1]

El proceso de gestación de *Fortunata* es complicado, y cuenta con por lo menos cuatro etapas:

1. Alpha, o el texto primitivo, el borrador de la novela
2. Beta, el texto completo

} el manuscrito de *Fortunata y Jacinta*

3. Las galeradas profusamente corregidas de la novela, que se conservan en la Casa-Museo Pérez Galdós de Las Palmas de Gran Canaria.
4. La primera edición de la novela (4 vols., Madrid: La Guirnalda, 1887).

A esto añádase la interpolación de la creación de Mauricia, que Galdós no incluye en Alpha, aunque señala parcialmente su lugar al revisar la paginación; los desechos de páginas, partes de páginas o fragmentos de Beta; y las correcciones (a lápiz azul) de don Benito, al revisar la totalidad de Beta.

La composición de la novela, si contamos desde su concepción en los «elementos reunidos» [2] hasta el producto final dado a luz por La Guirnalda, tomaría poco menos de tres años. No podemos precisar la fechación de Alpha, pero sí la de Beta, gracias a que Galdós incluyó los datos pertinentes en esta versión:

B: I, 1 — *9 Dic. 85/25 Feb. 86.* (Las fechas enmarcan la composición de la primera parte: dos meses y medio.)

B: II, 1 — *3 de Marzo 86.* (El 18 de abril ocurre el crimen del cura Galeote, quien asesina al arzobispo de Madrid, y aparentemente Galdós abandona por unos meses —probablemente hasta octubre— la novela.) [3]

B: III, 677 (reverso) — *6 de Dic. 86.* (Casi al final del volumen, lo que quiere decir que entre el comienzo del II y el final del III transcurrieron nueve meses. Si restamos los cinco meses y medio que Galdós estaría pendiente del caso Galeote, y sumamos el mes y medio que llevaba de redacción del II antes del crimen, tenemos que estos dos tomos le tomaron tres meses y medio.)

B: IV, 1 — *28 de Abril 87.* (Hasta la próxima fecha, pasan dos meses.)

B: IV, 815 — *Madrid, Junio de 1887/Santander, 11 de Julio de 1887.* (Enmarcan la composición del volumen IV: un mes.)

De manera que Beta le tomaría a Galdós un año y poco más de un mes (un año y siete meses menos los cinco y medio dedicados al crimen). Si terminó *Lo prohibido* en marzo de 1885, cabría sospechar que pudo dedicar unas siete u ocho meses a Alpha antes de comenzar Beta el 9 de diciembre de dicho año. En total, la redacción del manuscrito de la monumental novela, en sus versiones Alpha y Beta, no ocuparía más de dos años y tres meses, estirando la cuenta para incluir los cinco meses de la supuesta escapada de Galdós al terreno de la psiquiatría criminal.

Para que el lector se haga una idea más clara de Alpha, comparemos primero su extensión con la de Beta:

ALPHA — 832 páginas [4]

I	A4	- A471	(H1	- H300) [5]	
II	A500	- A799	(H300	- H455)	
III	A800	-	(H455	-)	no se marca la frontera
IV		- A832	(	- H467)	entre el vol. III y el IV

BETA — 3095 páginas

I	B1	- B800	en Beta cada volumen inicia una nueva paginación
II	B1	- B791	
III	B1	- B689	
IV	B1	- B815	

Como versión «final», Beta es considerablemente más extensa y minuciosa en el aspecto documental, y es la base del texto publicado. Alpha, en tanto borrador (sólo bien elaborada en su primera parte, que se corresponde a veces exactamente con la misma en Beta), es balbuciente o casi telegráfica. El material histórico —y no digamos el psicológico— está apenas insinuado en esta primera versión. Lamentablemente, faltan páginas aquí y allá, por lo que los asiduos de Fortunata nos hemos perdido las primicias de su encuentro con Juanito.

Sirva esta somera cronología de la creación de la novela y la descripción de su manuscrito para delimitar el alcance del presente trabajo. Examino aquí la etapa medular de la larga gestación de *Fortunata y Jacinta*, es decir, el manuscrito, en sus dos versiones de Alpha y Beta, para trazar las variantes más significtivas en los protagonistas y en la trama. Es un primer intento de asomarme al proceso creativo de Galdós, en sus intenciones, tanteos, retracciones, desechos y sorpresas.

Comencemos con las protagonistas de «Las vidas paralelas».[6] ¿Cómo es Fortunata en Alpha? Al faltar las páginas que narrarían su primer encuentro con Juan, tenemos que su nacimiento «diferido» como personaje es callejero: «Una noche, [Maxi] tropezó en sus paseos con una mujer. Ay, no era honrada, pero sí hermosísima» (A516-17). Su belleza física no se describe nunca directamente (lo mismo pasa en Beta), sino por el efecto que causa en los demás: Maxi, Juan (A185), Jacinta (A773), Severiana (A776).

Esta hermosa mujer cuenta su propia historia (a Maxi):

A mí me deshonró Juanito Santa Cruz —decía Fortunata con su ingenuidad característica—. Me quiso y yo le quise con toda mi alma. Me dijo que se casaría conmigo y me lo creí. [...]

—Después me pasaron cosas terribles. Mi tío me obligó con amenazas a seguirle. Era un hombre que me daba mucho miedo. Me amenazó con matarme, si no me iba con él. Yo tenía un hijo. Mi señor [Juan], no iba ya a verme... iba como de mala gana. Mi tío se puso un día furioso. Dijo que iba a hacer una degollina. Por fin me marché con él... Me puso una navaja al cuello. Me quería matar. Llevóme a Alcalá, después a Zaragoza... No supe más de mi señor. Mi tío me trataba bien; pero yo no le podía querer. Bebía mucho y era un animal. Un día amaneció muerto. Me encontré sola y sin recursos. Tuve que dejarme socorrer por un hombre. Era una buena persona, ya viejo. Con lo que él me dio pude venir a Madrid con mi hijo. Yo quería saber de Santa Cruz. Por el tren se me puso malo mi hijo. Llegué, fuí a una casa que me recomendó una amiga de Barcelona. La casa no era casa buena. Avisé a Santa Cruz —vino, y me dijo que se había casado. Mi niño se murió. Santa Cruz me dio cien duros y se despidió de mí con frialdad... No sabiendo qué hacer me volví a Barcelona. Por el camino iba resuelta a lanzarme a la prostitución. Yo estaba desesperada... Quería vestirme bien, lucir... En Barcelona me salió un señor, que parecía rico. [...] Estuve ahí algún tiempo, hasta que me encontré contigo. [...] Cada día he ido comprendiendo que me querías de veras que quieres salvarme de la miseria y te lo agradezco, te lo agradezco con toda el alma.

—Pero no me quieres... —dijo Maximiliano con inmenso desconsuelo.

Hijo mío, —dijo la otra con dulzura.— El querer no depende de la voluntad. Es una cosa que sale de dentro. Yo no quiero engañarte. Si me preguntas si te quiero, te diré que no...

Te estimo, te aprecio y te estoy muy agradecida. Yo no sé fingir. Por eso no he servido nunca para este vil oficio, por eso me ha ido siempre mal. Tengo la falta de decir todo lo que siento... Ya ves si soy franca. Lo que es querer, eso que sale del corazón, no te quiero. Pero podré quererte conforme nos vayamos tratando. (A520-25)

He citado lo más importante de este largo parlamento porque contiene puntos de divergencia respecto al tratamiento del personaje en Beta que son fundamentales para su posterior desarrollo en Alpha. Aquí Fortunata tiene los mismos rasgos de sinceridad y candor que conocemos por el texto publicado, la misma pasión y fidelidad para Juanito,[7] su misma condición de víctima social. Sin embargo, y a diferencia de Beta, habla; su discurso es articulado, abundante, incluso burgués. Acertado estuvo Galdós en eliminar esto en la versión posterior y dar la historia de Fortunata en la voz de Juanito, durante su luna de miel. No sólo porque en Beta Fortunata es «un animalito muy mono» que apenas habla (cuando lo hace, produce un discurso popular, castizo, lo que la sitúa más cerca de la naturaleza y el pueblo),[8] sino porque de esa manera cuaja la ironía cervantina de que la presencia mental de un personaje ausente (Fortunata en la conciencia tanto de Juan como de Jacinta) pesa más en el primer volumen que el asfixiante bagaje histórico-social (Gilman, «Consciousness»). Volviendo a la Fortunata de Alpha, su elocuencia la capacita para desenvolverse en largos diálogos con Jacinta, de la que se hace amiga y con la que llega a un pacto del que luego hablaré.

Pero hay más. En el «Quería vestirme bien, lucir», se anticipa un rasgo antipático en esta primera Fortunata, y es el interés por el dinero, algo que la lleva a Maxi: «Seré boticaria... tendré posición, consideración... tendré dinero... [...] Vaya, si voy a estar ricamente. Y que la botica producirá cuartos» (A538-39).

El cuadro que presenta Fortunata en la primera versión de la novela es ciertamente sórdido. Frivolidad, interés, cierta crueldad hacia Maxi y hacia Jacinta,[9] amancebamiento incestuoso con su tío, epilepsia (A723) e incluso suicidio al final (A832). Sobre ello opina Gilman:

the aspect of the preliminary version of *Fortunata y Jacinta* that is most interesting to us is its emphasis on Naturalistic determinism. Fortunata in the ample tradition of the Rougon-Macquarts is afflicted with hereditary epilepsy; she describes herself as an «hija del acaso... traída y llevada»; she fears that her ultimate destiny will inevitably be «el fango»; and so on. Galdós, thinking dialectically, was concerned about emphasizing the enormous handicaps to be overcome before the redemptive legacy of an heir was possible. [...] Fortunata, as Naturalistically predestined as Isidora, or even more so, was to save herself by a totally generous exercise of free will. (*Galdós* 138-39)

En Beta Galdós elimina todos estos rasgos negativos, incluido el discurso burgués. Fortunata queda entonces como una «noble salvaje», sin taras pero con menos armas para salvarse, lo que da mayor heroísmo a su decisión final. Es curioso, pero a la Fortunata de Alpha —aparentemente más segura de sí— le falta la determinación que en Beta libera y da autonomía al personaje. La «pícara idea» de dar a luz el único heredero de los Santa Cruz, probándose a sí misma y a todos que ella es la verdadera esposa de Juanito por la ley de la naturaleza y que por lo tanto puede igualarse a la honrada Jacinta, cuya trayectoria podemos trazar en la segunda versión desde el capítulo 7

de la segunda parte hasta el final (275, 411, 429, 504, 537), [10] está ausente en Alpha. Falta también en Alpha la fuerza contundente del «rasgo» (la donación del niño a Jacinta, al morir). [11] Al hacerse amiga de Jacinta en una larga charla en que ésta le encarece a la prójima conformidad en su matrimonio con Maxi, ambas terminan haciendo un trato: Fortunata promete no molestar a Juan, y su rival se ofrece para ayudarla en cualquier cosa que necesite. Jacinta sella el pacto regalándole a la Pitusa una joya (de nuevo, nótese la importancia de lo material para ésta). Sin embargo, Fortunata incumple lo prometido, y al parir decide regalarle el niño a Jacinta, con la que ha quedado en deuda. No sólo recibió de ella la joya, sino que ésta la ayudó económicamente en los últimos meses de su embarazo. ¡Cuánto más hermoso es el rasgo en Beta! Al no deber nada a Jacinta, Fortunata afirma su superioridad moral haciendo un don (y el más grande de todos, la vida) no reciprocado.

El proceso de «angelización» de Fortunata (recordemos que muere afirmando «Soy ángel»), que seguimos de Alpha a Beta, continúa de Beta al texto publicado. [12] Pero antes de constatarlo en su última etapa, cabe apuntar que la angelización del personaje no tiene en Beta ribetes religiosos, sino que se da en el plano humano. Se trata de la plena realización de sí misma, en sus propios términos: un determinarse «con desusado vigor», en el acto de libertad que exorcisa, como lo ha visto Gilman, el peso del dios del diecinueve, la historia. En vez de este proceso ascendente de heroísmo moral, en Alpha tenemos un misticismo espúreo que acomete al personaje en su intento de imitar a Jacinta y que pronto abandona (el eco de *La Regenta* es evidente aquí).

No contento del todo con la angelización de la protagonista lograda en Beta, Galdós corrige las galeradas de la novela para insistir en este punto. Valga un solo ejemplo, entre varios que consigna Whiston. [13] Se trata de un comentario del narrador sobre el rasgo:

> En aquella idea se sintetizaba todo lo que ella podía pensar y sentir y en semejante ocasión, en aquella idea vaciaba toda su historia, y estampaba con sencilla fórmula su carácter. [Beta]
>
> En aquella idea *vaciaba, como en un molde*, todo lo *bueno* que ella podía pensar y sentir; en aquella idea estampaba con sencilla fórmula *el perfil más hermoso y menos humano* de su carácter. [Galeradas] (Whiston 264; el subrayado es de Whiston; *Obras completas* 536)

No cabe duda de que se trata de la novela de Fortunata.

Jacinta también sufre una transformación de Alpha a Beta, aunque no tan marcada como la de su antagonista. La densidad que habrá de asumir en la segunda versión y que la crítica apenas ha reconocido [14] está anticipada en Alpha por el narrador, en un momento de autorreferencialidad burlona:

> Ah! Jacinta estaba llamada a grandes destinos y a desempeñar un gran papel, si no en el mundo real, en este simulacro de la realidad que estoy haciendo, por lo cual debemos saludar su aparición en estas páginas aunque no sea sino con una inclinación de cabeza. (A76-77)

En Alpha tenemos a una Jacinta marcadamente sensual:

> Si Jacinta hubiera querido, aunque sólo fuese por coquetería, dejarse hacer el amor, habría tenido medio Madrid á sus plantas. (A689)

La esbeltez de su talle era más apreciable cuando se comparaba lo delicado de la cintura con el bulto que hacían otras partes de su cuerpo. Un estético la habría creído mal compartida de carnes y un malicioso habría sospechado que aumentaba algunas partes de su cuerpo con aplicaciones artificiales. Error tremendo! En Jacinta todo era verdad, y todo resultaba bien, aun lo que parecía un poquillo desproporcionado. (A126-27)

A más de su atractivo físico, es apasionada en el amor:

Qué otra le habría dicho [a Juan] como ella a los tres años de vida matrimonial, *me* muero por ti, con el acento mimoso con que ella se lo decía? Y parecía que el demonio lo hacía. Cada año estaba más bonita. (A267-68)

Comparemos esto con la medianía sosona del parecer de Jacinta en la segunda versión:

Jacinta era de estatura mediana, con más gracia que belleza, lo que se llama en lenguaje corriente una mujer *mona.* Su tez finísima y sus ojos que despedían alegría y sentimiento componían un rostro sumamente agradable. Y hablando, sus atractivos eran mayores que cuando estaba callada, a causa de la movilidad de su rostro y de la expresión variadísima que sabía poner en él. La estrechez relativa en que vivía la numerosa familia de Arnáiz no le permitía variar sus galas; pero sabía triunfar del amaneramiento con el arte, y cualquier perifollo anunciaba en ella una mujer que, si lo quería, estaba llamada a ser elegantísima. Por su talle delicado y su figura y cara porcelanescas, revelaba ser una de esas hermosuras a quienes la Naturaleza concede poco tiempo de esplendor, y que se ajan pronto, en cuanto les toca la primera pena de la vida o la maternidad. (46)

El mismo Moreno, en su enamoramiento por Jacinta, no se ciega y la ve como una mujer del montón, aunque simpática y graciosa:

Y dime otra cosa, idiota: ¿qué tiene esa mona para que de este modo te hayas embrutecido por ella? Otras son más guapas, otras tienen más ingenio, otras hay más elegantes [...]. Si me muero, y el pensamiento vive más allá de la muerte, estaré viendo esta carita graciosa, con su expresión celestial, estos ojos serenos y risueños, esta cabellera oscura y con ráfagas blancas que le hacen tanta gracia...; esta boca, que no habla sin que me duela el alma. (450-51)

No perdamos de vista que el epíteto de Jacinta en Beta es «mona»: así la llaman el narrador, Moreno (en los pasajes que acabo de citar) y Fortunata, que con mala intención añade «del cielo».

Interesantemente, la sensualidad de la figura de Jacinta en Alpha, con el énfasis en las partes «abultadas» de su cuerpo, entiéndase pecho y caderas, pasa en Beta a Fortunata, cuyo busto merece los elogios de Juanito y Villalonga:

[Juanito a Jacinta] Fortunata [...] criaba los palomos a sus pechos. [...] ¡y si vieras tú qué seno tan bonito! (60)

[Villalonga a Juanito] Te acordarás de aquel cuerpo sin igual, de aquel busto estatuario, de esos que se dan en el pueblo y mueren en la oscuridad cuando la civilización no los busca y los *presenta.* Cuántas veces lo dijimos: «¡Si este busto supiera explotarse...!» (152) [15]

¿Por qué este cambio en Jacinta? Creo que hay dos posibles razones. La primera, estirar aún más la distancia entre ambos personajes, añadiendo un factor más en la ya cargada antinomia: (Fortunata) materia, naturaleza, pue-

blo, *sensualidad* versus (Jacinta) espíritu, cultura, burguesía, *pureza*; para que el proceso de fusión de ambas al final resulte más dialéctico. La otra me parece más importante en términos de caracterización, y es que al hacer de Jacinta un personaje casi asexuado en Beta, Galdós puede dramatizar mejor en ella el mecanismo de la represión. Paradójicamente, la Jacinta sensual de Alpha sólo tenía sueños de frustración maternal, mientras que la maternal Jacinta de Beta los tiene de frustración sexual al no ver cumplido su deseo erótico por Juanito, a quien «ama con verdadera pasión» (86). De manera que en el fondo la Jacinta de Beta, con toda su sosería, resulta mucho más sensual que la despampanante Jacinta de Alpha.

Juanito, por ser, de los protagonistas, el menos interesante (es el único personaje importante de la novela que carece de ambigüedad), cambia poco de una a otra versión. [16] En Alpha resulta más ridículo aún que en Beta por una autocomplacencia que se manifiesta sin pudor en un monólogo interior que parece pronunciado en voz alta, porque su autor se figura que tiene a un público cautivo escuchándolo (¿quizá ante un espejo?):

> Porque yo, decía, esforzándose en ser modesto no soy de lo peorcito de la humanidad. [...] En resumidas cuentas, yo Juan Santa Cruz, declaro que soy una buena persona y que lo que hace falta es que nazcan y crezcan muchos barbianes como este. [...] Una de las cosas que mas me envanecen a mí, Juan Santa Cruz, es que en mi casa no hay mas opinion que la mía. [...] A Jacinta la noto á veces con ganas de sostener una opinión propia; pero la pobrecilla se inclina pronto; doblega el talle como la flor ante el huracán. En una palabra (se figuraba que estaba delante de un auditorio) no hay quien pueda conmigo. (A280-84)

Parte del mismo parlamento pasa en Beta por el filtro de la voz del narrador:

> En la casa no había más opinión que la suya; era el oráculo de la familia y les cautivaba a todos no sólo por lo mucho que le querían y mimaban, sino por el sortilegio de su imaginación, por aquella bendita labia suya y su manera de insinuarse. La más subyugada de todos era Jacinta, que no se hubiera atrevido a sostener delante de la familia que lo blanco es blanco si su querido esposo sostenía que es negro. (86)

Juanito sufre de Alpha a Beta un proceso inverso al de Fortunata: se hace más antipático. Es fino el matiz de poner parte de sus parlamentos en boca del narrador, pues, al restarle ridiculez al personaje, también le quita gracia. Y por lo cómico, el Juanito de Alpha estaba por caernos bien. Ya el de Beta, más solemne, es insufrible. Otro detalle en la elaboración de Santa Cruz está en que en Alpha se le conoce más como Juan que como Juanito; obviamente Galdós ha querido subrayar en Beta su perpetua negación a acceder a la adultez, tanto social como emocional. [17] El personaje resulta castigado en la versión final con «el vacío de la vida» (543) al perder tanto el amor de Fortunata (521) como el de Jacinta (543), mientras que en Alpha el narrador lo abandona en las últimas dos páginas, dejándonos en ayunas sobre cuál sería la actitud de Jacinta al enterarse de que Fortunata va a tener un hijo suyo.

En otro lugar (ver nota 9) me he ocupado del caso de Maxi, cuya singular transformación de Alpha a Beta parece deber no poco a la experiencia de Galdós como cronista del crimen del cura Galeote, como intuyeron en su momento Ullman y Allison. Resumo aquí mi argumento. En Alpha apenas

apunta la locura de Maxi; sus condiciones aberrantes parecen reducirse a los celos:

> Cómo descubre todo Maxi?
> Cómo descubre Maxi que su mujer lo engaña?
> Nadie se lo dice.
> El lo descubre por medio del cálculo, y ella le ayuda, con aquella franqueza instintiva.
> Maxi es hombre, a quien los celos dan una perspicacia natural, verdadera agudeza de polizonte.
>
> Así como el amor dio a Maxi una energía de carácter desconocida, los celos le dieron perspicacia. El amor hace de los débiles fuertes. Los celos hacen del torpe el agudo, y del criminal el polizonte. (A629/682/683)

y la impotencia:

> Y el pobre Maxi se esforzaba en ser marido sin poderlo conseguir...
>
> Levantóse alegre [Fortunata] al otro día. Maxi siguió en la cama, rendido por sus esfuerzos impotentes. Le amaba con el corazón y la mente, pero no podía pasar de aquí. (A605/658-606/659)

> Maxi es impotente. Consulta médicos, que no pueden remediar su mal. Desde que se unió con su mujer no ha podido consumar el matrimonio. Esto le desespera y le pone en un grado de abatimiento horrible. (A825)

Ni Maxi se considera loco ni los personajes que lo rodean lo acusan de tal condición. El narrador vacila antes de declararlo enajenado mental («Parecía un loco enjaulado» [A649/704]; «parecía un demente» [A667/716]), cosa que hace explícitamente sólo en una ocasión («Cuando descubre que su mujer está embarazada, le entra un furor espantoso. Compra el cuchillo, resuelve matarla y se vuelve loco» [A825]).

Aparentemente al mismo Galdós no le pareció —al redactar Alpha— un personaje merecedor de tanta atención como las protagonistas, pues a partir del tercer volumen, casi lo abandona, cosa que no sucede ni con Juanito. Hay pocas noticias sobre Maxi desde ese momento, y las últimas palabras del narrador sobre éste son, cuando menos, lacónicas: «Furor, desesperación de Maxi» (A831). En Beta cambia redicalmente la situación: la trayectoria de la locura de Maxi es extensa y minuciosa. (Ullman y Allison señalan varias etapas: una niñez infeliz con un padre violento y una madre promiscua, juventud con enfermedades psicosomáticas; contacto tenue con la realidad; impotencia a partir del matrimonio por la culpabilidad que le produce desear a Fortunata, a la que identifica con su madre en un complejo edipal compensatorio; y, finalmente, ruptura con la realidad, que lo lleva a intentar un asesinato «típicamente esquizofrénico».) Su locura es reconocida como tal por él mismo, por el narrador, por Fortunata, doña Lupe y Ballester.

El cambio de Maxi de una a otra versión de la novela es tan radical que no se explica por el mayor desarrollo que hay de los protagonistas (e incluso los personajes menores) en Beta y menos si tenemos en cuenta que el autor descuidó al personaje después del segundo volumen. Su locura tiene mucho de la locura de Galeote. En ambos casos es producto de la idea fija del honor ultrajado: en el de Maxi, por la mujer adúltera, en el del asesinato del arzobispo de Madrid, por la autoridad «arbitraria». Claro que la idea fija del honor y los celos estaba ya en Alpha, pero no como enfermedad sino como mala literatura. Galdós posiblemente intuyó el peligro de prohijar un perso-

naje ridículo, de los de capa y espada, y decidió darle otra dimensión más profunda a Maxi, un tratamiento psicológico. De ahí que su idea fija esté acompañada en Beta de pérdida de la memoria (391), alteraciones violentas de humor (392), delirio de persecución (392), intentos de homicidio (438, 472, 542) y diversas manías: la lectura (422), el misticismo (432-33), la lógica (486), el ascetismo (547-48). De celoso vulgar en Alpha pasará a hombre atormentado por la experiencia de la niñez, que ve repetida en su edad adulta, y cuyo deterioro psicológico se traza paso a paso hasta su final en Leganés. (La idea fija es una noción de la psiquiatría temprana que Galdós conocía por sus lecturas de James Braid [*Neurypnología*] y Ambroise-Auguste Liébault [*Du sommeil*].) [18]

Cabría pensar, entonces, que Galdós se sensibilizó al problema de la locura con el caso de Galeote, cuya experiencia pasó por el tamiz de sus lecturas psiquiátricas (que a su vez pasó por el prisma cervantino: Maxi empeora con las lecturas, da volteretas como don Quijote en Sierra Morena y, sobre todo, como Alonso Quijano, abjura de su locura al final), y que esto lo preparó para enfrentarse otra vez al casi descartado Maxi de Alpha para darnos un «loco/cuerdo» acabado en Beta. Es importante subrayar el elemento cervantino en la caracterización de Maxi, ya que explica que el personaje trascienda el naturalismo clínico del diecinueve literario. La locura lo ilumina, lo devuelve a la verdad, y ya despierto del error de querer forzar la naturaleza (pretendiendo el amor imposible de Fortunata), puede recobrar la cordura. El contraste entre las palabras que cierran la intervención de Maxi en cada versión es radical. En Alpha (831) el narrador apunta: «Furor, desesperación de Maxi»; mientras éste afirma en Beta: «Resido en las estrellas» (548). De estrellarse contra la realidad a verla desde las estrellas: se trata de una liberación espiritual.

Dos palabras sobre la otra loca de la novela, que, aunque no llega a protagonista, es uno de sus personajes más logrados. No hay una Mauricia en Alpha tal y como la conocemos en Beta, sino un personaje con nombres cambiantes que traza bocetos parciales de la Dura: Lorenza (mujer pública, que fue amante de Juan, escandalosa y loca), Severiana (que insta a Fortunata a volver a la prostitución cuando Juan la abandona) y Feliciana (borracha y mal hablada, corre alhajas y cobra para doña Lupe, y muere de un tumor en la matriz). Tanto Severiana como Feliciana aconsejan a Fortunata la honradez en su matrimonio con Maxi, todo lo contrario de la Mauricia de Beta, que funge de demonio tentador. En su examen del manuscrito, Hyman encontró una «versión intermedia» entre Alpha y Beta con un episodio que contiene a la Mauricia que conocemos, por lo que sugiere que Galdós probablemente concibió el personaje como agente catalítico del desarrollo de la conciencia de Fortunata poco antes de comenzar Beta. Esta versión intermedia, que ocupa aproximadamente las páginas 580-644, interpoladas entre las hojas de Alpha, no fue incluida en la transcripción de Hyman. Intenté un primer esbozo de transcripción de las mismas para ver qué nuevos datos sobre Mauricia aportaba al segmento, pero lo que contienen las páginas que alcancé a transcribir [19] no es otra cosa que tres episodios que se reproducen con pocas variantes en Beta: el robo sacrílego de la custodia en la capilla de Las Micaelas; el escándalo que se arma en el convento cuando se descubre que Mauricia se tomó

el cognac de una de las monjitas, que resulta en su infamante despedida del mismo; y los consejos que le da a Fortunata, ya casada, de aprovechar su situación para volver con Juan, que ha tomado el cuarto de al lado. Nos preguntamos por qué Galdós precisó de este personaje para despertar la conciencia de Fortunata. ¿Motivos de simetría, tal vez? Jacinta tenía a Guillermina, [20] y la novela juega con aparentes antinomias que a la postre resultan el «doble irreductible» que, según Kristeva, caracteriza a la novela moderna. [21]

Hay un detalle curioso con relación a Aurora. Está apenas delineada en Alpha y no tiene amores con Juanito. Pero ya se perfila como la «malvada» de la trama: su mentira de que Moreno-Isla es amante de Jacinta causa la ruptura final entre Juan y Fortunata. El orgullo de Santa Cruz no puede sufrir que la Pitusa ponga en duda el honor de su mujer. Ya en Beta Aurora constituirá el eje del triángulo que ha de llevar a Fortunata a la muerte. Mujer que trabaja, está al frente de un establecimiento de ropa blanca. Galdós pudo haber tomado el dato de la ocupación de Tránsito, la amante del cura Galeote, a quien entrevistó para una de sus crónicas para *La Prensa* de Buenos Aires y que le fue particularmente simpática: confección de ropa blanca para las casas de comercio de Madrid. Si esto fuera así, el dato resultaría un comentario irónico sobre Juanito, que, como amante de Aurora/Tránsito, quedaría en el mismo papel de Galeote, asesino. [22] Ciertamente es la causa última de la muerte de Fortunata.

Y llegamos al final de la novela. Los lectores de *Fortunata y Jacinta* conocemos el desenlace de Beta, pero, ¿qué sucede en Alpha? Veamos:

Juanito y Fort. —ésta se aventura a decirle algo de Jacinta. Sta. Cruz se indigna y defiende a su mujer. «Crees le dice que mi mujer es como tú?» Esto la hiere en lo más vivo. Está emb. de 5 meses.

Fortunata sola, se entrega a la desesperación. Sabe que está embarazada, y tiembla al horror. Su marido lo descubrirá pronto. No sabe que partido tomar. Juanito le causa horror. En este trance se dirige a D. Evaristo: pero se ha muerto.

Maxi descubre el horror de la situación, y quiere matar a su mujer. Compra un cuchillo y se va derecho a ella... Fort. se defiende; coge el cuchillo y lo tira... Ella dice: «no me mato porque estoy embarazada.» Furor, desesperación de Maxi. Fort. le confiesa todo, y huye de la casa. A dónde irá? Fáltale un mes para parir.

Discurre irse a casa de Estupiñá. Allí pasa los días mirando el retrato de Jacinta. Es el único ser que ha querido encaminarla al bien. Los demás todas cuantas personas ha tropezado en su vida no han hecho más que prostituirla.

Refugiada en casa de Estupiñá, ésta pasa los mayores apuros. Pide dinero a Jacinta, y Jacinta se lo manda... Avisa a un comadrón. Figura que debe aparecer antes (convenio de las de Samaniego), y al fin llega el momento.

Estupiñá pasa las de Caín con aquel compromiso: pero el pobre como es tan bueno se presta a todo. Viene el comadrón.—Fort. pare un niño precioso. Hace traer una canastilla; manda a Estupiñá que escriba una carta. Al chico le pone el medallón, le besa, Estupiñá escribe

«No he sabido cumplir lo jurado. Juré en falso. Perdóneme V. y ahí le mando el verdadero Juanín. —Fortunata González.

Toma el veneno láudano y se muere...

Fin

(A830-32)

Que este final —eco melodramático de *Madame Bovary*— no convencía del todo a don Benito se hace evidente en la gama de «posibles finales» que

se perfilan como interrogantes en las páginas A818 y A825 y entre los cuales el suicidio es una de tantas salidas:

1. [Maxi] Dice a sus amigos que se va a perder. Compra un cuchillo y se prepara a matarla [a Fortunata]; pero pasa antes por mil cavilaciones. Un día los sorprende en su propia casa; pero Juanito se escapa. El va derecho a la cama donde está su mujer, la cose a puñaladas. Después se denuncia a la justicia. Figura que está con otro, con un hombre vulgar, un tío indecente.
2. O Fort se envenena? Cansada de la vida, cuando su amante le prueba que Jacinta es inocente y al mismo tiempo la desprecia y la inculpa por calumniadora.
3. En casa de Barbarita hay cierta marejada porque empiezan a notarse los acechos de Moreno. [...] Barbarita se encarga de ponerle los puntos a Moreno, haciéndole ver que está haciendo un mal papel. Moreno se resigna.

   Jacinta y Juan tienen una larga entrevista y hablan de aquello. Jacinta se ríe... Está embarazada? Sí... Gran acontecimiento en la familia. Todos revientan de júbilo.
4. Otra solución. Fort. tiene un chiquito de Juanito. Su marido es impotente...

   Fort. huye, pare y le manda el chiquillo a Jacinta. Luego muere... y le dice: ahí tiene V. al verdadero Juanín. Se lo mando con Estupiñá.

Los dos primeros posibles finales terminan con la muerte violenta de Fortunata, en un caso asesinada por Maxi y en otro por suicidio (que es el que prevalece en esta versión). Los dos restantes, con un nacimiento, anunciado en el caso del niño de Jacinta, cumplido en el de Fortunata. Muerte y vida son dos posibles soluciones, que se funden en la cuarta: muerte de Fortunata (aparentemente natural, de sobreparto) y nacimiento de Juanín. Este sería el final de Beta al que se añadirá el triángulo Juan-Aurora-Fortunata, con la famosa paliza que le propina ésta a su rival, causándole la muerte.

El primer posible final se desecha probablemente por lo truculento y por el desarrollo posterior de Maxi que ya comentamos: de celoso vulgar a caso clínico de locura. En Beta Maxi matará a Fortunata con el veneno de sus palabras, no por metafórico menos efectivo, al contarle de los amores entre Juan y Aurora.

—Es preciso que lo sepas— volvió a decir Maxi con cierta frialdad implacable, propia del hombre acostumbrado al asesinato. Tu verdugo no se acuerda ya de ti para nada, y ahora tiene amores con otra mujer. [...]

El asesino le iba soltando a la víctima las palabras a dosis pequeñas... (510)

El segundo final resulta una derrota clara para Fortunata, quien en Beta alcanzará su plena estatura heroica. Y el tercero no vale, por lo mismo que siendo la prójima naturaleza, ella es la fuente de la vida y no se le puede permitir a Jacinta que la madrugue teniendo un hijo. Ello también rompería la antinomia fertilidad-infertilidad que habría de resolverse en el cuarto final, el único que le servirá a Galdós en Beta.

En el tercero hay un inuendo interesantísimo sobre Jacinta, que anticipa las enormes posibilidades humanas del personaje. Notemos la secuencia y contigüidad de eventos: acoso de Moreno y Jacinta, embarazo de Jacinta. En este final, en el fondo un comentario burlón sobre Juan, el acontecimiento real de una preñez debida a Moreno hubiese restado fuerza a Jacinta como polo magnético de Fortunata en su aspiración de honradez. Sin embargo, la cosa se realiza en el plano de la fantasía en Beta, ya que tanto Moreno como Jacinta tienen la certeza de haber podido procrear un heredero juntos:

Pero yo digo: ¿no pasará por su mente alguna vez la idea de quererme a mí? Me contentaría con esto, con que la idea hubiera pasado una vez; vamos, dos veces. Bien puede haber dicho: «¡Qué bueno es este Moreno! Si yo fuera su mujer, no me daría disgustos, y habríamos tenido un chiquillo, dos o más.» (536)

A solas con él [Juanín], la dama [Jacinta] se entretenía fabricando en su atrevido pensamiento edificios de humo con torres de aire y cúpulas más frágiles aún, por ser de pura idea. Las facciones del heredado niño no eran las de la otra, eran las suyas. [...] Y tras estos juegos de la fantasía traviesa, venía el discurrir sobre lo desarregladas que andan las cosas del mundo. También ella tenía su idea respecto a los vínculos establecidos por la ley, y los rompía con el pensamiento, realizando la imposible obra de volver el tiempo atrás, de mudar y trastocar las calidades de las personas, poniendo a éste el corazón de aquél, y a tal otro la cabeza del de más allá [...]. Jacinta hacía girar todo este ciclón de pensamientos y correcciones alrededor de la cabeza angélica de Juan Evaristo; recomponía las facciones de éste, atribuyéndole las suyas propias, mezcladas y confundidas con las de un ser ideal, que bien podría tener la cara de Santa Cruz, pero cuyo corazón era seguramente el de Moreno..., aquel corazón que la adoraba y que se moría por ella... Porque bien podría Moreno haber sido su marido..., vivir todavía, no estar gastado ni enfermo, y tener la misma cara que tenía el *Delfín*, ese falso, mala persona... «Y aunque no la tuviera, vamos, aunque no la tuviera... ¡Ah!, el mundo entonces sería como debía ser, y no pasarían las muchas cosas malas que pasan...» (543-44)

En este momento —ya anticipado de manera irónica en Alpha— Jacinta accede a su humanidad plena, haciéndose digna hermana de Fortunata y merecedora de ocupar su lugar en el binomio del título.

La confrontación de las dos versiones del manuscrito de *Fortunata y Jacinta* que acabo de esbozar permite discernir la trayectoria esencial en el desarrollo de cada uno de los cuatro protagonistas, refrendada por el final elegido entre los cuatro posibles de Alpha. Tenemos, pues: 1) la angelización de Fortunata, 2) la humanización de Jacinta, 3) el castigo de Juan y 4) la salvación de Maxi. El final de Beta corona el proceso de angelización de Fortunata, con el heroísmo del «rasgo» hecho posible por la fusión de maternidad (naturaleza) y honradez (espíritu). Al mismo tiempo revela el deseo secreto de Jacinta de haber tenido el niño de Moreno-Isla (honradez que cede mentalmente al adulterio). La antinomia original entre Fortunata y Jacinta se resuelve dialécticamente en el acercamiento entre ambas; pero la oposición entre Juan y Maxi (dicha/desdicha) se conserva invertida en sus destinos: castigo (desdicha)/salvación (dicha).

Universidad de Puerto Rico

Río Piedras

NOTAS

[1] Con Stephen Gilman tengo una deuda de gratitud por su valiosa orientación en los meses de junio y julio de 1985. Recuerdo con fruición nuestras conversaciones sobre la novela en el Café Pamplona y en el Bow and Arrow Pub de Harvard Square.

[2] Galdós alude a ellos en *Memorias de un desmemoriado* (1662): «Sin acordarme ya de Galicia ni de Portugal, cogí la pluma y con elementos que de antemano había reunido me puse a escribir *Fortunata y Jacinta*.» Hyman (ii) sugiere la posibilidad de que algo de ello esté recogido en el reverso de las páginas del manuscrito de la obra anterior, *Lo prohibido*, pero al examinarlo en la Casa-Museo Pérez Galdós no encontré rastro de los susodichos materiales.

[3] El dato es de Ullman y Allison. Fascinado por el crimen, Galdós entrevistó a Galeote en prisión, conoció a su amante, asistió al juicio y publicó tres crónicas sobre el caso en *La Prensa* de Buenos Aires. La fecha de redacción de la última es del 9 de octubre de 1886 (aunque sale a la luz el 20 de noviembre).

[4] Recuérdese que se trata siempre de medias cuartillas.

[5] A lo largo de este trabajo, cada vez que cite o aluda a Alpha daré la letra A con el número de la página (doy las citas *verbatim,* sin alterar los lapsus ortográficos de Galdós). Aquí la H corresponde a Hyman (transcripción de Alpha). Para beneficio del lector, haré las referencias a Beta a través del texto publicado: *Fortunata y Jacinta (Dos historias de casadas),* por la edición de las *Obras completas* de Galdós, dando la página correspondiente en cada caso. Agradezco a Houghton Library que me permita citar del manuscrito galdosiano.

[6] Posible subtítulo para la novela que nota Hyman (323) en A450.

[7] Se insinúa aquí el tópico de locura de amor: «Fortunata era buena en general. Tenía una herida en su alma, el amor que le había inspirado Juanito Santa Cruz, amor que le había inspirado las más altas así como las más bajas acciones. Como no le tocaran esta herida, todo iba bien; pero si se la tocaban, Fortunata era Fortunata, es decir una loca» (A552-53).

[8] Gilman (*Galdós* 261-73) tiene unas reflexiones atinadas sobre los silencios de Fortunata, como rechazo del lenguaje manido, cargado de lugares comunes y valores gastados, de la sociedad madrileña de su tiempo. Su conciencia saludable sólo es capaz de articular lo que siente y lo que estima absolutamente necesario.

[9] Fortunata tiene cinco sueños en Alpha que el autor elimina posteriormente; tres de ellos muestran a la protagonista bajo un prisma negativo. Sobre los sueños en la primera versión, ver, de la autora de estas líneas, «'Lo que una sueña tiene su aquél': la exploración del inconsciente en *Fortunata y Jacinta*», en prensa en la *Nueva Revista de Filología Hispánica.*

[10] Recuerde el lector que cito la segunda versión a través del texto publicado, en este caso las *Obras completas.*

[11] Lo único que podría anticipar la «pícara idea» en Alpha está en el monólogo interior en que Fortunata se pregunta si tendrá iniciativa alguna vez (A611/664-612/665) y en el diálogo con Juanito en que de broma le dice: «—Pues sabes lo que te digo? Si tengo un niño, lo ponemos en una cesta y se lo mandamos con una carta que diga: ahí tiene usted un Juanín de verdad...» (A629/682).

[12] Sobre la «angelización» del personaje, ver Gilman, «Birth»; y Ortiz Armengol (47). Para otra iluminadora y novedosa interpretación del desarrollo del personaje, ver Kronik. Kronik estudia el cuarto capítulo de la tercera parte de la novela, «Un curso de filosofía práctica», como una mímesis del proceso ficcionalizador, en la que Fortunata se perfila como texto aún por escribirse. Más sobre Fortunata en los otros ensayos de este libro de Goldman: Carlos Blanco Aguinaga, «Having No Option: The Restoration of Order and the Education of Fortunata» (13-38); Peter A. Bly, «Ripples on the Pond: Interdependent Approaches to the Galdós Chapter» (73-94); Peter B. Goldman, «Feijoo and the Failed Revolution: A Dialectical Inquiry into *Fortunata y Jacinta* and the Poetics of Ambiguity» (95-145).

[13] Advierte Whiston que como la Imprenta La Guirnalda fue muy cuidadosa, la mayor parte de las correcciones de Galdós no son de índole tipográfica sino de tema o estilo (lo que revela, de paso, las excelentes relaciones de Galdós con sus impresores):

1. sustitución de nombres de pila de los personajes por motes. No sólo por razones de variedad en una historia tan larga, sino para iluminar temas o actualizar descripciones;
2. adición de frases coloquiales para dar mayor naturalidad al texto, para humanizarlo;
3. adición de diminutivos, que contribuye al tono irónico, compasivo, coloquial;
4. sustitución de verbos por otros más expresivos para avivar la caracterización; y
5. cambios para presentar a Fortunata desde un punto de vista más positivo.

[14] Excepción notable es el trabajo de Turner.

[15] Sobre «el papel obsesivo jugado por los pechos y la lactancia en la presentación de la conciencia femenina», véase Gilman, «Feminine».

[16] Doy una posible explicación del por qué de la caracterización plana de Juanito en «Sueños de mujeres: la voz del ánima en *Fortunata y Jacinta* de Galdós», *Hispanic Review,* en prensa.

[17] Lo que sí se trabaja muy bien al Alpha es la relación cuasi incestuosa, edipal, de Juan con Jacinta. El narrador explica la dificultad de pasar, con el casorio, de la «frialdad fraternal a los ardores del noviazgo» aún para alguien tan «atrevido en otras ocasiones y lejos del hogar paterno», ahora «acobardado delante de aquella flor criada en su propia casa» (A124-25). Jacinta lo arrulla «como a un niño» (A402), le canta cantos «de los que cantan las amas de cría» (A404), él le pide en broma «la teta» (A409-10). La tesis de Turner, quien cuestiona la infertilidad de Jacinta, proponiendo que Juan es el «yermo» del matrimonio, por haberla rechazado en la intimidad sexual, se confirma en Alpha de manera aun más explícita que en Beta: «Porque no tenia duda de que Juan andaba algo distraido. Esto no lo podian notar sus padres, por la sencilla razón de que no dormian con él. Y Juanito guardaba muy bien las apariencias. Nada hacia ni decia durante el dia que no revelase una conducta regular y correcta. La trataba con el cariño de siempre. Allí, de aquella puerta para adentro era donde se descubrian las trastadas. [...] En la alcoba matrimonial, el pillo seguia haciendo su papel de buen marido hasta cierto punto, no pasaba de cierto punto jamas. Era siempre amable, jamás

le decia una palabra que no fuera cariñosa; pero nada mas. Y era tan habil que de vez en cuando sabia arreglarse de modo que la mujer no entrase en sospechas. Cumplia sus deberes como una obligación» (A258-60).

[18] Braid fundó la hipnosis médica y formuló la tesis del monoideísmo en 1842 y 1850; en 1866 Liébault convertiría ésta en la de la «idea fija». Ambos aparecen nombrados en *Torquemada en el purgatorio* (1894). Ver Bosch 31.

[19] Son las siguientes: 583, 584, 585, 588, 589, 592, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 627, 628, 629, 630.

[20] Para las variantes entre la Guillermina de Alpha y la de Beta, ver Lida.

[21] Sobre la perspectiva de Kristeva (79) aplicada a nuestro texto, ver Braun.

[22] Carta del 30 de abril de 1886 (Pérez Galdós, *Obras inéditas* 160-76).

OBRAS CITADAS

Bosch, Rafael. «*La sombra* y la psicopatología de Galdós.» *Anales Galdosianos* 6 (1971): 21-42.

Braun, Lucille V. «The Novelistic Function of Mauricia *la Dura* in Galdós' *Fortunata y Jacinta*.» *Symposium* 31 (1977): 277-89.

Gilman, Stephen. «The Birth of Fortunata.» *Anales Galdosianos* 1 (1966): 72-83.

—. «The Consciousness of Fortunata.» *Anales Galdosianos* 5 (1970): 55-60.

—. «Feminine and Masculine Consciousness in *Fortunata y Jacinta*.» *Anales Galdosianos* 17 (1982): 344-53.

—. *Galdós and the Art of the European Novel: 1867-1887*. Princeton: Princeton Univ. Press, 1981.

Goldman, Peter B., ed. *Conflicting Realities: Four Readings of a Chapter by Pérez Galdós*. London: Tamesis, 1984.

Hyman, Diane Beth. «The *Fortunata y Jacinta* Manuscript of Benito Pérez Galdós.» Tesis doctoral. Harvard University, 1972.

Kristeva, Julia. *El texto de la novela*. Barcelona: Lumen, 1981.

Kronik, John W. «Feijoo and the Fabrication of Fortunata.» Goldman 39-72.

Lida, Denah. «Galdós y sus santas modernas.» *Anales Galdosianos* 10 (1975): 19-31.

Ortiz Armengol, Pedro. Introducción. *Fortunata y Jacinta*. Por Benito Pérez Galdós. 2 vols. Madrid: Hernando, 1979. Vol. 1.

Pérez Galdós, Benito. *Cronicón (1886-1890)*. Vol. 7 de *Obras inéditas*. Ed. Alberto Ghiraldo. Madrid: Renacimiento, 1924.

—. *Fortunata y Jacinta*. *Obras completas* 5: 13-548.

—. *Memorias de un desmemoriado*. *Obras completas* 6: 1655-98.

—. *Obras completas*. Ed. Federico C. Sainz de Robles. 6 vols. Madrid: Aguilar, 1958-61.

—. Prólogo. *La Regenta*. Por Leopoldo Alas. *Obras completas* 6: 1446-51.

Turner, Harriet S. «Family Ties and Tyrannies: A Reassessment of Jacinta.» *Hispanic Review* 51 (1983): 1-22.

Ullman, Joan Connelly, y George Allison. «Galdós as Psychiatrist in *Fortunata y Jacinta*.» *Anales Galdosianos* 9 (1974): 7-36.

Whiston, James. «Las pruebas corregidas de *Fortunata y Jacinta*.» *Actas del Segundo Congreso Internacional de Estudios Galdosianos*. 2 vols. Las Palmas: Ediciones del Excmo. Cabildo Insular de Gran Canaria, 1979. 1: 258-65.

JUAN VALERA AND GALDÓS'S CHARACTERIZATION OF JUANITO SANTA CRUZ

Vernon A. Chamberlin

In the opening chapter of *Fortunata y Jacinta,* which introduces Juanito Santa Cruz, Galdós links the name of rival novelist Juan Valera with that of his fictive, immature philanderer. The Galdosian narrator even invites the reader to participate in his game: «¿Y por qué le llamaba todo el mundo y le llama todavía casi unánimemente *Juanito* Santa Cruz?» After claiming not to know, the narrator drops the following hint: «Hay en Madrid muchos casos de esta aplicación del diminutivo o de la fórmula familiar del nombre, aun tratándose de personas que han entrado en la madurez de la vida. Hasta hace pocos años, al autor cien veces ilustre de *Pepita Jiménez* le llamaban sus amigos y los que no lo eran *Juanito Valera*» (15).

To date, no study has investigated the possibility that Galdós might be playfully planting a clue early in the novel to encourage his reader to think of Valera as a model for the male protagonist of part 1. The juxtaposition of *Juanito* and Valera as one name and the italicized parallelism, «*Juanito* Santa Cruz ... *Juanito* Valera,» in the same paragraph suggest a literary game. Moreover, the surname Santa Cruz has had, as we will see later, a significant connection with Valera. Most interesting is that the words preceding «Juanito Valera»—«y los que no lo eran [sus amigos]»—suggest a touch of spite by emphasizing that the man has enemies, a common enough phenomenon in the arena of literary rivalry. Although Juan Valera was not necessarily the exclusive model for Juanito Santa Cruz, Valera's behavior and the image he strove to project made him an excellent study for the Don Juan figure, as significant parallels between the two «Juanitos» demonstrate.

