SEXUAL DESIRE AND THE NAUTICAL AND SOLAR MOTIFS IN EMILIA PARDO BAZÁN'S *INSOLACIÓN*

Jennifer Smith

Emilia Pardo Bazán's 1889 novel *Insolación* provoked a scandal in its day. The story of a young aristocratic widow who chooses to have sexual relations with a man she has only known for a few days was attacked for its supposed immorality and lack of artistry (Mayoral 127-28). José María de Pereda, for example, critiqued the novel in *El Imparcial* (1889) by saying that the protagonist of the novel

> va de buenas a primeras con un galán, a quien solo conoce por haberle saludado la noche anterior en una tertulia, a la romería de San Isidro; y allí se mete con él en figones y merenderos, se emborracha, etc., hasta volver ambos ahítos y saciados de todo lo imaginable, para continuar viviendo amancebados a la vista del lector, con minuciosos pormenores sobre su manera de pecar. (qtd. in Mayoral 127)

And in *Folletos literarios, VII, Museum (Mi revista)* (1890) Leopoldo Alas (Clarín) dismissed the work as "un episodio de amor vulgar, prosaico, es decir, de amor carnal no disfrazado de poesía, sino de galanteo pecaminoso y ordinario; es la pintura de la sensualidad más pedestre" (qtd. in Mayoral 127). Posterity, however, has taken a kinder view of the novel, which continues to attract critical attention even today due in large part to its narrative ambiguity and its strong feminist message. While the novel is considered to belong to Pardo Bazán's naturalist phase, contemporary criticism has challenged deterministic readings of the novel and focused largely on its narrative innovation, use of space, and exploration of questions of gender, race, and nationality.[1]

It was precisely the novel's ambiguous ending that shocked Pardo Bazán's contemporaries: the novel ends with its protagonists, Asís de Taboada, the Marchioness of Andrade, and Diego Pacheco, on the balcony discussing their wedding plans the morning after having consummated their relationship. This scene has led readers and critics alike to speculate as to whether these wedding plans will ever materialize, and if their relationship is truly anything more than a mere dalliance. Equally scandalous seems to have been the representation of a woman's sexual desire and her decision to act on it without suffering any consequences.[2] While a large part of the novel deals with Asís's psychological struggle to overcome her indoctrination in the norms of virtue and chastity for women at the time, as a young widow beholden to nobody, she ultimately decides to claim her right to do with her own body and desires as she pleases.[3] Nevertheless, no critic to date has explored the representation of the revolt of Asís's repressed sexual desire through the use of nautical imagery primarily in chapters six and seven, which shall be my focus here. I will also show how the maritime motif connects to the solar motif, and how both connect to the classical allusions in the novel.

Before discussing how the nautical and solar motifs are tied to the theme of sexual desire,

it is necessary to first examine the role of motif in narrative. A motif is a recurring element with symbolic significance in a story. William Freedman differentiates motif from symbol by noting that a "symbol may occur singly [whereas a] motif is necessarily recurrent and its effect cumulative" (124). He adds that in addition to frequency, the other essential factor in the establishment of motif is avoidability and unlikelihood (126). By the latter Freedman means that a motif should not be a necessary element of the plot and that it must be unlikely enough within a given context to attract the reader's attention: "clearly the more uncommon a reference is in a given context, the more likely it is to strike the reader, consciously or subconsciously, and the greater will be its effect" (126). He qualifies this statement, however, by asserting that a balance must be struck since if a motif is completely out of place, it is not suitable for the work (126). While Freedman's article "The Literary Motif: A Definition and Evaluation" is concerned with defining motif and establishing a means for assessing its effectiveness within a novel, Boris Tomashevsky's seminal essay, "Thematics" (1925), distinguishes different types of motifs. First, Tomashevsky makes a distinction between *bound* and *free motifs* (68). Those motifs which are essential to understanding the story are *bound*, whereas those "which may be omitted without disturbing the whole causal-chronological course of events are *free motifs*" (68). Moreover, motifs that "change the situation are *dynamic motifs*; those which do not are static" (70). In *Insolacion*, both the maritime imagery and references to the sun are *free, static* motifs that could be eliminated without changing the story, although an elimination of the solar motif would seem to necessitate a change in title.

The main question then is: what can be revealed by an analysis of these motifs in the novel? According to Freedman "it is not enough to show that an author has employed a motif or that one has found its way into his work without at least inquiring why or if its presence is an asset" (123). In line with Freedman, my objective here will be not only to show where the nautical and solar motifs appear but more importantly to explain how they, in conjunction with the use of classical allusions, subtly elucidate certain elements of the narrative that could not be said explicitly in late nineteenth-century Spain. Specifically, I shall begin with the nautical motif, which, despite inspiring the cover design for the Bruguera edition of the novel,[4] and receiving mention in Robert Scari's discussion of humor and satire in the novel ("La sátira" 9-11), has not been studied by critics.[5] I shall then show how references to ships, water, and tides connect to descriptions, allusions, and personifications of the sun, and how all are used symbolically to refer to Asís's sexual desire. I conclude by discussing the effectiveness of this literary stratagem, especially considering that the nautical imagery seems to not have made much of an impression on readers and critics.

Before discussing earlier appearances of the nautical motif, it is necessary to highlight a minor, yet important detail in the plot. In chapter nine, the narrator tells the reader about Asís's interest in a navy lieutenant prior to her marriage to her mother's cousin, the Marquis de Andrade. The narrator flippantly dismisses Asís's brief liaison as a "capricho" (83). Seemingly innocent, the relationship was limited to visits to the lieutenant's ship, the Villa de Bilbao, when it came to port, and an exchange of letters while he was away (83). But Asís's relationship was cut short by her soon-to-be marriage with the Marquis. Asís's father, a wealthy businessman, believed his chances of entering politics would be enhanced by a familial connection to the Marquis de Andrade, who was also a *consejero de Estado* (84). When Asís innocently shared

some of the letters she had received from the navy lieutenant with the Marquis, he had her cut off all ties (84).