Juan Valera is known today as a fine novelist and suave international diplomat but more rarely as a womanizer. Yet his correspondence shows his interest in seduction to have been so pronounced that he wrote to his father in May 1850: «Esta afición mía a las faldas es terrible» (*Correspondencia* 47: 95), and described to his mother in December of that same year his efforts to pursue two married women simultaneously (*Correspondencia* 47: 119-22). More important, Valera frequently delighted in including details of amorous escapades in his letters from far corners of the world to male friends in Madrid.

Some of Valera's personal letters (often with clever literary references that highlight his adventures) are known to have made the rounds in the Spanish capital. Sáenz de Tejada, for example, describes the typical circulation of one of Valera's letters by Serafín Estébanez Calderón: «La carta va pasando de mano en mano, en el Prado por la tarde y en el café por la noche. ... Unos la copian, otros recuerdan una anécdota, y todos conservan en la memoria el nombre de Valera» (146).

A sanitized version of the missive might appear the following day in a Madrid newspaper, but many already knew the scintillating details of the uncensored original. Valera himself mentions in his «Noticia autobiográfica de don Juan Valera» «largas y variadas cartas a Calderón, que Calderón enseñaba a algunos» (133). In similar fashion, Leopoldo Augusto Cueto (the Undersecretary of State), who received Valera's letters from St. Petersburg, «circulated them among his friends and even published long extracts from them in the newspaper, *La España*» (DeCoster 20).

In one of the St. Petersburg letters Valera tells of spending hours in the bed of the French actress, Magdalena Brohan:

> Me eché sobre ella, y la besé, y la estrujé, y la mordí, como si tuviese el diablo en mi cuerpo. Y ella no se resistió, sino que me estrechó en sus brazos, y unió y apretó su boca a la mía, y me mordió la lengua y el pescuezo, y me besó mil veces, ...y me quería poner los besos en el alma, según lo íntima y estrechamente que me los ponía dentro de la boca. ...En fin, fue una locura de amor que duró hasta las dos de la mañana, desde las nueve. (*Correspondencia* 48: 208)

This letter caused a furor. The French government demanded that Brohan return to France. Moreover, her suitor in St. Petersburg was none other than Valera's superior, the Duque de Osuna, who was, to say the least, very angry at Valera when he obtained a copy of this and other letters. Both Valera and Magdalena Brohan were forced to leave St. Petersburg almost simultaneously, but they travelled separately to Paris, as Valera explained, «por no cargar más al excelentísimo Sr. Duque de Osuna» (*Correspondencia* 48: 338).

The Brohan affair was not the only time Valera's career suffered from his erotic indiscretions. His behavior in Washington, D. C., is well known. While ambassador to the United States, he entered into a liaison with the daughter of the Secretary of State, Katherine Lee Bayard. Now at the height of his diplomatic career, Valera joyously wrote of this affair to his sister—until Miss Bayard's suicide inside the Spanish embassy dramatically terminated his ambassadorship. Miss Bayard's death was reported in the newspapers as resulting from natural causes, but the fact that it was a suicide was immediately known on both sides of the Atlantic. Significantly, these events occurred in January 1886, some fifteen months before the publication of volume 1 of *Fortunata y Jacinta.*

Ten years earlier Galdós had engaged in an aggressive and successful «dialogue» with Valera's novel *Pepita Jiménez* as he wrote his own *Doña Perfecta* (see Chamberlin, «*Doña Perfecta*»), but in 1886 it was perhaps Valera's image as a compulsive philanderer, rather than his artistic output, that stimulated Galdós's creativity. After suggesting a parallel between the two men through the wordplay of «Juanito» at the beginning of *Fortunata y Jacinta,* Galdós confined himself to a series of loose associations. Literary convention as well as personal diplomacy, not to mention Galdós's artistic concern to create a more universal Don Juan figure, would dictate this pattern.

The loose parallels between the two are nevertheless striking when studied in isolation. For example, Juanito's introduction to an adult world and his first sexual adventures take place in Paris and provide the climactic close of the initial chapter. Although his mother had worried about «la Babilonia

parisiense» and its «mujeronas muy guapas y elegantes ..., ávidas de dinero que desplumaban y resecaban al pobrecito que en sus garras caía,» Juanito returns to Madrid, not «todo rechupado y anémico,» as his mother had feared, but «más gordo y lucio que antes, con mejor color y los ojos más vivos, muchísimo más alegre, más hombre, en fin, y con una amplitud de ideas y puntería de juicio que a todos los dejaba pasmados.» Then the narrator concludes the chapter with the festive observation: «¡Vaya con París! ... París es muy malo; pero también es muy bueno» (18). Valera was also a well-known disciple of Paris, which he had visited in 1857; he enthusiastically called the elegant streetwalkers of the French capital «doctoras,» while designating their «calles ... y *boulevards,* claustro pleno de la Universidad de Amor» (*Correspondencia* 48: 351). In addition, Valera, like Juanito Santa Cruz, retained a special liking for French women and «French» erotic pleasures.

Valera and Juanito Santa Cruz were also alike in their parsimony and its consequent effect on their diversions. Galdós's narrator says of Juanito: «Conviene decir también que el joven aquel no era derrochador. Gastaba, sí, pero con pulso y medida, y sus placeres dejaban de serlo cuando empezaban a exigirle algo de disipación... Y como conocía tan bien el valor de la moneda, sabía emplearla en la adquisición de sus goces de una manera prudente y casi mercantil» (85). Valera as well was perennially preoccupied with money, and this concern often became intertwined with his erotic needs and pleasures. His correspondence shows that, before marrying, he considered at length the potential dowries of various women and how he might invest their money (*Correspondencia* 47: 138, 143). He finally married for her dowry a woman whom he had once described as «fea como el pecado» (Sáenz 166). Like Santa Cruz, Valera was also looking for a bargain in dissipation. From Berlin he wrote enthusiastically about the uninhibited «mujeres de la plebe» (Fortunata's class), for they enter into liaisons «con la mayor sencillez y naturalidad imaginables, y asimismo reciben muy naturalmente el dinero o los regalillos que uno les da ..., para lo cual se necesita poco.» One might even obtain these same erotic favors (as he and Florentín Sanz did on 25 November 1856) by simply buying a fine meal and good wine for «menos de un duro en nuestra moneda» (*Correspondencia* 47: 216).

At the same time that the equally handsome Valera and Juanito were enjoying such success with «mujeres de la plebe,» both also had a compulsion to frequent brothels. The final chapter of volume 1 reveals climactically that Santa Cruz was a well-known customer in some of the most despicable establishments of the south Madrid slums. Valera, in turn, repeatedly mentions in his correspondence recourse to prostitutes in various parts of the world.

The final turning point in the life of Galdós's characters is strikingly similar to Valera's fate. After four volumes of misdeeds, Juanito Santa Cruz certainly would seem to merit a cruel punishment. And yet, at the end of the novel, Galdós lets him off with expulsion from his wife's bedroom—and her affections—forever. For such a conceited egotist and *mujeriego,* however, this isolation turns out to be the perfect punishment:

El pobre hombre padecía horriblemente... No ser nadie en presencia de su mujer, no encontrar allí aquel refugio a que periódicamente estaba acostumbrado, le ponía de malísimo talante. Y era

tal su confianza en la seguridad de aquel refugio, que al perderlo experimentó por vez primera esa sensación tristísima de las irreparables pérdidas y del vacío de la vida, sensación que... equivale al envejecer, en plena familia equivale al quedarse solo, y marca la hora en que lo mejor de la existencia se corre hacia atrás, quedando a la espalda los horizontes que antes estaban por delante. (543)

Juanito's emptiness in the face of approaching old age is a clear parallel to the reality of Valera's private life. After five years of marriage, like Juanito Santa Cruz, Valera found himself sleeping alone. [1] As early as 3 January 1877, Valera complained to his sister: «Mi mujer hace más de cinco años no es mi mujer. ... Tiene su cuarto al lado del mío, me hace a veces que la acompañe, y no me dirige la palabra sino para decirme una injuria» (*Cartas íntimas* 118). In a later letter (4 June 1885), Valera spoke specifically of the spectre that awaited him: «Me apesadumbra mucho pensar que en los últimos años de mi vida, cuando ya sea ridículo è imposible amar fuera de casa, no halle yo ni la soledad ... ni alguien en casa que bien me quiera, sino odio y desdén injusto. Pícara vejez va a ser la mía» (*Cartas íntimas* 266).

Even Juanito's surname had a significant connection with Valera. Repeatedly Estébanez Calderón had urged Valera to become another Santa Cruz. That is to say, he wanted his protégé to imitate «el famoso Santa Cruz» (Melchor Santa Cruz de Dueñas, the sixteenth-century author of *Floresta española de apothegmas*). Valera could do so, said Calderón, by collecting all the linguistic errors coloring the speech of his future father-in-law and «Gefe» in Rio, José Delavat y del Rincón. Valera had already included some of these comic utterances in his letters to Calderón, who found José Delavat such an «original chusco y entretenido» that he could easily be presented in a novel as «el carácter más entretenido e interesante que haya abortado la imprenta desde Cervantes.» Moreover, even a collection of his malapropisms, said Calderón, should result in «una floresta más entretenida que la de Santa Cruz» (Sáenz 170, 180-81). Because of their shared literary milieu, Galdós could easily have been aware of these jokes and could have used them as the source for his character's name.

This same milieu could have led others of the time to recognize the literary game that Galdós was playing. Two of the most likely to have known—and who perhaps helped Galdós—are Emilia Pardo Bazán and José Alcalá Galiano. Valera, Galdós, and Alcalá Galiano had all been together as officers of the literature section af the Ateneo at the time of the Realism-Idealism debates (Pattison 26-27); Alcalá Galiano continued to be a close friend with whom Galdós sometimes discussed his literary works. Moreover, Alcalá Galiano was a relative of Valera's, was also in the Spanish diplomatic service, and was actively corresponding with Valera at this time. Another who may have shared the secret was Galdós's friend and fellow novelist, José Ortega Munilla. In reviewing *Fortunata y Jacinta* on the front page of *El Imparcial* (25 April 1887), he said: «Lo mejor de la novela ... es la pintura del hogar de Santa Cruz ... donde ha derrochado Galdós su talento observador privilegiado.»

If the connections and parallels between Juanito and Valera are acknowledged, Galdós's attitude toward his literary rival's erotic activities is obvious as well. Juanito appears weak and ridiculous on his honeymoon as he brags about his amorous exploits after he has been unable to hold his liquor in

front of the new bride whom he wants to impress. Juanito breaks down in Valera's home territory of Andalucía shortly after he and Jacinta have visited Córdoba, Valera's birthplace. Galdós may have chosen this locale as another inside joke.

Although Galdós does not fail to parody Valera's conceitedness (86) and his lack of political commitment (85-86), he concentrates on his rival's womanizing. Sáenz de Tejada judges Valera a textbook case of antifeminine aggression caused by unresolved conflicts with his domineering, overambitious mother. (Their interchange of letters, even in our day, «harían enrojecer a cualquiera.») Valera's mother completely robbed him of any «imagen tranquila, reposada, 'femenina' ... de la mujer.» Thus he was compelled to pass «por la vida aplastando, despreciando, más que amando, violando mujeres, a las que sin duda no ama en cuanto posee» (Valera, *Cartas íntimas* 18). Consequently, it was impossible for Valera (like Juanito Santa Cruz) to have any true insight into his behavior, and he had no capacity for empathizing with his female victims.

In the literary arena, Valera and Galdós not only competed as writers, but each held a completely different philosophy concerning life and art. Moreover, each was the leader of an entire school of writers. Valera, the conservative, championed most of the causes against which Galdós, the liberal, campaigned throughout his long career. First opposed to realism and later to naturalism, Valera had made his ideas known as early as 1860 in *De la naturaleza y carácter de la novela.* In 1874, he exemplified these ideas in his best-known and most successful novel, *Pepita Jiménez.* The appearance of this work occasioned a polemic in the learned journals, as well as a subsequent multi-session debate at the Madrid Ateneo during the 1875-76 term. Valera himself was the presiding officer during these discussions, and there is every reason to believe that Galdós also attended. [2]

In the 1880s, with the advent of French-inspired naturalism, the battle renewed along the very same lines. During the winter of 1881-82, while Valera was in Lisbon, the Ateneo again sponsored a debate on current aesthetics. Whereas the polemic in the 1870s had concerned idealism versus realism, in the 1880s it was idealism versus naturalism. [3] At this time Pardo Bazán (with whom Galdós was, or soon would become, intimate) also began publishing her articles on naturalism, which subsequently became the book *La cuestión palpitante.* These articles stimulated Valera to take up the struggle again. He even believed that it was his patriotic duty to «combatir la barbarie» (*Epistolario* 287), and he said: «El realismo o naturalismo que hoy se estiliza es un horror» (López Jiménez 40). Valera's main reply to Pardo Bazán was *Apuntes sobre el arte de escribir novelas,* which he first began to publish in article form in the fall of 1886. [4] Undoubtedly, such a reply was anticipated by the realists, for Galdós was able to come out the following spring (1887) with the first volume of *Fortunata y Jacinta.* Angel Tarrío is right when he says: «Galdós, cosa rara en él, siente verdadera antipatía por este personaje [Santa Cruz] y lo somete a un proceso de degradación» (127). Tarrío's opinion echoes Galdós's statement in chapter 1 to the effect that some people did not like Valera. Galdós was one of these, and he expressed himself accordingly throughout his novel, reducing his referent from the

boastful, self-congratulatory Don Juan of real life to a fictive, immature Don *Juanito*.

Once again, as with the writing of *Doña Perfecta* in 1876, Galdós was able to be the champion of the realist school and to carry the fight aggressively to Valera and his followers. In *Fortunata y Jacinta,* Galdós vigorously defends the realist cause while also using humor and parody to put down the idealists (Chamberlin, «Idealism versus Reality»). His playful exposé of Valera's private life by means of Juanito Santa Cruz occurs in this humorous vein and is part of the same process. The use of Valera as the only named referent for Juanito Santa Cruz in the entire novel allowed Galdós to be completely true to the realist aesthetic, which Valera hated. [5] There was, indeed, as Galdós knew (and Valera might have recognized), a person similar to Juanito Santa Cruz in real life, equally handsome, shallow, and despicable, who received the same punishment.

Before the contributions of Sáenz de Tejada that highlighted «el sexo para Valera,» first in 1971 and then in 1974, we did not have an imperative to consider seriously the playful «*Juanito* Valera» clue presented in the first chapter of *Fortunata y Jacinta.* Now, however, there is so much evidence showing similarities in the lives of Valera and Galdós's character that it would be remiss not to take seriously the mention of «*Juanito* Valera.» Our increasing knowledge of the relationship between Galdós and Valera also corroborates this opinion (Pattison 26-27; Chamberlin, «*Doña Perfecta*»). There is, thus, good reason to believe that Galdós did have a definite purpose in mind when he mentioned «el autor ... de *Pepita Jiménez*» (15). He was, in fact, acknowledging the leader of the opposing school of writers—his own main rival—and expressing his antipathy. Then Galdós sublimated these (aggressive) feelings in his art, amusing himself all the while by giving a sustained exposé of Valera's private life as he deflated the suave Don Juan image, which Valera did so much to cultivate, into one of a selfish, immature Don Juanito. For the reader who can join Galdós in this fictive game, there is the reward of a new dimension to the character of Juanito Santa Cruz as well as a greater appreciation of Galdós's realism and his creative playfulness.

University of Kansas

NOTES

[1] Juanito Santa Cruz married Jacinta in May 1871; in April 1876 she shut him out of her bedroom forever. Valera married Dolores Delavat in December 1867. His letter of 3 January 1877 would indicate that their intimacy ceased about 1872, also after five years of matrimony. As time passed, Valera understandably became less precise about this matter (cf. letters of 17 March 1885 [*Cartas íntimas* 257]; and 23 June 1885 [Bravo Villasante 257]).

[2] Galdós had been elected vice-president of the Ateneo's literature section in 1872 (Pattison 26).

[3] For details of the 1870s debates, see Davis 1649-56; for the 1880s, López Jiménez 21-22.

[4] Galdós, of course, knew well what Valera's reaction would be. Moreover, Valera repeatedly mentioned his forthcoming articles in letters to friends and asked for their help (López Jiménez 56-61).

[5] Valera even complained that his wife sent him details of their son's death in order to «afligirme... con pormenores dignos de esto que llaman ahora novela realista» (*Cartas íntimas* 286).

WORKS CITED

Bravo Villasante, Carmen. *Biografía de don Juan Valera.* Barcelona: Aedos, 1959.

Chamberlin, Vernon A. «*Doña Perfecta*: Galdós's Reply to *Pepita Jiménez.*» *Anales Galdosianos* 15 (1980): 11-21.

—. «Idealism versus Reality: Galdós's Critique of Platonism in *Fortunata y Jacinta.*» *Hispania* 67 (1984): 43-51.

Davis, Gifford. «The Spanish Debate over Idealism and Realism before the Impact of Zola's Naturalism.» *PMLA* 84 (1969): 1649-56.

DeCoster, Cyrus C. *Juan Valera.* New York: Twayne, 1974.

López Jiménez, Luis. *El naturalismo y España: Valera frente a Zola.* Madrid: Alhambra, 1977.

Pattison, Walter T. *Benito Pérez Galdós.* New York: Twayne, 1975.

Pérez Galdós, Benito. *Fortunata y Jacinta.* Vol. 5 of *Obras completas.* Ed. Federico C. Sainz de Robles. 4th ed. Madrid: Aguilar, 1965.

Sáenz de Tejada, Carlos, ed. *Juan Valera-Estébanez Calderón: Crónica histórica y vital de Lisboa, Brasil, París y Dresde.* Madrid: Moneda y Crédito, 1971.

Santa Cruz de Dueñas, Melchor. *Floresta española de apothegmas.* Salamanca, 1592.

Tarrío, Angel. *Lectura semiológica de «Fortunata y Jacinta.»* Santa Cruz de Tenerife: Cabildo Insular de Gran Canaria, 1982.

Valera, Juan. *Cartas íntimas.* Ed. Carlos Sáenz de Tejada. Madrid: Taurus, 1974.

—. *Correspondencia.* Vols. 47, 48 of *Obras completas.* Madrid: Imprenta Alemana, 1913.

—. «Noticia autobiográfica de don Juan Valera.» *Boletín de la Real Academia Española* 1 (1914): 128-40.

Valera, Juan, and Marcelino Menéndez Pelayo. *Epistolario de Valera y Menéndez Pelayo.* Madrid: Espasa-Calpe, 1946.

GALDÓS THE PHARMACIST: DRUGS AND THE SAMANIEGO PHARMACY IN *FORTUNATA Y JACINTA*

Thomas R. Franz

Throughout his long career as a writer, Galdós was passionately interested in medicine. The depiction of doctors, alienists, their co-workers, and their methods and remedies fills the pages of his novels. Because of the medical-therapeutic-pharmacological dimension, a sizable critical literature deals with this aspect of his knowledge and literary practice.[1] Where Galdós obtained particular facets of his medical insight is still open to conjecture, but it is known that he owned and consulted medical books and counted a number of Spain's most eminent physicians among his friends (Gordon 68-75; Ullman and Allison 17-24). These same sources indicate that Galdós routinely accompanied doctors on visits to patients, hospitals, pharmacies, and asylums. A little noticed sidelight of this medical content is the portrayal of the sciences of drug prescription and pharmaceutical preparation, with their application of chemistry to the countless maladies of mind and body. While many Galdós novels draw the physician in the act of prescribing drugs or regimens, only one, *Fortunata y Jacinta,* provides a detailed examination of the workings of the pharmacist.

Maximiliano Rubín studies pharmacy, experiments with drugs in search of a cure for his own mysterious psychosomatic illnesses, later works in a pharmacy, and is treated by other professionals with drugs taken from the same pharmacopoeia that he personally manipulates. Maxi's wife, Fortunata, also undergoes considerable drug therapy in connection with her delivery of a baby and the subsequent complications. Several other characters likewise receive medicines, and various prescribing physicians, pharmacists, and professors of pharmacy walk through or behind the pages of the novel. This pharmaceutical presence is concentrated in Part Four to such an extent that Pedro Ortiz Armengol, a knowledgeable guide to the historical and material details of the novel, has exclaimed about one section: «Estamos en plena orgía farmacéutica» (1050). Although pharmaceutical preparations are mentioned in Parts Two and Three of *Fortunata y Jacinta,* their concentrated and interactive relationship with the plot is restricted to Part Four. For this reason, the present study will deal only with this portion of the text.

It is likely that, in addition to his dealings with doctors, Galdós drew upon various sources for his understanding of pharmaceutical compounds and their therapeutic applications and of the practice of pharmacy. Berkowitz's catalogue of Galdós's library (40) lists two volumes from which, given their dates of publications and subject matter, Galdós could have drawn information about the preparation and properties of medicines incorporated into *Fortunata y Jacinta.* One is Part Two of an anonymous book that Berkowitz describes as a «Libro médico azul con índice de enfermedades y remedios,» a

materia medica published in London in 1884. The other is José Armanque y Tuset's *Estudios clínicos de neuropatología,* which appeared in Barcelona that same year. Apart from Galdós's library, there existed a host of more popular writings devoted to the afflictions and treatment of people from different walks of life. Balzac, for example, wrote a *Physiology of Marriage;* the French physician Jean Louis Alibert a *Physiology of Passions*; L. Conaillac a physiology of the bachelor and a physiology of the spinster (Ackerknecht 198). Galdós's close familiarity with and recourse to Balzac is pertinent in view of the major importance of medicine and pharmacy in the latter's novels. Balzac, like Galdós, had been a friend of many distinguished physicians who, under real or assumed names, became characters in his works. For example, three noteworthy physicians of the day appear in fictitious guise in the famous consultation scene in *La Peau de Chagrin* (Ackerknecht 198). Galdós partially duplicated this tactic in *La desheredada* by incorporating his own noted friends in the medical establishment (Gordon), and Krow-Lucal (10) has alleged that the medical aspects of this novel owe a great deal to Galdós's acquaintance with the entire *Comédie humaine.* Other French novelists whose impact on Galdós has been thoroughly documented—Flaubert, Zola, and Eugène Sue, the last of whom was a practicing physician for eight years (Ackerknecht 199)—had also made medical and pharmaceutical subjects a prominent feature of their fictions. Stephen Gilman has adduced sufficient parallels to show that the details of Maxi's impotency and Fortunata's frustration in *Fortunata y Jacinta* are in significant ways modeled on those of Víctor Quintanar and Ana Ozores in Alas's *La Regenta,* published shortly before Galdós's novel. It is not fanciful speculation to say that literary models of medicine and pharmaceutics played a considerable role in the depiction of behavior, symptoms, and treatment in *Fortunata y Jacinta.* The importance of literary source material notwithstanding, it seems more probable, to judge by the autor's lifelong habits and love affair with science, that, in order to build his pharmaceutical case histories, «Galdós manejó algún libro de Farmacia ... o, más probablemente, el asesoramiento de algún o algunos licenciados» (Ortiz Armengol 1044-45). Whatever the ultimate source or sources of the copious pharmaceutical details, it is certain that they have essential artistic functions in the text.

The following is an inclusive list of all the medicines that appear in Part Four of *Fortunata y Jacinta,* together with a description of their properties and physiological effects and of their therapeutic applications in the nineteenth century. In each entry these effects and functions are matched against the pathological symptoms, possible illnesses, therapeutic uses of the substance, and consequences of their administration in Part Four of the novel. Multiple appearances of a substance, similar substances and conditions, and related behavior are coordinated and cross-referenced. Finally, a number of tentative medical conclusions and literary implications are explored.

For the preparation of this study, I have not only consulted several vintage *materia médica* but have also benefited from the advice and suggestions of a number of experts.[2] I have adopted, in the vast majority of cases, the English pharmaceutical equivalents rendered by Agnes Moncy Gullón in her translation of Galdós's masterpiece. In a few instances, Gullón does not

distinguish between different chemical formulas popularly represented by the same nomenclature, and I have followed this practice, since it corresponds to Galdós's own disregard for preciseness in the matter. In other instances, where Gullón's literary task obliges her to choose between the English chemical name (e.g., sodium nitrate, phenol) and the English popular names (saltpeter, carbolic acid), I have listed both.

Drugs Mentioned in Part Four

ACONITE TINCTURE (*tintura de acónito*). Exceedingly poisonous cardiac sedative (Stedman 15) capable of producing extreme headaches. Ballester accuses Maxi of confusing this substance with various alcohols and alcoholates (i, 1; 414).[3] This interchange may suggest that some of Maxi's headaches are induced by the drugs he handles or ingests. As a tincture, this form of aconite can be absorbed through the skin.

ANTISPASMODIC (*antiespasmódico*). «Preventive or curative of convulsions or spasmodic affections»; «an agent that quiets spasm» (Stedman 93); «agents which prevent or allay spasm of voluntary or involuntary muscles in any portion of the organism» (Potter 23). The physician Quevedo takes an antispasmodic from the pharmacist Segismundo Ballester to administer to Fortunata during her labor (v, 2; 490). The drug is apparently successful, since the child is born without ill effects. Doña Guillermina seeks out Ballester in order to have him administer an antispasmodic to Fortunata to quiet her agitation after the violent struggle with Aurora Samaniego on the occasion of the latter's affair with Juanito (vi, 8, 10; 521, 526). Doña Guillermina's objective is to enable Fortunata to rest and to prevent her milk from drying up on account of nervous exhaustion. Fortunata sleeps poorly and the milk does eventually dry up, events which symbolize the dominance of psychological states over reason and societal order.

ARSENIC (*arsénico*). Administered as both an escharotic and a depilatory, its primary use was as an antispasmodic in the treatment of epilepsy and other nervous disorders. In small doses it promotes the appetite and digestion, but in toxic quantities it produces gastric disorder, anxiety, and nervous collapse. It is relatively easy to develop tolerance to arsenic by slowly increasing its dose (Potter 160-63). Haller notes (93) that in the nineteenth century arsenic was used to treat neuralgia, syphilis, dyspepsia, hypochondriasis, threatened abortion, postpartum hemorrhage, spermatorrhea, and functional impotency—conditions clearly associable with Maxi's sexual dysfunction and Fortunata's pregnancy. Maxi paranoically believes that his aunt, Doña Lupe, has put the substance in his chocolate, that she has obtained the drug from the pharmacist Ballester «porque también él está contra mí» (i, 2; 419). Doña Lupe has, in fact, secured the special chocolate, fortified with dialyzed iron (q.v.), from Ballester as an antidote to Maxi's anemic exhaustion, and in view of Ballester's thoughts about poisoning the drama critic Ponce with strychnine (q.v.), Maxi's suspicions of poisoned chocolate do spring from a particle of reality that his pathological mind has picked up and magnified. Arsenic was the most widely used drug in the *materia medica* of the nineteenth century (Haller 98), particularly because of its use in tonics to treat melancholia and anemia (Espinosa Iborra 25, 142). It would have been unusual for Maxi, as a pharmacist, not to have handled the substance many times daily and pondered its use as a treatment for his own condition.

ATROPINE (*atropina*). An alkaloid of belladonna commonly administered in solid form as a treatment for cerebral and spinal hyperemia, congestive headaches, encephalitis, meningitis, spermatorrhea, and involuntary seminal emissions (Potter 174; Ortiz Armengol 1044-45). Atropine is also a hallucinogen whose excessive use may lead to depression. It is one of the drugs contained on a list of poisons that Maxi has smuggled out of the Samaniego pharmacy in small packets and that he subsequently exhibits to Fortunata as he proposes their mutual suicide. By thus ending life, he reasons, they will succeed in escaping the «bestia» of the flesh which so consumes Fortunata in her passion for Juanito and which obsesses and humiliates Maxi in his inability either to inflame Fortunata or to perform sexually with her. Maxi's praise of a

drug commonly used to treat brain disorders and sexual malfunctions serves to reflect his hidden maladies. The drug's properties as a cure for headaches, when coupled to its use as a treatment for spermatorrhea, may signal in Maxi—who suffers from chronic migraine headaches—the presence of congenital syphilis (Ullman and Allison 11), the most commonly ascribed origin of schizophrenia in the nineteenth century.

BELLADONNA (*belladona*). Drug frequently employed to relieve pain and relax spasm (Potter 172-74). The major component of belladonna is atropine (q.v.). Ballester (vi, 1; 503) provides a belladonna salve and poultice to the drama critic Ponce, for use by his mother who suffers from rheumatism. The reference to belladonna may serve as a forerunner to the more important reference to atropine, discussed above, since the belladonna-atropine association juxtaposes the youthful romanticism of Ponce to the premature desperation and dysfunction of Maxi.

CAMPHOR (*alcanfor*). An antispasmodic (q.v.) which depresses the motor centers (Potter 171). It stimulates respiration and mental activity, even producing intoxication. It is capable of allaying pain. Often it increases the sexual appetite, but its continued use depresses the generative function (Potter 197). Excessive doses depress the heart, diminish reflex action of the spinal cord, and lead to coma and death. Ballester (i, 3; 422) orders Maxi to bring him the camphor, the saltpeter (q.v.), and the licorice powder (q.v.) in order to compound a prescription for a customer apparently in need of an antispasmodic. The association of Maxi with a drug that both increases and destroys sexual appetite is another reflection of his sexual dysfunction and frustrated desire. It additionally may suggest Maxi's unproductive use of drugs to restore impaired mental and physical functions (Ullman and Allison 11).

CARBOLIC ACID or PHENOL (*fénico*). Drug used to relieve itching and swelling, flatulence, dyspepsia, vomiting, and anthrax. Large doses depress the cerebrum and induce stupor (Potter 378-82). Maxi (i, 1; 415) has utilized two jars of carbolic acid as a set of bookends for the speculative-mystical volume he is reading, Flammarion's *La pluralidad de los mundos habitados.* As he resumes his reading, he notices a continued drowsiness, and the narrator describes him as having weak blood (i.e., anemia) and poor circulation. This description may ironically point to the implied author's ignorance of the possiblity that Maxi's contact with or ingestion of phenol, rather than simply anemia, could be the major cause of his stupor.

CASTOR OIL (*aceite de crotón*). Bitter, highly odorous, and nausea producing drug used as a laxative (Potter 415-17). Ballester (i, 9; 437) confects an egg yolk candy similar to those prepared by Olimpia Samaniego for her boyfriend, the drama critic Ponce. However, to punish the critic for sending him to a miserable and humiliating evening at the theater (Chamberlin, *Galdós and Beethoven* 92-93), Ballester fills the candy with castor oil (after reluctantly discarding the possibility of using strychnine [q.v.]). Circumstances ultimately do not permit the pharmacist to bring his joke to a successful conclusion, but the incident underlines the many near tragedies that drugs occasion throughout the novel.

CYANIDE OF MERCURY (*cianuro de mercurio*). Solid, odorless compound of mercury (q.v.) —like the more frequently mentioned iodide of mercury (q.v.)—which, when ingested, produces a deadly acid in the stomach. This is one of the poisons that Maxi smuggles home in small packets and proposes to use with Fortunata as a means to commit suicide and thus gain mutual deliverance from the pleasures and humiliations of the «flesh.» (See *atropine,* above, and various other substances, below.)

DIACHYLON (*diaquilón*). Derivative of lead (Wood 418-19), often administered as a plaster to treat eczema and other cutaneous disorders (Potter 397), Ballester (i, 1; 415) orders Maxi to sell «diez céntimos de diaquilón» to a woman who has patiently been awaiting service for a quarter of an hour. Placed in a context with other drugs used to treat both syphilis and disorders of the skin, the mention of this substance may contribute toward an extended code that alludes to Maxi's hidden disorder. The presence of lead compounds in the pharmacy where Maxi works may additionally provide a possible material cause for his cerebral degeneration, in accordance with the major explanation of insanity in the nineteenth century (Gordon 67).

DIGITALIS (*digitalina*). Primarily a cardiac and vascular stimulant (in excess it produces cardioglycocide, death through the arrest of heart action) but also a diuretic, an emetic, and purportedly an anaphrodisiac. Its use almost automatically causes headache, and even in moderate doses it induces hallucinations, delirium, and languor (Potter 262-63). In the nineteenth century the drug was used to treat delirium tremens, headaches, acute mania, feeble erections, and spermatorrhea (Potter 266; Espinosa Iborra 25). This is one of the poisons on the lengthy list smuggled out of the pharmacy by Maxi with the hope of persuading Fortunata to commit suicide with him. (See atropine and cyanide of mercury.) Maxi sadistically recommends digitalis over some of his other poisons for the reason that it produces death through a most painful type of asphyxiation (i, 10; 439), but the primary importance of its use in this context appears to be its reflection of Maxi's impotence, possible venereal disease, alternating languor and excessive energy, and hallucinations involving the afterlife, life on other planets, and the «spiritual» procreation of children. In ii, 1 (446) (here termed *digital*), the drug is prescribed for Moreno-Isla by his doctor, Moreno Rubio, in order to relieve his obsessions with fatherhood, resultant insomnia (thus the chapter title: «Insomnia»), and very real cardiac and circulatory disorders. In the present instance the drug has no effect, as the patient goes without sleep for ten nights. As Moreno Rubio had also prescribed that his cousin abstain from sex or affairs of the heart, excitations which the old man's constitution—mirroring Maxi's—can no longer tolerate, it can be theorized that Galdós is depicting in both Moreno-Isla and Maxi a conviction that the procreative instinct is often more powerful than the instinct for survival. Without sex, without the fantasies of love and a type of eternity through surrender and extension, the human organism feels threatened by a more immediate form of death than the one that ultimately occurs. Moreno's death shortly afterwards is as much due to his inability to escape the misery of the mundane as to his physical old age.

ERGOT OF RYE (*cornezuelo de centeno*). Powerful vasoconstrictor, cardiac sedative, and motor excitant. Large doses depress the heart and vasomotor center of the brain. In women it causes powerful contractions of the parturient uterus, and its primary use is the promotion of contractions in labor. It is also used to control many forms of hemorrhage (Potter 271-73; Haller 161-63). In v, 2 (490) the obstetrician Quevedo takes from the pharmacist Ballester a preparation of ergot of rye for administration to Fortunata, who is in labor, presumably to promote contractions and to halt bleeding. If Ullman and Allison (11) are correct and Maxi did self-administer drugs during his tenures as pharmacy student and pharmacist, the ingestion of a motor excitant would be consistent with certain hyperactive phases of Maxi's behavior (Ribbans 102-06).

ERGOTINE (*ergotina*). Drug used for the same purposes as ergot of rye (Potter 271). The substance is administered to Fortunata along with perchloride of iron (q.v.) and an antispasmodic (q.v.) by Quevedo (vi, 10; 526) in an attempt to calm Fortunata, who is prostrate in bed with her milk drying up after the debilitating fight with Aurora Samaniego. Yet Fortunata still has enough strength to insist that Maxi shoot Aurora and her lover, Juanito Santa Cruz, with the revolver for which she has given him money. The incident shows how even the administration of a powerful tranquilizer cannot immediately dominate Fortunata's sense of outrage and passion for revenge. Later, however (vi, 14; 539), Guillermina succeeds in getting the moribund Fortunata to drink more of this «eficaz medicamento,» which finally calms her after she undergoes the strain of dictating her unorthodox will to Estupiñá. The extra draught so disorders her mind that she is unable to make a coherent confession before dying. Taken together, the two incidents trace Fortunata's final resignation to life and death after her victory over Juanito, her superiority over Jacinta, and the welfare of the legitimate *Pitusín* have been assured.

EXTRACT OF WORMWOOD (*extracto de ajenjos*). Substance formerly used for treatment of dyspepsia. In large doses it produces tremor, stupor, and epileptiform convulsions (Potter 58-59). Ballester (i, 1; 415) prescribes this substance (along with hydrogenated iron pills [q.v.] and a laxative) for Maxi in an attempt to calm his overloaded nervous system on a hot day, a condition that is causing Maxi to compound prescriptions improperly. This incident, coupled to others that involve Maxi's improper labelling of bottles, confusion of substances, and dreaming while on the job, puts into doubt the correctness of all the prescriptions compounded in the Samaniego pharmacy. This situation, in turn, raises questions about the true causes of Fortunata's fatal illness, Maxi's mental degeneration, and Moreno-Isla's death.

GELSEMIUM (*gelsemina*). A motor and respiratory depressant that works on the spinal cord and respiratory centers of the brain. In moderate doses it causes languor, enfeebled musculatory action, and impaired sensibility (Potter 288-89). Gelsemium was commonly indicated in treatment of exalted nerve function, mania with great motor excitement, insomnia, delirium tremens, sick headache, and paranoia—almost all of which Maxi exhibits at one time or another. This substance, in fact, forms part of Maxi's long list of poisons which he proposes to take with Fortunata in order to escape the «bestia» of the flesh (see also above): «Pero lo bueno está aquí, míralo; el verdadero *ojo de boticario*, la bendición de Dios. Esto sí que mata, y pronto. ¿Ves este polvo gris? Es la *gelsemina*, la maravilla de la toxicación. La bestia se estremece sólo de verla, porque sabe que con esto no hay bromas. Muerte instantánea» (i, 10; 439). Maxi's high degree of enthusiasm for the drug may derive not merely from its quickness and throughness as a poison but also from his possible knowledge that it treats practically every one of his own major symptoms.

HASHISH (*hatchisschina or hatchiss*). Antipasmodic and analgesic, cerebrospinal stimulant, and powerful aphrodisiac that increases both intellectual and motor activity. In large doses it causes a pleasant form of intoxication in which the particular traits of the individual are exaggerated. In such states the ideas tend to flow so rapidly that all sense of time is lost. The substance has been used to treat migraine, delirium tremens, functional impotence, gonorrhea, and mania. Ballester (i, 8; 434) tells Fortunata and Doña Lupe that he is going to administer hashish to Maxi in order to determine if it will relieve his manic depressive spells, which consist of tirades of mystical nonsense and plans for suicide. Fortunata complains to Ballester (i, 11; 441) that none of the medicines that he has prescribed and prepared for Maxi's derangements seem to be producing any improvement. So bad has her husband's condition become that she and Doña Lupe are planning to have him committed to an asylum; but before they do, Fortunata begs Ballester to make up the hashish that had been mentioned some days earlier. Later (iii, 1; 462) Fortunata criticizes Ballester for failing to provide her with the hashish with which to alleviate Maxi's gloominess, and Ballester then hands the box of hashish pills over to her, jocularly urging her to take one to relieve her own frustration as well. There is no direct evidence that Fortunata follows his advice, but shortly afterward she exhibits violent motor activity by physically attacking Aurora Samaniego, Juanito's current lover. Fortunata (iii, 3; 469) queries Doña Lupe if she has given Maxi any of the prescribed hashish pills. Doña Lupe answers that she gave him two about eight hours apart, as directed, and that Maxi, while now in a much better mood, is still spewing forth mystical nonsense. Maxi's mystical transports and insane attempts to communicate the content of these feelings to Fortunata intensify, and in the midst of his religious soarings he has a vision that Fortunata is pregnant with the «hijo del Pensamiento Puro» (iii, 4; 471). Fortunata blames the pills and says that Maxi should not be given any more. It is apparent that the administration of hashish and hydrotherapy have little effect on Maxi's overall pathology (Ribbans 104); however, it also seems that his depression, confusion, and mental sluggishness are greatly relieved by the drug. While taking the medication, he correctly intuits Fortunata's pregnancy. In the subsequent three chapters and in the absence of evidence that Doña Lupe has ceased to administer the drug, Maxi reasons with exaggerated rapidity and lucidity, making many around him doubt that he is insane at all (except for his «too earnest» insistence on logical processes), and also correctly deduces that Fortunata is not only still alive but is giving birth to a child in an apartment on the Cava de San Miguel. While much of Maxi's improved behavior is doubtless attributable to the absence of Fortunata and her mirroring of his obsessive impotence, other aspects, including the disappearance of his depression and the quickness and ease of his thoughts and oratory, could stem from the hashish. As a well-known aphrodisiac and treatment for functional impotence and venereal disease, its appearance in Maxi's life reflects his underlying problems, and it is not surprising that, along with the many different preparations containing iron, hashish should be the most frequently mentioned substance in Part Four of the novel.

HEMLOCK or CONIUM (*cicutina*). Alkaloid whose ingestion produces motor paralysis and, in large doses, paralysis of the respiratory muscles. Its major application has been in the treatment of individuals characterized by excessive motor activity. Hemlock is another of the poisons on Maxi's list (i, 10; 439) for his communal suicide with Fortunata. He recommends the poison as a venerable soporific, in view of its use by Socrates. Yet, despite its ability to produce death amidst the sweetest of dreams, Maxi fears that the «beast» of his flesh may overpower

him to an uncommon degree while he is in one of its delectable transports. This, he reasons, is unacceptable for one who would devise a religion of «pure spirit.»

IODIDE OF MERCURY (*protoyoduro de mercurio* and *yoduro de mercurio*). Preparation used for the treatment of syphilis (Potter 316). Ballester (i, 3; 422) asks Maxi to help him with a prescription involving iodide of mercury for a patient with gonorrhea. In one of his states of agitation, Maxi pours in an excess quantity of the drug, which elicits a comment from Ballester to the effect that so much mercury will only make the patient's discharge of poisonous fluids even worse. Perhaps as a reaction to his own suspected condition, Maxi becomes nervous when handling a preparation linked to the origins of his mental decline. Maxi places iodide of mercury on the list of poisons for his and Fortunata's suicide.

IRON (HYDROGENATED or DIALYZED) (*hierro reducido por hidrógeno* or *hierro dializado*). Compounds of iron were used for treatment of anemia, epilepsy, and syphilitic chancroid (Potter 282-83). Nineteenth-century Spanish psychiatry frequently used iron to treat the weakness and anemia caused by psychic stress (Espinosa Iborra 142). Ballester (i, 1; 415) gives Maxi hydrogenated iron pills and extract of wormwood (q.v.) in order to relieve his mental disorder on a hot day. Doña Lupe advises Maxi to get rich by developing a panacea which may be sold on the mass market. Maxi answers that on the previous day he had considered the possibility and usefulness of adding dialyzed iron to all sorts of medicines. Ultimately, however, says Maxi, the ethics of pharmacy rule out the offering of panaceas (i, 1; 416). Doña Lupe suggests that, in order to counteract Maxi's mysticism, he be given some of the «chocolate con hierro dializado» that Ballester had supplied them for this purpose (i, 2; 429). Ironically, after smelling the chocolate, Maxi accuses Doña Lupe, Fortunata, and Ballester of trying to poison them with arsenic (q.v.). Ortiz Armengol (1045) notes that there are some two dozen references to chocolate in *Fortunata y Jacinta*. In late nineteenth-century Spain numerous attempts were made at marketing so-called «medicinal chocolates»; in fact, a particular Madrid pharmacy on the Calle Carretas ran advertisements for a chocolate with iron supplements, the very substance prepared by Ballester and administered to Maxi by Doña Lupe. In commenting further on Ballester's preparation, Ortiz Armengol terms it «un 'producto' más del mercado, una preparación bienintencionada del buen Ballester o un eco en el recuerdo de Doña Lupe, al acordarse de la idea de su sobrino acerca de la 'panacea'. En todo caso el término publicitario de 'dializado' parece indicar un reconstituyente obtenido a base de separar por diálisis las materias coloides de las cristaloides disueltas en un mismo líquido (!)... / Con probabilidad el término está utilizado por el novelista con partes iguales de humor y de sátira de una terminología publicitaria y pseudocientífica» (1048). Maxi's paranoia upon smelling the chocolate not only has some justification in fact (see paragraphs devoted to arsenic and strychnine) but recalls another character in the novel, Ido del Sagrario, who suffers a pellagra-induced psychosis whenever he consumes or even smells meat. Ballester (i, 3; 420) warns Maxi to put the properly colored labels on the syrups and drugs fortified with iron (see, also, extract of wormwood). The exaggerated emphasis on iron emphasizes Maxi's debilitated, and possibly syphilitic, condition and underlines the ambience of ignorance and quackery that pervaded medicine, psychiatry, and pharmacy well into the final decades of the nineteenth century. Since iron is a well-known antidote for arsenic (Potter 146), Maxi's paranoia at exposure to iron serves to reflect the twisted, pathological aspect of his not unfounded fear of being poisoned.

JALAP (*jalapa*). An «active cathartic, producing copious and watery stools..., also sometimes nausea» (Potter 324). Nineteenth-century Spanish psychiatry employed the substance as a purgative, with the idea of distracting the patient from habitual thoughts. Because of the drug's violent nature, its results were often deadly rather than therapeutic (Espinosa Iborra 25). Ballester's assistant, Padilla (i, 9; 437), conjectures about the funny scene that would follow if this substance were added to the trick candy that Ballester wants to feed to the drama critic Ponce (see, also, arsenic and strychnine).

LAUDANUM or MORPHINE HYDROCHLORIDE (*láudano* or *clorhidrato de morfina*). A preparation of opium used as a sedative and antidepressant (Wood 1135), analgesic, and antispasmodic (Potter 359-64). Its depressive effects are well known, but a little-known side effect of the drug is impotence. In the nineteenth century the drug was employed in the

treatment of pain, sleeplessness, melancholia, mania, and nervous prostration (Potter 359-64; Espinosa Iborra 142), all of which Maxi suffers. Maxi dreams that he drank a flask of morphine hydrochloride and that in the ensuing fictional stupor an angel announced to him that Fortunata was pregnant «por obra del Pensamiento Puro» (i, 1; 417). After telling this fantastic story, Maxi falls into a deep sleep, as if he had drunk «todo el láudano de la farmacia.» This dream within a dream recalls an episode in Part Three of the novel where Maxi is given a huge dose of laudanum to recover from the acute depression caused by his inability to consummate his marriage with Fortunata (Ullman and Allison 14). Only in dreams, and drug-induced dreams at that, can Maxi overcome his great obsession, impotence, a possibility seconded by the drug's drastic and highly ironic side effect of impotency.

LICORICE POWDER (*polvo de regaliz*). A demulcent used to mask the bitter taste of other drugs. Licorice powder is also a mild laxative and throat emollient, as it increases the flow of mucus and saliva. While specifically mentioned in i, 3 (422), when Ballester orders Maxi to bring him the licorice powder, saltpeter (q.v.), and camphor (q.v.) for the preparation of a prescription, the substance may be alluded to earlier (i, 1; 414) when Ballester urges Maxi to take a laxative to help alleviate his sluggishness and mental confusion on a hot day.

MERCURY (*mercurio*). A specific in the treatment of syphilis, and a useful substance for the treatment of gonorrhea, hepatic cirrhosis, diphtheria, cholera, and pneumonia (Potter 303-06). Among the mercury compounds that Maxi suggests for his suicide plot are iodide of mercury (q.v.) and cyanide of mercury (q.v.). The frequent references to mercury seem to support the hypothesis (Ullman and Allison 11) that Maxi's dementia was, in part, caused by congenital neurosyphilis or some other venereal disease.

PERCHLORIDE OF IRON (*percloruro de hierro*). An iron salt having no therapeutic functions not better served by other solutions of iron (Wood 1397). The primary use of all iron compounds is the treatment of anemia. However, iron compounds were sometimes used in the treatment of epilepsy and syphilitic chancroid (Potter 282-83). Ballester (vi, 10; 525) hands this substance—along with an antispasmodic (q.v.) and ergotine (q.v.)—to the maid while Fortunata lies in lethargy on her sickbed after the attack on Aurora Samaniego. Ballester prescribes the medicine as a treatment for Fortunata's anemia and generalized weakness following the birth of the *Pitusín,* the nervous exhaustion over Juanito's affair with Aurora, and the violent struggle between the two lovers. Mention of the compound also may serve to keep the notion of hidden syphilis alive.

PHOSPHORUS (*fósforo*). Element that serves to stimulate the brain and genital organs. Its therapeutic uses include the treatment of chronic nervous exhaustion, cerebral softening, neuralgia, cerebral anemia, and bilious sick headache (Potter 384-86; Espinosa Iborra 25), all of which can be seen as possible afflictions of Maxi Rubín. Maxi (i, 10; 439) includes it on his list of poisons with which to contemplate committing suicide with Fortunata. He correctly observes that phosphorus kills by poisoning the blood but fails to add the detail that its poisoning action constitutes an actual explosion in which the substance combines violently with the oxygen in the blood. This is the same effect that Ballester originally had hoped to achieve in his planned poisoning of Ponce with strychnine (q.v.). The presence of phosphorus on the list of poisons serves primarily to echo the suggestion of Maxi's genital dysfunction, possible syphilis, and cerebral deterioration. It is one of the few drugs mentioned in the novel which, under normal conditions, could have deadly effects by merely being placed in contact with the skin rather than by being ingested.

POTASSIUM BROMIDE (*bromuro potásico*). A powerful depressant of the nervous system as well as a hypnotic whose excessive use produces degeneration of the cortical cells and depression of the muscular system. It also paralyzes the heart, depresses sexual appetite and potency, produces somnolence, hallucinations, melancholia, and sometimes suicidal tendencies (Potter 181-82). All of the above symptoms are clearly present in Maxi, and in the context of the story it is plausible that Maxi may have ingested the drug. Potassium bromide ultimately may produce anemia of the brain, spinal cord, and sexual organs. In some subjects it generates maniacal excitement; however, its primary use is as a sedative for purposes of lowering excitement and inducing sleep. In nineteenth-century Spain it commonly was prescribed in attempts to interrupt hysterical psychosis, chronic hallucination, and certain forms of paralysis

(Espinosa Iborra 25, 142). Prolonged use of morphine (see laudanum and morphine hydrochloride) renders an organism extremely susceptible to the actions of potassium bromide. During a dream in which he was filling packets with potassium bromide (i, 1; 417), Maxi felt a strange thirst, ran to the pharmacy supply of morphine hydrochloride, drank it, and experienced the vision within a vision where an angel announced the pregnancy of Fortunata. It is possible that Maxi tasted some of the potassium bromide while filling «lo menos cien papeletas» with the substance and that the drug's interaction with the morphine already in his system produced the vision of the angel with its bizarre message. It will be recalled that the presence of supernatural phenomena in Galdós is almost always accompanied by a possible, but usually unconfirmed, rational explanation.

POTASSIUM IODIDE (*yoduro potásico*). Preparation used to alleviate melancholia (Espinosa Iborra 25) and, in combination with iodide of mercury (q.v.), to treat syphilis (Potter 316). Ballester (i, 3; 420) warns the confused and inattentive Maxi not to place the wrong labels on the potassium iodide and the dialyzed iron. Since Maxi supposedly has already taken the chocolate and dialyzed iron preparation compounded for him by Ballester from bottles of substances possibly mislabeled by Maxi, it is conceivable that he has ingested the wrong substance, an action that could explain why the chocolate fails to counteract his morbidity. On the positive side, the improper mixture could serve to treat a case of congenital syphilis.

REFINED LACTO-PHOSPHATE OF LIME (*lactifosfato de cal perfeccionado*). Potter (385) states that phosphate of lime (not refined and without the lacto prefix) has been used in the treatment of malnutrition, anemia, and softening of the bones. Lacto-phosphate of lime, on the other hand (Potter 578), has been used to treat anemia in nursing mothers. In the novel (i, 1; 416) refined lacto-phosphate of lime appears as an ingredient in a panacea which, according to the enthusiastic Doña Lupe, has made a pharmacist less scrupulous than Maxi and Ballester into a wealthy man. Since most *materia medica* recognize phosphate of lime and lacto-phosphate of lime but not refined lacto-phosphate of lime, we may assume that Galdós intended the name as a parody of the many useless preparations offered to the public under names that were deceptively similar to others recognized by international pharmacopoeias, bogus preparations that connoted a breakthrough improvement on the original, sanctioned substances.

SALTPETER or SODIUM NITRATE (*nitro dulce*). Diuretic and diaphoretic (Stedman's 1129), formerly used in treatment of dysentery (Wood 1583) and, like other diuretics, productive of temporary impotency. In the novel (i, 3; 422), Ballester orders Maxi to bring him the saltpeter, the camphor (q.v.), and the licorice powder (q. v.) for the compounding of a prescription. Together, the mention of two sexual depressants and a laxative may suggest the sluggish responsiveness (Chamberlin, «Poor Maxi's Windmill») of Maxi's genital apparatus.

SCAMMONY (*escamonea*). A drastic cathartic (Potter 434-35). Ballester's assistant, Padilla, talks about the advisability of putting scammony, not strychnine (q.v.), as Ballester had provocatively joked, into the piece of candy that Ballester had doctored up to play a trick on the drama critic, Ponce. Ballester, however, has chosen to use castor oil (q.v.), a milder laxative, which offers the advantage of possessing a terribly bitter taste (i, 9; 437).

SODIUM BROMIDE (*bromuro de sodio*). Used as a sedative to the nervous system, as a soporific, as a suppressant of the genital apparatus, and to counteract cerebral excitement (Potter 179-83). In various forms of insanity the bromides have been used «often to the detriment of the patient, causing a degree of mental dullness which simulates dementia, lowering nutrition and checking recovery» (Potter 182). In Part Four of the novel sodium bromide is mentioned three times. Maxi's brother, Juan Pablo, disturbed by Maxi's paranoia and hostility upon learning that Fortunata has abandoned him, suggests that his brother be given sodium bromide and hydrotherapy, which is reputed to be successful in dealing with diseases such as periencephalitis and meningitis (iii, 8; 478). All winter (v, 1; 486) Ballester has shower and sodium bromide treatments administered to Maxi, and the patient becomes so incredibly perceptive, calm, and logical for a time that, except for acute observers like Fortunata and Doña Lupe, he is taken for being completely sane. During this period, his strange admixture

of maniacal fixations and clear reasoning become the focal point for the narration and ultimately give rise to the title of chapter v, «La razón de la sinrazón.» After Fortunata's death and funeral—with Maxi totally insane on account of this recent tragedy, the interruption of his hope-inducing treatments, and the extreme excitement caused by Fortunata's earlier promise to love him eternally if he killed Aurora and Juanito—Ballester announces to Maxi that they must return to their earlier successes in treating him with sodium bromide and showers. The novel concludes with Maxi being spirited to the insane asylum of Leganés, the treatments not only having failed but having reduced Maxi to a submissive victim of his family and therapists. Galdós knew that hydrotherapy was cruel and ineffectual (Gordon 69-70; Ribbans 104). It is also probable that his many medical contacts (Gordon; Ullman and Allison 18-24) had taught him about the prolonged use of sodium bromide, which subdued the nervous system and genital apparatus to the point of creating the symptoms of greater mental and physical decline.

STRYCHNINE (*estricnina*). The primary effects of strychnine, administered in small doses, are to deepen and quicken respiration, increase action of the heart, enlarge the field of vision, sharpen sight and hearing, and render the sense of touch more acute. It increases sexual excitability and promotes erections. Administered in large doses, it induces convulsions and causes death by asphyxiation. Medically, it has been used to counteract anemia and general debility, palpitation in hysterical subjects, nervous impairment of sight, melancholia, and localized paralysis (Potter 35-54; Espinosa Iborra 25). Given these effects of the drug and its presence in Part Four of the novel, its possible connection to Maxi's greater awareness, confidence, and sense of manhood in chapters iii, iv, and v—that is, when Fortunata is absent, having her baby—cannot be totally overlooked. In i, 9 (437), Ballester jokes that he and Maxi have just filled a candy with strychnine to poison the theatrical critic, Ponce. The pharmaceutical assistant, Padilla, remarks that it might be more appropriate to play a joke with scammony (q.v.) than to risk a homicide on account of some bitter feelings. Ultimately, Ballester confesses to having filled the candy with castor oil (q.v.). This atmosphere of poison and parodic poison that surrounds not only Maxi's work in the Samaniego pharmacy but, especially, his boss in that pharmacy, doubtless contributes to Maxi's conviction that Ballester is trying to poison him with chocolate laced with arsenic (q.v.). Strychnine is also one of the poisons that Maxi smuggles out of the pharmacy in small packets for his suicide pact with Fortunata. Perhaps recalling the ugliness of the details discussed during the preparation of Ballester's recent prank, Maxi recommends that he and Fortunata not avail themselves of this particular poison, since it produces death by violent convulsions.

VALERIAN (*valeriana*). An antispasmodic that depresses the motor centers of the brain and stimulates the muscular fibres of the intestines to expel gases. Ballester catches the befuddled Maxi adding valerian to a prescription by mistake. Galdós apparently intends this as a subtle comic touch, since the drug is an antiflatulent and roundly justifies Ballester's comment: «Si seguimos así, lo mejor sería que doña Casta [Samaniego] cerrase el establecimiento (i, 1; 414).

Conclusions

1) With few exceptions, Maxi could not have come under the influence of the drugs in the Samaniego pharmacy by simply handling them or breathing their vapors. Most of the substances are salts and alkaloids and cannot be absorbed through the skin unless prepared as tinctures, a step that appears only once in the text. The few substances mentioned that emit a characteristic odor (camphor, cyanide of mercury) are not capable of exciting, depressing, intoxicating, or anesthetizing a subject through the breathing of their vapors. Therefore, if Maxi is affected by a drug, it is because he has ingested it. This is a reasonable conclusion for several additional reasons. First, the reader already had observed Maxi administering to himself drugs like potassium iodide in

part 2 of the novel, that is, when his pharmacy studies had barely begun. Second, pharmacy and the dispensing of drugs were still disorderly affairs throughout Europe, including Spain, during the nineteenth century. Few pharmaceutical laws existed before the 1870s, and many of these, according to contemporary chroniclers, were «a dead letter» (Kremers 197). It was only toward the end of the century that pharmaceutical laws began to be enacted to «regulate the practice of pharmacy and the sale of poisons and to prevent the adulteration of drugs and medicines» (199). In nineteenth-century Europe the preparation of a pharmacist generally consisted of many years of apprenticeship rather than a rigorous scientific curriculum pursued at an institution of higher learning (213). The more enlightened countries, such as Britain, Germany, and France, were already taking steps to turn this trend around. In Spain, the vogue of the apprenticeship pharmacist, or *boticario*, was gradually giving way to the academically trained practitioner, or *farmacéutico*, turned out by institutions such as the Colegio de Farmacia San Fernando (López Piñero, *Medicina y sociedad* 268-70). Although Spanish laws early in the century had begun to institute rigorous degree requirements for the licensing of pharmacists, these laws were frequently overturned, and the older practices were allowed to creep back in (Folch Jou 108-09). Maximiliano Rubín represents this incomplete transition to the modern era, and when we come upon him in part 2, chapter i of *Fortunata y Jacinta*, he is already attending daily classes in professional pharmacy. Simultaneously, however, he is doing apprenticeship work at the pharmacy of the family friend, Samaniego, who has agreed to pass the business on to him when he satisfactorily learns the science and the trade. The year is 1869, a scant fourteen years after the invention of the hypodermic syringe made addiction by morphine compounds a serious social problem and the precise point in time when Eduard Levinstein and his associates in Berlin were issuing the first modern understanding of the addiction phenomenon.[4] For a long period Maxi's painfully slow education is divided between taking professional classes part-time and helping Samaniego with prescriptions and errands at the pharmacy. However, by part 3, chapter 5 (the year 1874), Maxi's scientific education is largely complete, and he is spending the majority of his day at the pharmacy, supposedly solidifying his hold on compounding and dispensing procedures. In such an environment of part-time classes, semi-supervised apprenticeship, few laws, and lax control of substances, it would have been not only easy but natural for an unsteady soul like Maxi to medicate or experiment on himself.

2) A listing of the drugs that Maxi, Ballester, and Padilla handle in part 4, together with a list of the maladies or symptoms they are intended to treat, would constitute a pharmacopoeia designed to address most of the symptoms and illnesses seemingly exhibited by Maxi. These include venereal disease, impotency, feeble erections, spermatorrhea, low sex drive, impaired sensibility, epilepsy, spasms, headaches, hallucinations, paranoia, depression, sleeplessness, and many other conditions. This list of drugs and the conditions for which their use is indicated may be a valuable guide to the specifics of Maxi's medical and psychiatric condition. Many of the substances serve to treat or play jokes on characters other than Maxi; but this apparent impediment to reading the drugs as a guide to Maxi's illnesses disappears once we

accept the axiom that the total listing of drugs in Maxi's laboratory contains a code erected to suggest Maxi's secret ailments, including matters that Galdós judged better left to the reader's private detection: impotency, drug dependency, venereal disease, and the like. The drugs present (at least most of them) appear to both circumscribe and continually reflect specific areas of pathology that, upon careful observation, are found to be present in the minutiae of Maxi's behavior.

Drugs are an important part of Maxi's daily surroundings, and this systematized and interactive portion of his circumstance continually reflects the ordered disorder of Maxi's inner self. By deciphering the code that underlies the listing of the Samaniego pharmacy's drugs, the reader can participate in the time-honored literary process of realism, which allows the reader to plumb the presumed hidden depths of a given character that go unseen by other characters caught up in their own areas of concern.

3) It is apparent that Maxi frequently handles (and possibly ingests) drugs whose principal recognized uses include the treatment of inadequate sexual desire and impotency, conditions apparently related to the failure and ultimate «disolución» of the Rubín marriage. As a trained pharmacist, Maxi certainly knows the properties of these medications; but he either may not know or may choose to disregard the fact that the repeated or excessive use of these same drugs actually increases languor, insensitivity, and sexual dysfunction.

A study of the drugs present in part 4 of the novel provides no conclusive solution to the hotly debated question as to whether Galdós meant to specify that Maxi was totally or partially impotent, impotent before marriage, or incapable of sex only when his liaison with Fortunata had been blessed with societal and religious approval.[5] However, so many of the drugs that he handles constitute nineteenth-century treatment for venereal disease that one is tempted to speculate that the history of Maxi's dysfunction involves a slow deterioration.

4) In addition to drugs whose ingestion or overuse causes impotency or sexual dysfunction, other medicines handled by Maxi produce undesirable side effects of a different order: mania, hallucinations, delirium, impaired sensibility, paranoia, depression, excitability, hyperactivity, languor, stupor, anemia, and headache. Since Maxi appears to exhibit all of these symptoms, an accurate reading of the novel cannot preclude the possibility that he ingested many of these substances (which, as we have seen, are accepted treatments for certain of his symptoms and suspected ills) and that these substances in turn produced either more of the same symptoms or new conditions. Such a hypothesis explains the perception that in many situations in the novel it is impossible to determine whether a symptom indicates use of a drug or the use of a drug calls forth the presence of a symptom. Such play with causes and effects is a typical Galdosian technique.

5) Maxi both compounds prescriptions incorrectly and mislabels bottles that store substances used in the preparation of prescriptions by all three chemists at the Samaniego pharmacy. The logical outcome of this situation is that, in the drug-intensive treatment of Fortunata's difficult labor and Maxi's stubborn dementia, Ballester, Quevedo, and others unknowingly may

have dispensed prejudicial substances. Circumstantial evidence suggests that Fortunata's decline may derive from drug reactions and interactions as well as from her postpartum exhaustion and struggle with Aurora. If Maxi ingested drugs in an attempt to treat his sexual dysfunction and chronic dementia, he not only may have overused certain substances and applied counterproductive measures but also may have ingested ingredients of whose identities he was unaware.

6) While there is no textual confirmation that Fortunata ever followed Ballester's advice to personally use some of the hashish that he had prescribed for Maxi, there is the indirect evidence of her increased excitement and physical activity in the attack on Aurora Samaniego. This surge can be seen to parallel Maxi's greater excitability under the influence of the same drug, whose principal effect on him is an intensification of his tendency to spew forth mystical nonsense. Just as Maxi correctly intuits Fortunata's pregnancy as a result of the clairvoyancy he gains from this drug, Fortunata during this same period is able to intuit Jacinto's affair with another woman and to suspect the true character of the other woman even before the detectivesque Maxi concretely apprises her that the *Delfín*'s new lover is none other than her friend Aurora.

7) Given the number of poisons kept and handled in the Samaniego pharmacy, and given both the constant mention of poison in Maxi's surroundings and the plans of his temperamental supervisor, Ballester, to do away with the annoying personality of Ponce by recourse to poison, it is not illogical to presume that Maxi has a basis for fearing his own poisoning at the hands of his mercurial boss.

8) In the face of strong psychological stimuli, medicines designed to relieve psychosomatic symptoms (spasms, sleeplessness, headache) for the benefit of the individual and society are often ineffective and postpone confrontation with the underlying problems. Espinosa Iborra (25-26) has shown that the drugs used in nineteenth-century Spanish psychiatry rarely altered underlying causes but rather played dangerously with symptoms. This pharmaceutical impotence is seen in the cases of three subjects—Maxi, Fortunata, and Moreno-Isla—who illustrate the mind's and the will's resistance to matter and medicine as promoters of behavior. Together with the demonstrated capacity of medical substances to create as well as to control pathology, the drugs adduced in the final section of the novel show that Galdós's enthusiasm for medicine did not blind him to the fact that progress in medical science, as in other areas, brings with it a whole new set of problems.

Ohio University

NOTES

[1] See González Arauzo; Willey; Granjel; López Piñero; Gordon; Ullman and Allison; Ribbans; Chamberlin («Poor Maxi's Windmill»); Krow-Lucal.

[2] These include Dr. Glenn Sonnedecker, former director of the American Institute of the History of Pharmacy, School of Pharmacy, University of Wisconsin-Madison; Dr. James Ying-Peh Tong, Professor of Chemistry and founder of the program in forensic chemistry at Ohio University; Dr. Ronald Sawyer, Assistant Professor of Medical History at SUNY-Binghamton; and Mr. Fred Ellis, registered pharmacist.

[3] Numbers refer to chapter and section of Part Four and to the page in the *Obras completas*.

[4] The importance of these dates was suggested to me by Dr. Glenn Sonnedecker.

[5] Gullón (*Galdós* 14) simply declares that Maxi is impotent, a judgment that he does not modify in *Técnicas* (150-51). Ortiz Armengol (1054) also terms Maxi impotent. Montesinos (257) does not accept Maxi's complete impotence and believes him capable of sexual performance both before meeting Fortunata and during the period he lived with her before marriage. Ullman and Allison (12) basically accept Montesinos's position and find Maxi sexually functional before marriage but psychosomatically impotent after he marries Fortunata. Gilman (160), agreeing with Ullman and Allison, considers Maxi a counterpart to *La Regenta's* Víctor Quintanar in his marital impotence and recalls that Quintanar (and presumably Maxi as well) had enjoyed sex during earlier times. Chamberlin («Poor Maxi's Windmill» 432) agrees that Maxi was impotent after marriage, but his discussion of water symbolism implies that nothing, neither emotions nor organism, appeared overtly dysfunctional during courtship. Ribbans (39, 93-94) seems to believe, on the basis of textual evidence, that it is impossible to decide whether Maxi was absolutely impotent or had a period of sexual functionality.

WORKS CITED

Ackerknecht, Erwin H. *Medicine at the Paris Hospital: 1794-1848*. Baltimore: Johns Hopkins Univ. Press, 1967.

Berkowitz, H. Chonon. *La biblioteca de Benito Pérez Galdós*. Las Palmas: El Museo Canario, 1951.

Chamberlin, Vernon A. *Galdós and Beethoven: «Fortunata y Jacinta,» A Symphonic Novel*. London: Tamesis, 1977.

—. «Poor Maxi's Windmill: Aquatic Symbolism in *Fortunata y Jacinta*.» *Hispanic Review* 50 (1982): 427-37.

Espinosa Iborra, Julián. *La asistencia psiquiátrica en la España del siglo XIX*. Valencia: n. p., 1966.

Folch Jou, Guillermo, and Rafael Folch Andreu. «The Development in Spain.» Supplement to Kremers and Urdang. 2nd ed. Philadelphia: Lippincott, 1951. 97-120.

Gilman, Stephen. *Galdós and the Art of the European Novel: 1867-1887*. Princeton: Princeton Univ. Press, 1981.

González Arauzo, Angel. *Patología finisecular: La sociedad doliente en la novela galdosiana*. Diss. Johns Hopkins Univ., 1966.

Gordon, M. «The Medical Background in Galdós's *La desheredada*.» *Anales Galdosianos* 7 (1972): 67-77.

Granjel, Luis S. «Personajes médicos de Galdós.» *Cuadernos Hispanoamericanos* 250-52 (1970-71): 656-63.

Gullón, Ricardo. *Galdós, novelista moderno*. Madrid: Gredos, 1960.

—. *Técnicas de Galdós*. Madrid: Taurus, 1970.

Haller, John S., Jr. *American Medicine in Transition: 1840-1910*. Urbana: Univ. of Illinois Press, 1981.

Krow-Lucal, Martha G. «Balzac, Galdós and Phrenology.» *Anales Galdosianos* 18 (1983): 7-14.

López Piñero, José M. «La medicina y la enfermedad en la España de Galdós.» *Cuadernos Hispanoamericanos* 250-52 (1970-71): 664-77.

López Piñero, José M., Luis García Ballester, and Pilar Faus Sevilla. *Medicina y sociedad en la España del siglo XIX*. Madrid: Sociedad de Estudios y Publicaciones, 1964.

Montesinos, José F. *Galdós*. 3 vols. Madrid: Castalia, 1968-72. Vol. 2.

Ortiz Armengol, Pedro, ed. *Fortunata y Jacinta*. By Benito Pérez Galdós. 2 vols. Madrid: Hernando, 1979. Vol. 2.

Pérez Galdós, Benito. *Fortunata and Jacinta*. Trans. Agnes Moncy Gullón. Athens: Univ. of Georgia Press, 1986.

—. *Fortunata y Jacinta*. Vol. 5 of *Obras completas*. Ed. Federico C. Sainz de Robles. 6th ed. Madrid: Aguilar, 1966. 13-548.

Potter, Samuel O. L. *Materia Medica. Pharmacy and Therapeutics*. 10th ed. Philadelphia: P. Blakiston's Son, 1908.

Ribbans, Geoffrey. *Pérez Galdós: Fortunata y Jacinta*. London: Grant and Cutler, 1977.

Stedman's Medical Dictionary. 23rd ed. Baltimore: Williams and Wilkins, 1976.

Ullman, Joan Connelly, and George H. Allison. «Galdós as Psychiatrist in *Fortunata y Jacinta*.» *Anales Galdosianos* 9 (1974): 7-36.

Willey, Jack R. «The Médico as a Literary Personage in the Works of Benito Pérez Galdós.» Diss. Univ. of Illinois, 1969.

Wood, Horatio C., Jr., et al. *The Dispensatory of the United States of America*. 22nd ed. Philadelphia: Lippincott, 1937.

LA DIMENSIÓN MÍTICO-SIMBÓLICA DE FORTUNATA

Víctor Fuentes

¡Apártalos, amado,
que voy de vuelo!

(San Juan de la Cruz,
«Cántico espiritual»)

Confrontando la crisis finisecular, Galdós hacía un llamamiento en pro de la «humanización del arte», del cual nos dice «que si en las épocas de potentes principios de unidad resplandece con vivísimo destello de sentido social, en los días azarosos de transición y de evolución puede y debe ser profundamente humano» («La sociedad» 181). Anteriormente, y en fechas más cercanas a *Fortunata y Jacinta,* insistiendo ya en el profundizar humano frente a la crisis, escribía: «El espiritualismo es el que más se acerca a una solución», y proclamaba, contra la desigualdad económica y social, pidiendo «la nivelación augusta de los destinos humanos en el santuario de la conciencia» («El primero de mayo» 186).

Una dramatización de estas ideas está presente en *Fortunata y Jacinta, Nazarín, Angel Guerra* y *Misericordia,* novelas de una nueva manera galdosiana, en donde lo mítico y lo simbólico adquieren preeminencia, dado que el mito es la forma original del espíritu —como dice Mircea Eliade (*Images* 73)— y que los símbolos revelan los aspectos más profundos de la realidad humana. Su realismo deviene un realismo integral, ligado a una concepción del ser humano total: suma de su dimensión histórica y de la mítico-simbólica, de su conciencia y su subconciencia. La crítica no ha visto plenamente que esta simbiosis creadora preside a *Fortunata y Jacinta.* Casalduero escribió sobre un subperíodo de conflicto entre la materia y el espíritu, donde incluye a *Fortunata y Jacinta.* Correa favoreció el simbolismo religioso a expensas del significado histórico y social de esta novela. Gilman hizo lo mismo, mientras que Carlos Blanco, reaccionando contra éste, rechazó dicha dimensión para favorecer, de forma exclusiva, lo histórico-social. [1] Sin embargo, la novela admite cabalmente una lectura en que se armonicen el plano de la realidad inmediata (ese bullicioso y conflictivo mundo de la sociedad madrileña de la Restauración, captada hasta en sus gestos y actos más anodinos y transida de conflictos sociales e ideológicos) y el de las implicaciones mítico-simbólicas que hacen eclosionar dicha realidad, pero sin disminuirla ni devaluarla. La dimensión mítico-simbólica no viene a desbancar a la histórica, aunque sí a rebasar los estrechos límites del historicismo, trascendiendo el momento histórico dado, tan amenazado por la decadencia y la degeneración nacional, para encontrar en lo arquetípico nuevas energías y fuerzas de revita-

lización. Lo mítico-simbólico en *Fortunata y Jacinta* apunta a un horizonte de liberación.

En el presente trabajo deslindo este planteamiento, centrándome en la figura de Fortunata, el personaje de mayor exaltación vital de la novela galdosiana, y en una serie de símbolos vinculados a ella. Mi hilo conductor será el simbolismo de la ascensión, implícito desde la aparición de la protagonista y que, sorprendentemente, no ha sido visto por los críticos, Gilman, Utt y Agnes Gullón, que tan agudamente han tratado el simbolismo del pájaro en la novela.

Si la presentación de Juanito Santa Cruz viene dada dentro de la historia del ascenso de la burguesía comercial matritense (encumbramiento amenazado ya, desde su seno, por la sombra de la esterilidad), la de la fecunda Fortunata, sin más linaje que su anónima condición de hija del pueblo, trae un aura mítica. Aparece sorbiendo un huevo crudo: escena de un descarnado realismo pero también de implicaciones simbólicas en el significado profundo de la novela. Además de un ser histórico, muy condicionado por la situación de la mujer de las clases subalternas en la Restauración, Fortunata es un símbolo viviente. De «semidiosa hija del pueblo de Madrid» la definiera María Zambrano (95). El huevo que sorbe se puede identificar con el huevo cosmogónico de las mitologías, símbolo no tanto de un nacimiento —como lo viera Gilman en su «On the Birth of Fortunata»—, sino de un renacimiento, según analiza Eliade («Sky, Moon and Egg»), y que en el sentido mítico de la novela nos introduce en el tema del viaje iniciático de la heroína.

Desde su primera entrada, Fortunata aparece nimbada por el simbolismo de la ascensión: «joven alta», «tal ave». A través de la novela se la relaciona en múltiples ocasiones con la «república de las aves» —para usar la expresión galdosiana—, lo cual resalta su condición arquetípica alada. El ala, como tratan Bachelard y Durand, es el instrumento ascensional por excelencia, y su causa final, a la cual aparece abocada Fortunata, es el angelismo. El simbolismo del pájaro en relación con la joven protagonista ha sido minuciosamente descrito por Roger Utt. Aquí me limito a destacar dos instancias que revelan la conexión de Fortunata con la significación conjunta del vuelo y de todos los simbolismos paralelos, los cuales, según Eliade, traducen una ruptura efectuada en el universo de la experiencia cotidiana con una doble intención: la libertad y la transcendencia (*Mythes* 143).

El gesto de Fortunata, sujetándose el pañuelo «con un imperdible de metal blanco que representaba una golondrina» (646), antes de recibir la primera visita de Nicolás Rubín, revela un cierto sentido emblemático. Es como si la joven se afirmara en dicha doble intención del simbolismo del vuelo, frente a las burdas artes y medios de redención del maloliente clérigo: encierro en las Micaelas y matrimonio o «mártirmonio» con Maxi. En otra ocasión, Juanito moteja a Fortunata de «paloma madre», queriéndola rebajar a los ojos de Jacinta y sin saber que la está elevando, ya que la paloma es el pájaro de Venus, el puro símbolo del Eros sublimado y, como dice Jung, «la palabra de la madre en las alturas, la Sofía» (278). Este último significado de la «paloma» Fortunata está realzado por su trato, muy íntimo, con la Virgen de la Paloma, asociada a la fecundidad de la mujer madrileña de los barrios populares, de la cual Fortunata es un prototipo. Recordemos, tam-

bién, que el cristianismo asimiló las diosas paganas de la fertilidad a la Virgen. Por aquí, la «salvaje» heroína se relacionaría con su modelo cósmico: la Terra Mater, la Genitrix Universal.

Eliade vincula la transcendencia del simbolismo del vuelo a la nostalgia —sentida desde los estados más arcaicos de la cultura— de trasmutar la modalidad corporal del ser humano en modalidad del espíritu. Esta nostalgia la debió sentir muy hondamente la «primitiva» Fortunata, cuyo hermoso cuerpo sufrió tantas humillaciones y ultrajes. Su simbolismo ascensional tiene todo un sentido de redención humana y social. El esquema axiomático de la ascensión es un contrapunto del de la caída, como observa Durand (162). En la novela de Fortunata abre liberadoras perspectivas al drama social de la mujer, del pueblo, seducida, preñada y abandonada a la prostitución por un señorito desaprensivo, drama tan frecuente en la sociedad de aquella época.

Igualmente, la otra intención del simbolismo del vuelo, la libertad, tan vivamente deseada por Fortunata, se puede homologar con una aspiración nacional-popular, intensamente vivida en la España del siglo diecinueve. Cuando el narrador expresa la apetencia de la joven heroína —«Libertad, libertad y libertad era lo que le pedía el cuerpo y el alma» (609)— se vale del estribillo del republicano «Himno de Riego»; y a través de la novela se identifica a la protagonista de anarquista. La imaginación mítico-simbólica de Galdós arraiga en su imaginación histórica y viceversa. El drama histórico-social de la caída de la hija del pueblo se revive, en sentido inverso, en su dimensión de mito iniciático: descenso de la heroína al infierno de la prostitución, sus pruebas y obstáculos (encierro en las Micaelas, matrimonio con Maxi, abandonos de Juanito), la obtención de poderes (la maternidad, el dar a luz al heredero de los Santa Cruz) y el renacimiento con la ascensión extática de su muerte.

Con gran lucidez, Gilman relacionó el aura de misterio del personaje de Fortunata con la importancia que tiene el inconsciente en su caracterización (*Galdós* 351). A pesar de las sabias explicaciones de Freud sobre su descubrimiento del inconsciente, sabemos que éste escapa a nuestra intelección; es misterioso por excelencia. Se podrían apurar más las disquisiciones de Gilman sobre los procesos subconscientes de Fortunata, relacionándolos con la dimensión mítica y arquetípica, también estudiada por él. Concretamente, y volviendo a mi tema, sabemos por Eliade que a nivel del inconsciente sobreviven los símbolos y los escenarios iniciáticos y que en el universo onírico se encuentran los símbolos, imágenes, figuras y sucesos que constituyen las mitologías. Lo subconsciente, con su lenguaje de símbolos, nos lleva al ser profundo y arcaico de Fortunata, a ese «entre mí» al cual se aferra contra viento y marea.[2]

En sus sueños, somnolencias, ensoñaciones, desvaríos y fantasías (manifestaciones de los procesos subconscientes, en los cuales, según la concepción freudiana, manda el principio del placer inmodificado y la libertad frente a la represión), la joven encuentra su antídoto vital contra las renuncias diurnas impuestas por el represivo principio de la realidad establecida. Hasta se podría decir que en dicha dimensión —con sus adivinaciones, presagios, sueños de realización de deseos y pormenores que profetizan— se encuentra otra novela, inscrita en un proceso de concatenación causal, más cercano al

mágico que el natural y propio de la narrativa realista del siglo diecinueve: una novela contrapuesta a la que transcurre en la superficie del plano de la realidad histórico-social dominada por el desvitalizado orden establecido. [3] Esto se advierte ya en la titulación de los capítulos. En el primer tomo, los títulos, como ya ha visto la crítica, resaltan la vinculación entre la evolución de las vidas de los personajes y la realidad histórico-social. Sin embargo, es ya muy revelador que el último capítulo de dicho tomo se titule «Final que viene a ser principio». Lo cual saca al lector de la linealidad y apunta a una concepción del tiempo reversible, circular, propio del tiempo sagrado y del ser arcaico. Varios títulos del segundo tomo apuntalan esta dimensión transhistórica: «Naturalismo espiritual», «En la calle del Ave María», «Insomnio». Su «Final» también viene a ser principio, dada la vinculación del destino de la protagonista al mito iniciático y al arquetipo cristiano de la pasión, muerte, resurrección y ascensión.

En el último trecho de la caída hacia arriba de Fortunata, la parte cuarta de la novela, se acentúa el carácter simbólico y ritual de los lugares y de las acciones. El significativo título del capítulo con el que comienza esta última parte, «En la calle del Ave María» (nombre real de una calle de Madrid, lo cual no impide sus implicaciones simbólicas), nos adentra en la última fase del viaje iniciático de Fortunata, que culmina con el simbolismo de la ascensión. Al subir la escalera de la casa de la Cava de San Miguel, donde vuelve la joven protagonista para morir y vencer a la muerte, ella misma parece advertir que se adentra en un espacio sacralizado: «¿Pues y la casa? En ella, desde el portal hasta lo más alto de la escalera veía pintada su infancia, con todos sus episodios y accidentes, como se ven pintados en la iglesia los Pasos de la Pasión y Muerte de Cristo. Cada peldaño tenía su historia, y la pollería y el cuarto entresuelo y después el segundo tenían ese revestimiento de una capa espiritual que es propio de los lugares consagrados por la religión o por la vida» (910). Hay mucho de hierofanía en esta revelación que vive Fortunata subiendo por la escalera de piedra, con sus ciento veinte escalones, del número 11 de la Cava de San Miguel. Nuevamente, un aspecto de la realidad inmediata —esta escalera por la cual podemos subir todavía— se nos revela en sus implicaciones simbólicas: como la escalera de los ritos, símbolo por excelencia del pasaje de un modo de ser a otro. Igualmente, la altura de la casa (de la cual nos dice el narrador que no existían en Madrid alturas mayores) puede relacionar a ésta con la montaña sagrada, identificada en tantas mitologías con el simbolismo de la ascensión. Siguiendo con la analogía, la habitación en lo más alto y sobre el redondel de la céntrica Plaza Mayor en la que se recoge Fortunata nos remite a ese centro o «centro del mundo» donde tienen lugar los ritos de la ascensión. El corazón de Fortunata, ese centro en sus entrañas, llama de amor viva, que la ha guiado en su camino de perdición y salvación, ilumina ahora su vía ascensional.

Culmina la novela con la gran escena de la muerte-vida de la heroína: muerte sacralizada, en marcado contraste con la muerte profana de otros personajes burgueses de la novela: Isabel Cordero, madre de Jacinta (de cuya muerte nos dice el narrador que «fue de ésas que vulgarmente se comparan a un pajarito» [481]), Arnaiz el Gordo, Moreno-Isla y Evaristo Feijoo. La de Fortunata tiene mucho de muerte iniciática, la cual, como ha señalado

Eliade, es un recomienzo y nunca un fin: prueba necesaria para una regeneración, para comenzar una vida nueva (*Mythes* 299). La descripción de los últimos momentos terrenales de Fortunata apunta a esa dimensión de su muerte iniciática, de su vuelo de ascensión: «Fortunata volvió a tener la llamarada en sus ojos, al modo de un reflejo de iluminación cerebral, y en su cuerpo vibraciones de gozo, como si entrara alborotadamente en ella un espíritu benigno. La voluntad y la palabra reaparecieron; pero sólo fue para decir: —Soy un ángel... ¿no lo ve?» (974).

Hablando de la perdición de Ana Ozores, la Regenta, Galdós señala que es de «un sutil parentesco simbólico con la historia de nuestra raza» (Prólogo 89). Lo mismo podríamos decir de la perdición y salvación de su heroína, en cuyo tratamiento la imaginación histórica de Galdós se funde con la simbólica y el destino personal con un destino colectivo. Las palabras de María Zambrano sobre el siglo diecinueve español podrían trasponerse al cuerpo de Fortunata en el momento de su muerte-vida: «Pues nuestro siglo XIX es ante todo eso: sangre que mana a borbotones de un cuerpo desgarrado, de unas entrañas que siguen siendo fecundas en su herida» (*La España* 87). A la hora de su muerte, la joven hija del pueblo se nos va en sangre, fecunda. «¡Virgen del Carmen, si se va en sangre!», exclama Estupiñá, y su tía Segunda, condolida, advierte: «A ver, cordera, ¿tienes heridas? Paice que te han dado cien puñaladas.» La cordera, el cuchillo realzan lo que esta muerte tiene de sacrificio, remitiéndonos al sentido de purificación y fecundación colectiva que tuvo el sacrificio en la antigüedad: al esquema mítico que vincula la creación al sacrificio. Aquí viene a reforzar el sentido de renacimiento, de regeneración de la muerte iniciática de Fortunata, vinculado a un destino colectivo, nacional-popular, de esperanza y regeneración.[4]

El vuelo de redención de Fortunata proyecta su simbolismo contra el mundo cerrado del momento histórico —cerradísimo en la España de la Restauración—, abriendo en él horizontes liberadores. Estos horizontes los vislumbra la propia heroína en uno de sus momentos de ensimismamiento, desde uno de los sillares del Portillo de Gilimón: «El cielo, el horizonte, las fantásticas formas de la sierra azul, revueltas con las masas de nubes, le sugerían vagas ideas de un mundo desconocido, quizá mejor que éste en que estamos, pero seguramente distinto» (845). Habría que añadir, dentro de la dialéctica de lo interior y lo exterior presente en la novela, que muchos de los elementos de este mundo nuevo anidan ya en el «entre sí» de nuestra hembra popular: en su pasión amorosa y su pasión por la libertad y la igualdad, en su fecundidad y entrega.

University of California
Santa Barbara

NOTAS

[1] Todos estos esclarecedores trabajos marcan hitos en la crítica galdosiana. La posible originalidad del mío estriba en que, dentro de la unidad de los contrarios, viene a ser una síntesis de las posiciones encontradas de Gilman y Blanco. Aspira también a ser una contribución al intento de sellar la vieja, y en tantos aspectos inútil, querella entre «simbolistas» y «realistas».

[2] Innecesario decir que utilizo el término arcaico como sinónimo de primordial y con el sentido positivo que ha perdido en nuestro mundo profano. Se da en el personaje de la «salvaje» y «bárbara» Fortunata algo que, según Eliade, caracteriza a la parte ahistórica del ser humano. Lejos de perderse en la animalidad o en la «vida» como se creía en el siglo diecinueve, esta parte, tal como una medalla, lleva la impronta del recuerdo de una vida más rica, más completa, casi beatífica (*Images* 14).

[3] Cuando Borges contraponía, en 1932, los dos procesos, el natural y el mágico, declarándose por éste («En la novela, pienso que la única posible honradez está con el segundo. Quede el primero para la simulación psicológica» [122]), estaría muy lejos de imaginarse que el «realista» Galdós, ya en *Fortunata y Jacinta,* había subvertido el proceso natural con el mágico.

[4] La muerte de Fortunata es también la «salvación» por esa muerte socio-ética de que habló el último Lukács, la cual se alcanza (parafraseando al eminente crítico) cuando dejamos esta vida con la idea reconfortante de que no la hemos vivido en vano, que hemos sido fieles a nosotros mismos, a nuestras convicciones, y que hemos sido útiles a los otros en tanto como estuba en nuestro poder el serlo (Joós 134).

OBRAS CITADAS

Bachelard, Gaston. *L'Air et les songes.* París: José Corti, 1943.

Blanco Aguinaga, Carlos. «On the Birth of Fortunata.» *Anales Galdosianos* 3 (1968): 13-24.

Borges, Jorge Luis. *Discusión.* Buenos Aires: M. Gleizer, 1932.

Casalduero, Joaquín. *Vida y obra de Galdós (1843-1920).* Madrid: Gredos, 1951.

Correa, Gustavo. *El simbolismo religioso en las novelas de Pérez Galdós.* Madrid: Gredos, 1962.

Durand, Gilbert. *Les Estructures anthropologiques de l'imaginaire.* Poitiers: Bordas, 1969.

Eliade, Mircea. *Images et symboles. Essais sur le symbolisme magico-religieux.* 4.ª ed. París: Gallimard, 1954.

—. «Sky, Moon and Egg.» *Waiting for the Dawn: Mircea Eliade in Perspective.* Ed. David Carrasco y Jane Marie Swanber. Boulder y Londres: Westview Press, 1985. 45-59.

—. «Symbolismes de l'ascension.» *Mythes, rêves et mystères.* París: Gallimard, 1957.

Gilman, Stephen. «On the Birth of Fortunata.» *Anales Galdosianos* 1 (1966): 71-83.

—. *Galdós and the Art of the European Novel: 1867-1887.* Princeton: Princeton Univ. Press, 1981.

Gullón, Agnes. «The Bird Motif and the Introductory Motif: Structure in *Fortunata y Jacinta.*» *Anales Galdosianos* 9 (1974): 51-57.

Joós, Ernest. *Lukács' Last Autocriticism: The Ontology.* Atlantic Highlands, NJ: Humanities Press, 1983.

Jung, Carl. *Métamorphoses et symboles de la libido.* París: Montaigne, 1932.

Pérez Galdós, Benito. *Fortunata y Jacinta.* Vol. 1 de *Obras completas.* Ed. Federico C. Sainz de Robles. Madrid: Aguilar, 1970.

—. «El primero de mayo.» *Ensayos de crítica literaria.* Ed. Laureano Bonet. Barcelona: Península, 1972. 183-88.

—. Prólogo. *La Regenta.* Por Leopoldo Alas (Clarín). Ed. Gonzalo Sobejano. 2 vols. Madrid: Castalia, 1984. Vol. 1.

—. «La sociedad presente como materia novelable.» *Ensayos de crítica literaria.* Ed. Laureano Bonet. Barcelona: Península, 1972. 173-82.

Utt, Roger. «'El pájaro voló': Observaciones sobre un leit-motif en *Fortunata y Jacinta.*» *Anales Galdosianos* 9 (1974): 37-50.

Zambrano, María. *La España de Galdós.* Madrid: Taurus, 1959.

SEXO Y CLASE SOCIAL EN *FORTUNATA Y JACINTA*: OPRESIÓN, REPRESIÓN, EXPRESIÓN

John H. Sinnigen

> ...en una obra de ficción su sentido último no hay que buscarlo en el texto, ni en su autor, ni en el lector, sino en la relación que vincula la obra con uno y otro, relación a través de la cual aquélla cobra vida, se vivifica, a la vez que ilumina la figura del autor lo mismo que la del lector.
>
> (Goytisolo 306)

I

Fortuna y Jacinta es una novela cuya riqueza de detalle sigue llevando a sus lectores a consultar planos, memorias y libros para «reconstruir» los «sucesos» que allí se encuentran (por ejemplo, Ribbans; Caudet).[1] Sus muchos personajes, diversos barrios y calles y múltiples voces nos cuentan las historias individuales y familiares que constituyen diferentes puntos de vista sobre la historia madrileña de tres cuartos de siglo y la multifacética experiencia de un momento clave de ella: el vaivén de la Revolución de 1868 a la Restauración de 1874 y su posterior asentamiento. A otro nivel, su densidad psicológica representa la interacción de diversos comportamientos humanos, diferentes maneras de formar y expresar una conciencia en un período de transición social, a la vez que plantea cuestiones biográficas presentes a lo largo de la vida y obra del autor: la gran importancia de las mujeres y de lo femenino; la madre dominadora; el amor entre primos; la inconstancia amorosa masculina, etc.[2] Finalmente, como demostró Stephen Gilman, *Fortunata y Jacinta* representa la más alta expresión del «diálogo» mantenido por Galdós con la novela europea de la época, la forma literaria más característica de esas sociedades capitalistas en proceso de consolidación, una forma mediante la cual se indaga la articulación de una subjetividad moderna en el contexto de la realidad social constituida por la revolución burguesa. La amplitud y la complejidad del mundo novelístico de *Fortunata y Jacinta* es un producto del tejido formado por estas problemáticas social/ideológica, personal/psicológica y literaria.

Se trata de una novela polifónica (y así reza la contraportada de la edición de Caudet), de un discurso dialogante en el cual, como se ha notado frecuentemente y con cambiante énfasis, se entretejen la historia, el costumbrismo, la visión y el deseo individuales; la observación, la descripción y la proyección. Están presentes las esferas pública y privada, predominando ésta, ya que muchas veces sirve de emblema para tratar sobre aquélla (por ejemplo, los capítulos «La revolución vencida», «La Restauración vencedora»). Las rela-

ciones entre las clases sociales que son fundamentales en la obra se expresan principalmente por medio de diferencias entre y dentro de familias y, sobre todo, alrededor de las diversas parejas que se forman. Ocurre lo que Terry Eagleton ha sugerido con respecto a *Clarissa*: «Sexuality, far from being some displacement of class conflict, is the very medium in which it is conducted» (*Clarissa* 88). Hay una mutua articulación de problemas sociales y sexuales, personales y políticos.

Nuestro acercamiento a ese tejido de problemas se va a centrar en las relaciones entre clases sociales y géneros. Explica Cora Kaplan:

> The doubled inscription of sexual and social difference is the most common, characteristic trope of nineteenth-century fictions. In these texts, the difference between women is at least as important an element as the difference between the sexes, as a way of representing both class and gender... The unfavourable symbiosis of reason and passion ascribed to women is also used to characterize both men and women in the labouring classes and in other races and cultures. (166-67)

Las diferencias entre mujeres y hombres y entre personas de diversas clases son fundamentales en esta novela. Por ejemplo, las relaciones entre Fortunata, Juanito y Jacinta se desenvuelven en un proceso de atracción y repulsión basado en condiciones de clase y de sexo. A veces son alienantes y otras solidarias. Por un lado expresan el dominio, la explotación, la aversión y la incomprensión, y por otro la atracción física, la compasión y la simpatía. Tienen que ver con diferencias de crianza, de educación, de normas de comportamiento y de posibilidades económicas, sociales y psicológicas. Sus raíces se encuentran en la familia y en la organización económica y política de la sociedad. Son una manifestación de fuerzas sociales y psíquicas que corresponden a las estructuras capitalistas y patriarcales de la sociedad en la cual el autor vivía y cuya posible renovación exploraba en sus novelas (Lewis 326). El análisis de la función de estas fuerzas en *Fortunata y Jacinta* nos remitirá no sólo al examen de esa sociedad, sino también al cuestionamiento del orden patriarcal y burgués y a la consideración de posibles vías para transformarlo (Kaplan; Chodorow; Dinnerstein; Eagleton), cuestiones cuya actualidad establece un importante punto de contacto entre el texto y sus lectores cien años después.

En cuanto a lo social, Galdós vivió y narró sobre un período crítico en la formación de la España moderna. En el contexto de *Fortunata y Jacinta,* salta a la vista la Revolución de 1868. Aunque el escritor, como muchos otros, hubiera de lamentar el infeliz desenlace de este proceso revolucionario, también está claro que los años que van de la Gloriosa a la Restauración son el punto de partida clave para entender lo que viene después. Lo dice el narrador al comentar «la gran vigorización del comercio después del 68» (1: 152); lo confirma José María Bueno de Guzmán al principio de *Lo prohibido* cuando señala: «los bruscos adelantos que nuestra capital había realizado desde el 68» (1661); lo reconoce Concepción Sáiz al insistir en «la influencia decisiva ejercida por la Revolución de 1868 sobre la cultura de la mujer y la transformación social ocasionada por esta influencia» (12; véase también Scanlon); lo dice Carlos Seco Serrano al analizar el nacimiento del movimiento obrero: «Aun sin intuirlo claramente..., las masas proletarias,

militantes desde 1870, protagonizaban ya... el nuevo ciclo revolucionario de la época contemporánea» (43). Es decir, aunque la burguesía luego renuncia a determinadas metas progresistas y busca la estabilidad y la garantía de su parcela del poder mediante la Restauración y la formación de una alianza con la aristocracia terrateniente, el período revolucionario no dejó de ser una fisura en el bloque del poder, en el orden establecido y en las ideologías dominantes que dejó vislumbrar nuevos horizontes que incluyeron cierta modernización y un importante impulso para mujeres y obreros.

En el terreno psíquico, los biógrafos han hecho hincapié en la importancia del entorno femenino en el cual se desarrolló la vida de Galdós, tanto en Canarias como en la Península. Beyrie describe la casa de Mamá Dolores como un «gineceo familiar» en el cual «La mère abusive refuse à l'enfant l'accès aux manifestations les plus légitimes de son sexe» (1: 47); las consecuencias de esa situación y de la frustrada relación con Sisita son la base de los problemas personales que Galdós explora en las novelas de la primera época (2: 41). En Madrid el gineceo familiar se reconstruye, el escritor no se casa y tiene varias relaciones con mujeres cuyo impacto en su obra está cada vez más claro. Ullman y Allison examinan la fuente autobiográfica de algunas situaciones novelescas y sugieren que «in turn the creative process may well have enabled Galdós to work out... conflicts... of his inner life» (31). De modo que la novela galdosiana se convierte en un lugar de encuentro literario de problemas y posibles soluciones que surgen de dos fuentes: de una coyuntura histórica cuya aparente estabilidad encubría simas sociales y también de una dinámica psicosexual, lo que Elizabeth Wright llama «the role of sexuality in the constitution of the self» (3). En *Fortunata y Jacinta* estos problemas y soluciones desembocan en una serie de tensiones y desplazamientos entre lo burgués y lo popular, lo masculino y lo femenino.

II

Cuando el protagonista de la Parte Primera sale del ámbito de su clase para ir a la Cava de San Miguel, el narrador señala la importancia tanto de este incidente como del personaje: «porque si Juanito Santa Cruz no hubiera hecho aquella visita, esta historia no se habría escrito. Se hubiera escrito otra, eso sí, porque por do quiera que el hombre vaya lleva consigo su novela; pero ésta no» (1: 181). Durante esta visita a Estupiñá, Juanito conoce a Fortunata, y en el resto de la novela se presentan las consecuencias de este primer encuentro entre el señorito burgués y la hija del pueblo. Pero en este momento lo importante es lo que le sucede a él, pues la otra hipotética novela a la que alude el narrador hubiera sido también suya. La Parte Primera es principalmente un relato burgués y masculino. Es la «biografía» de Juanito a la vez que la historia de una familia y de su clase, una genealogía de la familia Santa Cruz que ha llegado a ser rica e importante en un mundo que es tan feliz que a todos les toca la lotería (1: 379) y en el cual existe lo que el amigo narrador describe como «una dichosa confusión de todas las clases, mejor dicho, la concordia y reconciliación de todas ellas» (1: 240). Aunque incluso en este mejor de los mundos posibles del capitalismo patriarcal

todo no ha de ser perfecto: a esta genealogía le falta la continuidad, el hijo.

Para abordar esta carencia nos tenemos que desviar de la biografía de Juanito, porque la procreación es un asunto femenino y como tal remite al título y subtítulo de la novela: *Fortunata y Jacinta. Dos historias de casadas,* títulos que hacen pensar que va a ser una novela sobre mujeres. Esa implicación luego choca con «Juanito Santa Cruz», que es cómo se titula el primer capítulo de la primera parte. Sin embargo, este ligero choque sencillamente subraya la especificidad del título femenino. Los nombres de Fortunata y Jacinta carecen de apellido y ellas son dos *casadas*. Es decir, esta novela sobre mujeres va a ser un relato sobre la dependencia y la subordinación femeninas. Los maridos de Fortunata y Jacinta *sí* tienen apellido, y sus nombres y apellidos encabezan los primeros capítulos de las partes de la novela en las que se cuentan las historias de sus respectivas familias y clases sociales.

Tanto Fortunata como Jacinta están presentes en esta primera parte según sus diferentes funciones en la biografía del protagonista masculino. Juanito encuentra a Fortunata en la casa de la Cava donde está chupando un huevo crudo en una tienda de aves y huevos en la cual la muerte y el nacimiento, las plumas y la sangre, las mujeres del pueblo y su lenguaje coexisten en un desorden que es a la vez un contraste a la tranquilidad bien ordenada del mundo burgués y una introducción al erotismo que marcará todo el resto de la novela. En marcado contraste con esta otredad erótica está la familiaridad tranquila de Jacinta. Juanito y Jacinta son primos, aunque el narrador señala que aquél «siempre [la] miró más como hermana que como prima». Además, Barbarita había criado y elegido a su sobrina para ser la esposa de su hijo, sin que a éste le hubiera «pasado por las mientes» casarse con ella (1: 194).[3] La frialdad relativa de su trato arranca de esta raíz de la relación y se expresa mediante el temor de Jacinta en la noche de bodas, las dos camas en las cuales duermen y los repetidos apartamientos de Juanito.

Se encuentran en Jacinta los valores femeninos encomiados por casi toda la literatura femenina de la época (Perinat y Marrades 256; Simón 6, 21; Nash 63). Cumple admirablemente su papel en sociedad, cuida a su marido con cariño, no alborota ante sus infidelidades, es sumisa y resignada, practica la beneficencia. Por eso la *vox populi* de su clase la designa un «ángel».[4] Es decir, Jacinta sería la «perfecta casada» del siglo diecinueve si tuviera hijos. Toda la ideología de la época que define el papel de la mujer está organizada alrededor de la figura de la esposa-madre, y la educación de las niñas, como la que recibió Jacinta, está orientada a formar esa figura.[5] Por lo tanto, Jacinta exhibe los atributos de esa educación pero sólo realiza la mitad de su función.

Las dualidades esposa/amante, mujer idolatrada/mujer despreciada son evidentes. Juanito, como era normal en un hombre de su clase, mantenía una división entre su esposa y sus queridas.[6] Jacinta es la esposa permanente, la figura que merece todos los respetos, el «ángel del hogar» (Aldaraca) y la que *debe* ser la madre del heredero. En cambio, Fortunata es la puta, la mujer sensual que atrae momentáneamente pero que luego es rechazada. Este comportaminto de Juanito no sólo es fiel a las costumbres de la época,[7] sino que también es indicativo de una ambivalencia, que se remonta a la infancia, en las relaciones que un hombre tiene con las mujeres. Explica Dorothy Dinnerstein:

If woman is to remain for him the central human object of the passions most deeply rooted in life's beginnings, his relation to her must embrace, at a primitive level, *both* the worshipful and the derogatory, the grateful and the greedy, the affectionate and the hostile feeling toward the early mother...

One way a man can handle this fundamental difficulty is to sort out the conflicting ingredients into two kinds of love, tender and sensual. Lust then carries all the angry, predatory impulses from which the protective, trusting side of his love for woman must be kept insulated. He may keep tender and sensual love separate by expressing them toward different women, or toward the same woman in different situations or moods. (69-70)

En el caso de Juanito, el amor tierno (que muchas veces parece ser infantil) es para Jacinta, el sensual para Fortunata. Tal situación, que resulta satisfactoria para él, no lo es para ellas.

En primer lugar, Fortunata no se conforma con ser el objeto eventual del volátil deseo masculino que la desea y la ama intensamente pero que se cansa en seguida y luego la desprecia. Se niega a aceptar lo que le debiera corresponder, dinero.[8] Por su parte, Jacinta tampoco tiene lo que debiese ser suyo, el niño. Si según la ideología dominante el impulso de la mujer a la maternidad debe ser el equivalente al deseo sexual masculino, entonces el desequilibrio de la situación y la frustración de Jacinta son inevitables.[9] Mientras Juanito realiza su deseo con varias mujeres, el deseo de Jacinta está continuamente en busca de un objeto. Su penosa falta de la conexión que tanto desea está subrayada al final de la primera parte cuando su suegro le quita el Pitusín falso y Juanito, recuperado del catarro que le ha mantenido al lado de su esposa, vuelve a las andadas. Jacinta se queda sola, sin niño y sin marido.

Esta situación es anómala. Según la ideología de la época, Fortunata debe reconocer que nunca puede ser la mujer de Juanito y debe estar, si no satisfecha, al menos resignada a acoger el amor que le depare y a aceptar el dinero que le debería de entregar. Por su parte, Jacinta debe tener un niño para consolarse ante las infidelidades de su marido, realizando con aquél la compenetración que éste le niega. Además, el hijo de la casa debe estar relacionado con el amor tierno y con las leyes de la propiedad. Aquí, en cambio, la maternidad está identificada con el erotismo femenino en vez de con la familia. La división que debe ser esposa-madre/amante viene a ser esposa/amante-madre. Ni Fortunata ni Jacinta aceptan esta situación, y a la larga las dos buscan en el niño, en un amor más permanente y controlable, la superación del cariño inconstante del hombre.[10]

La insatisfacción y búsqueda son constantes en la conciencia y las acciones de Jacinta. Por ejemplo, la otra, la primera, ejerce cierta fascinación sobre ella. Por tanto, irónicamente, el capítulo «Viaje de novios» está lleno de la narración hecha por Juanito de su aventura con la primera «nena» (Ciplijauskaité 103). Desde el principio este matrimonio burgués está enmarcado en un triángulo cuyo tercer punto es una mujer del pueblo (Petit 228). Jacinta expresa cierta compasión por su rival y también por otras mujeres explotadas. Después de la noche en Sevilla cuando Juanito le cuenta su abandono de Fortunata, la reacción de Jacinta es ambivalente. Está unida a Juanito por el amor y por la solidaridad de clase; se ríe de las relaciones que su marido tuvo con Fortunata y sus familiares; y la posibilidad de que Juanito cumpliese

su palabra de matrimonio le parece ridícula. En cambio, también expresa un sentimiento de solidaridad con Fortunata: «¡Pobres mujeres! —exclamó—. Siempre la peor parte para ellas» (1: 236). Algo parecido ocurre en Barcelona cuando visitan una fábrica. Jacinta expresa su solidaridad con las trabajadoras: «No puedes figurarte... cuánta lástima me dan esas infelices muchachas que están aquí ganando un triste jornal, con el cual no sacan ni para vestirse... [E]s que llega un momento en que dicen: 'Vale más ser mujer mala que máquina buena'». Juanito replica que «Filosófica está mi mujercita», y Jacinta se refugia en el terreno tradicionalmente femenino del amor: «En fin, no se hable más de eso. Di si me quieres, sí o no...» (1: 214). Aunque Juanito logra convencer y descalificar a su mujer, manteniéndola en su lugar de inferior intelectual, no borra la solidaridad que Jacinta siente con Fortunata y con las trabajadoras porque esa solidaridad es más profunda que el razonamiento refinado pero superficial del señorito.

Esta dualidad se desarrolla más con el caso del Pitusín. Durante una enfermedad de Juanito, Jacinta compra al niño que supuestamente es el hijo de su marido y Fortunata. Cuando resulta que no lo es, ella quiere mantenerlo dentro de la familia porque se ha encariñado con él; es un objeto al cual puede dirigir su deseo. De eso nada, porque su suegro no lo admite; le pondrán en el asilo de Guillermina porque «Quien manda, manda» (1: 428), es decir, don Baldomero, el patriarca, después de consultar con su hijo. Las mujeres tomaron la iniciativa al buscar y adquirir al niño, pero las decisiones sobre qué hacer con él las toman los hombres, y a puerta cerrada. Las mujeres están apartadas del poder decisorio, y aunque Jacinta, motivada por el cariño, no quiere ceder, no le queda más remedio si no va a romper el orden familiar. Una vez más Juanito ofusca la conexión emocional que siente su esposa, apelando a «las ideas generales, que son el ambiente en que vivimos» (1: 421) y una vez más prevalece el criterio masculino.

Recuperadas la autoridad masculina y la salud de Juanito, éste vuelve al centro de la narración. De nuevo le guía su deseo, y después de que Villalonga le cuenta la reaparición de una Fortunata «elegantísima» (1: 432), el volverla a encontrar se convierte en su obsesión. Sin embargo, sigue cumpliendo sus obligaciones matrimoniales: «se mostraba siempre considerado y afectuoso con [Jacinta]; no quería darle motivo de queja; mas para conseguirlo, necesitaba apelar a su misma imaginación dañada, revestir a su mujer de formas que no tenía, y suponérsela más ancha de hombros, más alta, más pálida... y con las turquesas aquellas en las orejas» (1: 442). Aunque el discurso erótico en Galdós está normalmente implícito, esto es claramente una fantasía sexual. Para no «darle motivo de queja a su esposa», es decir, para hacer el amor con ella, Juanito tiene que convertirla en Fortunata. En el mundo burgués y masculino hay una fisura por la cual continuamente irrumpe la sexualidad de una mujer del pueblo.

Así termina la primera parte con la reafirmación de dos deseos no satisfechos: el empuje maternal de Jacinta y el deseo sexual de Juanito. Entretejido con estos deseos está el hilo político de la necesidad de un buen gobierno estable. Villalonga intercala el relato de la vuelta de Fortunata con su narración de los sucesos del golpe de Pavía (o viceversa), y tal como Villalonga tiene sus dudas sobre la transformación de Fortunata, el narrador cues-

tiona la eficacia del último cambio político: «Era grato al temperamento español un cambio teatral de instituciones» (1: 430). «La forma, la pícara forma» (1: 441) les fascina a Juanito y a la burguesía española, pero esa fascinación no lleva a la resolución de los problemas de fondo.

Las Partes Segunda y Tercera también empiezan como historias masculinas, pero luego, sobre todo en la Parte Tercera, se vuelven femeninas. Hay muchos paralelismos entre la Parte Segunda y la Primera. Aquélla también comienza como la historia de una familia y de un hombre que se van a relacionar estrechamente con Fortunata. Dentro de estos paralelismos se articulan unas diferencias radicales que obedecen a cuestiones de clase y de género. Maximiliano Rubín es básicamente el contrario de Juanito Santa Cruz. Como pequeño burgués no está vinculado a los centros de poder y tiene que trabajar. Es feo, raquítico, impotente, callado, tímido, con grandes dificultades para adaptarse al papel masculino. Responde a estas dificultades con una activa vida imaginativa y, al enamorarse de Fortunata, intenta compensar por su propia fealdad y debilidad con la hermosura y la sensualidad de ella. Mientras Juanito sólo abandonó el seno de su clase durante unos meses, Maxi mantiene su rebelión frente a la fuerte voluntad de su tía y a las convenciones sociales: se casa con una prostituta. Irónicamente, el débil Maxi es el primer rebelde de la novela y es el primero que afirma que Fortunata «es un ángel» (1: 466), expresión que luego adquirirá gran importancia. Es Maxi quien, al ofrecerle a Fortunata el matrimonio, la pone en la disyuntiva entre el anhelo de ser «honrada» y su constante pero socialmenete inaceptable amor por Juanito Santa Cruz.

En cuanto al trato que le dan a Fortunata, en la primera parte Juanito explota su sexualidad, pero en la segunda los Rubín intentan reprimirla. Si esta mujer del pueblo va a casarse con el pequeño burgués, si va a lograr la honradez que tanto desea, debe aprender modales y una manera de hablar, pero más que nada tiene que dejar de querer a un hombre al cual desea y llegar a querer a otro al cual no desea y que es, además, impotente. Se lo dice muy claramente Nicolás: «Ilusionarse con un caballerete porque tenga los ojos así o asado, porque tenga el bigotito de esta manera, el cuerpo derecho y el habla dengosa, es propio de hembras salvajes. Amar de ese modo no es amar, es perversión, es vicio, hija mía. El verdadero amor es el espiritual, y la única manera de amar es enamorarse de la persona por las prendas del alma» (1: 564-65). En el nombre de una educación imprescindible para entrar en la clase media, los Rubín se dedican a desexualizar a Fortunata.

Motivada por su anhelo de ser honrada, Fortunata decide hacer la prueba. Pero en medio del proceso de purificación en el convento de las Micaelas, se replantea su conflicto interno. Mauricia evoca momentos de su relación con Juanito y le asegura que éste la desea y que volverá a buscarla y encontrarla. La visita de Jacinta provoca el inicio de los sentimientos complejos y contradictorios que Fortunata tendrá hacia su rival; siente una mezcla de rabia, envidia, admiración y lástima al enterarse de que Jacinta también es la «víctima« de las infidelidades de Juanito (1: 625). Esta reacción, que recuerda la compasión manifestada por la burguesa en la primera parte («¡Pobres mu-

jeres!...»), indica que, a pesar de su rivalidad y resentimiento, tanto Fortunata como Jacinta sienten y expresan desde el principio cierta solidaridad, solidaridad y rivalidad que se articulan también en los sueños de Fortunata, en los cuales ella se convierte en la esposa de Juanito y le regala un niño a su querida estéril, Jacinta. En medio de la supuestamente purificadora comunidad de mujeres, Fortunata comienza a rearticular su deseo por Juanito y su disposición hacia Jacinta. La triangularidad de esos sentimientos está mediada por un niño. Es decir, sobre el triángulo Fortunata-Juanito-Jacinta —primer componente de la estructura tan bien estudiada por Ricardo Gullón— está superpuesto otro: Fortunata-un niño-Jacinta. El primer triángulo es el producto de la volubilidad de Juanito y conlleva la rivalidad entre su esposa y su amante. El segundo se deriva de la constancia de los dos personajes femeninos y conduce a su solidaridad.

Como era de esperar, el intento de Nicolás Rubín y de las Micaelas es en vano. Los preceptos sociales y religiosos de las clases medias no logran desexualizar a Fortunata. Una vez más se revela que las convenciones y la moralidad patriarcales y burguesas son vehículos para la defensa de unos privilegios establecidos y para la demarcación de los límites entre géneros y clases. Pero está cada vez más claro que en esta novela se les presenta un problema. Fortunata representa una sexualidad femenina de clase baja que no acepta su represión y que se rebela contra los privilegios del patriarcado burgués. A causa del potencial subversivo de lo que representa, a través de la novela hay repetidos intentos de dominarla y modificarla. Pero es precisamente en el momento de enfrentarse al matrimonio, la institución por excelencia para controlar la pasión femenina, cuando comienza a formular la postura que la impulsará a luchar contra la subyugación a la que la someten los miembros de la alta y pequeña burguesías que la tratan. Reconoce que es manejada como un objeto e inicia la rebelión que la convertirá en el sujeto más destacado de la novela precisamente porque hace lo que no debe.

En la Parte Tercera la presentación de la comunidad masculina —el mundillo del café— es una introducción costumbrista a la volubilidad y la superficialidad de la política española o, por lo menos, de la política de la clase que representa el señorito inconstante y egoísta. Cuando don Baldomero afirma que «*nuestro país* padece alternativas o fiebres intermitentes de revolución y de paz» (2: 53; énfasis nuestro), no está claro por qué está autorizado a hablar en nombre de la nación entera. Lo que sí es evidente es que la Bolsa se había recuperado después del golpe de Pavía y que *la burguesía* había dado un giro político. Al decir «nuestro país», el patriarca supone que su clase es representativa de toda la nación. Cuando el narrador juzga que esa declaración es «una cosa muy sensata», da eco a la conciencia burguesa que había expresado en la Parte Primera al elogiar la famosa «confusión de todas las clases» en la sociedad española.

Al dejar atrás estas dos restauraciones, la narración vuelve a ocuparse de un personaje cuyo conflicto constante no se ha visto afectado por el cambio político: Fortunata sigue en la disyuntiva entre su anhelo de ser honrada y el amor por un hombre que no es su marido. Los capítulos finales de esta

parte se centran en estas preocupaciones. Mediante un proceso intersubjetivo que involucra a los principales personajes femeninos, Fortunata va dando forma a la rebelión que piensa llevar a cabo. Es decir, logra expresar más plenamente su «idea» por medio de encuentros y conversaciones con esos otros personajes y por proyecciones en ellos. Doña Lupe le aconseja sobre cómo se debe comportar, y Mauricia y Guillermina le dan consejos respecto al amor y el matrimonio. Fortunata se enfrenta con Jacinta y se compara con ella. Tanto los consejos de aquéllas como los encuentros con ésta dejan a Fortunata aturdida porque son consejos y encuentros que tocan la disyuntiva entre su ser social y su deseo íntimo. La escena culminante es el enfrentamiento entre los dos personajes cuyos nombres dan el título a la obra. La primera vez que Jacinta entra, Fortunata se siente turbada «ante la superioridad» de su rival (2: 191); la reacción es una expresión de la diferencia social que las separa. La presencia de Adoración —otra mediación infantil— lleva a matizar la admiración que siente, y al pensar que en vez de Adoración, su Juanín, si hubiera vivido, podría estar frente a ella como el hijo de la otra, siente ira.

La segunda vez que se ven, después de una breve conversación sobre niños, aumenta el sentimiento de injusticia en Fortunata, quien pasa de los pensamientos a las acciones y a las palabras. Se enfrenta a Jacinta, le clava los dedos en los brazos y le dice:

> —Soy Fortunata.
> ...
> —Soy... soy... soy la...
> ...
> —Te cojo y te revuelco... porque si yo estuviera donde tú estás, sería...
> ...
> —¡Mejor que tú, mejor que tú...! (2: 208)

La otredad está expresada en términos de la estructura social y la pasión. Si el matrimonio burgués debe ser el contrato que regula la pasión y la propiedad (Tanner 15), aquí la fuerza de la transgresión de ese contrato —de la mentira de ese ideal— está representada en las divagaciones de Fortunata, su vacilación entre la admiración y el resentimiento. Fortunata siempre admira a Jacinta y la quiere imitar, pero la presencia de otro —de Juanito o de algún niño— hace que se marque el antagonismo porque reconoce que Jacinta es la privilegiada por la «justicia» de la propiedad. Actúa como «un perro de presa» y Jacinta reacciona «como quien está delante de una fiera» (2: 208). La evocación bestial hace destacar la rebelión de las leyes de la pasión —que privilegian la pareja Fortunata-Juanito— contra las de la propiedad, según las cuales Jacinta y Juanito son esposos legítimos.[11] La presencia infantil le da mayor razón social a la mujer del pueblo. Si ella estuviera en la situación social de su rival, podría ser «mejor» en la medida en que podría completar la figura de la esposa-madre. Esta comparación se inserta al lado de la afirmación de la identificación de clase que siente Fortunata: quiere barrer y hacer almuerzos; mantiene que «'Si es lo que a mí me gusta, ser obrera...'» (2: 205); su resentimiento ante Jacinta está descrito como «toda la pasión fogosa de mujer del pueblo, ardiente, sincera, ineducada»

(2: 208). De modo que su explosión ante Jacinta es una expresión fiel de esa parte de su ser. Afirma quién es al decir tan sólo «Soy Fortunata...», sin apellido. Después no hay más identificación concreta. Se pierde en la frase «Soy... soy... soy la...». ¿La qué? ¿La amante? ¿La esposa de verdad? ¿La madre del niño que tú buscabas? Está claro *quién* es Fortunata, pero todavía no lo está tanto *qué* es. Ni siquiera ella misma lo puede decir.

El desenlace de este encuentro está mediado por las reflexiones que Fortunata hace con Mauricia y Guillermina. Al hablar de Jacinta, en un momento Mauricia recomienda que Fortunata la trate con violencia (2: 197) y en otro que la perdone, porque, además, «si el marido de la señorita se quiere volver contigo y le recibes, no pecas...» (2: 199). Por supuesto que Guillermina dice todo lo contrario. Le recrimina el haber maltratado a Jacinta y sostiene que ésta es la que tiene que perdonar. Además, disculpa a Juanito («el cual es una excelente persona también... Pero en fin, los hombres...» [2: 228]), mientras que acusa a Fortunata de «dos adulterios» (2: 231). Termina soltándole un sermón que resume un pilar de la ideología respecto a la mujer:

> —Bien sé que es difícil mandar al corazón. Pero eso mismo le da a usted motivo para dejar de ser mala, como dice, y adquirir méritos inmensos. Pero, hija, ¿en qué ha estado pensando que no se le ha ocurrido esto? Cumplir ciertos deberes, cuando el amor no facilita el cumplimiento, es la mayor hermosura del alma... ¿Cuál es la mayor de las virtudes? La abnegación, la renuncia de la felicidad... Llénese usted de paciencia, cumpla todos sus deberes, confórmese, sacrifíquese, y Dios la tendrá por suya, pero por muy suya. (2: 232-33)

Guillermina es una hábil portavoz de la ideología dominante, una ideología que defiende el dominio de su clase pero que también justifica la subordinación de su sexo. Aboga por los intereses de las clases altas y de los hombres. [12] De los hombres burgueses será la libertad de acción; para los otros, y para *las otras,* queda el derecho a la abnegación y el sacrificio: deben reconocer que la asegurada aprobación de Dios es una compensación más que adecuada. [13]

Todo esto constituye un preludio a la gran escena que es la entrevista entre Fortunata y Guillermina, con Jacinta escondida en la alcoba. Este diálogo en el que se van a tratar asuntos de gran interés para una tercera persona evoca dos situaciones parecidas en la Parte Primera: el coloquio entre Baldomero y Juanito sobre la procedencia y el destino del Pitusín con Jacinta y Barbarita a la puerta «por ver si pescaban alguna sílaba de lo que el padre y el hijo hablaban» (1: 411); y la narración de Villalonga sobre la reaparición de Fortunata, entretejida con el relato del golpe de Pavía para que Jacinta no se enterase de lo otro. Cuando habla Villalonga, Jacinta «De buena gana se escondería detrás de una cortina para estafarles sus secretos a aquel par de tunantes» (1: 431) pero no lo hace. En cambio, durante el coloquio entre Guillermina y Fortunata, sí se esconde. En la Parte Primera los narradores masculinos gozan de un dominio propio; ahora las conciencias femeninas se enfrentan y se compenetran. Villalonga controla su relato porque teme la presencia y el oído de Jacinta. Guillermina pierde el dominio sobre su diálogo y su sermón en parte porque sabe que Jacinta los está escuchando. En aquel caso la verdad no llegó a los oídos de la señora de

Santa Cruz; en éste sí. Tiene que escuchar cómo su esposo persiguió y aún persigue a Fortunata, que le había dado palabra de casamiento, que Fortunata había tenido su hijo. Debe oír los razonamientos de Fortunata para llegar a su idea, al nuevo nivel de articulación de su pasión con su conciencia social: «Esposa que no tiene hijos, no es tal esposa» (2: 247). La reacción de Jacinta parece ser una imitación de Fortunata: se descompone, pierde el control, balbucea, insulta; en efecto, provoca la gresca que sigue.

Los controles y separaciones tan nítidamente establecidos en la primera parte se vienen abajo. Fortunata penetra por primera vez en una casa burguesa. Su presencia y lo que representa, la sexualidad activa de una mujer del pueblo que intenta contra las barreras sociales, trastornan el orden establecido. La confusión continúa mediante una repetición de la identificación que Fortunata hace entre Mauricia y Guillermina. En realidad, más que de una confusión, se trata de la imposición de la voz de Mauricia sobre la imagen de Guillermina: «Fortunata, querida amiga de mi alma, ¿no me conoces? ¡Re...! Si no me he muerto, chica, si estoy en el mundo, créetelo porque yo te lo digo. Soy Guillermina, la *rata eclesiástica*... Estoy loca con este asilo pastelero...» (2: 237). Fortunata está articulando una nueva visión del orden social que reconoce la legitimidad de la sexualidad femenina. En este momento del conflicto que conduce a esa visión, la voz del erotismo se impone sobre la figura del orden. [14] Se condensan dos figuras femeninas activas cuyos rasgos varoniles están explícitamente presentados. En la nueva visión de Fortunata, su idea, se combinan la sexualidad femenina, el orden y la actividad —culturalmente designada como masculina—, algo que a Fortunata le había faltado.

El resultado de este proceso es la decisión de Fortunata de llevar a cabo el proyecto que reconciliará su contradicción interna. Después de un sueño lleno de imágenes fálicas en el cual realiza su deseo de encontrar a Juanito arruinado para que ella pueda mantenerle, Fortunata sale en busca de su amante para reanudar la relación con el fin de tener el hijo que será la prueba de su legitimidad. El sueño afirma el poder de la mujer; los papeles se han trastocado y la parte activa es femenina. La inversión de los papeles sexuales tradicionales luego continúa; la mujer va a usar sexualmente al hombre para sus propios fines. Juanito no entiende nada:

> —¿Y cuál es tu idea? ¿Qué idea es ésa?
> —No te lo quiero decir... Es una idea mía: si te la dijera, te parecería una barbaridad. No lo entenderías... ¿Pero qué te crees tú, que yo no tengo también mi talento?
> —Lo que tú tienes, *nena negra,* es toda la sal de Dios— besándola con romanticismo.
> —Pues eso... junto con la sal está la idea... (2: 264-65)

Ahora el secreto se va a guardar del hombre. Aunque Juanito crea que no ha cambiado nada, que Fortunata es el objeto sexual de siempre, ella le va a usar de una forma que acabará dejándole en una situación radicalmente desprestigiada.

La Parte Cuarta comienza con otro personaje masculino, Segismundo Ballester. Sin embargo, prevalece la presencia de Fortunata y su hijo que atraen

la atención de la mayoría de los personajes de la novela. Esta mujer del pueblo que se había conceptuado como un objeto, «una muñeca viva» (1: 686), se ha convertido en un sujeto activo capaz de desafiar a los individuos y las instituciones que previamente la dominaban (Caudet 85-86). Como la madre del único heredero de la casa de Santa Cruz, Fortunata afirma su legitimidad natural: «¡Vengan sermones! No me importa; mejor. Yo le diré [a Guillermina] que tiene razón; pero que yo tengo el hijo, y allá se van hijos con razones» (2: 458). Como en su sueño, el falo, ahora en la forma del heredero, está de parte de ella y le concede derechos que de otra forma no tendría. Si la otra es la esposa, ella es la madre y, por tanto, necesaria para completar la figura esposa-madre. La amante-mujer del pueblo tiene que enmendar la insuficiencia de la familia burguesa.

El niño también es el medio que cataliza la concreción de la solidaridad que tanto Fortunata como Jacinta habían bosquejado. [15] Fortunata mantiene que ahora es la igual de Jacinta y en un momento dice que este Juanín tendrá tres madres: ella, Jacinta y Guillermina. Guillermina no rechaza esta proposición que uniría en una trinidad femenina las figuras madre, esposa y santa por encima de los privilegios de clase y de la moralidad católica que siempre ha defendido. Además, Fortunata sostiene que las mujeres (Jacinta, Guillermina y Bárbara) reconocerán sus derechos: el hijo será la llave que les permite abrir la puerta del poder patriarcal que no pudieran penetrar antes.

Por su parte, Jacinta aprueba y agradece la agresión contra Aurora y encuentra nuevas fuerzas en el hijo que Fortunata le lega. En cierta medida logra superar la resignación, la convencionalidad y la pasividad que han sido las características de su conducta a lo largo de la novela. Primero, ella y su suegra se enfrentan a Juanito y le obligan a reconocer al hijo. Luego repudia a su marido y halla un nuevo apoyo en el hijo y en la solidaridad con Fortunata, en la «fraternidad fundada en desgracias comunes» y en ese imaginado abrazo que las une (2: 531-32). El nacimiento del niño ha permitido que las antiguas enemigas se conviertan en amigas y aliadas, como había predicho Fortunata. Logran superar las barreras de vulnerabilidad que hacen que la unión femenina sea extraordinariamente difícil en el patriarcado (Gubar y Gilbert 38). [16]

Los límites del nuevo poder femenino saltan a la vista. Al convertirse en madre, Jacinta deja de ser la esposa en un aspecto importante; nunca podrá completar sendos papeles. Al rechazar a su marido, renuncia a su propia sexualidad. Su única respuesta es la fantasía en la cual se rebela contra «lo desarregladas que andan las cosas por el mundo» y rompe «los vínculos establecidos por la ley», imaginándose que podría haberse casado con Moreno (2: 534). Es una fantasía poco peligrosa. Mientras no arremeta contra las convenciones sociales con algo más que el pensamiento y mientras se limite a fantasear con un hombre muerto, el orden patriarcal no se verá amenazado. Jacinta se venga de su marido, pero al renunciar a la sexualidad, reafirma una sociedad represora. En cuanto al hijo, el control de Jacinta sobre el ya denominado *Delfinito* (2: 533) será limitada al que confiere la compenetración del cuidado materno. El impacto psicológico será profundo, pero sus consecuencias para las condiciones sociales serán escasas o nulas (Sinnigen 67-68).

III

En *Fortunata y Jacinta* tanto el narrador como varios personajes burgueses hacen destacar una identificación de Fortunata con el pueblo. Pero, además de ser la representante del pueblo, Fortunata es también el más importante personaje femenino de la novela, y, aunque esto no se dice, resulta que estos dos papeles tienen mucho en común. Cuando Guillermina rechaza la famosa idea, reflexiona: «Usted no tiene sentido moral; usted no puede tener nunca principios, porque es anterior a la civilización; usted es una salvaje y pertenece de lleno a los pueblos primitivos»; y dice: «Tiene usted las pasiones del pueblo, brutales y como un canto sin labrar». El narrador añade: «Así era la verdad, porque el pueblo, en nuestras sociedades, conserva las ideas y los sentimientos elementales en su tosca plenitud, como la cantera contiene el mármol, materia de la forma. El pueblo posee las verdades grandes y en bloque, y a él acude la civilización conforme se le van gastando las menudas, de que vive» (2: 251). La actitud de Guillermina es negativa y la del narrador positiva, pero concuerdan en que Fortunata y el pueblo no están a la altura de la «civilización» (léase la cultura burguesa), y aunque puede retener características fundamentales, esas características tienen que estar moldeadas por la burguesía. Las dos declaraciones recuerdan la actitud de Juanito que reconocía en Fortunata «toda la sal de Dios» pero no la capacidad de tener y llevar a cabo una idea.

Esta descripción del pueblo corresponde a la situación tradicional de la mujer. Escribe la antropóloga Sherry Ortner: «I argued that the universal devaluation of women could be explained by postulating that women are seen as closer to nature than men, men being seen as more unequivocally occupying the high ground of culture. The culture/nature distinction is itself a product of culture, culture being minimally defined as the transcendence, by means of systems of thought and technology, of the natural givens of existence» (83-84). Es decir, aunque todo ser humano —las mujeres tanto como los hombres— es artífice de la cultura, las mujeres también están involucradas en el repetitivo proceso de la procreación. Liberados de este destino, los hombres se pueden dedicar más exclusivamente a la cultura. Debido básicamente a su papel en el ciclo reproductivo, las mujeres están más identificadas con el proceso natural y con el cuerpo y, por lo tanto, están desvaloradas por los artífices de la cultura que quieren trascender la naturaleza mediante la razón. Así que Juanito desvaloriza no sólo a Fortunata, la mujer del pueblo, sino también a su esposa, quien, aunque procede de la misma clase social, carece de los estudios y de la experiencia «necesarios» para comprender las complejidades de la sociedad moderna. Recordamos, por ejemplo, cómo la descalificó cuando ella manifestó su solidaridad con las trabajadoras en Barcelona.

El papel explícitamente desempeñado por Fortunata, el del pueblo, está entretejido con el de la mujer, y así se complica la dualidad burguesía-pueblo, o civilización-estado salvaje, expresada por Juanito, Guillermina y el narrador. Las distinciones hechas tan claramente en la Parte Primera entre la mujer burguesa y la del pueblo, entre la esposa y la amante, el ángel y la

puta, se desdibujan cuando el elemento degradado (Fortunata) asume la iniciativa, dejando así al descubierto la afinidad con ella que tiene el otro componente de esas dualidades (Jacinta). Las oposiciones explícitas —burguesía/pueblo, masculino/femenino— se convierten en una constelación más compleja de dominación y rebelión. [17] Al ser Fortunata el sujeto de esta transformación, se cuestiona también la dualidad Cultura (hombres, burgueses, actividad)/Naturaleza (mujeres, pueblo, pasividad), porque la supuesta representante por excelencia de la Naturaleza —de ese «bloque» pasivo al cual se alude repetidas veces— es la que protagoniza los cambios.

En *Fortunata y Jacinta* hay un movimiento desde lo masculino hacia lo femenino. Mientras que la primera parte es la historia de Juanito, la historia masculina de la burguesía y de cómo el dominio de la mercancía estaba separando las clases medias del pueblo, la cuarta parte es la historia de Fortunata, la historia de nacimientos, de muertes y de uniones, de cómo su hijo y su generosidad permiten un nuevo compañerismo con la burguesa que había sido su enemiga. Ni Fortunata ni Jacinta han querido dominar. Al contrario, han procurado establecer uniones mediante el amor y los hijos. De modo que esta exploración de las relaciones entre mujeres y hombres y entre clases sociales se convierte en una afirmación de unos valores femeninos. [18]

Con el debido recelo ante el esencialismo latente en tales declaraciones —sobre todo cuando hechas por un hombre—, nos remitimos a las investigaciones de Nancy Chodorow sobre las diferenciaciones entre mujeres y hombres en las sociedades occidentales industrialmente desarrolladas: «The basic feminine sense of self is connected to the world, the basic masculine sense of self is separate... Masculine personality... comes to be defined more in terms of denial of relation and connection (and denial of femininity), whereas feminine personality comes to include a fundamental definition of self in relationship» (169). [19] Al ceder el dominio masculino y burgués ante cierta solidaridad femenina, se permite que un sentido de conexión desafíe la alienación y las jerarquías de la sociedad patriarcal y capitalista.

Además de este cuestionamiento social, la proyección de la voz del autor en diversas experiencias femeninas también puede ser vista como una búsqueda personal, algo parecido a lo que Elaine Showalter ha sugerido respecto a Thomas Hardy y *The Mayor of Casterbridge*: «[Hardy] not only commented upon, and in a sense infiltrated, feminine fictions, he also understood the feminine self as the estranged and essential complement of the male self» (101). Además de los varios casos en *Fortunata y Jacinta* cuando lo personal ha sido emblemático de lo social, también hay un movimiento a la inversa, que va de lo social a lo psicológico. Por ejemplo, en la Parte Primera el narrador, aunque alaba otros aspectos del progreso, lamenta las divisiones que se han producido en la sociedad española como consecuencia de un proceso de modernización. Describe esta fragmentación más claramente en unos comentarios respecto a la moda, en concreto los colores y el mantón de Manila, que presentan una fascinante compenetración de lo psíquico y lo social. Estos comentarios se encuentran en el mismo capítulo en el que se narra el ascenso de la burguesía mediante la historia de una familia que se había enriquecido en el comercio de telas y en el que se dice que lo más interesante de «la época en que la clase media entraba de lleno en el ejercicio de sus funcio-

nes... está en el vestir de las señoras, origen de energías poderosas, que de la vida privada salen a la pública y determinan hechos grandes» (1: 153). Los tejidos son representativos de un proceso económico, social y político. Su industrialización y comercialización ha producido una gran riqueza que ha estimulado la formación de una nueva clase, la burguesía comercial, que a su vez se ha aliado con la aristocracia («también quería ser aristócrata» [1: 150]), dejando una brecha entre estas clases y el pueblo. La reificación de las relaciones sociales conlleva un nuevo proceso de división: el pueblo se queda solo con la prenda que en otra época era de todas las mujeres. El énfasis sobre la alienación social y el papel del pueblo es evidente en la repetición. Además, el mantón de Manila parece ser un índice de las fuerzas vitales de la nación. Está asociado con la «brillantez de color que iluminaba las muchedumbres» y con «los bautizos y... las bodas». Es un «himno de alegría en el cual hay una estrofa para la patria» (1: 127-28), y el pueblo la defiende como defendió «el parque de Monteleón y los reductos de Zaragoza» (1: 150).

Esta nostalgia romántica se expresa con un lenguaje que evoca un mitificado pasado perdido que se escapa de la historia y de la razón («tiene algo de los enredos del sueño», «es como la leyenda, como los cuentos de la infancia» [1: 127-28], «remedo de la naturaleza sonriente» [1: 150]) y que está estrechamente relacionado con lo femenino (el mantón de Manila, Fortunata). La superación simbólica de las barreras sociales al final también es femenina. Junto con la historia del mantón de Manila sugiere un sentido de conexión y de relación idealizadas que apunta hacia la compenetración entre madre e hijo que es el paraíso perdido del inconsciente. Tal vez sea algo más que casual el que, en sus relaciones con Fortunata, Juanito procure recuperar «las ideas *matrices*» (1: 690; énfasis nuestro). Quizá el acto de escribir —y de leer— sea también una búsqueda de un sentido de identidad que recupere partes perdidas, sumergidas o reprimidas del yo.

Por supuesto que el momento de compenetración no perdura. Estamos de acuerdo con los que señalan que al final la burguesía —y añadiríamos, los patriarcas— mantienen el control (Blanco Aguinaga; Bly; Goldman; Rodríguez-Puértolas). La compenetración momentánea constituye una fisura que permite vislumbrar una alternativa, una fisura tal vez parecida a la que produjo el hallazgo de Fortunata en la Cava que abrió una grieta en el orden burgués y patriarcal cuyo significado no se comprendió ni se realizó hasta mucho después. De ser así, la fisura que se abre al final de la novela podría ser lo que Eagleton, recordando a Marx, llama «la poesía del futuro»: «The poetry of the future, which we are forbidden to figure here and now on pain of utopian idolatry, furrows the present as a delectable potential...» (*Against* 68). Dicho de otra manera, la fisura provoca una tensión irresoluble entre forma cerrada y forma abierta. Por un lado la novela se cierra con las muertes al final, el reconocimiento de Ballester de lo que trae el olvido, el encierro de Maxi en Leganés. Pero ese cierre no puede borrar la poesía del futuro surgido de la fisura provocada por la idea de Fortunata. Luego nos tocará a los lectores reinscribirlo en la práctica social —o no.

University of Maryland
Baltimore County Campus

NOTAS

[1] Una primera versión de este trabajo fue presentado en el IX Congreso de la Asociación Internacional de Hispanistas en Berlín, agosto 1986. Por sus críticas y sugerencias quisiera darles las gracias a Robert Russell, Germán Gullón, Geraldine Nichols, Angela Moorjani y Carmen Rodríguez Pérez.

[2] Recientemente han salido interesantes estudios al respecto: Beyrie; Ullman y Allison; Pattison; Lambert; Bravo Villasante; Smith.

[3] Turner habla de «sugerencias incestuosas en la relación conyugal» que la vician irremediablemente (288-89).

[4] La asociación religiosa no es casual. Simone de Beauvoir habla del papel compensatorio que desempeña la religión para la mujer: «cuando se condena a un sexo o a una clase a la inminencia, es necesario ofrecerle el espejismo de una transcendencia» (2: 404). Debido a su esterilidad, Jacinta tiene una necesidad especial de ese espejismo.

[5] Incluso la rebelde Concepción Sáiz habla así de sus compañeras de la Escuela de Institutrices, las que no se conformaban con ser sólo esposas y madres: «Casi todas se crearon una familia y supieron educar a sus hijos, hacer frente a las múltiples contingencias de la vida y conllevar los defectillos de sus consortes (ninguna descubrió el hombre perfecto) con suave firmeza, callada abnegación y digna condescendencia. Ninguna ha hecho pensar a su marido en la conveniencia de la ley del divorcio» (108).

[6] El doctor César Juarros habla extensamente del amor fragmentado y dice que «Abundan los enamoramientos parciales» (70). Scanlon resume así la descripción hecha por Luis Jiménez de Asúa en su *Libertad de amar y derecho a morir* de «la experiencia sexual normal del varón español: se siente impulsado por el ambiente general a entablar relaciones con prostitutas o a tener una querida, pero, al mismo tiempo, tendrá una novia pura con la que pretenderá casarse. El amor queda consecuentemente dividido en dos compartimentos diferentes: la posesión carnal y el afecto. El hombre que ha conocido mujeres experimentadas y apasionadas pronto se desilusiona sexualmente con su mujer y se consigue una querida o frecuenta prostitutas» (117-18).

[7] «La 'descorporeización' del amor es un fenómeno social muy típico de esta segunda parte del siglo XIX (la época victoriana) y el puritanismo que reina en el orden de las apariencias buscó su compensación en la doble vida que mantenían tantos maridos con sus entretenidas. Entretanto, sus frígidas y esquivas mujeres se dedicaban a parir y cuidar los hijos que Dios les daba como premio de su aburrida virtud. La división de funciones trajo consigo la división del trabajo y ambas categorías de mujeres, la madre y la amante, se yerguen en enemigas irreconciliables» (Perinat y Marrades 339-40), enemistad que en *Fortunata y Jacinta* veremos paliada y luego superada.

[8] Lupe es incapaz de entender esto. Después de registrar infructuosamente el cuarto de Fortunata y de tener la réplica contundente de ésta a sus pesquisas, reflexiona: «Valiente turrón te ha caído, grandísima idiota. Por no saber, no sabes ni siquiera perderte» (2: 312).

[9] Nash describe «la moral sexual fundada en la doble moral sexual y la consideración de la mujer como ser asexual cuyo impulso a la maternidad sería análogo al impulso sexual del varón» (41).

[10] Chodorow analiza las diferencias entre la crianza de niñas y niños en los países capitalistas económicamente desarrollados, poniendo énfasis en el período preedípico tanto como en el edípico. Encuentra que para la niña la estructura de estas experiencias produce un sentido de relación y de triangularidad, porque la relación con la madre no se rompe, mientras que para el niño el momento edípico produce un sentido de ruptura y de dualidad. Luego, para la mujer, su niño sirve para reestablecer el triángulo (véase 201). Tanto Chodorow como Dinnerstein *describen* una situación; no la preconizan. Tampoco la atribuyen a causas biológicas. Las dos sitúan el problema en la casi exclusiva presencia de la madre en la crianza temprana y señalan la importancia de la participación del padre en ese momento.

[11] Se podría hablar de una versión decimonónica de lo que Horkheimer llama «la rebelión de Eros contra la autoridad» (126). (Ver los comentarios de Tanner sobre esta cuestión en su Conclusión.)

[12] Guillermina se parece a una figura descrita por Hartsock en su análisis de «la dimensión erótica y el ideal homérico»: «The disorderly, sexual, and earthly female figures are presented as so powerful that even a man aided by a god cannot control them. They require the aid of another female figure, the virgin goddess» (193). Esta encarnación de la diosa virgen se resbala.

[13] Sobre la figura resignada encomiada por Guillermina, la Mujer Virtuosa, en la literatura popular, ver Andreu.

[14] Según Braun, «The threat Mauricia offers to society includes what is most repressed—sexuality» (283).

[15] Agnes Gullón habla de un «procreative triangle» y dice que se trata de «a novel on maternity, or more generally, procreation» (54).

[16] Según Turner, «Las dos mujeres se aproximan, sacudiendo presiones diferentes aunque equivalentes, para finalmente transcenderlas y abrazarse como iguales. Jacinta acaba siendo una verdadera hermana de Fortunata. Su *abrazo* recuerda la aguda definición unamuniana: '*sororiare*': crecer por igual y juntamente» (297-98). Estamos sólo parcialmente de acuerdo, porque, al establecer una equivalencia entre las presiones experimentadas, Turner minimiza las importantes diferencias de clase.

[17] Según Blanco Aguinaga, «Se trata, por supuesto, de un viejísimo y difícil problema: ¿unidad absoluta de los destinos femeninos por oposición al dominio masculino, o unidad permanentemente fracturada por la lucha de clases? Bien podría —y debería— hacerse una lectura feminista no-marxista de *Fortunata y Jacinta* relativamente coherente, ya que más de una vez se identifican la una con la otra; pero una y otra vez las separa su condición de clase» (62). Aguda sugerencia que hemos tenido en cuenta a lo largo de este estudio, aunque no entendemos por qué una lectura que intenta ser feminista tiene que ser no-marxista. Compartimos la opinión de Kaplan: «To understand how gender and class... are articulated together transforms our analysis of each of them» (148). Véase también Ullman.

[18] Pensamos en Virginia Woolf, en sus comentarios sobre la androginia y la escritura y sobre los escritores masculinos (102-09).

[19] La psicóloga Carol Gilligan mantiene que «The elusive mystery of women's development lies in its recognition of the continuing importance of attachment in the human life cycle» (23). Ver también la discusión sobre este libro en Kerber et al.

OBRAS CITADAS

Aldaraca, Bridget. «*El ángel del hogar.* The Cult of Domesticity in Nineteenth-Century Spain.» *Theory and Practice of Feminist Literary Criticism.* Ed. Gabriela Mora y Karen S. Van Hooft. Ypsilanti, Michigan: Bilingual Press, 1982.

Andreu, Alicia. *Galdós y la literatura popular.* Madrid: Sociedad General Española de Librería, 1982.

Beauvoir, Simone de. *El segundo sexo.* Trad. Pablo Palant. 2 vols. Buenos Aires: Siglo XX, 1972.

Beyrie, Jacques. *Galdós et son mythe.* 3 vols. Lille: Atelier Réproduction de Thèses, Université de Lille III, 1980.

Blanco Aguinaga, Carlos. «Entrar por el aro: restauración del 'orden' y educación de Fortunata.» *La historia y el texto. Tres novelas de Galdós.* Madrid: Editorial Nuestra Cultura, 1978. (Trad. al inglés por Peter Bly en Goldman 13-48.)

Bly, Peter A. «Fortunata and No. 11, Cava de San Miguel.» *Hispanófila* 59 (1977): 31-48. (Trad. al castellano por Marie Barbieri en G. Gullón 94-113.)

Braun, Lucille V. «The Novelistic Function of Mauricia la Dura in Galdós' *Fortunata y Jacinta.*» *Symposium* 3 (1977): 277-89.

Bravo Villasante, Carmen. *Correspondencia con Benito Pérez Galdós.* Madrid: EMESA, 1973.

—. *Vida y obra de Emilia Pardo Bazán.* Madrid: Revista de Occidente, 1962.

Caudet, Francisco. Introducción. *Fortunata y Jacinta.* Por Benito Pérez Galdós. 1: 11-91.

Ciplijauskaité, Biruté. *La mujer insatisfecha.* Barcelona: Edhasa, 1984.

Chodorow, Nancy. *The Reproduction of Mothering.* Berkeley: Univ. of California Press, 1978.

Dinnerstein, Dorothy. *The Mermaid and the Minotaur.* New York: Harper, 1977.

Eagleton, Terry. *Against the Grain.* London: Verso, 1986.

—. *The Rape of Clarissa.* Oxford: Blackwell, 1982.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic.* New Haven: Yale Univ. Press, 1979.

Gilman, Stephen. *Galdós and the Art of the European Novel: 1867-1887.* Princeton: Princeton Univ. Press, 1981. (*Galdós y el arte de la novela europea: 1867-1887.* Trad. Bernardo Moreno. Madrid: Taurus, 1985.)

Gilligan, Carol. *In a Different Voice.* Cambridge, Mass: Harvard Univ. Press, 1982.

Goldman, Peter B., ed. *Conflicting Realities: Four Readings of a Chapter in «Fortunata y Jacinta.»* London: Tamesis, 1984.

—. «El trabajo digestivo del espíritu: sobre la estructura de *Fortunata y Jacinta* y la función de Segismundo Ballester.» *Kentucky Romance Quarterly* 31 (1984): 177-87. (Reproducido en G. Gullón 299-312.)

Goytisolo, Luis. *Teoría del conocimiento.* Barcelona: Seix Barral, 1981.

Gullón, Agnes Moncy. «The Bird Motif and the Introductory Motif: Structure in *Fortunata y Jacinta.*» *Anales Galdosianos* 9 (1974): 51-75.

Gullón, Germán, ed. *Fortunata y Jacinta.* Madrid: Taurus, 1986.
Gullón, Ricardo. «Estructura y diseño en *Fortunata y Jacinta.*» *Papeles de Son Armadans.* 48 (1968): 223-316. (Reproducido en *Técnicas de Galdós.* Madrid: Taurus, 1970. 135-220; y en G. Gullón 175-232.)
Hartsock, Nancy. *Money, Sex, and Power.* New York: Longman, 1983.
Horkheimer, Max. «Authority and the Family.» *Critical Theory.* Trad. Matthew J. O'Connell et al. New York: Herder and Herder, 1972. 47-128.
Jiménez de Asúa, Luis. *Libertad de amar y derecho a morir.* 3.ª ed. Santander: Historia Nueva, 1929.
Juarros, César. *El amor en España. Características masculinas.* Madrid: Páez, 1927.
Kaplan, Cora. «Pandora's Box: Subjectivity, Class and Sexuality in Socialist Feminist Criticism.» *Making a Difference.* Ed. Gayle Greene y Coppélia Kahn. London: Methuen, 1985. 146-76.
Kerber, Linda K., Catherine G. Greeno, Eleanor M. Maccoby, Zella Luria, Carol B. Stack y Carol Gilligan. «Viewpoint. On *In a Different Voice*: An Interdisciplinary Forum.» *Signs* 11 (1986): 304-33.
Lambert, A. F. «Galdós and Concha-Ruth Morell.» *Anales Galdosianos* 8 (1973): 33-49.
Lewis, Thomas E. «*Fortunata y Jacinta*: Galdós and the Production of the Literary Referent.» *MLN* 96 (1981): 316-39.
Nash, Mary. *Mujer, familia y trabajo en España, 1875-1936.* Barcelona: Anthropos, 1983.
Ortner, Sherry. «Is Female to Male as Nature Is to Culture?» *Women, Culture, and Society.* Ed. Michelle Z. Rosaldo y Louise Lamphere. Stanford: Stanford Univ. Press, 1974. 67-87.
Pattison, Walter T. «El amigo Manso and el amigo Galdós.» *Anales Galdosianos* 2 (1967): 135-53.
Pérez Galdós, Benito. *Fortunata y Jacinta.* Ed. Francisco Caudet. 2 vols. Madrid: Cátedra, 1983.
—. *Lo prohibido.* Vol. 4 of *Obras completas.* Ed. Federico C. Sainz de Robles. 2.ª ed. Madrid: Aguilar, 1949.
Perinat, Adolfo, y María Isabel Marrades. *Mujer, prensa y sociedad en España. 1800-1939.* Madrid: Centro de Investigaciones Sociológicas, 1980.
Petit, Marie-Claire. *Les Personnages féminins dans les romans de Benito Pérez Galdós.* París: Société d'Edition Les Belles Lettres, 1972.
Ribbans, Geoffrey. *Benito Pérez Galdós. Fortunata y Jacinta.* London: Grant and Cutler, 1977.
Rodríguez-Puértolas, Julio. «*Fortunata y Jacinta*: Anatomía de una sociedad burguesa.» *Galdós: burguesía y revolución.* Madrid: Turner, 1975.
Sáiz, Concepción. *La Revolución del 68 y la cultura femenina. Un episodio nacional que no escribió Pérez Galdós.* Madrid: Victoriano Suárez, 1929.
Scanlon, Geraldine. *La polémica feminista en la España contemporánea.* Trad. Rafael Mazarrasa. Madrid: Siglo XXI, 1976.
Seco Serrano, Carlos. «La toma de conciencia de la clase obrera y los partidos políticos de la era isabelina.» *La revolución de 1868.* Ed. Clara M. Lida e Iris Zavala. New York: Las Américas, 1970.
Showalter, Elaine. «The Unmanning of the Mayor of Casterbridge.» *Critical Approaches. to the Fiction of Thomas Hardy.* Ed. Dale Kramer. London: Macmillan, 1979. 99-115.
Simón Palmer, Carmen. *La mujer madrileña del siglo XIX.* Madrid: CSIC, 1982.
Sinnigen, John H. «Individual, Class and Society in *Fortunata y Jacinta.*» *Galdós Studies* II. Ed. Robert J. Weber. London: Tamesis, 1974. 49-68. (Trad. al castellano por Germán Gullón en G. Gullón 71-93.)
Smith, Gilbert. «Galdós's *Tristana* and Letters from Concha-Ruth Morell.» *Anales Galdosianos* 10 (1975): 91-120.
Tanner, Tony. *Adultery in the Novel.* Baltimore: Johns Hopkins Univ. Press, 1979.
Turner, Harriet S. «Family Ties and Tyrannies: A Reassessment of Jacinta.» *Hispanic Review* 3 (1983): 1-22. (Trad. al castellano por Germán Gullón en G. Gullón 277-98.)
Ullman, Joan Connelly. «La protagonista ausente: la mujer como objeto y sujeto en la historia de España.» *La mujer en el mundo contemporáneo.* Ed. María Angeles Durán. Madrid: Universidad Autónoma de Madrid, 1981. 11-44.
Ullman, Joan Connelly, y George Allison. «Galdós as Psychiatrist in *Fortunata y Jacinta.*» *Anales Galdosianos* 9 (1974): 7-36.
Woolf, Virginia. *A Room of One's Own.* San Diego: Harcourt Brace Jovanovich, 1929.
Wright, Elizabeth. *Psychoanalytic Criticism: Theory in Practice.* London: Methuen, 1984.

FEIJOO: POLICEMAN, INVENTOR, EGOTIST, FAILURE? *

Geoffrey Ribbans

Peter Goldman had the excellent idea, stemming from Galdós sessions at Kentucky and the Modern Language Association in 1977, of bringing together four differing «readings» of a specific chapter of *Fortunata y Jacinta*.[1] The nucleus consists of two articles by Carlos Blanco Aguinaga and John Kronik, followed by a critique by Peter Bly, to which the editor has added a fourth essay. A Dedicatory refers to the debt incurred to «a fifth reader,» Stephen Gilman: *Galdosistas* mourn his recent passing and the valuable contribution he might have offered to the present debate, all the more so since Blanco's study forms part of a well-known, long-running, and central dispute with Gilman between a historicist approach and a symbolical-mythological interpretation.[2]

The chapter is not randomly selected; it is the one (III, iv) that deals with the «curso de filosofía práctica» that Feijoo gives to Fortunata and which raises a series of questions that concern the whole book, especially the crucial issue of our interpretation of Fortunata. The four substantial essays offer four different slants on the question, all of value, but none is, or would claim to be, definitive. In considering them, I shall take into account the presentation of this character in the early manuscript version of the novel.[3]

How should we interpret Feijoo's character? Is he a liberal, caught by contradictions in his desires for freedom of action but inevitably an agent of the establishment, as Blanco sees him? A character who, more thoroughly than others—Maxi, Doña Lupe, Mauricia, etc.—seeks to mould Fortunata as he wants her, in Kronik's view, as part of a self-creating narrative process? A self-centered old philanderer, once a swashbuckling colonel and now a political pedlar (Bly), or a genuine well-wisher of Fortunata's who fails in the attempts to transform her (Goldman)? Perhaps the Alpha version will give us some clues.[4]

In this much more schematic version the bare bones of the story are already present. There is no doubt that the character's initial motivation is sexual gratification (see the passage quoted below), though the paternal aspect is there from the start («D. Evaristo no le hacía el amor por lo tierno, sino por lo paternal»). It is not an abrupt decline in health that makes him change roles but a less specific desire to look after himself («Yo no estoy ya para fiestas. Tengo que retirarme, para cuidar de mis últimos años»). He is, in fact, younger than in the published version (60, not 69), though when For-

* What set out to be a review-article of Peter B. Goldman, ed., *Conflicting Realities: Four Readings of a Chapter by Pérez Galdós* (Fortuna y Jacinta, *Part III, Chapter IV*) (London: Tamesis, 1984), turned into a further reading—a fifth—of the Feijoo chapter and as such is incorporated into this section of critical studies. [Ed. note.]

tunata wants to consult him later we are told he has died. Galdós subsequently opted for a more gradual decline and placed his death, appropriately, as Kronik notes (67), at the end of the novel, when his funeral cortege, unnoticed by Maxi and Segismundo, enters the cemetery a week after Fortunata's death. His decision to work towards a reconciliation of Fortunata with Maxi is called «una cosa muy original» and explained because he was «tan buena persona.» Lavish praise is bestowed on his actions, with a moral reservation but no trace of irony: «La verdad es que Fort. estaba agradecidísima. De todos los queridos era el que se había portado mejor con ella. Era un verdadero ángel tutelar, hombre recto, frío, desinteresado, y que *una vez satisfechos sus apetitos corporales*, era como un santo, un sabio y un padre de ella» (my italics). The passage is similar to but more eulogistic than a paragraph in the final version: «Teníale ella por la persona más decente que había tratado en su vida» (III, iv, 3; 101).[5] Alpha has comparable praise, with a parallel reservation, when the reconciliation takes place: «es forzoso convenir en que, *cualesquiera* [sic] *que sea el valer moral de este personaje* en el caso concreto de la reconciliación se portó como un hombre de bien, inspirado en móviles de justicia y bondad.» Uncharacteristically, Don Evaristo wants to celebrate the event by giving «un gran banquete a que asistiese toda la familia.» Galdós did well to eliminate this flamboyant gesture. These passages demonstrate that at this stage, at least, Galdós viewed his creation favorably, perhaps making it unlikely that he was as hostile towards the finished character as Bly contends.

The reader may note that Fortunata's lover has no professional military career, although the name given to him, Evaristo San Martín, may recall the progressive general of the 1854 revolution, Evaristo San Miguel, as well as the liberator of Argentina, José de San Martín.[6] He is thus not identified initially with the eighteenth-century monk Fray Benito Jerónimo Feijoo, though the Benedictine's common-sense philosophy no doubt motivated the subsequent change. Some Galician-Leonese connections, like the nieces from Astorga, were added to correspond to the new name (see Bly 79-80 for further possible links).

«San Martín» is, however, well-off and a good friend of Don Baldomero's; in his earlier years he had courted Doña Bárbara, not, allegedly, as in the published text, Doña Lupe. Doña Lupe, for her part, «prestaba a putas,» so dropping a rung or two on the social scale. Thus, in the final version Galdós has defined more precisely Feijoo's standing and by lowering it slightly has made him more accessible to a broader range of acquaintances. Blanco calls him a petty bourgeois who has contacts with the upper bourgeoisie (29), but his military rank of colonel would seem to place him potentially higher on the social scale. He moves in the same circles as Villalonga and is at the fringes of the Santa Cruz world, though it is significant that, when he is breaking his relationship with Fortunata, Juanito, for his own purposes, scornfully rejects any link with such acquaintances of Juan Pablo. Altogether, it is clear that Feijoo is not concerned to claim an exalted station but on the contrary seeks an *aurea mediocritas*. Significantly, while he belongs as of right to the upper echelons of the café society, he prefers not to exercise

his privileges; in this he is the opposite of Basilio de la Caña, who takes a seat on the divan to which he is not entitled.

Also absent in Alpha is a chequered past life of overseas service and exotic love affairs. And, although he is sceptical, realistic, and discreet, there is no sign as yet of a fully worked-out practical philosophy. Surprisingly, the reader learns that he had a family and lost it and is now «solo, con criados, aburrido y deseando acabar de una vez»—a revelation which undermines the case for seeing Feijoo as autobiographical. His counsel to Fortunata to rejoin her husband explicitly echoes Juanito's: «La idea que había expuesto sin éxito Juanito, la exponía ahora con éxito aquel señor tan sesudo y listo.» This similarity has been percipiently noted by Goldman, who, in a phrase that unconsciously echoes the manuscript, remarks: «To be noted is the fact that the same advice elicits distinct reactions from the same person» (104). Don Evaristo is not associated at this stage with any historical events or parallels; the return of Fortunata to Maxi is called a «reconciliación,» not a «restauración.»

For a consideration of the socio-political dimension, Carlos Blanco Aguinaga provides the starting point, since his overriding concern is historical.[7] He sets out «to show how history determines the structure of Galdós's texts» (15) so as to produce a «correct» reading; he brusquely rejects as *incorrect readings* «all interpretations based on its triangular structures» (associated with Ricardo Gullón, but see also Boring 13-16) and no doubt also the «formal mathematical abstractions» (17), which refer to Agnes Gullón (65-75). He further attacks the «liberal-bourgeois notion of pluralism, intrinsically confusing, [which] causes havoc when applied to any task that is scientific or tries to be scientific» (38). Kronik takes particular issue with Blanco's assertion that there is a «correct» reading of the text (here I fully agree with him; what a chilling word «correct»—so insistently repeated—is!) and quotes Norman Holland to the effect that «one cannot posit even for highly trained readers a 'correct' response in any given reader's mind to something definitively 'in' the text» (42-43).

At the same time I share Blanco's concern with history. He is right to rehearse—as has been done before—close analogical relationships between public history and private life. The «great example» (16) of the animated discussion between Villalonga and Juanito in which Fortunata's return and Pavía's coup d'état are so skilfully intertwined may deserve even closer attention (Ribbans, «Contemporary History» 100-02; Bly, *Galdós's Novel* 93-94); and it is odd that he omits altogether one of the most important associations, the death of Doña Isabel Cordero, businesswoman and prolific mother, at the date (December 1870) of two crucial events, one private, one political: the engagement of Juanito and Jacinta and the assassination of Prim. Blanco is right, too, in viewing history as more than «merely a context, a background within or against which the truly important events take place: the development of private lives, of universal, eternal problems and passions» (17), but he falls into the opposite extreme when he insists that the richness of the work has its basis in «the class relationships established between the various pairs of opposites. This relationship is *the only necessary and adequate element* of the novel's non-triangular structure insofar as in Spain at that

historical time it was the cardinal factor above all others» (19; my italics). In my view the class relationships are indeed crucial to the structure of the novel, but they do not produce the rigid deterministic pattern indicated in this passage.[8] A further factor, as Bly has pointed out (90), is the use of political vocabulary—«pronunciarse,» «cese,» etc.—in these human relations: «The overall result,» Bly claims, «is that if fiction is upgraded, history is downgraded.» Bly further makes a parallel—about which I am more doubtful—between Basilio de la Caña's rise to prosperity with the Restoration and Feijoo's program for Fortunata: «this sartorial/political change parallels that of Fortunata's life» (89).

Moreover, while there is no doubt that Galdós was acutely aware of class distinctions (even the tenement slums of Mira el Río Alta in part 1 have their «capas,» just as the café society of part 3 has its hierarchies), it is by no means clear that Galdós thought in terms of class struggle; rather, he saw society as a constant jockeying for position in a state of perpetual fluidity. Class barriers cannot be denied or stormed, of course: witness Fortunata's «idea blanca» in Las Micaelas and later her frenzied desire to assault the Santa Cruz's home, as Blanco indicates (19-20, 28). Blanco's point about the condescending attitude to Adoración and the strictly limited openings offered to her is also well taken, though the phrase «authoritarian appropriation of other people's property» (27) has an odd ring about it. Yet a gradual but constant infiltration towards higher social status (though a few fall back) does take place. The prime example, sustained in a succession of novels, is of course Torquemada, perceptively studied elsewhere by Blanco («Historia»); but *Fortunata y Jacinta* offers many examples: apart from the two senior Rubín brothers, there are the social ambitions of Torquemada's associate Doña Lupe and the business success of Aurora.

Another factor to be taken into account is Fortunata's increasing absorption into the middle class. Blanco hardly admits this development and, insofar as he does, he sees it as part of «her forced submission» (15) to the order imposed by the ruling class. Goldman, on the other hand, emphasizes the «aburguesamiento» of Fortunata to the extent that he considers her «irredeemably bourgeois» (95). He even plots her progress from «a member of its lower orders» to «intermediate to upper middle class» (113)—for me a palpable exaggeration. «Instead of subverting the order of the middle classes,» he claims, «she *becomes* middle class» (98). As will be apparent, I have serious reservations about the aim here assumed of «subverting the middle classes» as well as about the degree of Fortunata's «aburguesamiento.»

There is no doubt that she is considerably influenced, especially in social conduct, by her experience in Las Micaelas, by Maxi and Doña Lupe, as well as by Feijoo. Her marriage brings her physically into the lower middle class. For one thing, from then on she has or could have a servant. In mind and spirit, however, things are not so clear. While she is living with Maxi, she is able, *though with difficulty*, to hold her own in the society of Doña Casta and her family. The passages Goldman quotes are most persuasive of *a measure* of «aburguesamiento.» Only a measure, though, for in each of these quotations some reservation, of expression or tone, is suggested: «conozco que, *aunque poco*, algo se me ha pegado el señorío» (IV, iii, 7; 396); «Indudablemente

la joven se había *adecentado* mucho y adquirido hábitos de señora, porque la vivienda aquella se le representaba inferior a su categoría, a sus hábitos y a sus gustos» (IV, iii, 7; 397); «*Por más que digan*, yo me he afinado *algo*...» (IV, iv, 1; 409); [earlier to Juanito] «¿Lo dices porque me he civilizado algo? *¡Quiá! No lo creas*...» (II, vii, 6; 690; all italics mine). Another graphic example occurs when Severiana refuses to allow the «señorita» to sweep the staircase outside the apartment where Mauricia is dying, but she, having made breakfast for the workmen, meditates: «Si es lo que a mí me gusta, ser obrera, mujer de un trabajador honradote que me quiera... No le des vueltas, chica; pueblo naciste y pueblo serás toda tu vida. La cabra tira al monte, y se te despega el señorío, créetelo, se te despega...» (III, vi, 5; 205; see Goldman, «Feijoo and Mr. Singer» 110-11). If it is difficult to sustain Fortunata as a pure member of the proletariat deluded into subservience to the ruling class, so is it difficult to see her as a fully fledged member of the bourgeoisie, sharing its values and, in Goldman's words, «already socialized, corrupted by what perforce must be called bourgeois sentimentality» (130). In my view, it is much less than that: a stage in a process of assimilation, part of the «dichosa reconciliación de las clases sociales,» which is steady, if limited and partial. Besides, the assimilation is only skin-deep, merely «pegarse el señorío,» «adecentarse,» «civilizarse,» for instinctively she retains her primitive ideas intact. It is a mistake, therefore, to see her as shedding her essential popular qualities. Juanito and Feijoo, the one negatively, the other positively, bring strong evidence that she has not, just as the way in which these qualities now irritate the fickle Juanito and enchant Feijoo provides an interesting contrast between the two men. There is no doubt, moreover, that at moments of crisis, as we shall see, the example of Mauricia rises up in her mind and specifically popular reactions take over.

Let us now turn to Feijoo himself. For Blanco, «The decisive part of the 'curso'... is undoubtedly the apparent submission to the established norms of social behaviour» (29), while the financial provision Feijoo made for Fortunata offered «*the possibility of economic independence* [and] some hopes for... future freedom» (30). This independence she momentarily asserts by leaving Maxi and returning to La Cava de San Miguel—a «true gesture of emancipation»—but then she throws away her chance with the «rasgo» of attacking Aurora and finally by giving away her child to Jacinta and her bonds to Guillermina. Thus «she has joined the flock. Not only has she internalized the essential features of the ruling ideology, but she has also been the producer of a new Dauphin..., to maintain the class order» (32). This interpretation takes no account of the fact that on her deathbed Fortunata's priorities inevitably change; her initial idea is not, as I see it, replaced by a contradictory one, as Blanco asserts. Rather, she makes a generous gesture, consistent with her instincts, which fits the circumstances: Jacinta's yearning for a child, the continuity of the Santa Cruz line, the interests of the baby, and, not least, the maintenance of her dignity as the mother of the family heir. For someone who does not think in terms of the class struggle—for Fortunata, as for

Galdós—the reconciliation, even though posthumous, of Fortunata with Jacinta is not an empty concept. I therefore agree with Stephen Gilman that «despite the gift of an heir, the end of the novel is not a triumph for the bourgeoisie» (*Galdós* 338). Her bequeathing of the bonds Feijoo had given her to Guillermina instead of to Ballester, to whom she has promised assistance and who has lost his job on her account, raises interesting questions. Blanco sees in this gift, as in the handing over of the baby, the «servile meekness» of a Fortunata won over to due deference to the ruling class. In my opinion, it forms part of her naive sense of dignity in dealing in terms of (imagined) equality with her «amigas,» Jacinta and Guillermina. At the same time, the monetary gift constitutes a final ironic example of the unfairness of life, one which emphasizes Segismundo's disinterested sacrifice.

Although Blanco virtually treats Feijoo as one more instrument to reduce Fortunata to social conformity, he does not, surprisingly enough, link the retired colonel with the political environment of the time and refers only incidentally to his description of himself as «progresista desengañado.» Feijoo is intimately related to the specific ideology, not just of the ruling class Blanco so frequently refers to, but of the distinctive elements that gave rise to the Restoration. The context of the phrase I have just quoted («progresista desengañado») is of crucial importance. Whereas in the Alpha version «San Martín» is introduced abruptly as an aspirant lover of Fortunata's («Hacia el fin de setiembre, se vio asediada por un caballero, ya de alguna edad...»), in the final version Feijoo appears unobtrusively in the first section of part 3, chapter 1, as a «contertulio» of Juan Pablo Rubín. The only thing we are told about him is that «era profundamente escéptico, y tomaba a broma todas las cosas de la política» (III, i, 1; 14). Then follows the much quoted passage in which the narrator speaks of «la relajación de los caracteres».

> Esto de que todo el mundo sea amigo particular de todo el mundo es síntoma de que las ideas van siendo tan sólo un pretexto para conquistar o defender el pan. Existe una confabulación tácita (no tan escondida que no se encuentre a poco que se rasque en los políticos), por la cual se establece el turno en el dominio. En esto consiste que no hay aspiración, por extraviada que sea, que no se tenga por probable; en esto consiste la inseguridad, única cosa que es constante entre nosotros, la ayuda masónica que se prestan todos los partidos desde el clerical al anarquista, lo mismo dándose una credencial vergonzante en tiempo de paces, que otorgándose perdones e indultos en las guerras y revoluciones. Hay algo de seguros mutuos contra el castigo, razón por la cual se miran los hechos de fuerza como la cosa más natural del mundo. La moral política es como una capa con tantos remiendos, que no se sabe ya cuál es el paño primitivo.

This passage is immediately followed by the conversation with Juan Pablo Rubín in which the phrase previously cited is used:

> Hablando de esto, Feijoo y Rubín achacaban la relajación de los caracteres a los desengaños.
>
> —Yo —decía Feijoo—, soy progresista desengañado, y usted tradicionalista arrepentido. Tenemos algo de común: el creer que todo esto es comedia y que sólo se trata de saber a quién le toca mamar y a quién no. (III, i, 1; 15)

Only at the beginning of the second section of the chapter does the reader learn more about Feijoo, when he is introduced with a sort of narrator's

cough to draw attention to his importance: «Don Evaristo González Feijoo merece algo más que una mención en este relato.»

Our first acquaintance with him, then, is as a friend of Juan Pablo Rubín, a habitué of the cafés with their ludicrous philosophical discussions and political intrigue. Moreover, he is evidently to be related to the immediately preceding passage about the mutual support system of contemporary politics: phoney friendships, securing one's daily bread, «el turno pacífico»—an insurance policy with sinecures and pardons for everyone, a moral philosophy of shreds and patches. And in Feijoo's words, for disillusioned individuals from either extreme of the political spectrum, the only real question is material advantage at its most basic level: «a quién le toca mamar y a quién no.» Equally clearly, as I have argued elsewhere («The *Restauración*»; see also Bly, *Galdós's Novel* 86-87), this support system is a description of the political atmosphere which is to bring about, within a very short time, the Restoration. When he tells Fortunata that «Entre una sociedad sin principios y una sociedad sin formas, no sé yo con cuál me quedaría» (III, iv, 9; 143), Feijoo is describing precisely the dilemma of his time: the «sociedad sin formas» of the Revolutionary years or the «sociedad sin principios» of the Restoration. It is easy for the modern reader to underestimate the degree of disgust with politics prevalent in the Spain of the 1870s, especially after the two regimes —the constitutional monarchy of Amadeo and the Federal Republic—engendered by the *Gloriosa*, itself the focus of such ingenuous faith in political solutions and euphoric hopes and aspirations, had failed to produce a stable system. [9]

Carlos Blanco, viewing the whole situation in terms of social conflict, speaks of a «contradiction for liberal Feijoo: ...this concept of liberty is relegated to a secret interior, or its purity is betrayed by deceitful external behaviour» (29). But Feijoo is an *ex*-liberal; he has seen that the system works on an arbitrary basis, favoring some and prejudicing others, and his concern is how to make one's way decorously in this imperfect world. He himself is neither a product nor a representative of the Restoration settlement. [10] He is, rather, a man who has learnt from long experience (he speaks of his past «locuras») to live with the vagaries of the political systems, and, to that extent, he typifies the attitudes that make the Restoration so irresistible. In a world of solemn farce which masks self-interest and degraded values, he seeks to salvage individuals who attract him and to subvert that world by adopting its methods for his own purposes. As Engler noted (quoted by Goldman 129), his perspective is «the most comprehensive and all inclusive vision of reality. Only his interpretation allows for the accommodation of passion and reason, instinct and decorum, spirit and flesh, individual and society. His observations most clearly and explicitly represent the norms of the novel which the narrator only implies» (126). I would add that the narrative norms of the novel refer to no objective ethical standard but are the norms of contemporary society.

Of the two rules by which Feijoo regulates his conduct, the one that refers to social and political behavior is hypocritical and conformist because this is what contemporary standards demand. In personal relationships, however, he does not preach hypocrisy but advocates and exemplifies sincerity,

tolerance, and kindness, even though in sexual relations permanent fidelity is not to be expected. (Here, and only here, the sixty-nine-year-old retired colonel may reflect the beliefs of the forty-three-year-old Galdós [Nimetz 195].) It is curious to notice that in the Alpha version, while «San Martín» fully expects Fortunata to betray him («pegármela») if and when Juanito returns, she protests her complete faithfulness: «Pues mira tú viejo, creerás una cosa que te voy a decir... te asombrarás. Pues no te la voy a pegar. Te has portado tan bien, que voy a ser para ti una esposa fiel.» In the published text this has become much more realistic: a scarcely credible assertion of loyalty by Fortunata and a complete lack of confidence by Feijoo: «Y ella declaraba, con su sinceridad de siempre, que, en efecto, le conservaba ley al maldito autor de sus desgracias... No lo podía remediar; pero si la buscaba otra vez, ya sabría ella resistir y darle con toda la fuerza de su honradez en los hocicos, para que no volviera a ser pillo. Al oír esto, Feijoo se mostraba benévolamente incrédulo...» (III, iv, 3; 102). Honest individual relationships are held up against hypocritical social standards. Fortunata fully understands and accepts this, though paradoxically the guiding principle of her life—her enduring love for Juanito—is an example of the very fidelity decried by her preceptor.

In the world at large, however, the fact remains that Feijoo moves comfortably in a sphere of hollow pretensions and unprincipled intrigue. The supreme example is of course Don Basilio de la Caña, whose rise in self-importance with the Restoration Bly (89) and Goldman (108) chronicle. A lesser case is his «contertulio Pater,» the chaplain of Feijoo's old regiment, who is given the political post of fixing local elections in Almería by Villalonga. This chicanery reaches its culmination in part 4, when Juan Pablo is made Governor of Villalonga's home province; the sufferer is Refugio, who is cast aside in the interests of propriety (IV, v, 6; 447-48).

Feijoo supports his friends simply because they are his friends, and he is, in Bly's words, an «expert manipulator of the patronage system» (88). He has lent considerable sums to the shiftless Juan Pablo, among others, and secured for him an «enchufe» from Villalonga at the beginning of the Restoration; but he is unsuccessful in lobbying for the pathetic Villaamil, possibly because he put less effort into it. On Fortunata's behalf he harasses Villalonga concerning the worthless Rubín brothers, whose merits he praises without the least regard for the truth. Denying, for instance, that he is protecting the family, he declares: «Sólo me intereso por las personas de mérito,» and then describes the gluttonous Nicolás as «un cleriguito de las mejores condiciones... un cura apreciabilísimo, un santo varón... Como que *ayuna todos los días*» (III, iv, 10; 148; my italics).[11] Doña Lupe reacts unfavorably to this appointment, and even the naive Fortunata, under the influence of Feijoo, is aware of how unfairly the system works. «Si no hubiera sido por mi maldad,» she muses, «¡cuándo habría sido canónigo este tonto de capirote, ordinario y hediondo!» (III, vi, 7; 215). The paradox is that it is the retired colonel who has perpetrated this particular injustice on her behalf. All these actions are both typical of the Restoration as Galdós sees it and pernicious in their effects. They represent an abandonment of communal principle for the protection of selected individuals.

Feijoo's political scepticism reflects a widespread attitude, one which is not infrequent in Galdós. José María Bueno de Guzmán in *Lo prohibido* and Don Carlos de Cisneros in *La incógnita* share his views, the former cynically exploiting the situation for his own advantage, the latter not allowing his corrosive disgust with the patronage system to prevent him from participating in it. The later *Episodios* that deal with the Restoration or the lead-up to it also provide clear parallels to Feijoo's political attitude. One such case is Vicente Halconero. In a much more political setting, Halconero, who is generally regarded as reflecting Galdós's own experiences, emerges to social consciousness with the *Gloriosa.* After flirting with federalism, he readily adapts himself to the Restoration, as a liberal «diputado» with prospects of becoming a marquis (Pérez Galdós, *Obras* 957). Segismundo García Fajardo has a more radical evolution and finally comes to terms, quite cynically, with Restoration society: he becomes reconciled with his scheming and opportunist mother, agrees to a marriage of convenience, as his uncle Beramendi had done years earlier, and admits that «he cambiado mi rebeldía por un epicureísmo que me asegure el regalo y el reposo del presente y el porvenir» (Pérez Galdós, *Obras* 1396).

John Kronik argues a persuasive case for viewing *Fortunata y Jacinta* as a self-reflexive novel and Feijoo as a reworking of material, a «fabricator» of Fortunata. Before considering this essential aspect of his essay, let us first, for the sake of continuity, consider his approach to history. Kronik sets out from the basis that «A history, the chronological record of human events, exists out there, beyond the novel; another history exists within the text: the illusion of history that narrative spins» (41). He goes on to affirm that «the historical context that exists beyond the text is momentarily dislodged by structures and patterns within the novel that govern its reading. The text becomes its own context» (45-46). My objection lies with the word «dislodged»: «supplemented,» «overlaid,» yes, but «dislodged» for me implies an undue displacement of every reader's awareness, direct or assumed, of the history outside the text. Something similar occurs, later, when Kronik argues, rightly, that the technique of intertwining of historical and fictional motifs allows two approaches: «1) the fictional creatures are living in a real historical circumstance and therefore are—or seem—real; 2) the historical circumstance is replanted into a fictional context and therefore becomes itself a part of that fiction.» However, he takes the second category unduly far when he argues that «the historical can readily become the stuff of fiction, at which point it no longer is history and cannot be treated as such. In *Fortunata y Jacinta* a group of café patrons talking about Sagasta is a group of characters talking about a character named Sagasta» (54). In my view, the «Sagasta» who is a character in the novel is indeed fictional in his specific dealing within the novel—with Basilio de la Caña, for instance—but his presence in the novel is completely motivated by the outside existence of a politician of that name who happened to be involved in important political decisions at that time. If he were simply a Pérez or Martínez, the effect would be entirely different. In other words, the dimension of the figures outside the text so stressed by Blanco cannot be ignored for a full understanding of the novel, while at the same time the subordination of every character within the narrative to its

internal structural imperatives is also evident. In this respect I am in full agreement with Bly's common-sense eclecticism: «if we choose to examine part 3, chapter 4, first as self-contained unit, we discover that the pre-eminence claimed for the Marxist or Semiotic perspective is unfounded; that instead an interdependence of both perspectives is the only possible approach..., just as the chapter itself... has later to be linked with its companions in the rest of the novel» (73).

Now, for the question of the self-reflexive nature of the novel and, more concretely, of the «fabrication» of Fortunata. On the general issue, Kronik, who has most cogently tackled the problems of self-reflexive techniques in Galdós's novels in other studies, [12] clearly establishes the ambivalent nature of the narrator, «unnamed but existent, distant but involved, limited but all-knowing» (45). He then proceeds to give a masterly account of the complex role of the narrator in a given passage—Juanito's reaction to his mother's choice of a bride for him (I, iv, 2; 193)—uncovering no fewer than six levels of meaning (48). All this seems to me excellent: a first-rate contribution to our understanding of the narrative texture of the novel. From this he goes on to claim that the context of the chapter—the larger text, the book—«suggests a reading of Feijoo's 'curso' as an act of artistic creation. In other words, the story of the special affiliation between Feijoo and Fortunata is the portrayal of the creation of Fortunata by Feijoo» (55). As justification for this approach, Kronik adduces examples of the undoubted impressionability of Fortunata, carefully citing at least a half dozen characters—Maxi, «the most avid,» Nicolás, Doña Lupe, Mauricia, Guillermina, Segismundo—who «take an active part in the fabrication of Fortunata» (56). «Each of these characters,» he concludes, «steps in to fill the vacuum left by the narrator who in advancing remarkably little information about Fortunata has relegated to others the task of defining identity where apparent mystery prevails» (57). Kronik proceeds to link the alleged fabrication with the metaphor of the «pueblo» as «cantera» from which truths, ideas, beauty can be hewn.

That remarkably little direct information is provided by the narrator is not in doubt, as there is no question but that Fortunata is highly impressionable to those around her. She herself compares herself to a «veleta,» a «tío vivo,» a «muñeca,» and even to an animal being taken to the slaughterhouse; and Kronik plots very well the pressures to which she is subject. Feijoo, too, is undoubtedly the most pervasive influence on her. But do other characters, Feijoo among them, have the function of *defining identity*, and does this amount to a creative act, a «fabrication»? This is where my doubts arise.

Perhaps the most important structural decision Galdós made in his construction of the novel was to defer any direct revealing of Fortunata's character until the second part and even then to let it emerge piecemeal. The process is made more subtle by the fact that alongside the reader's discovery of Fortunata's essential personality («lo que me sale de *entre mí*,» as she puts it) comes the development of that personality under the pressures from other characters already referred to. But it should be emphasized that she is not a blank sheet, like—say—Augusto Pérez in *Niebla*, to whom the self-creative approach is eminently applicable. From the moment in which we see her directly in part 2, she has, amid all her bewilderment and lack of confidence,

two fixed convictions which will never leave her: that she will always love Juanito and never love anyone else and that love is no sin. These basic beliefs are quickly extended to the idea of having a child by Juanito: first, to swap a «nene pequeño» for «el nene grande» and, later, to assert her primary moral right to Juanito and her superiority over Jacinta. Moreover, these convictions are in place before she meets Feijoo and will survive his course of instruction. It is not a case, therefore, of «fabrication» but of reshaping, remodeling, substantial no doubt, but not of erecting a complete edifice. Kronik describes admirably, in fact, how her behavior is characterized as «an unbroken see-sawing between obeisance and deliverance» (71). At one moment she loses composure and reproaches herself; at another she openly rebels, again followed by self-reproach; at yet another she has learnt the lesson well. Finally, «a sense of autonomy takes possession of her» when she finally elaborates «su idea». As Kronik has said earlier, this is a «third possibility—inconformity engaged in without decorum, that is, full autonomy»: one which «does not fall within Feijoo's venue» (69). All this is admirably described, but it does not seem to me compatible with the reiterated idea of her as his creation.

Far more than the other «readers,» Peter Bly takes a highly unfavorable view of Feijoo's association with Fortunata. He argues that Galdós projects onto it «a decidedly ironic and disparaging light» which brings «into serious doubt the efficacy and wisdom of the whole enterprise» (74). He indicates what he sees as the self-interested nature of the affair, aimed at Feijoo's sexual gratification, something that links with the early manuscript version. We may add that there is evidence of deliberate pursuit on his part. From the text it emerges that he is one of the many who accost her in the Puerta del Sol («Un individuo de los que la siguieron...» [85]) and remind her with a shudder—most opportunely—of her days of street prostitution. I see in this sequence the further strong probability that he was deliberately following her. The parallel with a casual sexual encounter is reinforced when Fortunata mechanically gets into a cab with him. The narrator comments: «Alguna vez había hecho lo mismo con un cualquiera encontrado en la calle» (86). At least her experience with Feijoo is better than that, and it strengthens his claim to offer the only viable solution.

Bly notes some examples of possible irony, such as Feijoo's pretensions to medical knowledge, as well as his self-appointed role as preceptor (77-78), and the theatrical nature of some of the imagery used. Above all, he sees the practical lessons as being at odds with Fortunata's interests and needs: «Feijoo is imposing what he feels should be Fortunata's role in society: that of a domesticated wife. It is certainly not Fortunata's real 'molde' or one that suits her for long. Fortunata is not really free to shape her own mould» (82). This claim in particular I would contest: I think the evidence of Fortunata's urge towards uncomplicated domesticity—shown even in this chapter when she is cleaning her apartment before Feijoo has ventured to make his proposal—is irrefutable. Yet, although I believe he goes too far, Bly provides a healthy reaction against too uncritical an attitude towards a highly complex character. Certainly, Feijoo is not exempt from Galdós's all-pervading irony. The basic situation, after all, has something slightly comic

about it: the apparently well-preserved elderly man who enters upon an affair with a strikingly beautiful and experienced young woman and brings to it such enthusiasm that he only regrets not having had this opportunity twenty years earlier. The result is that he suffers a rapid physical decline and she blooms as never before. The stories of his adventures, both military and amatory, are highly colored and cast ironic light on his current predicament of biting off more than he can chew in his old age. Perhaps they are exaggerated (the narrator, by asserting improbably their literal truth, actually casts doubt upon it: «nada refería Feijoo que no fuese verdad, porque ni siquiera recargaba sus cuadros y retratos del natural» [III, iv, 8; 108]); perhaps, too, the prosaic reality was that he paid court to Doña Lupe, before or after she had one of her breasts amputated, as Fortunata saucily inquires (III, iv, 8; 130). In particular, his argument that sexual attraction is destined to perpetuate the species, propounded rather grotesquely from his sickbed, is somewhat incongruous coming from a childless philanderer (Bly 83). His persistent staring at Refugio's missing tooth, which so embarrasses her, reminds us of his own human frailty and is possibly «an ironic reprise in miniature» (Bly 86), though I do not think we can go so far as to discern laughter at «his own unrealistic philosophy and its implementation.» We may recall furthermore that his protégée's overwhelming urge to have another child by Juanito runs counter to any possibility of fulfilling the aim of a tranquil respectability, or pseudo-respectability, with Maxi. Yet, I have no doubt that the reader is meant to view him, in human terms, in an essentially favorable light. The valedictory comment that reflects Fortunata's attitude when she visits the now senile old man for the last time demonstrates this clearly:

> Salió, pues, Fortunata de la triste visita con la impresión de haber perdido para siempre aquel grande y útil amigo, el hombre mejor que ella tratara en su vida y seguramente también el más práctico, el más sabio y el que mejores consejos daba. Verdad que ella hizo tanto caso de estos consejos como de las coplas de Calaínos; pero no dejaba de conocer que eran excelentes, y que debió al pie de la letra seguirlos. (IV, iii, 6; 393-94)

Finally, Peter Goldman raises many questions in his wide-ranging essay, which offers much excellent fare. He has, for instance, a profound appreciation of Feijoo's objectives and emphasizes, against Bly, that Feijoo «is the only one among all her friends and lovers who truly knows and loves her for what she is» (115). He may be overlooking Ballester, but the basic argument is sound. The elderly philosopher aims to make Fortunata autonomous, not subservient (127); as Montesinos said, «El quiere enseñar a su chulita a ser libre, no a ser hipócrita» (266-67). Goldman plots a careful parallel between various encounters on stairways—Juanito/Fortunata; Maxi/Fortunata; Juanito/Feijoo—and follows this with a subtle comparison between Don Evaristo and Juanito (114-17). He makes illuminating remarks about the «extremely dense, interconnecting nexus of relationships which build out of each other, including across sexual lines» (119), and which go beyond the mere contrasting pairs and triangles haggled over by Blanco and Gullón and perceptively extended by Boring. Thus we have in «open-ended, dynamic tension ...a vital chain of actuations, encounters, contemplations and reactions; all lead us with the characters along a dialectic of life» (120-21). I share his

sense of the ambiguity of Galdós's novels, proposed in an excellent earlier study («Galdós and the Politics of Reconciliation»), though I would not tie it so closely to the Hegelian dialectic. He is persuasive about the two-pronged nature of Fortunata's final acts, which bring both aesthetic redemption and social effacement, and the double effect, passionate and destructive, of Feijoo's love. As he says, «Ambiguity ... is an acceptance of and testimonial to the rich complexity of life» (125).

Nonetheless, I have profound disagreements with him on several counts. Two I have already mentioned: the question of Fortunata's «aburguesamiento» and the urge towards revolution displayed by Feijoo and Fortunata. On first count, while I attribute Fortunata's penchant for losing her composure to unsuppressed popular feelings, Goldman sees such conduct as a sign of incorporation into the bourgeoisie. On the second, if it is true, as I think it is, that Feijoo wishes to stimulate «a desire that she be able to live her own life in society, if necessary by subverting it» (98), then to equate this silent subversion unqualifiedly with being «revolutionary» (95) is misleading. Still more doubtful is the emphasis placed on Fortunata's destructive qualities. The ironic contrast that emerges between the declining Feijoo and the blooming Fortunata may be physical cause and effect, as Galdós hints by juxtaposing them, but it is inherent in their age-differentiated love affair and not a question of «unpremeditated domination» (100). Nor, in my reading, is she dangerous as a result of «her contradictory powers and possibilities, powers which are simultaneously creative and destructive, voluntary and unconscious» (101), let alone an *exterminating angel* (124).

Goldman also exaggerates, as I see it, the effect of Feijoo's lessons. He claims that Fortunata, under Feijoo's wing, undergoes not merely a transformation but a rebirth (103), with important, indeed essential, consequential changes: sharper mental faculties, a newborn social understanding. So far so good, but this reasoning leads him to a curious affirmation: «If nothing has changed truly in Spanish society, *the character and personality of Fortunata, her inner self, are totally different* though hidden behind *an outer self which,* more developed and polished, *is nevertheless the same*» (107; my italics). It is a statement which I would turn upside down, since I believe that, on the contrary, her inner self is essentially the same, despite a more developed and polished exterior. Similarly, when he perceptively draws attention to Don Basilio de la Caña's physical and sartorial transformation (107-08), which though highly visible is only skin deep, Goldman finds a contrast with Fortunata whereas I find a possible similarity.

Another bone of contention is over effect. Goldman interprets Feijoo's efforts as doomed to failure from the start: «Fortunata is beyond his reach; he cannot help her because she is *a priori* a weapon disarmed» (98) Although ultimately there is some truth in this assertion—Fortunata cannot kick over the traces of her essential nature and beliefs; as Ricardo Gullón says, «la pasión vence la cordura» (*Técnicas* 191)—it is not in my opinion correct at the time in that it eliminates what we may call the operating freedom the characters exercise in the course of the action. For this reason I hesitate to call what was a reasonable objective offering a legitimate option a failure. The term «failed revolution» compounds the error.

One must consider what, as I see them, are Feijoo's real achievements. Fascinated by her popular charms, he rescues Fortunata, when she is at her lowest ebb, from an inevitable reversion to prostitution. He provides her with a period of respite and tranquility which enables her to regain her self-confidence and self-respect and to flourish physically. He instills into her a distinction between public and private morality and, by deprecating envious gossip and in particular slander of Jacinta, he inculcates a degree of objectivity. She gains the capacity to deal with situations, such as relations with Doña Lupe, that do not arise directly from her irresistible love. In addition, as Blanco emphasizes, Feijoo provides the wherewithal for a measure of independence. In conducting the negotiations for the reconciliation, he displays consummate skill (visible already in the Alpha version) by allaying, or at any rate defusing, the suspicions of Juan Pablo and Doña Lupe about his personal involvement with Fortunata.

The most important thing, of course, is that the episode gives Fortunata a second chance to follow the option of respectability through the reconciliation with Maxi. It even stimulates what Goldman calls a «dialectical mental process of associative thought» (105) into a more appreciative view of him and his relatives (III, iv, 7; 121-22). The crucial element is the much more «practical» corollary, expressed with curious bashfulness and hesitation, that if she must seek outside sexual relationships she should be discreet about them. It is a policy which, despite Goldman's reservations, has a reasonable chance of success, though the snag is obvious, and Don Evaristo knows it: Fortunata does not want, and cannot envisage, sexual fulfilment from anyone but Juanito, against whom Feijoo delivers a final emphatic warning (III, iv, 10; 144). And Juanito is too irresponsible, too callous to keep away. Even though a discreet affair with Juanito is not impossible, another obstacle looms on the horizon: Fortunata's own «pícara idea.»

The crunch comes with the revelation by Maxi of Aurora's treachery. This turn imposes an intolerable burden that Fortunata's superficially acquired discretion—or partial «aburguesamiento»—is unable to bear. What she cannot do, in the ultimate instance, is to control her primitive emotions at a moment when all her passionate feellings—jealous love for Juanito, admiration and respect for Jacinta, pride in her «idea» incarnated in her baby—converge in outrage at Aurora's triple betrayal: as Juanito's new lover, as Jacinta's calumniator, and as the impugner of Juan Evaristo's paternity in her slander that Segismundo is the father. With her assault on Aurora and her fatal hemorrhage, «descomponerse» turns into a tragic play on the two facets, mental and physical, of its meaning. The decision to attack Aurora is her own, though she reverts to her «condiciones de origen, mujer del pueblo.» The same impulse leads to her frenzied incitement of Maxi to kill the new lovers. Could we envisage her doing anything else? As we have been told so often, «la cabra tira al monte.» Feijoo's counsels simply cannot hold firm in such circumstances. According to Goldman, her action is the result of her being too self-centered, a sentimental bourgeoise, an «apasionada.» For my part, I see no reason for conceiving it in these terms: it is a spectacularly individual «rasgo,» a facet of the old Fortunata she is unable to overcome. Goldman also follows Maxi's argument, very dubious in my view, that with her action

she made Aurora into an attractive victim in Juanito's eyes (IV, vi, 9; 495). As for her battle with Aurora, Goldman declares that «in purely biological terms it is wasteful, ethically it is unnecessary» (98). That is part of a perfectly legitimate interpretation of *Fortunata y Jacinta* as a «terribly depressing novel» (142) and hence leans, as does Bly («Fortunata» 45), towards the tragic interpretation propounded by Anthony Zahareas. John Sinnigen, taking a much more constructive view of the denouement, considers that Fortunata «achieves self-fulfillment through a negation of bourgeois conventions» (65). My conclusion is closer to Sinnigen's than to Goldman's. Despite its tragic consequences, Fortunata's «rasgo» is, within the structure of the novel, an action that is socially, ethically, and artistically fitting: it resolves the conflicts present throughout the novel and strengthens the moral ties between the two eponymic heroines as well as shaking the complacency of the bourgeoisie. On this issue Harriet Turner strikes a balanced note: «Something is gained in the recognition of the good; much is lost when that good finds no place in the actual world» (76).

The examination of a single chapter in a series of close readings has given remarkably positive results. The divergent attitudes displayed have in many respects proved complementary rather than contradictory. They are not and cannot be exhaustive but are, in Bly's appropriate phrase, «ripples on the pond» (or, alternatively, «echoes,» but not perhaps both). My personal conclusion stimulated by these readings is that Feijoo must be firmly placed within the specific socio-political setting of his epoch—which is the run-up period to the Restoration—and at the same time he should be viewed within the structural framework of the narrative, which implies full awareness of its self-reflexive associations, though not to the extent of denying the latent autonomy of action of the heroine. No less important are the interrelations with other characters and recurrent themes and the dynamic tension and ambiguity thus produced. Externally, for the reader, Feijoo's «curso» brings into focus new perspectives regarding society, morality, and writing itself. Internally, for Fortunata, the episode opens up fresh possibilities of escape from the dilemma that has afflicted her since her first meeting with Juanito. Although given her essential nature the conflict can ultimately only be resolved with her death, she gains in awareness and understanding as a result of Feijoo's teaching. While the tragic outcome, which represents Fortunata's innermost impulses as impervious to prudent, practical counsel, has a certain social, ethical, and artistic appropriateness, the alternative path, exemplified by Feijoo, even though rejected, deserves due recognition. It is fitting, therefore, as John Kronik has indicated (72), that Fortunata's baby, who exemplifies both the struggle and the reconciliation of the two opposing heroines, should bear Evaristo as his second given name.

Brown University

NOTES

[1] The individual essays are: Carlos Blanco Aguinaga, «Having No Option: The Restoration of Order and the Education of Fortunata» 13-38; John W. Kronik, «Feijoo and the Fabrication of Fortunata» 39-72; Peter A. Bly, «Ripples on the Pond: Interdependent Approaches to the Galdós Chapter» 73-94; Peter B. Goldman, «Feijoo and the Failed Revolution: A Dialectical Inquiry into *Fortunata y Jacinta* and the Poetics of Ambiguity» 95-145. Also published independently: Carlos Blanco Aguinaga, «Entrar por el aro: restauración del 'orden' y educación de Fortunata,» *La historia y el texto literario* (Madrid: Nuestra Cultura, 1978) 49-94; and John W. Kronik, «Galdosian Reflections: Feijoo and the Fabrication of Fortunata,» *MLN* 97 (1982): 272-310.

[2] The essential texts are Gilman, «The Birth of Fortunata» and *Galdós and the Art of the European Novel*; Blanco Aguinaga, «On 'The Birth of Fortunata'» and the present essay. I have in press a detailed study of this polemic: «Social Document or Narrative Discourse? Some Comments on Recent Aspects of Galdós Criticism,» to appear in a collection of Galdós studies edited by Anthony H. Clarke, the result of a colloquium held in Birmingham in August 1986.

[3] The manuscript is in the Houghton Library, Harvard University. The unpublished PhD dissertation of Diane Beth Hyman, «The *Fortunata y Jacinta* Manuscript of Benito Pérez Galdós» (1972), reproduces the first manuscript version, which she calls the Alpha text. I have consulted both the manuscript and Hyman's thesis. I quote from the manuscript by permission of the Houghton Library and wish to acknowledge Hyman's pioneer work in transcribing the text.

[4] Although two pages of the manuscript are missing, it is possible to glean a reasonably complete picture of the original conception of the character.

[5] All references to *Fortunata y Jacinta* are to Caudet's edition. Part, chapter, section, and page numbers are given to facilitate consultation. Parts 1 and 2 are contained in vol. 1, Parts 3 and 4 in vol. 2.

[6] In the manuscript he is called «Jiménez» at least twice, no doubt an early version of the first surname, «González.»

[7] A few minor matters: 1) it does not seem to me justified to say that the narrator calls Villalonga his «buddy» («compinche») (16) when the use of the term, like «amigote» or «tocayo/a» applied to Jacinta, clearly reflects the relationship between the interlocutors; the general contention is valid, however, for the narrator and Villalonga are called «amigos» on the first page of the novel; 2) there is an evident confusion between the second and third affairs with Juanito (30); 3) sixty-six individuals, most of them sergeants, not forty (see Jover 371; *pace* Carr 297), were executed after the insurrection at the San Gil barracks in 1866 (21).

[8] There is further discussion of determinism in my essay indicated in note 2 and in Whiston, «Determinism.»

[9] Jover calls it «uno de los más generosos y sostenidos intentos de rectificar la historia sociopolítica de nuestro país» (356). López-Morillas speaks of «la casi total identificación de las formas de la vida colectiva con las fórmulas políticas» (232).

[10] Here perhaps I may remove a misunderstanding: when I said in 1970 that his attitudes «typify the moral climate which leads to the *Restauración*...» («Contemporary History» 108-09), I was not implying, as Goldman interprets the statement (96-97), that his views were shallow or hypocritical or that his morality was that of Restoration society.

[11] Most ironically, Nicolás reciprocates in a ludicrous characterization, as Whiston indicates («The Materialism» 72): «Don Evaristo es un cristiano rancio, y... cuando le administraron, recibió al Señor con una edificación y una santidad tan grandes, que todos los concurrentes al acto lloraban a moco y baba» (III, v, 1; 154).

[12] On *El amigo Manso*, on *Misericordia*, and in another study of *Fortunata y Jacinta*.

WORKS CITED

Blanco Aguinaga, Carlos. «Historia, reflejo literario y estructura de la novela: el ejemplo de Torquemada.» *La historia y el texto literario*. Madrid: Nuestra Cultura, 1978. 95-124.

—. «On 'The Birth of Fortunata.'» *Anales Galdosianos* 3 (1968): 13-24.

Bly, Peter A. «Fortunata and No. 11, Cava de San Miguel.» *Hispanófila* 59 (1977): 31-48.

—. *Galdós's Novel of the Historical Imagination*. Liverpool: Cairns, 1983.

Carr, Raymond. *Spain 1808-1939*. Oxford: Oxford Univ. Press, 1966.

Engler, Kay. «Notes on the Narrative Structure of *Fortunata y Jacinta*.» *Symposium* 24 (1970): 111-27.

Gilman, Stephen. «The Birth of Fortunata.» *Anales Galdosianos* 1 (1966): 71-83.

—. *Galdós and the Art of the European Novel: 1867-1887*. Princeton: Princeton Univ. Press, 1981.

Goldman, Peter B., ed. *Conflicting Realities: Four Readings of a Chapter by Pérez Galdós* (Fortunata y Jacinta, *Part III, Chapter IV*). London: Tamesis, 1984.

—. «Feijoo and Mr. Singer: Notes on the *aburguesamiento* of Fortunata.» *Revista de Estudios Hispánicos* (Puerto Rico) 9 (1982 [1984]): 105-13.

—. «Galdós and the Politics of Reconciliation.» *Anales Galdosianos* 4 (1969): 73-87.

—. «El trabajo digestivo del espíritu: sobre la estructura de *Fortunata y Jacinta* y la función de Segismundo Ballester.» *Kentucky Romance Quarterly* 31 (1984): 177-87.

Gullón, Agnes M. «The Bird Motif and the Introductory Motif: Structure in *Fortunata y Jacinta*.» *Anales Galdosianos* 9 (1974): 51-75.

Gullón, Ricardo. «Estructura y diseño en *Fortunata y Jacinta*.» *Técnicas de Galdós*. Madrid: Taurus, 1970. 135-220. Also in Germán Gullón, ed. *Fortunata y Jacinta*. Madrid: Taurus, 1986. 175-232.

Hyman, Diane Beth. «The *Fortunata y Jacinta* Manuscript of Benito Pérez Galdós.» Diss. Harvard Univ., 1972.

Jover, José María. «1868. Balance de una revolución.» «El fusilamiento de los sargentos de San Gil (1866) en el relato de Pérez Galdós. Los dos primeros capítulos de 'La de los tristes destinos.'» *Política, diplomacia y humanismo popular en la España del siglo XIX*. Madrid: Turner, 1976. 345-63, 365-430.

Kronik, John W. «*El amigo Manso* and the Game of Fictive Autonomy.» *Anales Galdosianos* 12 (1977): 71-94.

—. «*Misericordia* as Metafiction.» *Homenaje a Antonio Sánchez Barbudo. Ensayos de literatura española moderna*. Ed. Benito Brancaforte et al. Madison: Department of Spanish and Portuguese, Univ. of Wisconsin, 1981. 37-50.

—. «Narraciones interiores en *Fortunata y Jacinta*.» *Homenaje a Juan López-Morillas: De Cadalso a Aleixandre*. Ed. José Amor y Vázquez and A. David Kossoff. Madrid: Castalia, 1982. 275-91.

López-Morillas, Juan. «Preludio del 98 y literatura del Desastre.» *Hacia el 98: literatura, sociedad, ideología*. Barcelona: Ariel, 1972. 223-53.

Montesinos, José F. *Galdós*. Vol. 2. Madrid: Castalia, 1968.

Nimetz, Michael. *Humor in Galdós*. New Haven: Yale Univ. Press, 1968.

Pérez Galdós, Benito. *Fortunata y Jacinta*. Ed. Francisco Caudet. 2 vols. Madrid: Cátedra, 1983.

—. *Obras completas*. Ed. Federico C. Sainz de Robles. 9th ed. 6 vols. Madrid: Aguilar, 1968. Vol. 3 of *Episodios nacionales*.

Ribbans, Geoffrey. «El carácter de Mauricia 'la Dura' en la estructura de *Fortunata y Jacinta*.» *Actas del Quinto Congreso Internacional de Hispanistas*. 2 vols. Bordeaux: Universidad de Bordeaux III, 1977. 2: 713-21.

—. «Contemporary History in the Structure and Characterization of *Fortunata y Jacinta*.» *Galdós Studies*. Ed. J. E. Varey. London: Tamesis, 1970. 90-113. Spanish translation in Germán Gullon, ed. *Fortunata y Jacinta*. Madrid: Taurus, 1986, 47-70.

—. «Galdós's Literary Presentations of the Interregnum, Reign of Amadeo and the First Republic (1868-1874).» *Bulletin of Hispanic Studies* 63 (1986): 1-17.

—. *Pérez Galdós: Fortunata y Jacinta*. London: Grant & Cutler, 1977.

—. «The *Restauración* in the Novels and *Episodios* of Galdós.» *Anales Galdosianos* 21 (1986).

Sinnigen, John H. «Individual, Class and Society in *Fortunata y Jacinta*.» *Galdós Studies* 2. Ed. R. J. Weber. London: Tamesis, 1974. 49-68.

Turner, Harriet S. «Strategies in Narrative Point of View: On Meaning and Morality in the Galdós Novel.» *Homenaje a Antonio Sánchez-Barbudo. Ensayos sobre literatura española moderna*. Ed. Benito Brancaforte et al. Madison: Univ. of Wisconsin, 1981. 61-77.

Whiston, James. «Determinism and Freedom in *Fortunata y Jacinta*.» *Bulletin of Hispanic Studies* 57 (1980): 113-27.

—. «The Materialism of Life: Religion in *Fortunata y Jacinta*.» *Anales Galdosianos* 14 (1979): 65-81.

Zahareas, Anthony. «The Tragic Sense in *Fortunata y Jacinta*.» *Symposium* 24 (1965): 39-49. Spanish translation in *Anales Galdosianos* 3 (1968): 25-34.

ESTUDIOS SOBRE *LA MADRE NATURALEZA* DE EMILIA PARDO BAZÁN

MOTHER NATURE'S NATURE

Ruth El Saffar

The novel as a genre coincides with that period in western history when the notion of the individual, as a consciousness unique and separate from the group, was also born. [1] From the very first, the novelistic hero has tended to conform to the role of the isolated, celibate male figure. Such a figure, as Edward Said so well describes him, seeks to forge, through adventures either external or internal, a reality distinct from that prescribed by the reigning cultural norms. [2]

The iconoclastic impulse of the novelistic hero—his effort to escape the patterns convention and tradition have imposed on him—is one with the novelist's rejection of previous literary forms. The thrust toward originality that reveals in the character his author's likeness is energized by an implied hostility toward established versions of text, culture, and identity. That hostility is recorded in the text in the hero's unhappy relation with the incarnation of authority who, if no longer represented in the father, surfaces in the guise of priest, government official, policeman, or any other representation of power and influence. Against such figures the hero has usually to resort to deceit and trickery to gain some semblance of autonomy, since his power is viewed as unequal to the task of taking on directly the forces he perceives as arrayed against him. [3]

The sense of estrangement between self and community is often imaged in the novel as the hero's orphanhood, which is why so many characters crucial to the formation of the genre, characters such as Calisto and Sempronio in *La Celestina,* Lázaro in *Lazarillo de Tormes,* Tomás in *El licenciado Vidriera,* and Don Quixote, to name only the most obvious, step into the work as if born directly out of the imagination of their creators, without carnal ties to a previous generation.

Walter Ong's description of male sexuality, like René Girard's numerous discussions of the amorous triangle, highlights the ritual of male rivalry, a ritual that both stimulates desire and delays its gratification. [4] Like the Oedipal situation Freud brought so forcefully to collective attention, the theater of desire in which our tragedies are often enacted is one in which power, far more than love, comes center stage. In that theater the demand for possession brings with it either unending conflict or a rigid structuring of relationships that parcels out privileges on the basis of hierarchies designed to impose order not only on Chaos but on her first-born son, Eros. [5] For Ong as well as for Girard and Freud, culture is the outcome of such struggles, an organized set of rules allowing community to exist. Culture, as Freud made clear, is the end product of desire suppressed.

Feminist critiques of Freud as well as of Girard have stressed each thinker's avoidance of the place and role of the feminine in their respective visions of culture. [6] Is the woman only desirable, as Girard would have it, because another male also desires her? Are both rivals actually enacting a hoax in which each is, unknowingly, imitating the other, the true object of desire being not the woman, but the spectral image of fulfillment and stability the lover projects on his rival? The ideal of homosexual love of which Plato writes is not far beneath the surface of the Girardian analysis of culture, for the ideal of a spiritualized eros is premised on a privileging of activity over passivity, a glorification of culture that seeks to rise above the body with all that the body is associated with: birth, death, demand, and animality. [7] Evelyn Fox Keller, who has analyzed ably the cost to nature, the body, and the feminine of the western apotheosis of reason, objectivity, and the scientific method, traces the origins of that rational bias back to Plato, whose erotic images emphasized the subordinate quality of feminine sexuality. Keller says: «In the vase paintings of classical Greece, only women and degraded men are depicted as experiencing positive sexual enjoyment in a passive role... Men may feel desire without compromising their masculinity, but only by assuming the active role. It is thus not desire as such that assimilates men to women, but the conjunction of desire with passivity—a conjunction seen not only permitting but inviting aggressive domination» (26).

In Plato, as in Girard and Freud, culture, based on hierarchy and authority, located in the city and crowned with spiritual ideals, is necessarily superior to nature, which is imaged, often in the form of the woman—whether as mother or as wife—as regressive, binding, suffocating, dangerous. Ong, on the other hand, has sought in his writings a reevaluation of the place of nature and the feminine in language learning and in culture. Through his studies of orality and oral cultures, he has offered a view of non-literate cultures and patterns of expression that dignifies them, even as it relates them to the crucial and earliest experiences of infancy, to the nurture and symbiosis, so essential to language as well as culture, that is the child's first experience with the mother. [8]

Perhaps even more important for establishing the lines of this essay than Ong's rehabilitation of a place of importance for the mother and body in the human psyche is Carl Jung, whose break with Freud in 1912 threw him into a four-year period of encounter with the figures of the unconscious, as a result of which his writings began to engage seriously the issue of the feminine and of that dimension of psyche in which non-linear, non-rational realities have place. [9] Among the outcomes of Jung's efforts to envision psyche as the balance of opposing forces, the union of opposites, was his long engagement in alchemy, that effort to bring spirit into harmony with matter that last engaged fine intellects in the west in the sixteenth and seventeenth centuries. [10]

For Jung alchemy was important because it offset the imbalance of the orthodox masculine trinity with a quadrilinear system that included the female earth spirit. The ultimate expression of wholeness in alchemical symbolism was the androgyne, or the figure of the brother-sister pair. This emphasis on the heterosexual pair has found its way into literary and philo-

sophical expression again and again across the centuries but always as compensatory to the dominant post-Edenic theme of feminine subordination. The couple appears in literature most often through the pastoral. In theology it appears in agricultural, as opposed to nomadic or urban, settings. In the thirteenth century its apotheosis emerges in Gottfried's version of the Tristan story.[11] It resurfaces in the Renaissance in the writings of the alchemists, Paracelsus, the hermeticists, mystics, alumbrists, and in the cult of the pastoral. With a resurgence of the voice of the feminine in the twentieth century, there are echoes once again of that nostalgia for the couple as a symbol for the conjunction of opposites. Hélène Cixous, for example, writes: «To be aware of the couple, that it's the couple that makes it all work, is also to point to the fact that it's on the couple that we have to work if we are to deconstruct and transform culture. The couple as terrain, as space of cultural struggle, but also as terrain, as space demanding, insisting on, a complete transformation in the relation of the one to the other» (44). Suzanne Lilar also turns her attention to that neglected field of eros, a field apparently lost at the beginning of time: «In this ancestral patrimony common to humanity, there is an erotic sacred fable of origins, which radiates about the theme of the Androgyne... In all versions, the Androgyne belongs to the primordial, non-historical time. In all of them the history of humanity begins at the moment when the unity, represented by the Androgyne, gives place to duality, in the form of sexuality» (121-22).

By now it should be obvious to anyone who has read *La madre naturaleza* why I have gone into such a long excursus in prelude to coming to grips with the Pardo Bazán novel whose one hundredth birthday is upon us. For in that 1887 sequel to *Los pazos de Ulloa* we find ourselves face to face with orphans, cultural rejects, who, unlike their picaresque ancestors, are not concerned with struggling against abusive figures of authority for a place in a structure that has proved corrupt. They are content, instead, to turn from the dominant structure to another altogether, one in which they find the love, health, nurture, and protection the culture has denied them.

In Perucho and Manolita the figure of the androgyne—the male-female pair about which the alchemists, Paracelsians, hermeticists, and cabbalists of the sixteenth century so often wrote—has once more found its way into the realm of consciousness. Children not of culture but nature, the pair erupts as if by magic out of the ruins of a failed patriarchy, literally out of the graveyard that marks its ruin. Like the nature that is their mother, they image the space beyond culture where the opposites unite, where grief turns to laughter and death gives way to rebirth. At the end of *Los pazos de Ulloa,* Julián is sobbing at the tomb of his beloved Nucha when the pair makes its presence felt: «Oyó [Julián] risas, cuchicheos, jarana alegre... Se volvió y se incorporó, confuso. Tenía delante una pareja hechicera, iluminada por el sol ...» (291).

It is this couple who will reappear, a few years older, in the first chapter of *La madre naturaleza.* Pardo Bazán takes care to introduce them not as two individuals but as the single being evoked by the singular noun «pareja.» In

an effort to escape the rain, they are shown repairing to a cave whose description carries multiple signifiers of rebirth: «Siendo muy bajo el sitio, e impregnado del agua que recogía como una urna y del calor del sol que almacenaba en su recinto orientado al Mediodía, encerraba una vegetación de invernáculo, o más bien de época antidiluviana ...» (9).

So close is the pair that they are described as if inextricable: «Aun cuando el escondrijo daba espacio bastante, la pareja no se desunió al acogerse allí, sino que, enlazada, se dirigió a lo más oscuro... Ni menos se desviaron sus rostros, tan cercanos, que él sentía el aletear de mariposa de los párpados de ella ...» (9). The harmony and beauty of the pair stand in marked contrast with the brutal and conflictive sexual relations of the society into which they were born. Their story suggests that Pardo Bazán, closely identified with the French naturalists, needs to be reevaluated both in the light of the sixteenth-century mystic and alumbrist traditions in Spain, to which her text, through Luis de León, explicitly refers, and in that of a specifically feminine novelistic vision.

Annis Pratt, who has done much to uncover the archetypal patterns of women writers, comments regarding love fiction:

> [Northrop] Frye has characterized romance as a genre in which ideal worlds are polarized against abhorrent ones and in which the hero battles for a vision of good against a countervision or antithetical world of evil. In women's love fiction, remarkably, the world of abhorrence is not so much the world of the seducer as society itself. Visions of hell are not needed here, nor even is very much of the gothic: the iron hand of patriarchy constitutes the evil force against which the heroes struggle in vain. (76-77)

In *La madre naturaleza* Pardo Bazán counterposes against the failed, explicitly post-Edenic world of *Los pazos* [12] a pastoral vision of utopia, one in which love is the reigning power and in which the couple, not the isolated male figure, takes the role of hero. If nature itself is the mother of that vision, its father is the Fray Luis of the *Cantar de los cantares.* And though that sixteenth-century Augustinian friar paid with nearly five years in jail for his translation of the *Cantar* and the nineteenth-century counterparts of the Esposo and Esposa fail to bring paradise down with them from the mountain, the vision remains unscathed as a memory, as a promise.

La madre naturaleza is one of the last in the series of six «naturalist» novels written by Pardo Bazán in the decade of the 1880s. By 1890 she seems past that phase of her work, her subsequent novels carrying mystical overtones that most critics have disparaged. Those overtones, however, are clearly present also in *La madre naturaleza* and may well signal the moment in Pardo Bazán's writing when her consciousness of the failures of culture and patriarchy has brought to her naturalism not a heightened state of depression and alienation but, as if spontaneously, a vision of transformation through association with the archetype of the Great Mother, whose primary symbol, so clearly elaborated in chapter 1 of *La madre naturaleza*, is the vessel. [13]

Before we engage in a close examination of the role and presence of such figures as the Great Mother and the Androgyne in Pardo Bazán's work, a further note must be added to the question of the author's relationship to

the naturalism with which she is generally associated. It appears that her effort to reconcile the opposites antedates by some years its imaginal representation in the pages of *La madre naturaleza.* As early as in *La cuestión palpitante* (1884) she can be heard to say: «El *realismo* en el arte nos ofrece una teoría más ancha, completa y perfecta que el *naturalismo.* Comprende y abarca lo natural y lo espiritual, el cuerpo y el alma, y concilia y reduce a unidad la oposición del naturalismo y del idealismo racional» (67-68; emphasis Pardo Bazán's). In a letter to Menéndez Pelayo her search for a unitary vision is also betrayed: «Lo que hay en el fondo de la cuestión es una idea admirable, con la cual soñé siempre: la unidad de método en la ciencia y el arte. ¡Ahí es nada! La división arbitraria ha desaparecido» (Bravo Villasante 91; both passages are cited in Pattison 6). Such biographical matters as her husband's rejection of her after the publication of *La cuestión palpitante* and her «pilgrimage» to Rome after the release of *La madre naturaleza* suggest that Pardo's search for a resolution to the conflict between inner and outer realities may have a personal as well as a professional source.

The transformative process in Pardo Bazán's novel is one which, however pure, does not go unchallenged. The mediating figure between the world of idyllic nature and the cultural decay that is its obverse is the intellectual Gabriel, a character who, himself in search of unity, nonetheless carries the function of awakening the primordial pair, Perucho and Manolita, to the knowledge of good and evil, thus causing them, like Adam and Eve before them, to suffer expulsion from paradise.

For most of the novel the two contrasting visions, the pastoral-unitary one of Perucho and Manolita and the urban-dual one of Gabriel, do not intersect. Seven chapters (1-4 and 19-22) are devoted exclusively to the couple's symbolic watery birth from the womb of Mother Nature, their growing awareness of their potential separation, and the process by which their souls reunite as their fraternal love takes on erotic overtones. The intermediary chapters deal with Gabriel's thoughts and desires—his history, his hopes. Only after Gabriel has had a symbolic experience of the spiritual eroticism of Fray Luis's work and Perucho and Manolita have expressed that union of opposites in the flesh do Gabriel and Perucho directly confront each other. In that confrontation, each unravels the other's dream of life in paradise.

Although Gabriel's own desire for his niece Manolita creates a rivalry between him and Perucho, the true struggle the work records is that between the isolated male character, the figure of the novel, and the androgynous pair, the figures of the mythic imagination. If Gabriel, because of his fantasized and intellectual love for his niece, represents a foil to Manolita's lifetime companion and soul mate Perucho, the middle-aged bachelor who impulsively appears in *La madre naturaleza* to claim his niece in marriage is also a creature of great complexity. Often referred to by the narrator as «the artilleryman,» Gabriel is as much culture's child as Perucho and Manolita are nature's. Appropriately solitary, male, and fancy-driven, Gabriel, like all his novelistic brothers, most especially like Don Quixote, is a lover of literature, philosophy, discussion, and arms. The lady of whom he dreams, as a long passage near the beginning of *La madre naturaleza* makes clear,

always eludes his grasp. His love for Manolita, like Don Quixote's for Dulcinea, emerges not from direct experience of her but out of the depths of his overheated imagination.

In a meditation not unlike the one in which Cervantes's jealous Extremaduran engaged upon considering marriage with a woman many years his junior, Gabriel confides in the doctor of the village near Los Pazos at whose house Gabriel is staying: «Yo me encuentro hoy libre, no muy viejo aún, sin compromisos ni lazos que me aten, con regular hacienda y deseoso del calor de una familia... Si no le repugno a mi sobrina y quiere ser mi mujer..., estoy determinado de casarme cuanto antes» (97). The evocation of Cervantes's several mad gentlemen becomes explicit a few pages later when Gabriel, eager for any information about the Manolita of his dreams, learns from the doctor that Perucho is the better looking of the pair: «¿Más lindo que mi sobrina? Mire usted que voy a defender, como el ingenioso hidalgo, sin haberla visto, que es la más hermosa mujer de la tierra» (103).

Over the course of the two novels that form the sequence *Los pazos / La madre,* a fairly complete picture of Gabriel's character emerges. What readers learn, as they dig out his portrait, is that the «artilleryman,» like his niece Manolita, was a motherless child. Both, having lost their mothers in infancy, were raised by siblings. A further link between uncle and niece is that the sibling who cared for Gabriel and whom Gabriel called «Mamita» was none other than Manolita's own mother Nucha. If, as we shall see, Perucho and Manolita are symbolically born of the same Mother Nature, Gabriel claims *his* bonding to his niece on the basis of having shared with her a mother in the figure of the frail yet loving Nucha. Gabriel's love for Manolita is in fact mediated by Nucha, just as Mother Nature will mediate the love between Perucho and Manolita.

When Gabriel, an adolescent away at military school, is sent word that his mother/sister is being married, he sends her a gold ring with a note saying, «A mi inolvidable hermana Marcelina [Nucha], su más amante hermano, Gabriel» (*Los pazos* 111).[14] As with Manolita and Perucho a generation later, Gabriel and Nucha suffered the separation the young man's schooling interposed between them.

Gabriel's subsequent life story is that of every novelistic hero: it is the story of deep desire for the sister/mother/spouse repressed, transformed into a grab bag of intellectual confusion, fantasy, military activity, solitude, and derailed erotic ambitions. The pieces of Gabriel's psychic history that Pardo Bazán scatters through the two novels, however, allow us a glimpse, under the surface of that unsettled gentleman, of the son whom culture, not nature, has raised.

Gabriel's repressed desire for Nucha, «civilized» in his apparently noble impulse to rescue, through marriage, his sister's orphaned daughter, also makes him emotionally accessible to the work of Luis de León, that sixteenth-century Spanish Augustinian whose own yearnings for a unity recoverable in a spiritualized eros were channeled through an intellect saturated, like Gabriel's, with the classics.[15] It is to *Los nombres de Cristo* and the *Cantar de los cantares* that Gabriel is drawn the night after his day of excursions into nature with Manolita. Tormented by insomnia and a thirst for which

there seems no relief, he is calmed and deeply moved by Fray Luis's translation and Commentary on the *Cantar*. He reads through the entire volume before falling into a deep sleep. In his dream he and Manolita become the enamored pastoral pair. A venerable and paternal shepherd in the form of Julián finally gives him drink from water that slakes his thirst.

The unitary vision that gives Gabriel such comfort, that offers him a taste of the waters of life, is nothing other than a celebration, in a pastoral setting, of the fusion of two souls, once separated, now reunited. Pardo Bazán has privileged the reader to know, however, that it is Perucho who is destined to enact in the flesh the sacred betrothal for which Gabriel has secretly thirsted throughout his life.

Grounded in the Platonic union of the Androgyne, Fray Luis discourses on that love among souls that stems from the separation of what once was united. Apart, the souls anguish. Their inexorable aim is to come together, to be reunited in the flesh. In his Commentary Fray Luis says:

> Y así la propia medicina de esta afición, y lo que más en ella se pretende y desea es cobrar cada uno que ama su alma, que siente serle robada; la cual, porque parece tener su asiento en el aliento que se coge por la boca, de aquí es el desear tanto y deleitarse los que se aman en juntar las bocas y mezclar los alientos, como guiados por esta imaginación y deseo de restituirse en lo que les falta su corazón. (69)

Chapter 21 of *La madre naturaleza,* immediately prior to the one in which Gabriel reads the *Cantar,* ends with Perucho and Manolita together in the very heights of the mountains beyond the Pazos after they had spent the entire day escaping its confines and had feasted along the way on milk and wild honey. The scene ends with the couple lying together on the slope of an old tomb under the shade of a huge oak. Perucho has declared his conjugal love for Manolita, and she has promised to marry him. The final words of the chapter are as follows: «Al fin, sin saber cómo, sin estudio, sin premeditación, tan impensadamente como se encuentran las mariposas en la atmósfera primaveral, los rostros se unieron y los labios se juntaron con débil suspiro, mezclándose en los dos alientos el aroma fragante de las frambuesas y fresillas y residuos del sabor delicioso del panal de miel» (211).

Further exploration of the *Cantar* and commentary reveals that the entire story of Perucho and Manolita is a gloss of Fray Luis. Like the Esposa, Manolita appears less than beautiful in the eyes of the world. Her skin, so often exposed to the sun, is dark. As Gabriel's informant Máximo Juncal describes Gabriel's niece to him, she is «morena con tanto andar al sol...» «No digamos,» he adds, «que era una chica hermosísima, porque no tiene las *perfecciones* allá hechas a torno...» (97-98). In the background, because no one considers her truly beautiful, we hear the Esposa's plaint echoing from the pages of the *Cantar*: «No me desdeñes si soy morena, que miróme el sol» (76).

Perucho and Manolita, like their spiritual forebears in the *Cantar,* celebrate their love after having suffered the winters of their separation. Juncal tells Gabriel of Perucho's experience on being sent to Orense for schooling: «Y quién dice a usted que el primer año, cuando tocaron a separarse, los dos chiquillos cayeron malos, qué sé yo de qué..., de una cosa que aquí lla-

mamos *saudades...*» (109). When she confesses her love to Perucho, Manolita declares: «En el invierno, cuando te vas, parece que se me va lo mejor que tengo y me quedo sin sombra» (198), echoing without knowing it the words Gabriel has read only a few hours before in Fray Luis: «Ya ves, pasó el invierno, pasó la lluvia, fuese. Descubre flores la tierra; el tiempo del cantar es venido, vida es la voz de la tórtula en nuestros campos» (98). The commentary goes on: «Convida en este lugar a la Esposa al gozo de sus amores; y porque él anda en el campo, que es lugar para el amor mejor que otro, pídele que salga a él... En decir *levántate,* se entiende que estaba acostada y mal dispuesta; y así decíale que se esfuerce y se salga con él para su salud a gozar del fresco y hermosura del campo» (98).

It is truly startling to juxtapose the commentary of Fray Luis with chapters 19-21, in which Perucho and Manolita culminate their love. How else except by reference to Fray Luis are we to explain Manolita's resistant disposition, so uncharacteristic of her, in chapter 19? «Anda mujer, anda,» Perucho urges, as she lags behind. «Hombre, ya ando...; pero déjame tomar aliento» (180). «El mancebo,» the text continues, «subía por la recia cuesta... sosteniendo a Manuela por la cintura o, mejor dicho, empujándola para que anduviese más veloz» (181). The *Cantar* refers to the vineyards, whose «pequeñas uvas dan olor» (98), while Pardo Bazán has her couple in the mountains looking for «unas fresas chiquitas, purpúreas, fragantes, que se dan entre las viñas y son conocidas en el país por *amores*» (180-81).

The *Cantar* has the beloved's words, «todas miel... tu lengua parece que anda bañada en miel y leche» (127), just as Pardo insists on letting the reader know that her couple have lingering on their breath the taste of milk and honey. They reach the summit of Los Castros, a decaying and ancient fortification, as if to fulfill Fray Luis's explanation: «Se entiende un edificio antiguo y caído, como suele haber por los campos, donde las palomas y otras aves acostumbraban hacer nido» (101). In the bed that nature provides them, the couple lies side by side. Then Perucho says: «Levanta un poco el cuerpo...; te pasaré el brazo así por debajo» (209), in apparent imitation of the *Cantar*: «su izquierda debajo de mi cabeza, y su diestra me abrazará» (187).

When they come down from what the author has referred to as the «desierto de la isla del Castro» (*La madre* 210), they are described, from Gabriel's point of view, as follows: «El bulto se acercó... Era doble: se componía de dos cuerpos tan pegados el uno al otro como la goma al árbol; no hablaban... El la sostenía por la cintura, y ella se recostaba en su hombro» (251). Once again in the background we hear the *Cantar*: «¿Quién es ésta que sube del desierto recostada en su amado?» (187). Fray Luis explains: «Este verso es paréntesis o sentencia entretejida en las hablas de los dos, Esposo y Esposa, y son palabras de las personas que veían cómo los dos amantes se iban juntos desde el campo a la ciudad, y la Esposa venía muy junta y pegada a su Esposo» (187).

Finally, of course, as Gabriel also ponders, there is the question of the lovers' intricate relationship, their mixed bonding in fraternal and erotic love. Gabriel exclaims, now close to the realization that Perucho and Manolita have been lovers: «Lo más tremendo es la manía de llamarla *hermana...*

"Robaste mi corazón, hermana mía, esposa, robaste mi corazón... Panal destila tus labios, esposa; miel y leche está en tu lengua... Huerto cerrado, hermana mía esposa..."» (240). Against all his rationalism, that mystic voice insists, overwhelming Gabriel and casting him into a maelstrom of fear and confusion. It is in this state that he, too, is opened to Mother Nature's mysteries, to that place outside of culture and rational consciousness, where death and life meet, where brothers and sisters embody love's highest perfection.

In his agitated state and in search of the couple, Gabriel finds himself, like Julián at the end of *Los pazos de Ulloa,* in the graveyard where Nucha is buried. Giving way to his poetic, imaginative side, Gabriel experiences the life that goes on in a kind of spiritual inspiration, discovering in the magic of Nucha's presence «el elemento sobrenatural que teme y anhela nuestro espíritu, ansioso de romper la pesada envoltura material y el insufrible encadenamiento lógico de las realidades» (247). And it is once again, as with Julián, in the presence of Nucha's aura in the graveyard that the couple appears. Gabriel looks up from his communion with the mysteries of life and death to see the entwined pair, Perucho and Manolita, returning from paradise.

Around the apparently tragic outcome of Perucho's love for Manolita there hangs a sense not only of its inevitability but of its appropriateness for the couple. Gabriel insists on revealing to Perucho that he is brother to his beloved. Perucho leaves Los Pazos for Madrid in despair. Manolita, unconsolable, resolves to enter a convent. Inexplicably, even brutally, from Gabriel's point of view, she refuses his apparently gallant offer to marry him. Yet in the ending there is an integrity also built into Fray Luis's version of the *Cantar,* which states: «Muchas aguas no pueden matar el amor, ni los ríos lo pueden anegar. Si diere el hombre todos los haberes de su casa por el amor, despreciando los despreciará» (183).

Through Gabriel, as through Julián in *Los pazos de Ulloa,* Pardo Bazán allows a glimpse of consolation of the spirit that the mystical vision provides. It is a consolation that appears to arise out of the anguish of orphanhood. The novelistic hero, therefore, is the figure not only of culture's failure but the precursor of the visionary, as Girard suggests in *Deceit, Desire and the Novel.* The isolated, wandering, alienated male hero described at the beginning of this essay as the archetypal novelistic main character represents consciousness, both for that character and for its author, in transition between the loss and the recovery of the Great Mother—between, as with Don Quixote, birth and death. Like her seventeenth-century counterpart Cervantes, Pardo Bazán appears to have been on a journey experienced through the writing of her novels—a journey that insists finally on the pastoral, with its vision of a unification of spirit and matter—even as it evokes the conflictive and dualistic world of culture. What Pardo Bazán shows, once again, is the enduring, archetypal nature of that dream of the one in the two, a dream beautifully bodied forth in the juxtaposition of Gabriel's and Perucho's mutual, and ultimately conflicting, claims for Manolita. What distinguishes Pardo Bazán's work, however, from that of Cervantes, is that Manolita is imaged as anything but a passive object in that conflict of claims. Pardo

Bazán makes clear that Manolita is wedded in her soul to Perucho, and that bonding is both acknowledged and honored from beginning to end. In this Manolita is clearly Mother Nature's child, just as Gabriel, who has not been able to acknowledge his soul binding to his sister, considers himself the stepchild of nature.

When Gabriel exclaims at the end of the book: «Naturaleza, te llaman madre... Deberían llamarte madrastra» (320), he strikes at the very heart of his own problem and that of the culture in which he is immersed. Perucho and Manolita have shown him what the child of Mother Nature looks like. Through them he sees how little, for his part, he can expect of her bounty. And we as readers are left to wonder whose tragedy is more compelling: that of Perucho, driven into a culture he does not want, or that of Gabriel, forever locked out of the arms of Mother Nature for whose solace he continues to yearn.

University of Illinois

Chicago

NOTES

[1] The idea of Renaissance «individuality» has become, in fact, something of a commonplace in discussions of sixteenth-century literature and culture. For one clear study of this phenomenon, see Greenblatt.

[2] Said writes: «the novel is a literary form of secondariness; ...the novel makes, procreates, a certain secondary and alternative life possible for heroes who are otherwise lost in society» (93).

[3] Combet's psycho-structural analysis of Cervantes's works suggests a consistent pattern of masculine failure: a pattern that sets the hero in a position of inferiority vis-à-vis a stronger or socially superior adversary. That apparent incapacity of the hero to assume a position of authority, to, in Freudian terms, resolve the Oedipal conflict, may be characteristic of the novel as a whole, as Said elaborates convincingly in *Beginnings*. Greenblatt also generalizes the question of the construction of the self in the novel, stating that «self-fashioning occurs at the point of encounter between an authority and an alien. ...What is produced in this encounter partakes of both the authority and the alien that is marked for attack, and hence... any achieved identity always contains within itself the signs of its own subversion or loss» (9). What needs to be considered is how that struggle with authority works in the fiction of a woman.

[4] For Ong's studies of male sexuality, see *Fighting for Life*. Girard's contemplations on the love triangle, developed in *Deceit*, become centered, in works after *Violence*, on the phenomenon of rivalry and the double. Girard, in *Violence*, «*To Double Business Bound*,» and elsewhere, makes of the so-called object of desire a spectral third in a drama of conflict and imitation that centers in fact less on that object than on the two rivals, for each of whom the other's desire serves as model for his own.

[5] This result—the structuring of society into hierarchies based on difference—is, for Girard, the fruit of the tragedy of undifferentiated conflict. As Joan Englesman puts it, thinking now less of Girard than of Freud: «Freudian analysis explains why patriarchal religion is so fearful and hostile toward the mother—lust for her was the cause of the primordial murder» (37). What patriarchal structures—whether political or theological—are therefore designed to achieve is to disguise, through the imposition of order and ritual, not so much the primordial father's murder, as Girard would have it, but the desire for the mother that motivated it. It is surely for that reason that the Orphic mythographers saw Eros, desire, as the child of Chaos.

[6] See, for example, Moi, Kofman, Nelson, El Saffar, and Kahn.

[7] Freud, who also saw no way out of the sublimation process, in part because of the way he imaged the unconscious, says in *Moses and Monotheism*: «The world of the senses becomes gradually mastered by spirituality, and... man feels proud and uplifted by each step in progress—one does not know, however, why this should be so» (151).

[8] Ong says, for example: «Oral verbalization, unlike writing, is thus natural. The word comes to each of us first orally in our 'mother' tongue. Its association with mother and

early nature and nurture is why speech is so closely involved with our personal identity and with cultural identity, and why manipulation of the word entails various kinds of alienation» («Transformations» 22).

[9] The key work produced after the break with Freud was *Symbols of Transformation*, in which Jung explores, in dreams and mythological systems, the meaning and the transformational purpose of the desire to return to the womb, the incest wish so frequently rejected as exclusively regressive. Taking a truly heretical position, from the standpoint of Freudian psychology, Jung wrote that «the basis of 'incestuous' desire is not co-habitation but, as every sun myth shows, the strange idea of becoming a child again... of entering into the mother in order to be reborn through her...» (223-24). He also noted that «the incest prohibition acts as an obstacle and makes creative fantasy inventive... In this way the Libido becomes imperceptibly spiritualized» (224).

[10] So thoroughly has the Cartesian world view eclipsed our awareness of alternate visions of the relation of consciousness to the world that it comes as a surprise to most people that through the middle of the seventeenth century Paracelsus was the leading rival figure to Descartes. Brian Easlea writes: «In the closing decades of the 16th century the publication of Paracelsus' works reached a peak and by 1605 collected editions of his work were available. The growing Paracelsian movement was challenging not only established medical practice, but also theology and our established framework of society» (103). The Paracelsian world view that was so unsettling was based not on what Keller has called «aggressive domination» but on copulation—on the couple. Keller says, speaking of Francis Bacon and the development of the modern scientific worldview: «If the root image for Bacon was a 'chaste and lawful marriage between mind and nature' that will 'bind [Nature] to [man's] service and make her [his] slave,' the emphasis was on constraint, on the disjunction between mind and nature, and ultimately on dominion. By contrast, the root image of the alchemists was coitus, the conjunction of mind and matter, the merging of male and female. As Bacon's metaphoric ideal was the virile superman, the alchemist's ideal was the hermaphrodite. Whereas Bacon sought domination, the alchemists asserted the necessity of allegorical, if not actual, cooperation between male and female. Power for them was to be achieved through 'cohabitating with the elements.'» (The last quoted words are from Cornelius Agrippa as cited in Yates 136.) Not until Jung, in this century, has systematic effort been made to understand the psychological importance of the alchemical world view. See his *Mysterium*.

[11] Esther Quinn has pointed out that «[Gottfried's] Tristan represents the most serious and systematic use, not only of Christian forms, but of Christian mysticism to exalt the physical love of man and woman» (180).

[12] Apart from the regular descriptions of fallen and corrupted human nature, there stands out the reference to the threshing mill, a furnace in which men exert incredible effort to extract grain. Of that sweat and work that the production of grain exacts, the text reads: «Y en el desmayo general de la naturaleza, que desfallece y expira de calor, ¡sólo el hombre reconoce su condición servil y cumple el precepto de Génesis, azotando las mies que le ha de dar sustento!» (*Madre* 226).

[13] Of the transformative symbols of the Great Mother, «The primary symbol of the elemental mother is the vessel. It represents her own body, and depending on whether the personification is positive or negative, can appear as cave, or coffin, grail or cauldron» (21). Englesman continues: «These principles of transformation are identifiable with the feminine because her body is the source of incarnation, birth, and rebirth. Therefore 'whenever we encounter the symbol of rebirth we have to do with a matriarchal transformation mystery... [a] transformation... possible only when what is to be transformed enters wholly into the Feminine principle; that is to say, dies in returning to the Mother Vessel, whether this be earth, water, underworld, urn, coffin, cave, mountain, ship, or magic cauldron'» (the quoted passage in this citation comes from Neumann 291-92).

[14] Gabriel's desire for his mother/sister Nucha, furthermore, is not one-sided. Julián, who tells of the love between them in *Los pozos*, adds: «La novia lloró bastante con el obsequio de su 'niño', púsolo [the ring] en el dedo meñique de la mano izquierda, y allí se le reunió el otro anillo que en la iglesia le ciñeron» (111).

[15] Alain Guy notes Fray Luis's curious amalgam of intellectual preparation and spiritual passion: «Es significante que el eminente agustiniano haya consagrado la flor de su talento filológico y de su genio filosófico-teológico a traducir y explicar el inolvidable libro bíblico, que encierra en ocho sucintos capítulos el más célebre de los cantos de amor» (274-75). For an excellent study of the parallels between *The Song of Songs* and the chapters in *La madre naturaleza* devoted to Perucho and Gabriel's respective desires for Manolita's love, see Kirby.

WORKS CITED

Bravo Villasante, Carmen. *Vida y obra de Emilia Pardo Bazán.* Madrid: Revista de Occidente, 1962.

Cixous, Hélène. «Castration or Decapitation?» Trans. Annette Kuhn. *Signs* 7 (1981): 44-59.

Combet, Louis. *Cervantès ou les incertitudes du désir.* Lyons: Presses Universitaires de Lyons, 1981.

Easlea, Brian. *Witch Hunting, Magic, and the New Philosophy: An Introduction to Debates of the Scientific Revolution 1450-1750.* Sussex: The Harvester Press, 1980.

El Saffar, Ruth. «Unbinding the Doubles: Reflections on Love and Culture in the Work of René Girard.» *Denver Quarterly* 18 (1984): 6-22.

Englesman, Joan. *The Feminine Dimension of the Divine.* Philadelphia: The Westminster Press, 1979.

Freud, Sigmund. *Moses and Monotheism.* Trans. Katherine Jones. New York: Vintage, 1967.

Girard, René. *Deceit, Desire, and the Novel.* Trans. Yvonne Freccero. Baltimore: Johns Hopkins Univ. Press, 1965.

—. *Violence and the Sacred.* Trans. Patrick Gregory. Baltimore: Johns Hopkins Univ. Press, 1977.

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare.* Chicago: Univ. of Chicago Press, 1980.

Guy, Alain. *El pensamiento filosófico de Fray Luis de León.* Madrid: Rialp, 1960.

Jung, Carl. *Alchemical Studies.* Vol. 13 of *The Collected Works.* Trans. R. F. C. Hull. Princeton: Princeton Univ. Press, 1968.

—. *Mysterium Coniunctionis.* Vol. 14 of *The Collected Works.*

—. *Psychology and Alchemy.* Vol. 12 of *The Collected Works.*

—. *Symbols of Transformation.* Vol. 5 of *The Collected Works.*

Kahn, Coppélia. «The Hand that Rocks the Cradle: Recent Gender Theories and their Implications.» *The (M)other Tongue.* Ed. Shirley Garner, Claire Kahane, and Madelon Sprengnether. Ithaca: Cornell Univ. Press, 1985. 72-88.

Keller, Evelyn Fox. *Reflections on Gender and Science.* New Haven: Yale Univ. Press, 1985.

Kirby, Harry L., Jr. «'Cantar de los cantares' in Pardo Bazán's *La madre naturaleza.*» *Hispania* 61 (1978): 905-11.

Kofman, Sara. «The Narcissistic Woman: Freud and Girard.» *Diacritics* 10 (1980): 36-45.

León, Fray Luis de. «Comentario del *Cantar de los cantares.*» *Obras completas castellanas.* Ed. P. Félix García, O.S.A. 2nd ed. Madrid: Biblioteca de Autores Cristianos, 1951. 61-208.

Lilar, Suzanne. *Aspects of Love in Western Society.* Trans. Jonathan Griffin. New York: McGraw-Hill, 1965.

Moi, Toril. «The Missing Mother: The Oedipal Rivalries of René Girard.» *Diacritics* 12 (1982): 21-31.

Nelson, Robert J. «Ritual Reality, Tragic Imitation, Mythic Prayer.» *Diacritics* 6 (1976): 41-48.

Neumann, Erich. *The Great Mother.* Trans. Ralph Manheim. Princeton: Princeton Univ. Press, 1963.

Ong, Walter J. *Fighting for Life.* Ithaca: Cornell Univ. Press, 1981.

—. «Transformations of the Word and Alienation.» *Interfaces of the Word.* Ithaca: Cornell Univ. Press, 1977.

Pardo Bazán, Emilia. *La cuestión palpitante.* Vol. 1 of *Obras completas.* Madrid: A. Pérez Dubrull, 1891.

—. *La madre naturaleza.* Madrid: Alianza, 1972.

—. *Los pazos de Ulloa.* Madrid: Alianza, 1966.

Pattison, Walter T. *Emilia Pardo Bazán.* New York: Twayne, 1971.

Pratt, Annis. *Archetypal Patterns in Women's Fiction.* Bloomington: Indiana Univ. Press, 1981.

Quinn, Esther C. «Beyond Courtly Love: Religious Elements in *Tristan* and *La Questa del Saint Grial.*» *In Pursuit of Perfection: Courtly Love in Medieval Life.* Ed. Joan Ferrante and George Economou. Port Washington, New York: Kennikat Press, 1975. 179-220.

Said, Edward. *Beginings: Intention and Method.* New York: Basic Books, 1975.

Yates, Frances. *Theatre of the World.* Chicago: Univ. of Chicago Press, 1969.

THE FEMALE VOICE: GENDER AND GENRE IN *LA MADRE NATURALEZA*

Maryellen Bieder

The configuration of the narrative voice in the nineteenth-century novel has been assessed from many angles. The relationship between the novelist and the voice within the text has intrigued generations of critics, especially in regard to gender, as when a male author creates a female narrator or vice versa. Less sharply focused is the question of the identity of an undramatized, unpersonified narrative voice. The fundamental issue is whether one can—or should—ascribe gender to the narrative voice in the realist novel. [1] In the case of novels authored by men, the point is moot: the narrative voice is assumed to be male unless otherwise specified. The matter becomes problematic only in the conjunction of realism and novels written by women, and in Spain this means principally the novels of Emilia Pardo Bazán. Pardo Bazán clearly positioned herself within the tradition of the realist novel as practiced by male novelists. Conversely, she remained distant from, not to say hostile to, the phenomenon of contemporaneous Spanish women novelists writing in an identifiably female voice for a female audience (frequently addressed as «querida lectora»). By writing within a tradition of male authorship, Pardo Bazán had to contend with the conventions of gender that governed author identity and narrative voice. [2] As a woman adapting the conventions of a masculine genre to her own purposes, what shape does she give to the narrative voice in her novels? [3] Is the question of gender relevant to a study of the narrative voice within a given text? [4] To focus the inquiry more closely, what gender-linked strategies characterize the narrative voice in *La madre naturaleza*?

Of the strategies that define the contours of the narrative voice in *La madre naturaleza,* two serve to establish the nature and degree of narrative authority. [5] I shall characterize the first as the «display of erudition» and the other as the «appeal to consensus.» The invocation of familiar patterns of response functions to corroborate the normative nature of human activity and to insure the reader's acceptance of the specific actions and emotions. Both strategies carry implicit gender identifications which give shape to the narrator's identity through the activation of assumptions and frames of reference shared by the implied reader and the narrator. The «display of erudition» strategy inserts into the narration information that fulfills no function within the narration itself and thus refers back directly to the narrator. A prominent example occurs in an early chapter of *La madre naturaleza* in the description of Perucho and Manolita when, mentioning the heart, the narrator eschews literary language and displays instead a scientific knowledge of anatomy and physiology: «El mancebo le tomó la mano y la paseó por su pecho, hasta colocarla allí, donde, sin estar situado el corazón, se percibe mejor su diástole

y sístole» (34). The narration conveys more information about the narrator than about the emotions of the characters, who recede before the display of scientific language. The world of science and erudition lies almost exclusively within the purview of male culture in late nineteenth-century Spain. This display of learning seems designed to affirm the traditions of male authorship and to assert Pardo Bazán's qualifications to practice them. It is an uneasy and overly obtrusive display of male language in a text written by a woman novelist. [6]

The «appeal to consensus» strategy occurs repeatedly throughout the narration so as to naturalize actions and emotions by calling on the reader's own experience of human behavior. Such a device opens the chapter in which Gabriel experiences insomnia: «Según suele suceder cuando el calor desazona el cuerpo y acontecimientos importantes ocurridos durante el día perturban el espíritu, Gabriel Pardo había pasado la noche en vigilia casi completa» (213). The strategy can also serve to obviate the need for further narrative elaboration; by invoking the pattern of common experience, the narrator avoids detailing the emotions named: «Al entrar en los Pazos experimentó Gabriel la impresión melancólica que sentimos al acercarnos a la sepultura de una persona querida, y la impresión profunda que nos causa ver con los ojos sitios que desde hace mucho tiempo visita nuestra imaginación» (125). The appeal to psychological patterns may bypass the general reader's consensus and rely on the testimony of experts: «Dicen personas expertas en esta clase de lances que ni los testigos oculares, ni las víctimas, son capaces de referir puntualmente las peripecias que se suceden en un abrir y cerrar de los ojos, ni menos recordar de qué manera, guiado por el instinto de conservación, se pone en salva cada quisque» (56). An extended and highly imaginative use of this technique structures the opening paragraph of chapter 6 and prepares the overturning of the diligence as witnessed by Máximo Juncal: «Uno de los deleites más sibaríticos para el feroz egoísmo humano es ver... cómo vence la cuesta... el armatoste de la diligencia» (53).

In the cases just cited, the education, attitudes, and psychology of the narrator begin to take shape and place the narrator squarely within the dominant currents of contemporary scientific and psychological thought. The contours of the narrative voice continue to be male-linked or correspond to non-sex-linked patterns. Instances of specifically female responses are much more limited, but one in particular is uniquely female in nature: the childless woman. [7] In the following example the initial observation on human psychology prepares the introduction of the woman-specific model: the context within the novel is the village cemetery at nightfall as Gabriel peers into the unfamiliar darkness and perceives movement and sound:

> Cuando se produce este género de exaltación, nadie la saborea con más extraño placer que los espíritus fuertes, los incrédulos: es el gozo de la mujer estéril que se siente madre; es un deleite parecido al que causa la lectura de una novela de visiones y espectros a las altas horas de la noche, en la solitaria alcoba, con la persuasión de que no hay palabra de verdad en todo ello, y a la vez con involuntario recelo de mirar hacia los rincones..., por si allí está acechando la *cosa sin nombre,* el elemento sobrenatural que teme y anhela nuestro espíritu, ansioso de romper la pesada envoltura material y el insufrible encadenamiento lógico de las realidades. (247)

The two cases—the childless woman, the scary novel—arise out of the tension between imagination and reason. The momentary belief in the nonexistent, the *cosa sin nombre* that transcends reality, unites the three scenarios: Gabriel's memory of Nucha, the evocation of the unborn child, and the projection into existence of beings who live only in text. The desire for the unknown infuses the power to give life through an act of imagination, a power which Pardo Bazán equates with women and writing. Reading and motherhood share a creative potential, that of bringing into being a life first latent in the body/text and alive only through desire.[8]

A second female-linked example again privileges motherhood but curiously dramatizes Perucho's response to the revelation that he is Pedro's son: «Llevóse ambas manos a los rizos y los mesó con repentino frenesí, con uno de esos ademanes primitivos que suele tener la mujer del pueblo a la vista del cuerpo muerto de su hijo» (269). The emotional experience underlying the Perucho/mother metaphorical association is death: death of a child/love. The gesture of genuine physical anguish with which the mother reacts to the death of a part of her own body corresponds in Perucho to the feeling that the child he nurtured and loved has been brutally and unexpectedly torn from him. The authenticity and immediacy of this rending of the body is triply displaced: on a social plane («primitivo»), in terms of gender and now in terms of class («la mujer del pueblo»), but it is the most immediate correlative to the physicality of Perucho's anguish, the only metaphor to express the brutal scission of a union so recently enacted. Pardo Bazán finds both the physical response and the language to express it in woman's experience.

Female figures constitute a secondary presence in the patriarchal world of *La madre naturaleza.* The one central female character, Manuela, is increasingly eclipsed in the narration by the figure of her uncle, Gabriel. Other women play minor, discontinuous roles in the novel: Catalina, Sabel, María la Sabia. Manolita's mother, Nucha, remains alive through Julián's devotion to her memory and through Gabriel's desire for her daugther. The displacement of the active presence of women by male surrogates is a constant in the novel. Displacement marks female *roles* in the absence of a female *presence.* The role of mother is largely unrepresented, except for the pervasive presence of Mother Nature. Perucho's mother, Sabel, barely makes an appearance, marginated by the fading of her physical attractiveness with age. The function of motherhood is visibly fulfilled by *males*: Perucho functions as Manolita's surrogate mother, and Gabriel fantasizes a mothering relationship to Manolita in a confusion of parent and suitor functions. Two further and more problematic examples of the displacement of female functions onto male characters are marked by the narrator. One is Goros, who serves as Julián's *ama de casa* and whose androgynous nature is specified by the narrator («seres universales y andróginos que reúnen todas las buenas cualidades del varón y de la hembra» [167]; «Goros y él se complementaban» [169]). The other is Sabel's husband, Angel de Naya, who has insinuated himself into the duties of mistress of the Pazos more effectively than Nucha ever did.

Although the women of Cebre and the Pazos appear in bracketed roles, the narration repeatedly includes women in its sweeping gaze, however briefly it focuses on them. The civil servant's wife traveling on the diligence is

viewed with an unsympathetic eye: «La mujer de un empleado de Orense, con el apéndice de un niño de brazo» (41). Narrative scorn attaches momentarily to her self-conscious projection of the moral prerogatives of «buena esposa y madre» (42) and her excessive quantities of baggage which threaten the stability of the top-heavy diligence. The narrator holds the public deportment of women to a standard of communal responsibility. In contrast, Catalina, the wife of Máximo Juncal and his lover in *Los pazos de Ulloa,* is something of an idealized figure: an excellent cook, even-tempered and the perfect antidote to Máximo's bilious nature (63). Perhaps Gabriel's perspective in his enthusiasm for marriage gives her such unique sharing among the women of the novel. But Catalina has a complementary dimension to that of wife, a dual focus to her life which bridges the perfect fulfillment of wifely duties with the continued practice of her profession of *panadera.* Her activity at the mill grants her freedom of movement and an identity in tandem with that of wife. The attention that Catalina and the civil servant's wife receive is gratuitous in the overall shape of the narration and tells us more about the narrative affinities than about the world of the novel. Both examples suggest the need for self-definition beyond the social identity of wife or mother.

The village women attract special narrative attention in *La madre naturaleza* from the opening sentence of chapter 2, where their role in the harvest is described: «durante la noche entera y la madrugada, cuadrillas de mujeres habían estado segando el centeno...» (15). The harsh physical demands of women's work in Galicia leaves its imprint: [9] «Las aldeanas, aunque no se dediquen a labrar la tierra, no conservan, pasados los treinta, atractivo alguno, y en general se ajan y marchitan desde los veinticinco» (125). Throughout the novel the shadow of women working in the harvest and in the threshing, in the halls and in the kitchen, falls across the central action, ever in the narrator's field of vision if only peripheral to the concerns of the characters themselves. The presence of women of all ages and conditions, alone or in tandem with men, constitutes an integral part of the narrator's vision.

La madre naturaleza is structured on the tension between two focalized nuclei: Manolita/Perucho and Gabriel Pardo. With Gabriel's arrival in Cebre in chapter 5, his perspective on people, events, and even himself dominates the narrative. In the early chapters of the novel, in the Manolita-Perucho relationship, a female experiencing self finds expression. This voicing of the female experience is then muted until the central event of the novel, the ascension of the Castros, when Manolita's focalization reemerges and her experience again gives shape to the narration. Manolita's perspective submerges for a second time following the return to the Pazos and is only recovered when, as a woman, she finds her own voice in the closing pages of the novel. By choosing to focalize sexuality through the female experience of difference and passage into womanhood and by allowing the resolution of the narrative structure to rest on Manuela, Pardo Bazán shows her female hand. By creating a narrative voice that privileges female rather than male experience in the three decisive events of the novel, and by placing the resolution in the fe-

male sphere, Pardo Bazán makes the male genre uniquely her own. A defining characteristic of the narrative voice in *La madre naturaleza* is thus the projection of female sexuality from a female perspective and the yielding to Manuela's unmediated voice in the resolution of the conflict.

The female-linked narrative perspective is not limited to Manuela's perceptions and experiences, however. It is Gabriel, for example, who imagines Pedro's seedy guise transformed into the citified version of himself and Gabriel who envisions the female response to the figure Pedro would cut. Here Gabriel gives voice to the female appreciation of the male: «Ceñido aquel mismo abdomen por una faja, bajo un pantalón negro hábilmente cortado; desmochada aquella misma cabeza por un diestro peluquero; raídas aquellas mejillas con afiladísima navaja y suavizada aquella barba con brillantina; añadido a todo ello cierto aire entre galante y grave, que caracteriza a las personas respetables en un salón, es seguro que más de cuatro damas dirían, al ver pasar al marqués de Ulloa: '¡Qué bien conservado! Cuarenta años es lo más que representa'» (116-17). Gabriel transmits the superficiality of female criteria and judgment, but his is a man's appreciation of the attributes that attract women. He is a man judging another man with a woman's eye, which is the perspective the narrative voice finds most comfortable.

Female perceptions are most frequently tied to Manolita. As she moves from adolescence into maturity, she begins to sense her difference, her separateness from the constant companion of her youth and to appreciate the power of control which accompanies that emerging difference: «Al sentirse investida por primera vez de la regia prerrogativa femenina; al comprender claramente cómo y hasta dónde le tenía sujeta la voluntad a su Pedro, se deleitaba en aparentar mal humor...» (38). In evoking this «regia prerrogativa femenina,» the narrator writes from within the female experience and locates in Manolita the self-conscious manipulation of male response that this power confers. Manolita's actions are dictated not by whim or malice but by pleasure, the pleasure deriving from the role reversal that places the female in control of the male.

The narrator also has recourse to Manuela's feminine intuition to explain her awareness that Gabriel is playing a double role, addressing her not only as an uncle but crossing the boundary into another unnamed relationship: «su infalible instinto femenil le dijo que había *algo* inusitado, algo distinto de lo que podía decir un tío a una sobrina en el fondo de un bosque» (146). Manolita's nascent awareness of her own difference, of the strictures on discourse, of the potential of language to violate, define «su infalible instinto femenil.» If Manolita's growing sexual awareness warns her away from Gabriel's playfully seductive rhetoric, his shift in discursive strategy provokes a rapt response which the narrator justifies as a common female predilection for male heroic discourse: «Inclinóse la montañesa hacia su tío, revelando en sus ojos brillantes, en su respiración agitada, el interés con que infaliblemente escucha la mujer toda historia en que juega el valor masculino» (149). Gabriel has stimulated in Manolita the physical responsiveness he has sought, but the verbal strategy which provokes it is military in nature and not amatory. The narrative voice does not fuse with Manolita's perceptions but ironizes Gabriel's defeat from the outside.

The mien of the youthful Adonis, Perucho, projects an image of physical beauty that contrasts throughout the narration with Manolita's perception of her own ugliness. Manolita repeatedly gazes in awe at Perucho: «La luminosa transparencia de la noche permitía ver los graciosos rizos del mancebo... y distinguir la lindeza de sus facciones y de sus azules ojos...» (38). In contrast, Gabriel is—not surprisingly, given his objective of marriage to Manolita—initially repelled by the same characteristics. Gabriel's lengthy contemplation of Perucho concludes in rejection: «para Gabriel, decimos, ...no solamente resultó incomprensible la lindeza de Perucho, sino que a pesar de su predisposición a la simpatía... le parecía hasta antipática e irritante aquella cabeza de joven deidad olímpica...» (122). The projection of Perucho as the model of classical beauty, the invocation of sculpture and painting to authenticate the portrait, are narrative strategies. The narrator's classical and artistic referents join onto Manolita's naive admiration the historical and cultural context for the appreciation of physical perfection unspoiled by bourgeois esthetics: «Para el escultor y el anatómico, belleza era, y de las más perfectas y cumplidas, aquel cuerpo proporcionado y mórbido...» (121). The male form in its natural state constitutes physical beauty; the perceiving eye is female, as Gabriel's initial denial of his rival's physical beauty confirms. The narrator's practiced gaze is seconded by the spontaneous admiration of the adolescent Manolita.

The narrative voice interrupts Manolita's contemplation of Perucho to separate narrative language from Manolita's perceptions. The use of free indirect style seems to attribute to Manolita the paean to Perucho's pale curls: «¡Con qué indisciplina encantadora se esparcían por la frente o se agrupaban en la cima de la cabeza, haciéndola semejante a las testas marmóreas de los dioses griegos!» But lest the reader attribute the preceding vision to Manolita, the narrator intervenes to clarify: «Claro está que Manuela no se daba cuenta del carácter clásico de las perfecciones de su amigo, mas no por esto le gustaba menos juguetear con la rizada melena» (210). What began as the narrator's attempt to express Manolita's emotional experience has become the narrator's own exalted expression of ecstasy displaced through the references to classical models. The narrator shares with Manolita the appreciation of Perucho's physical beauty and the response to it, with the difference that the narrator's reaction is self-consciously elaborated.

Manolita's growing awareness of her sexual difference emerges from her contact with Perucho. Her experience of self is presented from within, while Perucho's experience reaches us largely through Manolita's focalization or through the unmediated narrative voice. Manolita's perception of Perucho centers primarily on his physical beauty, which in turn excites her. The shift from Perucho to Manolita is a shift from narrative focalization to the shared focalization of Manolita's gaze: «Su compañera le miraba con disimulo y atención, ...ahora se le figuraba descubrir [la hermosura] en toda su riqueza de pormenores esculturales, cosa que la turbaba mucho ... se avergonzaba la niña de no ser tan linda como su amigo; de ser casi fea» (20). Manolita's view of herself as ugly enhances Perucho's superiority and her own unworthiness in her eyes; she is subordinate to his beauty. Perucho's first plea to Manolita, «¿Me quieres?» is set within her emotional experience and not his. The

narrative voice privileges Manolita's experiencing self, «deliciosamente turbada por la violencia de la pasión» (36), while Perucho's experience is presented as perceived by her.

At the outset of the ascent of the Castros, Perucho initiates the appropriation of Manolita's body by removing her boots as he awakens to the forbidden carnality of her feet. (If the female's fetish is curly locks, the male's is the hidden eroticism of feet.) Perucho's action initially reawakens the memory of the maternal in him; it does not begin as an act of passion. With the emergence of bare flesh, maternal sentiment is displaced by an apprehension of Manolita as woman and by the awed devotion that the female form inspires: «fue para descalzar el otro [pie] con el mismo cariño y religiosa devoción y abarcar ambos con una mano, uniéndolos por la planta» (191). Perucho's perception of both Manolita and himself is transformed here as the autonomous object of desire replaces the dependent child. Manolita remains unresponsive to Perucho's adoration of her as woman and to his attempted appropriation of her carnality: «—Que me aprietas..., que me rompes un dedo... ¡Bruto!» (191). In this scene the narrative voice echoes the male experience of the female body, displacing sensual carnality with devotion to a sacred object. Indeed, the carnality of the infant's foot submerges once Manolita emerges as woman. Perucho's desire for union remains only desire: «halagó con el rostro, sin besarlos, los pies desnudos» (191). The narration privileges his experiencing self over Manolita's to establish her unawareness of herself as desired object and her unresponsiveness to his desire.

The continuous physical proximity to and contact with Perucho in the journey of ascent spark in Manolita the first flames of desire. The siesta of two bodies linked by the arm that Perucho slips under Manolita initiates the inevitable sequence. Infatuated first by the sight of Perucho's beauty, Manolita moves to appropriate that beauty through touch. Reaching out to him, she fondles his curly locks, the tantalizingly forbidden pleasure now within reach: «deshizo [las sortijas] y alborotó con placer inexplicable» (209). A female definition of pleasure, the pleasure of touch, the appropriation of the untouchable, the precisely feminine beauty denied to Manolita: «Aquella cabellera magnífica, tan artísticamente colocada por la naturaleza, tan rica de tono que estaba pidiendo a voces la paleta de un pintor italiano para copiarla, era una de las cosas que más contribuían a mantener la admiración y el culto que desde la infancia tributaba a su compañero» (209). The expression of the physical pleasure of contact is displaced by the description of Manolita's arousal as she appropriates the forbidden curls. (The suspicion surfaces that a displacement of another type occurs concurrently, the substitution of one area of tightly curled locks for another hidden and unnameable one. The displacement continues as Manolita's hands explore further: «redoblando los halagos a los suaves rizos y a las redondas mejillas, donde no apuntaba ni sombra de barba» [211].)

Perucho does not react to Manolita's touch and the sense of her presence; he is the passive recipient now. The narration elaborates their differing responses with some care: «Ni el pensamiento de otras venturas le cruzaba por las mientes, y, aunque la respiración de Manuela le calentaba el rostro

y su mano le desordenaba y acariciaba el pelo, no hervía con ímpetu su sangre moza; sólo parecía correr con mayor regularidad por sus venas» (210).[10] Although he has orchestrated the day's adventure and their physical proximity at the siesta hour, it is Manuela's innocent pleasure that initiates their mutual arousal, a process which the narrator traces from within Manolita's experience, recording Perucho's passivity in response to her ministrations: «De vez en cuando, a un leve estremecimiento del follaje charolado del roble, a una caricia más viva, más nerviosa y eléctrica de los dedos de Manuela, Pedro entreabría los párpados, y su mirada clara y azul se cruzaba con la de aquellas pupilas negras, quebradas y enlanguidecidas a la sazón, que lo devoraban» (211). Manuela's increasing stimulation is visible in the enlarged dark pupils that project her desire and ultimately stimulate his. At the climax of their journey, Perucho is presented as the object of Manuela's passionate feelings; his experience of his own sexuality gives him a self-awareness she lacks in her innocent virginity. As presented by the narrative voice, the attraction of the perfect male form in physical contact with an innocent girl produces a desire for touch, for appropriation of that beauty, which in turn arouses the female desire for the male and stimulates his response. The focus on female sexuality and the process of female stimulation expand the identity of the narrative voice.

From chapter 5 onward the narrative voice displaces Manolita's experience of events and again privileges her uncle's perspective and emotions. Between her ascension of the Castros with Perucho and the novel's close, Manolita appears twice, both times through Gabriel's eyes: once in his glimpse of the entwined couple fused into one body after descending from the mountain and again in the closing chapter of the novel, as Gabriel tries to dissuade her from entering a convent. Only in this final scene does Manuela's voice dominate the lives of the men in whose world she lives: her father, Pedro; her uncle/suitor, Gabriel; her brother/lover, Perucho. Caught between the now forbidden world of nature and the unfamiliar world of the city, Manuela chooses the double distancing of the convent in Santiago with its geographical and moral isolation from the world she shared with Perucho. Separation from the world of nature that nurtured her love for Perucho implies rejection of her own nature, her newly discovered physical self, and the accompanying rejection of matrimony. Closing out both nature and society, the embrace of the convent walls keeps intact the life of memory by foreshortening the life of experience.

The metamorphosis of Manuela from the child of nature into a woman in society is made explicit by the radical transformation of Manuela's physical self from a child unaffected by the natural elements into a young woman afflicted by the maladies of high-strung, nervous, and unsatisfied city women: fits, epilectic seizures, and fevers.[11] Manuela's body rebels not against womanhood freely expressed but against her artificial separation from the natural environment, against the proscribed expression of her womanhood, against enclosure. The fever of Manuela's renunciation of Perucho/self/nature burns within her, but hers is a consciously controlled act of self-immolation. A female in a patriarchal world, Manuela accepts the self-sacrificial role of woman, not primarily as a sacrifice for God but for Perucho. Gabriel perceived

in Perucho the obstacle to his union with Manuela and removed him, but Gabriel never assessed clearly the forces at play in the world around him. [12] Manuela, on the other hand, sees much more starkly her relationship to a patriarchal world that has never acknowledged her rightful place. She is the obstacle to the fulfillment of the desires of others, as was her mother before her, and Manuela responds by removing herself from that patriarchal realm. The cause at birth both of her mother's margination in the Pazos and, to some extent, of her mother's death, Manuela repeats the cycle of her mother's life: margination, obstacle, departure. Like her mother, Manuela looks to Julián for a mode of escape, for a way to separate herself from the patriarchal world of the Pazos. Closing the circle opened with her mother's childhood in Santiago, Manuela elects the destiny the patriarchy denied her mother: the seclusion of a convent. [13] Manuela chooses a «matriachal» enclosure within the patriarchal sphere, a community of women, over the patriarchy of the Pazos or of Santiago society. [14]

The relative positions of Gabriel and Manuela in the closing chapter emblematize their respective relationships to the patriarchal world. Whereas earlier Gabriel was the innocent outsider, uninitiated in the ways of the natural world and dependent on Manuela to guide him, at the novel's close he stands with the authority of his familial and social position over the recumbent figure of the sickly and feverish Manuela. As always, Gabriel treats her as a child, not as the woman Perucho has known. Manuela holds fast to the normative role of woman as sacrificial object. Sacrificed by Gabriel to social taboo, his own jealousy, and his hobby horse, Manuela is intent only on making the nature of her sacrifice mediate Perucho's salvation, not Gabriel's. A true Manuel/a, she opens the way to Perucho's social rehabilitation and in the process confounds Gabriel's desire for an incestuous marriage to the child he longs to educate, to mold, to initiate, in a confused projection of the roles of father and husband. He thereby replicates as well the latent incest of his relationship with Nucha, his surrogate mother and surrogate first love. Manuela's death-in-society frees Gabriel again from an incestuous and illusory desire, as Nucha's death freed him to enter manhood. If Manuela's trajectory parallels Nucha's and if Gabriel repeats his child/lover role reversal in his desire to marry Manuela, Gabriel and Perucho also repeat the pattern of love for the sister, a sister to whom they stand in a parent/child relationship. The monstrous love which Gabriel accuses Perucho of having enacted is the same love he himself dimly desired in his relationship with Nucha and which has drawn him to Nucha's daughter for fulfillment. The totalizing parent-sibling love of Perucho and Manuela's embrace mirrors Gabriel's dream of marriage to Manuela. The fusing of sibling/sexual roles finds authentic expression only in the natural world; the judgment of society against the sibling lovers comes from Gabriel, the mirror image of Perucho.

Manuela's choice of convent over marriage thus not only resolves Gabriel's own moral contradictions but rescues the other victim of the socio-economic order that she renounces. By entering a convent, Manuela dies in the world, and her death frees social and economic interests to eliminate her. With Manuela buried behind the convent walls, Nucha's brief sojourn in the world of the Pazos is well and truly un-written, erased. Manuela's death-in-

life also authenticates Perucho, freeing him from the burden of anonymity by renouncing her own name and granting him in effect her name as heir to the Moscoso line. Manuela accepts the destiny of the maternal Pardo line, the role of abnegation. Society sacrificed Nucha in its own interests: her father, Pedro, even Gabriel and Julián collaborated in the sacrifice of Nucha. Manuela, however, *chooses* her future of sacrifice and by so doing shapes the future of the men who have tried to impose their desires on her existence. By becoming the sacrificial victim, Manuela writes the happy ending to the story and reduces Gabriel to her servant as her messenger to Perucho: «dígale que así que yo esté en el convento, él vuelve aquí, y mi padre queda satisfecho, y todos bien, todos bien» (319). With her decision Manuela has written the script for her father (fathered him in turn), for Perucho (mothered her surrogate mother), and for Gabriel (released him from the burden of memory); she has also erased the memory of her mother from the space of the Pazos. In renouncing marriage and motherhood, Manuela becomes a mother figure, a life-giver, the nurturer of men. She has exercised the opportunity—her only opportunity—to give life in a new context to all the men who so distorted her own destiny. Hers is the ultimate act of will, of self and selflessness; a renunciation, it is also an affirmation of self.

Literature plays a structuring role in projecting models for resolving conflictive situations in *La madre naturaleza.* Gabriel, for example, elaborates a plot that involves burning down the Pazos and escaping with Manolita as a solution to the threat posed by his rival, Perucho (250). The conscious literaturization of action reaches its apex in Manuela's manipulation of it. The only literary model consciously enacted within the text is scripted and played out by Manuela, in contrast to her mother's failed projection of a literary model for escape in the earlier novel. In the end, Manuela's story is shaped not by the structures of romance or adventure tales but by the most traditional expression of the woman's role, the sacrosanct vision of woman as sacrifice. Manuela finds within this female response her authentic female voice and subverts the significance of the sacrifice to her own purpose. In a radical reworking of the quest tale, the object of Gabriel's quest, Manolita, passes out of his control and assumes responsibility for her own future in order to rescue the vanquished opponent. This female rewriting of the male quest myth involves not triumph over the rival and attainment of the boon but the restoration of the rival's inheritance and the withholding of the boon from both suitors. Self-sacrifice is the female's price for freedom. [15]

At the opposite pole from the literaturization of structure is the demythification of literary language. As Perucho and Manolita lie down for a siesta in the warm embrace of nature, the idyllic scene is suddenly disrupted by Perucho's unexpected concern for the physical effects of lying on the ground. His actions cease to reproduce those of the solicitous mother/lover and forestall a practical consequence of this otherwise romantic gesture: a neck cramp. Literary language gives way without warning to the prosaic reality of the human body. The result momentaritly disconcerts the reader as the referent of the language shifts: «En seguida se tendió al lado de la monta-

ñesa, poniéndose bajo la nuca su hongo gris para no coger una tortícolis» (209). It is hard to imagine a concern less in harmony with the tone of the preceding passage; the introduction of a possible «tortícolis» functions as a deflationary gesture and reestablishes the touchstone of direct experience. So unexpected is this intrusion into the harmony of man and nature that the voice of experience, of authorial experience, is unmistakable.

A similar irruption of everyday experience occurs when Perucho first caresses Manolita's naked foot: literary language and the prosaic reality of walking intertwine. The description of Manolita's foot is shaped as much by the requisites of representation of the female body as by the experience of walking. The small, arched, smooth, white patrician foot also displays callouses, pressure spots, and an overlapping toe. The pink skin tones of archetypal language are alternatively the red pressure spots of the language of realism: «los dedos rosados o más bien rojizos de la presión de la bota» (190). The narrative voice here practices intentional deflation, not unconscious puncturing with reference to a «tortícolis.» The beads of sweat with which the description closes burst the vision asunder and ground the description firmly in referential reality. The narrative voice knows to manipulate literary language, but it also knows women's shoes.

The intrusion of the voice of experience into the coherence of the narration occurs in other contexts in the novel as well. In a paean to the art of brewing coffee, for example, Pedro unexpectedly demonstrates an appreciation for the slow filtration method rather than the new-fangled coffee pot the narrator scorns. This concern for coffee brewing again seems to refer back to the narrator, to a woman's appreciation of a fine male palate and suggests female sensibility to the arcana of gentlemanly pleasures: coffee, cigars, wines, and liqueurs. The narrative circumstance does not relate directly to the life of the Pazos but to an acknowledgement of and admiration for male prerogatives and their mystique. That is to say, the male pleasures are represented from an external perspective, as viewed rather than as experienced, and the viewing eye is not located within the Pazos. So inappropriate are these talents in Pedro that the narrator has recourse to heredity as an explanation for them: class heredity is buttressed by examples of racial heredity in an unabashed concatenation of stereotypes: «Ni él mismo podía decir dónde había adquirido esta ciencia: acaso le venía de casta, como al gitano ser chalán y al árabe apreciar armas y caballos» (232): the aristocratic male, the gypsy, the Arab, all equally mysterious and equally bound by the laws of their own heredity —and all seen from a perspective of difference and distance.

Maleness is further explored in *La madre naturaleza* in the private spaces that Pedro and *El Gallo* inhabit. The association between *El Gallo* and the furnishings of the Pazos is repeatedly drawn and underscores the distaste they provoke in both Gabriel and the narrator. *El Gallo*'s presence in the ancestral home of the Moscosos is represented by the furniture, table settings, and knickknacks that mark his invasion of aristocratic space. The night table is an amenity that only el Gallo enjoys, but his is «uno de los más feos ejemplares de la especie, con su tableta de mármol y demás requilorios» (213). At the crucial moment of Gabriel's command interview with Perucho, the narrator takes the time to comment satirically on *El Gallo*'s uncritical apeing

of bourgeois fashions in home furnishing, in themselves a vulgar debasement of artistic quality and good taste. The *cursilería* of *El Gallo*'s decor diverts the narrator from continuing the progress of the action; instead, the narrator grants equal weight to *El Gallo*'s presence in the Pazos and to the pending revelation that it is not justified by his fathering of Perucho.

What stands out is that *El Gallo*'s infatuation with all the trappings of bourgeois pretensions seems feminine. His collection of *bibelots*—«los cromos, las cajas de cartón, las orquestas de perritos y gatitos de loza, las figuras de yeso teñidas con purpurina imitando bronce» (263)—fills his private quarters and gives them a feminine fussiness distasteful to the narrator both for its busyness and for the quality of the objects collected. This predilection of *El Gallo*'s gives the reader a strong clue to his role in the house: he fills the vacuum left by the death of the lady of the house. The equation comes most sharply into focus at the table laid for Gabriel's first meal with his brother-in-law. The fine old Pardo china, «alguna soberbia vajilla hecha para un Pardo magnate o virrey» (190), holds Gabriel's attention, while the narrator explains its resurrection: «El ramo de pompas y vanidades corría de cuenta del insigne *Gallo*, en quien latía la inclinación más irresistible al fausto y esplendor, y que procuraba deslumbrar al huésped con la vajilla y con cuanto pudiese» (131). Nothing could be farther from Pedro's careless disregard of his estate. *El Gallo* represents the pretensions to mobility of the villagers and the hereditary lack of esthetic sensibility among the lower classes; his concern for pomp and circumstance confirms that by inclination and sensibility he cannot be Perucho's father. Although class distinctions mark the target, what is most striking is that *El Gallo*'s attributes are feminine, as is his role in the household.

In contrast to the cheap imitations and bad taste that characterize *El Gallo* and Sabel's private quarters, the space that most intimately bears the stamp of Pedro's presence is unquestionably masculine. The same clutter characterizes it but derives from his male activities and maleness: «Parecía un nido de urraca: tal revoltillo de cachivaches había en ella. Olía allí a perro de caza y a ese otro tufillo llamado de *hombre*, siendo cosa segura que no lo despide ningún hombre aseado y sí el tabaco frío, la ropa mal cuidada y el rancio sudor» (275). A man's occupations, a man's space, but a woman's point of view. The enumeration of objects in the male inventory attempts to define textually and visually the male space Pedro inhabits: «Escopetas, morrales, polainas raídas, sombreros de distintas formas y materias, bastones, garrotes, cachiporras, calabazas, frascos de pólvora, mugrientos collares de cascabeles... yacían amontonados por los rincones, cubiertos con una capa de polvo, sobre la cual era factible no sólo escribir con el dedo, sino hasta grabar en hueco con buen realce» (275-76). This is a male world from which women are excluded, but it is seen from a woman's perspective in which the inventory constitutes an untidy assortment of unrelated objects. The fussy finger writing in the dust is inevitably female. [16]

Writing within a male-defined genre, Pardo Bazán creates a dual-voiced narration by speaking both through and beneath the narrative voice. Her unquestionable domination of the strategies of narrative control that underlie the realist genre establish her authority within that tradition. At the same

time, through her maneuverings within these genre conventions, she opens up a space for the voicing of female experience within the narrative itself. In *La madre naturaleza* she integrates the silenced voice of female experience into the narration of the male world without disrupting the surface of that world. By listening for the female voice within the male-voiced tradition, we can hear the subversive scratches of Pardo Bazán's pen as it writes the female experience into the language of the realist novel.

Indiana University

NOTES

[1] Lanser argues that readers will equate author and narrative voice unless their conventions of reading rule out such identification (151). «The conventional case,» she adds, «is one of homogeneity between the extrafictional and the public narrative voice» (167), which leaves open the question whether in the late nineteenth-century novel the author's gender or the fictional genre dominated the conventions of the reading public.

[2] The «contradictions of genre and gender» are discussed by Gilbert and Gubar (67).

[3] In a provocative elaboration on the concept of a reader-created image of the author's voice, Lanser reaches the following conclusion: «even if a woman writer, for instance, writes exactly what a man might write, her discourse may still be subject to a different reading when the reader recreates her voice according to the community's norms» (117).

[4] In her examination of *La gaviota,* Kirkpatrick argues that «a gender-sensitive analysis elucidates dominant as well as submerged or muted conventions by showing the operation of their mutual interaction» (323). My reading of Pardo Bazán attempts to uncover these gender-linked conventions.

[5] Joanne Frye defines traditional narrative authority as a «function of communal standards, shared assumptions, a kind of 'general consciousness.'» «The authority of a culture's commonly held assumptions about human experience» is precisely what the narrative voice in *La madre naturaleza* invokes to establish its own authority.

[6] The narrator of the earlier novel, *Los pazos de Ulloa,* engages more frequently in the display of erudition strategy. The voice of specialized authority also appears more often.

[7] The theme of the sterile woman finds expression in several of Pardo Bazán's short stories, including «La mujer estéril,» and in characters like Doña Milagros in the novel of the same name.

[8] The equation of women and writing as sources of creative potential is predicated on male-linked character types: «los espíritus fuertes, los incrédulos.» Although the life-giving experience is woman-specific, its activation is tied to individuals with male-specific attributes of strength of character and unbelief. The implication is that both the childless woman and the (woman) writer transcend the limitations of gender in the intensity of their desire to bring into being the unformed life.

[9] In a series of articles on «The Women of Spain» for the *Fortnightly Review* (1889), Pardo Bazán commented on the manual labor that rural Galician women perform and on the resulting degeneration of their physical condition. Sabel's appearance in *La madre naturaleza* anticipates the radical transformation depicted in the later essays: «Quien la hubiese visto cosa de dieciocho años antes, cuando quería hacer prevaricar a los capellanes de la casa, no la conocería ahora» (125).

[10] The narrative voice points repeatedly to the stimulation of touch provoked by the involuntary and indirect caress of breath or the direct contact of the hand (see, e.g., 149-52, 250).

[11] Both Manuela and Gabriel manifest their response to emotional trauma with nervous fevers and delirium. Are these symptoms the shared expression of the passage from adolescence to adulthood common to both sexes? In the case of the young Gabriel, is this a feminization of emotional experience emblematic of his arrested manhood from which Nucha's death releases him? Does this feminization of male emotional experience represent a limitation in the author's formulation of male experience?

[12] Gabriel's disastrous infatuation in childhood with his sister Rita's canary and his attempt to hold the bird prefigure the destructive outcome of his effort to bind Manolita to him. Neither Manolita nor the canary is predisposed towards Gabriel; as a result of his intervention, each is lost to him and to the world.

[13] It is surely significant that Manuela bears the name of her grandfather, Manuel Pardo.

[14] To some extent the Pardo household in Nucha's youth is a community of women within a patriarchal structure. Such communities are rare among the urban bourgeoisie or the rural gentry in Pardo Bazán's novels, whereas communities of rural women appear frequently. In *Los pazos de Ulloa,* Sabel and María la Sabia gather a *tertulia* in the kitchen; in *La madre naturaleza,* Catalina meets daily with her «antiguas colegas.» Nina Auerbach has examined female communities.

[15] At the authorial level, the most carefully elaborated example of literary structuring is the intertextual resonance of Fray Luis de León's commentary on the *Song of Songs.* The mythic quest that underlies Gabriel's pursuit of Manolita constitutes another extended case of literaturization that structures a portion of the novel.

[16] Female space remains hidden from view in *La madre naturaleza.* Manolita's space in the Pazos, for example, is neither defined nor seen, its absence from the text replicating her lack of place in the patriarchal world. At the same time, the absence of enclosure connotes her exteriority to the circumscribed female world. Female functions and the definition of female space are at times transposed onto male figures, most notably Goros and *El Gallo.*

WORKS CITED

Auerbach, Nina. *Communities of Women: An Idea in Fiction.* Cambridge: Harvard Univ. Press, 1978.

Frye, Joanne S. «Consensus or Community: Women Writers and the Locus of Narrative Authority.» Paper read at Midwest Modern Language Association Convention, 1986.

Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination.* New Haven: Yale Univ. Press, 1979.

Kirkpatrick, Susan. «On the Threshold of the Realist Novel: Gender and Genre in *La gaviota.*» *PMLA* 98 (1983): 323-40.

Lanser, Susan S. *The Narrative Act: Point of View in Prose Fiction.* Princeton: Princeton Univ. Press, 1981.

Pardo Bazán, Emilia. *La madre naturaleza.* 3rd ed. Madrid: Alianza, 1982.

INCEST AND INTERPRETATION IN *LOS PAZOS DE ULLOA* AND *LA MADRE NATURALEZA*

Diane F. Urey

At the conclusion to the «Ulloa» novels by Emilia Pardo Bazán, Gabriel Pardo, the protagonist of *La madre naturaleza*, exclaims: «Naturaleza, te llaman madre... Deberían llamarte madrastra.» The remark invokes a commonplace distinction between an original and natural mother and her (conventionally cruel) surrogate and summarizes the irreconcilable dichotomies that exercise critics of both *Los pazos de Ulloa* (1886) and *La madre naturaleza* (1887): nature/culture, origin/representation, good/evil, sin/grace, education/instinct, etc.[1] These conflicts seem to have found no satisfactory resolution in the one hundred years since the novels' publication. Commonplaces of the sort uttered by Gabriel are not only the result of such conflicts but serve largely to create them. Oppositions like mother/stepmother or nature/culture, if accepted uncritically, obscure the similarities between what appear to be different categories. This essay will reconsider the seemingly dialectical and surely ambiguous relationships in order to examine some of the fundamental textual aspects of *La madre naturaleza* and *Los pazos de Ulloa.* The similarities and differences between general categories like nature and culture as well as between specific terms like «madre» and «madrastra» describe the narrative process itself in many ways. The reexamination of the controversial definitions of such terms and categories also necessarily provides a reevaluation of the characters most affected by those commonplaces and controversies: the two children, Perucho and Manuela.

While relegated for the most part to the background of *Los pazos de Ulloa*, the relationship between Manuela, heiress to Los Pazos, and her illegitimate half-brother, Perucho, emerges in *La madre naturaleza* when they become lovers, ignorant of their common father, Don Pedro Moscoso, the so-called Marqués de Ulloa. The various interpretations of their relationship, both within the narrative by characters such as Manuela's maternal uncle Gabriel or the priest Julián, protagonist of the first novel, and without by scholars of Pardo Bazán hinge to a great extent on the definitions of the terms «mother» and «nature.» For Mariano López, «El mundo elemental de Perucho y Manuela y el de la naturaleza, en función de madre, son en realidad complementarios. Pero esta función de madre y protectora se convierte muy pronto en un símbolo de la relación incestuosa de los dos hermanos. Ya tenemos a la naturaleza en su papel de madrastra que los mantiene ignorantes de su verdadera identidad para de esa manera empujarlos más fácilmente al incesto» (89). For Gabriel, on the other hand, incest is a natural act, the manner in which the earth was populated with people: «dentro de la ley natural, eso no es crimen, ni lo ha sido nunca. Si en los tiempos primitivos

de sola una pareja se formó la raza humana, ¿cómo diantres se pobló el mundo sino con *eso?*» (*LMN* 296). López sees Gabriel's defense of the euphemistic «eso,» however, as an excuse for what he refers to as Gabriel's «sencillamente incestuosa» relationship with his late sister Nucha, his «mamita,» for whom he seeks a substitute in her daughter Manuela (97).

Maurice Hemingway takes a different critical stance, agreeing with Gabriel and observing that «Incest is natural; the birds and the pigs mate without regard to the prohibitions imposed by religion and society. So in the novel, as Manola and Perucho remain unaware of their common parentage, there is no impediment to their having a sexual relationship. Indeed, in their particular situation it is unavoidable» («Grace» 342; see also Brown 106). According to López, though, it is not nature but her cruel surrogate that fosters incest: «es la naturaleza, en función de madrastra, que no de madre, la que fragua el incesto» (92). The polemic rests on the association of apparently opposing literal definitions of the terms incest—natural and unnatural—and nature—mother and stepmother—as well as on differing value judgments—right and wrong. Neither series of associations of words and values can remain fixed, however; no term or interpretation can be privileged over the other absolutely. The paradoxical last words of *La madre naturaleza* suggest, instead, that there is no right or wrong that can be maintained in the text. Those words imply the equal and alternating coexistence of two interpretations of the same term or of two signifieds for the same signifier/two signifiers for the same signified, as it were.

Not only do critics' readings of key terms in the novels differ, but their interpretations of the moral, symbolic, and literary value of Pardo Bazán's texts offer paradoxically different conclusions. Again, for López,

> Lo que Pardo Bazán pretende significar en estos primeros capítulos es ese declinar del hombre que vive al natural, es decir, según la ley de la naturaleza. La gran preocupación de la escritora es terminar con el mito de una naturaleza idílica y llena de bondad, cual la que divinizó Rousseau y difundió el romanticismo. ...En su entender, toda esta mística de la naturaleza no es más que un tópico literario o un idealismo nocivo, materialista en el fondo, que acarrea en su misma entraña el castigo a la ignorancia y necedad del que cree en utopías y en paraísos imposibles. (91)

He supports his remarks with perceptive analyses of Pardo Bazán's narrative style in *La madre naturaleza,* for instance her caricature of such mouthpieces of nature as «el Atador de Boán.» Hemingway also invokes Pardo Bazán's narrative technique to support his different but equally insightful view. According to his interpretation, «Perucho's narrative» in chapter 28 of *Los pazos de Ulloa* creates a contrast

> between the happy, innocent relationship of the two children and the ugly and tragic nature of relationships in the adult world. I want to go further and suggest that a simple shift of «point of view» leads to a symbolic affirmation of primaeval innocence. ...We see how moral and spiritual values—innocence and joy—are conveyed concretely in terms of sensation, in this case, the golden maize and the sunlight. The inhabitants of *Los Pazos* may be plunged in moral darkness but the two children bask in the light of Paradise... the primaeval innocence which the scene in the granary represents suggests that the rest of the novel is enacted in the world of fallen man, of vitiated human nature, unaided by Grace. («Grace» 346)

Hemingway's «primaeval innocence» is surely natural, if as idyllic as the concept of paradise lost.[2] In his schema it is not that nature is corrupt but that man has corrupted nature. Uncorrupted nature is indeed a «paraíso imposible,» as López observes, since in chapter 28 of *Los pazos de Ulloa,* as in chapter 21 of *La madre naturaleza,* Perucho and Manuela's «innocence and joy» is soon interrupted. The momentary interruption of their childish love and delight in each other by Manuela's wet nurse in *Los pazos de Ulloa* contrasts, however, with the tragic and final dissolution of their relationship in *La madre naturaleza.* There, a too brief pleasure, whose culmination only occurs outside the pages of the novel, is followed by their inevitable and absolute separation from each other. The scenes describing the union and separation of Manuela and Perucho serve as emblems of the relationships of identity and difference that constitute the textual process itself.

The Representational Difference

The contrast between the two passages, both filled with «terms of sensation,» reveals the difference between the children and the adolescents. In *Los pazos de Ulloa* the infant Manuela exists in a presymbolic state, as the description of her reaction to Perucho's story in the granary illustrates: «La 'nené' no oyó el final del cuento... La música de las palabras, que no le despertaban idea alguna: el haber vuelto a entrar en calor, la misma satisfacción de estar con su favorito, le trajeron insensiblemente el sueño anterior» (280-81). Even Perucho has only the power of speech in this scene, not writing. But by the second novel, both youths have the knowledge of reading and writing, however rudimentary in Manuela's case (see *LMN* 262); consequently, they belong to the world of representation.

This representational difference between the two scenes might be called somewhat facilely the onset of the knowledge of good and evil. In the second scene, the prelude to their lovemaking, the narrator says of Perucho, as he lies with Manuela: «dos o tres veces retrocedió el montañés—sintiendo en la conciencia una especie de punzada, un misterioso aviso, que al cabo no en balde tenía cuatro o seis años más que su compañera y algo que en rigor podía llamarse conocimiento» (*LMN* 211). More significant than this sexual knowledge, perhaps, is that Perucho taught Manuela to read, no doubt from *El cantar de los cantares,* as Gabriel suggests: «Según los garrapatos que he visto en la edición, Manuela y su..., ¡lo que sea!, aprendieron a leer por ese libro... Tiene algo de simbólico... La más negra no es el texto, sino los comentarios...» (*LMN* 240). Unconscious or conscious, Perucho and Manuela's love is not original, not «naturally» untouched by culture. It is contaminated by the texts of civilization; it is a commentary and a representation of a written text, translated and commented by Fray Luis de León.

Manuela and Perucho's love in *La madre naturaleza* is indeed written, if not in Pardo Bazán's novel, in the texts that it glosses. Their act is necessarily an adding on, even if that addition—the final act—is invisible within the lines of the novel. The invisible space of interpretation defines the representative image itself, since an image is and is not at the same time. As

representation, commentary, or gloss, Manuela and Perucho's love is impalpable. Its «representational nature» reveals a layering of image upon image, commentary upon commentary in an infinite series. Original innocence or natural love cannot be named without participating in the very process of representation that marks its absence. This inescapable representationality is observable in the ways that Gabriel imagines what took place between the two young lovers. His continually shifting interpretations illustrate the perpetual movement of the signifying process. For example, he revises his first interpretation of Perucho and Manuela's readings of the Song of Songs and Fray Luis's commentary, thinking to himself that «si tu sobrina ha leído eso, sería de niña, cuando deletreaba; y a fuerza de ser clásico y castizo y repulido, ni lo entendió entonces, ni lo entendería ahora» (*LMN* 241). However, it does not matter which of Gabriel's interpretations is correct (a question left unanswered in the text); in either case, by reading and writing, Manuela and Perucho participate in the scene of representation. Whether they understand what was written or not, they cannot escape the writing that has preceded them. Nature's corruption by culture—the pervasive presence of writing—is also seen in the passages where nature appears to speak for itself. From the first line of *La madre naturaleza*, in fact, nature displays various characteristics of writing: «Las nubes... como de tinta desleída, fueron juntándose...» Nature's ink may be illegible or unintelligible, diffused or dissolved, and perhaps the Song of Songs has been forgotten or misunderstood by Perucho and Manuela, yet they are, inevitably, already written. [3]

In another passage of *La madre naturaleza*, Gabriel seems to hear the voices of nature; but at the same time he acknowledges that they are of the listener's own making: «¡Voces!... ¡Voces! ¡Unas voces que están hablando hace miles y miles de años, y a cada cual le dicen su cosa diferente! Deduzco que ellas no dicen maldita la cosa..., y que nosotros las interpretamos a nuestra manera... Las voces están dentro...» (239). The voice of nature is an imagined speech in the listener's mind, but Gabriel soon forgets this knowledge: «Se me figura que la naturaleza se encara conmigo, y me dice: Necio, pon a una pareja linda... como Adán y Eva en los días paradisíacos... entre flores que huelen bien, y alfombras de mullida hierba... ¿Qué barrera, qué valla los divide? Una enteramente ilusoria, ideal; valla que mis leyes... no reconocen... Y yo, única madre y doctora de esa pareja, soy su cómplice... porque la palabra que les susurro y el himno que les canto, son la verdadera palabra y el himno verdadero...» (241-42). The story of Adam and Eve comes from a written, original only as written, source. Yet readers like Gabriel and, even more, Julián take this text for original and natural. Julián, condemning Perucho and Manuela's «natural» love, states categorically: «el advenimiento de Cristo y los méritos de su sangre preciosa fueron cabalmente para... remediar la falta de nuestros primeros padres y sanar a la naturaleza enferma» (*LMN* 316). Since «primeros padres» and «naturaleza» refer to the Old Testament, for Julián, too, original nature is written. Moreover, this natural text is insufficient, «enferma»; it must be corrected, supplemented, by the New Testament. While the value that Gabriel attaches to his definition of nature is positive rather than negative like Julián's, its original truth can

also only be expressed through words and hymns. Such differing interpretations are a part of a textual process where terms like «primaeval innocence» or «mother nature» participate in the system that they may seek to evade. The only way that innocence, nature as prelinguistic and originary, exists is outside of representation. The literal absence of the final act of Perucho and Manuela's lovemaking gestures to that paradoxical origin which, as soon as it is imagined, is written.

To return to the apparent difference between the two novels, in chapter 21 of *La madre naturaleza* the adolescents have both been tainted by culture and writing. Their love cannot be natural, for that term is defined as different from culture and writing. Not even their childish love in chapter 28 of *Los pazos de Ulloa* is natural or original. Perucho supplants the role of a natural mother for Manuela by caring for and protecting her from what he perceives as the danger posed by their abusive father, Don Pedro. When he amuses Manuela in the granary with his «cuento del ogro,» he displays his own representational abilities. He is symbolically projecting himself and his world, making images of things, self-doubling. Through this repetition of himself in his imagination, Perucho is both text and commentary. His interpretation adds to what was before insufficient and in this case unintelligible. He instills events at Los Pazos with a significance that they did not in themselves contain before they were interpreted. Nor is his interpretation original; it has a mediated relationship with his grandfather's murder and with Don Pedro's brutality to Nucha that he just witnessed: «¿De dónde procedía este cuento, variante de la leyenda del ogro? ¿Lo oiría Perucho en alguna velada, junto al lar, mientras hilaban las viejas y pelaban castañas las mozas? ¿Sería creación de su mente, excitada por los terrores de un día tan excepcional?» (*LPU* 279-80). Further, he makes an image of Manuela as the little princess and of himself as the «pagarito» that saves and then marries her. The children's «natural» love is displaced beyond originality and within the symbolic chain. Perucho's narrative inscribes its own theory of textuality, since even the seemingly «primaeval innocence» of Manuela and Perucho in *Los pazos de Ulloa* is a myth. There is no originary moment «before the fall,» nothing outside the text.

These passages from *Los pazos de Ulloa* and *La madre naturaleza* display multiple layers of interpretation and the inevitable rewriting process. Just as Perucho rewrites the fireside stories and the confused impressions of the day into a new story for himself and Manuela, so *La madre naturaleza* rewrites *Los pazos de Ulloa* and all the texts that it interprets—Kempis, the Saints' lives, Sabia's tarot cards, and even the Pardo china. These diverse «texts» suggest an open-ended series of intertextual relationships in which each novelistic element becomes a sort of rewriting of all the others. The reader, like Gabriel, rereads and comments on these intertexts and Perucho and Manuela's readings of them. The reader interprets the unwritten lovemaking of the characters in view of these texts and commentaries too. The singular absence of that act, its existence only in the imagination—the reader's or Gabriel's—also marks its peculiar function among the terms mother and stepmother, nature and culture.

Mother/Nature, Origin/Supplement

The interpretive problems suggested by López and Hemingway, as well as by many others, arise from the different definitions and values attached to the terms nature, mother, stepmother, innocence, good, evil, myth, truth, origin. Critical commentaries also find in the novels different interpretations of and commentaries on Catholicism, naturalism, the Bible, Oedipus, Zola (particularly *La Faute de L'abbé Mouret*, as Brown has shown [99-107]), Dostoevsky, Rousseau, etc. The critics' texts comment on and interpret Pardo Bazán's implicit commentaries on philosophical, literary, and theological texts. Any interpretation of these novels confronts a seemingly endless series of texts whose definitions and values change as one writes about Pardo Bazán's writings of other texts. Jacques Derrida's theory of representation helps us to open up further this infinite textuality among words and interpretations and to see how the terms with which we create our readings are themselves unstable, neither innocent, natural, nor original.

In *Of Grammatology* Derrida examines the texts of Jean-Jacques Rousseau, particularly the posthumously published *Essay on the Origin of Languages*. Rousseau has particular import in view of López's reading of Pardo Bazán's reading of «Rousseau's idyllic concept of nature» (91). Derrida suggests that Rousseau's use of the term «nature» was neither so divine as López believes and surely not innocent. Derrida's commentary enables a rereading of possible relationships between the texts of Pardo Bazán and Rousseau. [4]

Rousseau's works are included among the few volumes in the archive of Los Pazos (*LPU* 35, *LMN* 156) and are the only ones mentioned in both novels. *La madre naturaleza* makes reference to two and possibly three of his works, *La nueva Heloisa*, *El contrato social*, and *Las confesiones*. (This last reference could also be to St. Augustine, another text that seems to incite controversy among critics of these novels, e.g. Hemingway [«Grace» 343].) As with the Song of Songs, these references to Rousseau suggest provocative interpretations. Derrida illustrates how in Rousseau two fundamental and seemingly opposing terms—nature and culture—are intertwined and in the process reveal the inescapability of writing. He introduces his reexamination of Rousseau by observing that «we must... think Rousseau's experience and his theory of writing together... On the side of experience, a recourse to literature as reappropriation of presence, that is to say, ...of Nature; on the side of theory, an indictment against the negativity of the letter, in which must be read the degeneracy of culture and the disruption of the community» (144). These considerations are pertinent to *Los pazos de Ulloa* and *La madre naturaleza*, since the novels depict the relationship between nature and culture. At the same time they inscribe their own theory of writing. The key to such fundamental aspects of the novels lies in the relationship between Manuela and Perucho, which seems to exist in the limit between nature and culture.

For Rousseau, presence is natural and maternal. Moreover, writes Derrida, it «*ought to be* self-sufficient. ...Like Nature's love, 'there is no substitute for a mother's love,' says *Emile*. It is in no way *supplemented*, that is to say it does not have to be supplemented, it suffices and is self-sufficient; but

that also means that it is irreplaceable; what one would substitute for it would not equal it, would only be a mediocre makeshift» (145). This passage provides an approximation to Pardo Bazán's novels in numerous ways. Most notably, Manuela's mother, Nucha, was from the beginning insufficient—incapable of nursing her—and soon abandoned her in death. The wet nurse first supplements Nucha's insufficiency, and then Perucho does. He becomes a mother of sorts as he recounts in his impassioned narration to Gabriel all the ways that he has nurtured Manuela. Even in *Los pazos de Ulloa* Perucho holds Manuela «con tanta suavidad, precaución y ternura como pudiera su propia madre» (278). This stepmother, himself a child of nature, comes to take the place of the natural mother: in Derrida's terms, he is a supplement.

Gabriel, although unsuccessfully, also tries to be everything he believes Manuela lacks. More significantly, Gabriel seeks to substitute Manuela for his own Mamita, his sister Nucha, also a stepmother or supplement to the natural mother who died after Gabriel's birth. These unnatural, though not necessarily cruel, mothers—Perucho, Gabriel, and Manuela—demonstrate the positive value of supplementarity. «The supplement adds itself, it is a surplus, a plenitude enriching another plenitude, the *fullest measure* of presence. It cumulates and accumulates presence. It is thus that art, *technè*, image, representation, convention, etc., come as supplements to nature and are rich with this entire cumulating function. This kind of supplementarity determines in a certain way all the conceptual oppositions within which Rousseau inscribes the notion of Nature to the extent that it *should* be self-sufficient (Derrida 144-45). In the seemingly perfect relationship between Perucho and Manuela, who signify everything to each other, the stepmother Perucho appears to have surpassed nature itself. Even the language of *La madre naturaleza* becomes a sort of hymn to nature, a gloss or a commentary that enriches and makes more beautiful its subject.

There is another side to Mother Nature and to the supplement, as the events of the novels reveal and critics' comments indicate. Writes Derrida: «But the supplement supplements. It adds only to replace... [I]f it fills, it is as if one fills a void. If it represents and makes an image, it is by the anterior default of a presence... [S]omething can be filled up *of itself*, ...only by allowing itself to be filled through sign and proxy. The sign is always the supplement of the thing itself» (145). The function of the terms nature and mother, the relationship between Perucho and Manuela—apparently authentic children of nature—and the textual process of these novels can all be reconsidered in light of the «other» side of the supplement.

The question of Perucho and Manuela's guilt or innocence always seems to require that nature and culture be defined according to those values too, as the different interpretations of López and Hemingway or Gabriel and Julián indicate. Rousseau defines these terms according to the values of good and evil too, as Derrida writes: «According to Rousseau, the negativity of evil will always have the form of supplementarity. Evil is exterior to nature, to what is by nature innocent and good. It supervenes upon nature. But always by way of compensation for... what *ought* to lack nothing at all in itself» (145). If nature lacks something, it invites «evil» supplementation. Julián's reference to the Old Testament «naturaleza enferma» suggests not

only that nature is insufficient but that its supplement, «la gracia» (*LMN* 316), is an ambiguous value that may be deemed good or evil.

Gabriel and Manuela's need for supplementation can be seen not as the exception but the norm. Derrida writes: «Childhood is the first manifestation of the deficiency which, in Nature, calls for substitution. Without childhood no supplement would ever appear in Nature. The supplement is here both humanity's good fortune and the origin of its perversion» (146-47). In Pardo Bazán's novels the constant flux of terms and values like good and evil, nature and culture, sufficient and deficient is the place of innocence/corruption for Perucho and Manuela. They seem to be unto themselves self-sufficient; theirs is a significant and original, essential and innocent love. They, too, supplement and are supplemented. The supplement—culture, evil, writing—is already within nature—mother, presence, love—even, and perhaps most catastrophically, within childhood and before the fall. The place of the relationship between Manuela and Perucho is where incest comes into existence by its very prohibition. Derrida privileges the term incest in Rousseau's work because of its absence. The absence of this prohibited term marks its importance in *La madre naturaleza* as well.

Incest and Catastrophe

Rousseau's situation is analogous to Manuela's (and also to Gabriel's). Derrida associates this natural or maternal deficiency with the process of writing as infinite deferral, the play of *differance.* Rousseau's story and his storytelling are one and the same: «the absolute present, Nature, that which words like 'real mother' name, have never existed; ...what opens meaning and language is writing as the disappearance of natural presence» (Derrida 159). The presence of an originary and self-sufficient mother, nature, or being is as illusory, as endlessly deferred, as an ultimate truth in or a real referent beyond the text. Such an insufficiency is intrinsic to the writing and the topic of *La madre naturaleza,* and, by extension, the text it rereads, *Los pazos de Ulloa.* The stepmother, in the Ulloa novels or for Rousseau, is necessary from the beginning; both Rousseau's «supplement» and Gabriel's «madrastra» inscribe the process of writing. At the origin of Rousseau's theory, in *The Essay on the Origin of Languages,* and of Pardo Bazán's practice, in *La madre naturaleza,* is the word incest. [5]

In «That 'Simple Movement of the Finger.' Writing and the Prohibition of Incest,» Derrida writes that for Rousseau «the origin of civil man, the origin of languages, ...the origin, in a word, of the supplementary structure, and... the origin of writing» are «catastrophic» (255). The catastrophe is the awakening of nature to its own image-making or supplementarity. The onset of imagination, representation, marks the deferral of nature from itself. Herein resides the irresolvable paradox between the natural and the cultural, the origin and writing. One sees the paradox in the natural bond between mother and child: their presence to each other must be imagined to exist. But as it is imagined it becomes deferred. Moreover, the awakening of the imagination within nature is purely accidental, argues Derrida: «If societies are born in

catastrophe, it means that they are born by accident. Rousseau naturalizes the Biblical accident: he makes a natural accident of the Fall. But by the same token, he transforms the throw of dice, the luck or checkmating of a player God, into a culpable Fall. Between the accidents of nature and social evil, there is a simplicity that, moreover, manifests Divine Providence. Society is created only to repair the accidents of nature... Floods, earthquakes ... no doubt terrified savages but then made them come together» (260). Julián's orthodox version of the Fall is not so different from Rousseau's: «lo que la naturaleza yerra, lo enmienda la gracia» (*LMN* 316). Hemingway writes that «Pardo Bazán, despite her caution, emphasizes the importance of the doctrine of Original Sin: that man has fallen from the state of innocence in which he was created» («Grace» 343). The error, accident, or Fall, the catastrophe, was necessarily within Nature, from the beginning, as its supplement.

Acknowledged or not, imagination has come between Perucho and Manuela. Their love is natural only insofar as it already contains its catastrophe. This catastrophe is their very identity as brother and sister; it requires their inevitable difference and deferral from each other. Gabriel's discovery of Nucha's long-hidden letter in his father's bureau becomes the accident that gives the children knowledge of themselves, allows them to symbolize good and evil, to see their own image. The «natural accident» of their birth, revealed by the cultural accident of the letter, is the catastrophe that separates Manuela from her brother Perucho.

Perucho and Manuela's catastrophe impels them toward civilization. The passage from one state to another parallels the description Derrida gives of Rousseau's theory of the origin of society as a «Festival»: «There is certainly an experience of time, but a time of pure presence, giving rise neither to calculation, nor reflection nor yet comparison: 'happy age when nothing marked the hours.' ...Time also without differance: it leaves no interval, authorizes no detour between desire and pleasure: 'Pleasure and desire mingled and were felt together'» (262). Such an experience of time out of time is observable in *La madre naturaleza* as Perucho lies with Manuela, his arm encircling her as in the Song of Songs,[6] without «interval,» as it were: «Tan feliz se encontraba que olvidaba el transcurso del tiempo..., sumido en una de esas distracciones profundas propias de los momentos culminantes de la existencia, que rompen la tiranía del pasado, anulan la memoria, suprimen la preocupación del porvenir y dejan sólo el momento presente con su solemnidad, su intensidad, su peso decisivo en la balanza de nuestro destino» (210). They lie under the «natural pabellón» of the old oak (208), alone and far from civilization, as in Rousseau's description of the festival as the meeting of youths «under old oaks, conquerors of the years» where «an ardent youth will gradually loose its ferocity. Little by little they become less shy with each other» (Derrida 262; see Rousseau 45).[7] Perucho and Manuela lose their shyness and seem to experience desire and pleasure at once: «Pedro la dejaba a su disposición, cerrando los ojos y sintiendo un bienestar infinito e indecible. La cortedad penosa experimentada el día del refugio en la cantera, con la conversación explícita de amor...; y el montañés ni pedía, ni soñaba dicha mayor que la de estar allí solos, próximos, seguros

el uno del otro, a razonable distancia de todo lo que fuese gente, habitación, obstáculo, mundo en suma; allí, en el desierto de la isla del Castro, donde Perucho quisiera quedarse hasta la consumación de los siglos, con Manuela nada más» (210). Manuela feels a «placer inexplicable» (209), and for Perucho, «no hervía con ímpetu su sangre moza; sólo parecía correr con mayor regularidad por las venas» (210). The moment of their union, too, suggests unmediated pleasure and desire: «al fin, sin saber cómo, sin estudio, sin premeditación, tan impensadamente como se encuentran las mariposas... los rostros se unieron y los labios se juntaron con débil suspiro...» (211). The union of Perucho and Manuela is pure pleasure out of time, the moment between nature and civilization, self-proximity and deferral, neither one nor the other but both continuously.

The continuity of time, presence, Manuela, and Perucho is ruptured at the end of their celebration of lovè—their festival—at the end of that very day, when Gabriel identifies Perucho to himself. When Perucho, and then Manuela, sees his image, he feels unnatural: «the supplement is the image and the representation of Nature»; nature, that is, deferred from itself. «What dislocates presence introduces differance and delay, spacing between desire and pleasure. Articulated language, knowledge and work, the anxious research of learning, are nothing but the spacing between two pleasures» (Derrida 149, 280). After they are named, Perucho and Manuela are separated from each other by interpretation and culture, and their pleasure has become desire. As representations now, Perucho and Manuela stand at the same distance from themselves as critics—in their «anxious research»—must stand from Pardo Bazán's novels.

Derrida writes that after the festival there follows «The age of the supplement, or articulation, of signs, of representatives. That is the age of the prohibition of incest. Before the festival, there was no incest because there was no prohibition of incest and no society. After the festival there is no more incest because it is forbidden» (263). The culmination of Manuela and Pedro's natural, unmediated pleasure must take place outside the pages of the text, outside of writing, because it is forbidden. If it is natural, it cannot be written.

Just as the representation of the incestual act itself is avoided by Pardo Bazán, so Rousseau mentions it only in a footnote to the unpublished *Essay*. Derrida observes: «we shall be very little surprised by the omission of incest in the evocation of the festival: describing the nonprohibition, Rousseau does not mention the mother at all, only the sister. And in a note called forth by the word 'sister' Rousseau explains with some embarrassment that the prohibition of incest had to follow the festival, and to be born of the act of birth of human society...: 'The first men would have had to marry their sisters... [T]his practice would easily perpetuate itself as long as families remained isolated...» (264; Rousseau 45-46). Perucho and Manuela's isolation of course permits their «marriage.» And Perucho is not only brother but mother to his sister. These familial relationships are unperceived by the children but not by their readers like Gabriel. In reading the *Cantar de los cantares*, he, like us, cannot help making incestual associations between the children and the texts: «'¿Quién te me dará como hermano

que mamase los pechos de mi madre? Hallaríate fuera, besaríate, y ya nadie me despreciaría'» (*LMN* 240; Solomon 8:1). The reinscription of the *Cantar de los Cantares* in *La madre naturaleza* illustrates that Pardo Bazán's omission of the description of the act of incest itself marks its importance, exactly as in Rousseau.[8] Incest is an invisible and inevitable supplementarity that describes the signifying process. Like the relations between nature and culture, the incestual union of Perucho and Manuela becomes an identity within difference. Derrida sees Rousseau's footnote about the prohibition of incest in the *Essay* as a fundamental supplement—an absent presence—to the coherence of Rousseau's work: «The function of the prohibition of incest is neither named nor expounded in *The Social Contract* but its place is marked as a blank there. ...It is the universal order of culture» (264-65). This blank is like the one in Pardo Bazán's text. It is the lack within nature that cannot be mentioned without transgressing the prohibition itself. Nature identifies its supplement, culture; «Madre» is «madrastra.» Blanks in the texts of Rousseau and Pardo Bazán identify the difference between nature and culture, «madre» and «madrastra,» as their invisible and unspeakable identity.

Incest and Writing

Reading López's interpretation of Pardo Bazán's reading of Rousseau together with Derrida's analysis of Rousseau makes obvious the inevitably incestual relationships between text and interpretation. The function of incest—its prohibition or transgression—describes the signifying process in general. According to Derrida, «Society, language, history, articulation, in a word supplementarity, are born at the same time as the prohibition of incest. The last is the hinge [*brisure*] between nature and culture. ...It is the element of culture itself, the undeclared origin of passion, of society, of language; the first supplementarity which permits the substitution in general of a signifier for the signified, of signifiers for other signifiers, which subsequently makes for a discourse on the difference between words and things» (265-66). Incest is the supplement between Perucho and Manuela, between their love and the naming of that love, between cumulation and lack, pleasure and desire, meaning and interpretation.

Since the supplement names incest, it must be hidden, writes Derrida: «So dangerous is this supplementarity that one can only show it indirectly, by means of the examples of certain effects derived from it. One can neither show it, nor name it as such, but only indicate it, by a silent movement of the finger» (266). The novelistic characters refuse, until too late, to voice the relationship between Perucho and Manuela; by the time they do, the mother is already a stepmother and nature already culture. The finger that points to Manuela and Perucho as brother and sister defers them from their fundamental identity—their being for each other. Their necessary difference and separation is their origin, even while their lovemaking is not original. In representation there is no original nature, mother, sister, or self: «Within the play of supplementarity, one will always be able to relate the substitutes

to their signified, this last will be yet another signifier» (Derrida 266). The absence/presence of incest in *La madre naturaleza,* the identity/difference of Perucho and Manuela, their multifaceted supplementarity, defines their texts as a series of signifiers without original referent or ultimate truth.

Perucho and Manuela's absolute love, their total presence to each other, cannot exist within the order of culture. Once named by culture, they are forever separated by that name, which illustrates the paradox of incest and of the relationship between nature and culture: «The festival *itself* would be incest *itself* if some such thing—*itself*—could *take place*; if, by taking place, incest were not to confirm the prohibition: before the prohibition, it is not incest; forbidden, it cannot become incest except through the recognition of the prohibition. We are always short of or beyond the limit of the festival, of the origin of society... This *birth of society* is therefore not a passage, it is a point, a pure, fictivè and unstable, ungraspable limit» (Derrida 267). In Pardo Bazán's novels, the series of readings and interpretations of other texts reveals the infinite supplementary process of which incest is the fictive origin, the *différance* between nature and culture, mother and stepmother, sister and lover, desire and pleasure, Perucho and Manuela, words and things. Writing about the novels can only take place within the prohibitively fictive and inevitably separating signifying process itself.

Displacing Desire/Revealing Secrets

Los pazos de Ulloa and *La madre naturaleza* display throughout, not just in intimate scenes, their own theory of textuality and the necessarily mediated and supplemented process of language. The protagonists of the novels, for example, Julián and Gabriel, represent everything that Perucho and Manuela do not. Derrida writes that «the desire of presence is, on the contrary, born from the abyss (the indefinite multiplication) of representation, from the representation of representation» (163). Gabriel's Dulcineaic visions of Manuela or Julián's sublimation of Nucha in *Los pazos de Ulloa* and cult of her in *La madre naturaleza* are examples of this abyss between desire and presence, but there are others.

Many of the characters are narrators of more or less reliability, becoming text and commentary at once, and thus reveal the interdependence and interchangeability of these functions, as in Perucho's narrative in *Los pazos de Ulloa.* Some texts «outside» of the Pardo Bazán novels mediate the actions and desires of the characters as well as critics' interpretations. These texts may be as conventional as the Saints' lives and Kempis in *Los pazos de Ulloa* or the Song of Songs and Oedipus in *La madre naturaleza.* But such prior texts cannot maintain their isolation and privilege from the Pardo Bazán novels; while these other texts help to create readings of the novels, they also become objects of reexamination. The titled texts have the same function as the dreams and nightmares of the characters or Sabia's tarot cards that appear in both works (*LPU* 183-85; *LMN* 19, 183) or Perucho's narration in *Los pazos de Ulloa.* Like Oedipus, these dreams and cards de-form and re-form readings, insistently deferring the relationships between the words of a text

and its interpretations. In *La madre naturaleza,* the references to Nucha's long-hidden letter, to the Atador de Boán's tattered handbook, and to the character himself as «un texto de la región,» with skin like the parchment of his book (16), or to the Pardo china that recalls Gabriel and Pedro's common ancestry (130-31) continually call attention to the irreducible textuality that weaves the words of the narrative. The texts cumulate, one upon the other, like supplements. And as commentaries both inside and outside, critics' interpretations are included in and allowed for by the narrative associations and silences. Critical commentaries, like any of the «intertexts» of these novels, are all equally representations, without hierarchy in a series of illusions. The textuality of *Los pazos de Ulloa* and *La madre naturaleza* prohibits an originary truth or an ultimate meaning—the undifferentiated relation of identity between word and thing, presence and pleasure—just as the original and natural love of Perucho and Manuela is forbidden in the text. As these novels differentiate and space Perucho from Manuela because of their identity, as they layer reader upon reader, text upon text, interpretation upon interpretation, critics are confronted with their own shortcomings and limitations as readers and interpreters of these texts and the world.

Like all of the novelistic characters, and most tragically Perucho and Manuela, no one can escape the confines of representation. No one can achieve presence, be one with mother, sister, or nature, reach an original and natural signified. The relation between nature and culture, instinct and morality, is not between good and evil but only between terms of a conventional language that forgets its own symbolic condition, just as Nucha's letter was so long unread or Perucho and Manuela's kinship ignored. Perucho and Manuela's love is prohibited in the text because it cannot be represented. The immediate truth, true presence, is imperceptible in a culture and a language of illusion.

Nature implies an inevitable supplementary structure; it is the mother that requires and signifies a stepmother, even if this supplement is hidden. *La madre naturaleza* rereads the silences of *Los pazos de Ulloa* just as Gabriel discovers Nucha's letter, «escrita con tinta ya descolorida y letra no muy suelta,» in the secret compartment of his father's desk: «Cayó la cubierta, y los dedos impacientes de Gabriel empezaron a escudriñar los famosos *secretos* de la cómoda, cual si en ellos se encerrase algún escondido tesoro» (*LMN* 88). This forgotten knowledge—Nucha's letter about Manuela—impels Gabriel to Los Pazos where he will reveal the unspoken secret of Manuela and Perucho, let down their cover with a «silent movement of the finger.» Their hidden treasure is destroyed once it is named. While forgotten, Perucho and Manuela's supplementary relationship to each other was invisible, though always latent. A secret, like Perucho and Manuela's love, ceases to be once it is represented.

Perucho and Manuela's difference is inscribed within their identity, the stepmother within the mother, just as *Los pazos de Ulloa,* replete with its secrets, is within *La madre naturaleza.* This continual textual reinscription is both present and absent, like the «tinta desleída» at the beginning of *La madre naturaleza.* All these secret supplements describe incest itself, whose significance—for Perucho and Manuela, nature and culture, morality and

instinct, and for all of the textual processes of these novels and their interpretations—is defined by its absence.

Illinois State University

NOTES

[1] Among the many excellent discussions of such conflicts, a few representative studies are those by Boland, Brown, Clémessy, Feal Deibe, Hemingway (*Emilia Pardo Bazán*), Pattison, Varela Jácome, Villanueva.

[2] Villanueva also contradicts Hemingway's concept of «primaeval innocence» in his interpretation of point of view in *Los pazos de Ulloa* (see esp. 131-36).

[3] The *Diccionario manual de la lengua española* defines «desleír» literally as «disolver y desunir las partes de algunos cuerpos por medio de un líquido» and figuratively as «Tratándose de ideas, pensamientos, conceptos, etc., expresarlos con sobreabundancia de palabras, de modo que resulten desmayados y fríos.» This vèrb has a «natural» and a «cultural» signified; both suggest the various functions of writing as «dissemination.»

[4] Consult also Paul de Man's reading of Derrida. His comments are particularly enlightening with regard to the processes of commentary upon commentary. For him, it is not Rousseau's text that produces a misreading of its own terms but rather his first interpreters: «There is no need to deconstruct Rousseau; the established tradition of Rousseau interpretation, however, stands in need of deconstruction» (139). Derrida appears to have used these traditional misinterpretations (which de Man believes Rousseau foresaw and allowed for) to his own ends: «instead of having Rousseau deconstruct his critics, we have Derrida deconstructing a pseudo-Rousseau by means of insights that could have been gained from the 'real' Rousseau. The pattern is too interesting not to be deliberate» (139-40). These remarks have obvious pertinence to the rich tradition of Pardo Bazán criticism. As de Man concludes: «the existence of a particularly rich aberrant tradition in the case of writers that can be legitimately called the most enlightened, is therefore no accident, but a constitutive part of all literature, the basis, in fact, of literary history. And since interpretation is nothing but the possibility of error, by claiming that a certain degree of blindness is part of the specificity of all literature, we also reaffirm the absolute dependence of the interpretation on the text and of the text on the interpretation» (141).

[5] The terms theory and practice, like literature and interpretation, are completely interchangeable, as I am arguing. The *Essay* is also Rousseau's practice, and *La madre naturaleza* contains the theory it practices. In like fashion this interpretation only practices the theory of representation and incest that is already implicit in *La madre naturaleza.*

[6] This detail of Perucho's encircling arm is recalled by Gabriel (*LMN* 240); it is one of the many specific parallels to the Song of Songs (Solomon 8: 3-4). See Kirby's study.

[7] See also Brown's excellent discussion of the symbolic tree (102-03) and Osborne (67), who writes of the «árbol simbólico» in chapter 21 of *La madre naturaleza* and of other specific parallels to Genesis.

[8] Although Gabriel finally does say specifically to Perucho, «¿Usted sabe o no sabe que es hermano de Manuela?» (*LMN* 268), he usually circumvents any specific reference to their relationship. He refers to Perucho as Manuela's «¡lo que sea!» (240) and, first confronting him in chapter 27, is able only to utter: «¿Usted sabe de quién es hijo?» (261). When he tells him of Don Pedro's near acknowledgement of Perucho as his son, he says: «Y hoy si se descuida, delante de todos los majadores, le llama a usted... lo que usted es» (269). Juncal and Gabriel discuss the relationship between the children many times, but even their early apprehensions in chapter 11, as well as their final certainty, remain unspoken: «Calló Juncal. Lo que ambos cavilaban no era para dicho en alto» (110); and in chapter 30, Gabriel tells Juncal all without telling him anything: «—Y en especial... —¡Basta, basta! En especial, silencio...» (288). Julián, unable to name Perucho and Manuela's relationship in *Los pazos de Ulloa,* is the only character who utters the word incest—«pasión incestuosa»—in *La madre naturaleza* (302). He is also the only character who sees no moral dilemma or ambiguity in the children's relationship and believes himself to be in the possession of «truth» in this novel. For Julián the term «incest» and his interpretation of it form a univocal sign and an absolute value. His condemnation of the act finds its corollary in the ease with which he utters the term, whereas Juncal and Gabriel refuse to put a name to their interpretations. For Perucho and Manuela, before Gabriel interprets for them, incest is a word without a meaning since they read without interpreting.

WORKS CITED

Boland, R. C. «The Antithesis between Religion and Nature in *Los pazos de Ulloa*: A Different Perspective.» *Revista Canadiense de Estudios Hispánicos* 5 (1981): 209-15.

Brown, Donald F. *The Catholic Naturalism of Emilia Pardo Bazán*. Chapel Hill: Univ. of North Carolina, 1957.

Clémessy, Nelly. *Emilia Pardo Bazán como novelista: De la teoría a la práctica*. 2 vols. Madrid: Fundación Universitaria Española, 1981.

De Man, Paul. «The Rhetoric of Blindness: Jacques Derrida's Reading of Rousseau.» *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism*. 2nd ed. Minneapolis: Univ. of Minnesota Press, 1983. 102-41.

Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Chakravorty Epivak. Baltimore: Johns Hopkins Univ. Press, 1976.

Diccionario manual e ilustrado de la lengua española. 2.ª ed. Madrid: Espasa-Calpe, 1981.

Feal Deibe, Carlos. «Naturalismo y antinaturalismo en *Los pazos de Ulloa*.» *Bulletin of Hispanic Studies* 48 (1971): 314-27.

Hemingway, Maurice. *Emilia Pardo Bazán: The Making of a Novelist*. Cambridge: Cambridge Univ. Press, 1983.

—. «Grace, Nature, Naturalism, and Pardo Bazán.» *Forum for Modern Language Studies* 16 (1980): 341-49.

Kirby, Harry L. «Pardo Bazán's Use of the *Cantar de los Cantares* in *La madre naturaleza*.» *Hispania* 61 (1978): 905-11.

López, Mariano. «A propósito de *La madre naturaleza* de Emilia Pardo Bazán.» *Bulletin Hispanique* 83 (1981): 79-108.

Osborne, Robert E. *Emilia Pardo Bazán, su vida y sus obras*. México: Andrea, 1964.

Pardo Bazán, Emilia. *La madre naturaleza*. Madrid: Alianza, 1972.

—. *Los pazos de Ulloa*. Madrid: Alianza, 1971.

Pattison, Walter T. *Emilia Pardo Bazán*. New York: Twayne, 1971.

Rousseau, Jean-Jacques. *Essay on the Origin of Languages. On the Origin of Language*. Trans. John H. Moran and Alexander Gode. New York: Frederick Ungar, 1966.

Varela Jácome, Benito. *Estructuras novelísticas de Emilia Pardo Bazán*. Santiago de Compostela: Instituto Padre Sarmiento, 1973.

Villanueva, Darío. «*Los pazos de Ulloa*, el naturalismo y Henry James.» *Hispanic Review* 52 (1984): 129-39.

RESEÑAS

BENITO PÉREZ GALDÓS. *Fortunata y Jacinta (Dos historias de casadas).* Ed. Francisco Caudet. 2 vols. Madrid: Cátedra (Letras Hispánicas), 1983. 719 y 542 pp.

Peter B. Goldman

La publicación de esta edición de *Fortunata y Jacinta* es un hecho importante. Existen discrepancias entre ésta y la primera edición, pero son pocas y, con una excepción, de importancia secundaria. Ha sido imposible cotejar la edición de Francisco Caudet palabra por palabra con la primera. Sin embargo, después de numerosas comparaciones, encontramos solamente un caso de pérdida de texto. Se encuentra en la Parte II, capítulo VII, sección x, en la descripción de la lucha entre Maxi y Juanito. Este le tira a Maxi al suelo, y desde allí Maxi le grita: «Ladrón... asesino.» Santa Cruz se acerca a Rubín, le pone un pie sobre el pecho y le dice: «Si no te callas, *cucaracha,* te aplasto.» La palabra subrayada se pierde en la transcripción (1: 707), pero seguramente seguirá reimprimiéndose esta edición, y es de suponer que éste y los pocos otros errores serán corregidos. Los otros son en su totalidad diferencias de puntuación (en unas 1.200 páginas de lectura encontramos tres).

Caudet cotejó la primera edición con las pruebas de imprenta corregidas por Galdós. Las variantes se incluyen al pie de la página donde va anotado el texto tachado o sustituido. Al preparar el texto, Caudet consultó detenidamente el manuscrito Alpha de la novela e indica las diferencias significantes entre la versión publicada y el manuscrito. La riqueza de tal método de presentación del texto es tan obvia como apreciable.

No se explican los criterios para la formación de la «Bibliografía selecta» que sigue a la Introducción. Por ejemplo, se incluye un artículo de Sherman Eoff escrito en 1949, pero faltan su libro, *The Novels of Pérez Galdós. The Concept of Life as Dynamic Process* (1954), y otro ensayo, «The Deification of Conscious Process», publicado en 1961, los dos dedicados mayormente al examen de Fortunata. Faltan, además, *Humor in Galdós* de Michael Nimetz, el artículo de Lucille Braun sobre Mauricia (1977) y el de J. L. Brooks sobre Guillermina (1961), imprescindibles para cualquier bibliografía sobre esta novela. Aparecen, en cambio, algunas contribuciones que podrían haber quedado aparte. Pero éstas son quejas de poca significancia.

Como producto de imprenta, el juego de dos tomos no carece de desperfectos, los cuales son accidentes y no descuidos. Se nos deslizó la cubierta del tomo primero casi al abrirlo, y en el segundo las páginas 238-41 se omitieron. Los planos callejeros —muy útiles en una edición definitiva de *Fortunata y Jacinta*— son algo difíciles de leer, incluso para el lector que conoce el Madrid galdosiano. Pero en fin, el libro está bastante bien hecho: tamaño manejable; papel bueno, ilustraciones agudamente escogidas, que, a diferencia de adornos sencillos, iluminan de verdad el texto; tipografía un poco reducida pero no tanto como, por ejemplo, la de la edición de Aguilar, que ha sido, hasta el momento, la preferida de los estudiosos. Más aún, las páginas están cosidas, consideración importante para los que quieran volver a la lectura repetidas veces. La Editorial Cátedra se ha esforzado por producir un libro fuera de lo común.

La Introducción, bien documentada, sintetiza una extensa selección de los trabajos investigativos sobre la novela. La presentación del Madrid de Galdós y del juego entre texto y contexto en la novela merece elogios. Añade Caudet unas observaciones originales, entre ellas sus ideas sobre «el proceso de concienciación de Fortunata» y el de su «emergencia a un primer plano narrativo [e histórico]» (1: 79-80).

Las ventajas que aporta la edición de Caudet a la comprensión de *Fortunata y Jacinta* residen en parte en las anotaciones históricas y críticas al texto, que casi sin excepción son oportunas y de estimable utilidad. Algunas veces explican el contexto sociohistórico y cultural; otras, ofrecen interpretaciones para el entendimiento de una frase oscura o un episodio difícil. La metodología crítica de Caudet es rigurosa y raras veces excluye otras perspectivas. Con la publicación de esta edición de *Fortunata y Jacinta* tenemos un texto bueno para la clase, y para las investigaciones literarias el trabajo realizado por Francisco Caudet proporciona algunos adelantos enormes.

Syracuse University

ÁNGEL TARRÍO. *Lectura semiológica de «Fortunata y Jacinta»*. Ediciones del Excmo. Cabildo Insular de Gran Canaria, 1982. 213 pp.

Diane F. Urey

This study, a revised doctoral dissertation that received the Premio de Investigación «Galdós» in 1979, rests on the convincing if not highly original premise that Galdós set for himself: «la doble empresa de restaurar la novela española y de enseñar la Historia de España del siglo XIX a un público acostumbrado a leer en clave romántica» (24). Such a task required a particular brand of realism and an intentional confrontation with romanticism. In the process of defining this realism, Tarrío covers in part 1 previous work on Galdós's literary antecedents and position in literary history. His own contribution is his emphasis on the influence of the theater and Aristotle on Galdós's work. Tarrío's insights into Galdós's realism are illuminating, if not convincingly definitive. He sidesteps the issue of Galdós's teaching of history (34-36), but this is not a serious fault, since the many interesting observations about *Fortunata y Jacinta* in part 2 make the book worthwhile reading in spite of a somewhat one-sided view of Galdós's «empresa.» Especially thoughtful are Tarrío's analyses of character (110-38) and observations about spatial and temporal aspects in the novel (93-109).

At the same time, it is often difficult to see the real merit of this book because of its self-conscious juggling of a «semiotic» apparatus that largely detracts from the clarity of the study, while repeated references to Galdós's intentions (e.g., 31, 32, 38, 63-64, 74, 78, 103, 139-42, 144-45, 147, etc.) tend to belie the semiotic approach, which Tarrío continually feels obliged to justify. One suspects that this awkward mix of semiotics and intentionalism was not self-imposed but the result of satisfying several thesis advisors. In any case, the semiotic dressing of what is at heart an intentionl study makes its arguments more complex than Tarrío's conclusions warrant. His Conclusion itself is quite clear, so the reader would be well-advised to read that first. Tarrío's observations about the intended effect of Galdós's realism support a univocal and ultimate reading: «la realidad sensible, lejos de poseer significaciones *trascendentes,* tiene una única interpretación: la tradicional, la de la *ideología* [= opinión común (28)] al uso; interpretación que, de una u otra manera, está latente en el más común de los individuos pertenecientes a una determinada sociedad» (63). Tarrío believes that all of Galdós's techniques, and particularly theatrical aspects, serve to reinforce this one interpretation of reality that allows the reader, unproblematically, to see clearly the world around him, without romantic distortion. This attitude reflects an Aristotelian conviction that «truth» is observable in the world itself. Galdós's aim is to get the reader to look at that truth in the world.

We can see the connection between Tarrío's reading of Galdós's intent, his reading of the Galdosian reader, his view of reality conveyed, and the influence of the theater and of Aristotle in the conclusion to part 1. After a perceptive analysis of shifting points of view in *La incógnita* and in both the novel and the play *Realidad,* he states that «la verdad en Literatura, sí puede conseguirse adoptando el autor todas las ventajas de la omnisciencia... Pero, precisamente, eso es lo que Galdós, desde su peculiar y exigente concepción del realismo, quisiera evitar. ...Pero quedaba la otra alternativa, el otro recurso: esconderse tras las bambalinas y dejar que sea el lector (ahora casi espectador) el que resulte privilegiado y omnisciente. Esta segunda alternativa es la que conduce a Galdós al 'sistema dialogal'...» (77). In other words, «truth» shifts from the narrator to the reader as the narrative becomes more theatrical. Tarrío privileges the «lector-espectador» of the play over the «lector-oyente» of *La incógnita,* concluding that truth cannot be revealed without omniscience. These rather simplistic observations rest

on the premise that «el realismo galdosiano hunde sus raíces más profundas en la Poética Aristotélica (no importa si consciente o inconscientemente). ...Galdós hace un especial hincapié en su profesión de fe en la naturaleza como maestra del arte y de la vida» (78-79).

But it is obviously quite important to Tarrió whether the Aristotelian strain is conscious or unconscious, since he subsequently cites passages in which «la fuente aristotélica es directa» and «La confrontación con textos aristotélicos se hace imperiosa, en muchas ocasiones, a lo largo de la lectura de Galdós» (79). Such contradictions illustrate Tarrío's discomfort with a semiotic study, and so he seeks refuge in intentionality, as is evident in even the most interesting passages of the book, for example: «Y es que la verdadera *Incógnita* (al nivel en que he planteado las sospechas acerca de la tesis úlitma que Galdós quiere transmitirnos por la ficción), consiste en la personalidad de don Equis, quien, evidentemente, es el mismo Galdós en su intento de desdoblarse ante las dos alternativas a que le obliga el estricto concepto de verosimilitud realista que le impone la verdad en la Literatura» (78). Tarrío avoids ambiguity, surely one of the literary features best analyzed by semiotics, and seems more keen on teaching us his lesson about Galdós than in reading Galdós. His cursory reference to Cervantine techniques or influences (31) perhaps indicates his refusal to come to terms with an aspect of Galdós's work that surely provides as important a lesson in reading as the one Tarrío sees.

The major portion of the study, the analysis of *Fortunata y Jacinta,* begins with a justification of a semiological method. It is something, we are told, that «por necesidad, aunque de forma inconsciente, está llevando a cabo el hombre desde su aparición como tal en el planeta» (84). His analysis of *Fortunata y Jacinta,* then, will constitute nothing new; his only aim is to «tratar de aislar algunos de los mecanismos diferenciales, de las marcas, que hacen del discurso realista un sistema sémico particular. Tal vez por esto, muchos aspectos quedarán en la penumbra y muchos hallazgos de otros investigadores serán, por fuerza, marginados. No importa. Lo que interesa aquí no es la exhaustividad sino la coherencia, la búsqueda de *un* sentido» (84).

With these provisos in mind, Tarrío derives interesting, if controversial, conclusions from *Fortunata y Jacinta.* Most arguable perhaps is his depiction of the reader as a largely passive recipient of a deliberately homogeneous, unproblematic narrative: «desde el punto de vista de la lectura, presenta muchas menos dificultades la homogeneización que se lleva a cabo en la escritura narrativa. ...La *lectura realista* de la novela requiere, o tiende a, un máximum de, digamos, sintagmaticidad, que, de ninguna manera, ofrece el texto dramático» (164). In an argument that recalls now tired claims that «Galdós was not much of a stylist,» we read: «tal vez no sea descabellado pensar que el sistema sémico que subyace al realismo en Literatura esté encaminado, desde este punto de vista, a suplir la imagen por medio de la palabra, concediendo así al lector aquellos elementos que más halagan su inercia perceptiva. En cierta manera, y en contra de sus propios intereses, la Literatura realista viene a corroborar el dicho de que 'una imagen vale más que mil palabras'» (165). For those familiar with the elaborate word plays and multiple readings possible in Galdós's works, this reading of his use of language is particularly disappointing.

Tarrío concludes his study of *Fortunata y Jacinta* with general remarks about the «saturación escénica» or the wealth of detail and its effects on the reader: «Todo ello... ejerce una función de supuesta verificabilidad y, por tanto, de legibilidad. El lector no tendría dificultad en imaginar las calles, las casas, los cafés, el vestuario, etc., que se describen en la novela. La voz del narrador, contando los pequeños vericuetos de la vida madrileña, adquiere así una autoridad y una familiaridad que harían olvidar el hecho de que una ficción está discurriendo detrás de la escritura» (186). While this statement may be applicable to some readers, Tarrío's explanations for Galdós's ability to deceive and for a reader's susceptibity to deception are not so acceptable: «Por lo que a Galdós respecta, he comprobado que utiliza, precisamente, con gran maestría esta tendencia del lector a reconstituir por inercia ciertas realidades» (187). The reader's inertia, Galdós's intent, and Tarrío's ultimate reading of *Fortunata y Jacinta* are perhaps all too neat and too simplistic to attribute to Galdós or to his readers.

Despite this rather rigid interpretation of Galdós's intentions, Tarrío's study does illuminate aspects of Galdós's narrative, especially theatrical techniques, that deserve further consideration. The paperback volume is attractively designed and printed, with very few typographical errors. Tarrío's extensive footnotes and diverse bibliography are also useful.

Illinois State University

FARRIS ANDERSON. *Espacio urbano y novela: Madrid en «Fortunata y Jacinta»*. Madrid: José Porrúa Turanzas, 1985. viii + 131 pp.

Phyllis Zatlin

Farris Anderson is not the first critic to notice the structural importance of the streets of Madrid in Galdós's greatest novel, but he is certainly the one who has examined this question with the greatest care. His *Espacio urbano y novela: Madrid en Fortunata y Jacinta* is based on a mathematical analysis of all references to specific streets or locations in Madrid. His detailed census of these references, analyzed separately for each of the four parts of the novel, encompasses more than half of the volume. These data underpin Anderson's convincing discussion of Galdós's use of the city as system and spatial metaphor.

Any casual reader of *Fortunata y Jacinta* is, of course, aware of the significance of Madrid as a backdrop to the action. The more discerning, those who know the city relatively well and can follow the comings and goings of the characters, realize that Galdós is quite precise in his references. Certain scenes take place in certain locations because it is essential that they do so. The novelist's description of particular streets and neighborhoods transcends *costumbrismo* to provide a network that links the various characters and their lives. Indeed, specific locales in Madrid have become permanently identified with Galdós's novelistic world.

Anderson divides the street scenes into 710 passing references and 145 sustained ones. He further subdivides the majority of the passing references into four narrative types: on camera, off camera, recent past, distant past. These form the horizontal or panoramic movement of the novel. They stand in contrast to the vertical movement of the sustained references found in dramatic scenes that range from one page to 26 pages in length. For Anderson, the vertical movement—the scenes that stop the spatial and temporal flow of the narrative—is both more complex and more abstract than the horizontal. These sustained references reflect four modalities—linear, vertical, circular, and expansionist—each of which may be physical or psychological. The vertical modality, for example, may be concrete (walking up a hill or climbing stairs) while also reflecting the inner state of the character (Jacinta's agitated descent to Mira el Río in search of Juanito's child).

To some extent, Anderson's scheme merely provides objective proof for what we have already known impressionistically. His data prove that there is a progression across the four parts, with an increasing amount of emphasis placed on the development of sustained scenes, that is, on vertical rather than horizontal movement. He also establishes mathematically that the action moves from south of the Red de San Luis in the first part to north of that center point in the second part and that the heaviest concentration of sustained scenes (91 pages) comes in the fourth part, in Fortunata's room at the Cava de San Miguel. More importantly, however, he analyzes his data in order to provide a new and better understanding of Galdós's narrative structure.

Central to Anderson's thesis is his elaboration of the expansion/contraction, opening/closing dialectic earlier identified in studies by Stephen Gilman and Sherman Eoff. He points out that the third part, with its spatial instability, facilitates the dialectical movement of the narrative. The north, locus of much of the action of the second part, is associated with exile; the south, particularly the Plaza Mayor for Fortunata, is the site of return, of freedom. In the third part, Fortunata is displaced and alienated. The stage is set for her actions in the final part, that is, the circular movement that takes her back to her point of departure. In contrast to the expansion and opening associated with Fortunata's return, the reader witnesses the

exile of Juanito from the final pages of the novel and the contraction of Maxi's world. Anderson's data reveal that the fourth part, in spite of its high concentration of sustained action, actually includes the greatest quantity of separate scenes and the largest number of changes of scene. Many of the scenes take place in settings divided between opened and closed spaces, such as the interior of Fortunata's room and the balcony that looks out upon the Plaza Mayor. The action is by no means static but has shifted from the linear to the dialectic.

Like Galdós's novel itself, Anderson's study progresses from the concrete to the abstract, from the careful recounting of references to Madrid to the sustained analysis of their implications for novelistic structure and the psychological development of character. The result is an iluminating discussion that will surely provide a basis for future research on this nineteenth-century masterpiece.

Rutgers, The State University

RASSEGNA IBERISTICA

La *Rassegna Iberistica* si propone di pubblicare tempestivamente recensioni riguardanti scritti di tema iberistico, con particolare attenzione per quelli usciti in Italia.
Ogni fascicolo si apre con uno o due contributi originali.

Direttori: Franco Meregalli e Giuseppe Bellini

Comitato di redazione: Giuseppe Bellini, Marcella Ciceri, Bruna Cinti, Angel Crespo, Giovanni Battista De Cesare, Giovanni Meo Zilio, Franco Meregalli, Elide P. Marelli, Carlos Romero, Manuel Simões, Giovanni Stiffoni

Segretaria di redazione: Silvana Serafin

Diffusione: Maria Giovanna Chiesa

Redazione: Seminario di Lingue e Letterature Iberiche e Iberoamericane — Facoltà di Lingue e Letterature Straniere — Università degli Studi — S. Marco 3417 — 30124 Venezia.

© e distribuzione: Istituto Editoriale Cisalpino-La Goliardica s.r.l.
Via Bassini 17/2 — 20122 Milano (Italia)