While the Marquis is presented as a good man who treated Asís kindly, the considerable age difference between them is also underscored, as are the Marquis's lack of physical charms, such as his "cerquillo de pelo alrededor de una lucia calva," "sus bigotes pintados," and "sus alifafes, fístulas o lo que fuesen" (84; 28). This makes Asís herself view her marriage as a sacrifice: "necesitab[a] alguna virtud para querer a [mi] tío, esposo y señor natural" (28). This image of an old marquis who dyes his mustache and suffers from unappealing physical ailments contrasts markedly with the "esbelta sombra con gorrilla blanca y levita azul y anclas de oro" of the navy lieutenant (84). It comes as no surprise to the reader, therefore, that the couple's sexual relationship did not exhibit "el delirio de los extremos amorosos, impropios de su edad y la de Asís combinadas" (84). Also, in keeping with the theories of degeneration of the time, the frail health of the couple's only child, "una chiquilla algo enclenque," is a reflection of the unnaturalness of their marriage. Many contemporary hygienists, such as Pedro Felipe Monlau, warned against marriages where there was a large age difference because "tales matrimonios son un escándalo fisiológico, porque ni pueden ser dichosos, ni pueden procrear hijos robustos" (84, Monlau 58). Thus, what this background information reveals is that up until now, Asís fulfilled her social obligations as a dutiful wife by cutting off ties with a prospective suitor to whom she was attracted, the navy lieutenant, and by tolerating years of a passionless marriage to a much older man. This information ties all references to maritime images to the navy lieutenant and the physical attraction Asís felt towards him, an attraction that was not transferred over to the Marquis.

This can explain why, in chapter two, Asís, having recently finished a period of mourning her deceased husband, tells us that:

> Ganas me entraron de correr y brincar como a los quince, y hasta se me figuraba que en mis tiempos de chiquilla, no había sentido nunca tal exceso de vitalidad, tales impulsos de hacer extravagancias, de arrancar ramas de árbol y de chapuzarme en el pilón presidido por aquella buena señora de los leones… Nada menos que estas tonterías me estaba pidiendo el cuerpo. (41)

Asís's vitality and desire to run and jump like a girl of fifteen points to her urge to express the youthful instincts she had to keep in check during her marriage and years of mourning. While Hemingway asserts that the novel shows Asís experiencing adolescent desire for the first time ("Narrative Strategies" 145), it is more the case that she is simply giving expression to a libido that was stifled when she had to cut off her relationship with a man to whom she was genuinely attracted. Asís's urge to dive into the *Cibeles* fountain is symbolic, as Cybele was a fertility goddess associated with orgiastic cults (Grimal). Moreover, moments later, when she encounters Pacheco, the dashing Andalusian man that she met the night before at a *tertulia*, she immediately admires his good looks. Suspecting that she might be judged by her reader for doing so, Asís questions why women should not have to right to admire a man's beauty in what seems to be a justification to herself of her own feelings: "¿por qué no han de tener las mujeres derecho para encontrar guapos a los hombres que lo sean, y por qué ha de mirarse mal que lo manifiesten? […] Si no lo decimos, lo pensamos, y no hay nada más peligroso que lo

reprimido y oculto, lo que se queda dentro" (42).

In this same scene Asís agrees to go with Pacheco to the *Feria de San Isidro* and rushes home to change her clothes (44-45). The outfit she chooses is noteworthy: a grey dress with little red anchors on it (49). The red anchors connect to the "anclas de oro" of the navy lieutenant's uniform (84). Here we clearly see the use of motif as a type of foreshadowing, since Asís's choice of outfit seems to suggest that, despite all of her doubts and vacillations, there is a part of her that knows exactly what she is feeling and what she wants.[6] The maritime images reappear in full force at the *Feria*, in chapter 6, when Asís leaves the *merendero*. Somewhat tipsy from all the cheap manzanilla and submerging herself in the crowds, she suddenly has the impression of having fallen into "el mar: mar caliente, que hervía a borbotones, y en el cual flotaba […] dentro de un botecillo chico como una cáscara de nuez: golpe va y golpe viene, ola arriba y ola abajo" (68). The connection of Asís's *mareo* with images of *el mar*, not only refers to her drunkenness but also to the force of the sexual desire she consciously would like to resist. And the warmth of the sea ("mar caliente"), like the warmth of the sun, has erotic connotations. The nautical terminology continues through the next chapter, chapter 7, leading Scari to assert that Pardo Bazán must have referenced a technical dictionary in order to come up with all the highly specific terms ("La sátira" 11). Such an observation makes clear that the inclusion of this imagery was a conscious choice on the part of the author.

The references to the sea resume when Asís finds herself swept up by the crowd, which makes her feel like she is "en mitad del golfo," the noises of the fair sound like "el mugido sordo con que el Océano se estrella en los arrecifes," and the swings remind her of "lanchas y falúas balanceadas por el oleaje" (68-69). When the couple encounters a fight between two women, Asís imagines that the two combatants are "dos pescados grandes, así como golfines o tiburones" (69-70). At the funhouse, the images of her face in the distorted mirrors remind her of "charcos de agua de mar" (70). It is at this point that Asís questions whether all of this is due only to the effects of the alcohol: "¿apostemos a que todas estas chifladuras marítimas y náuticas son pura y simplemente una… vamos, una filoxerita, como ahora dicen? ¡Pero si he bebido poco!" (70). Here, the reader, like Asís, questions the true source of her dizziness: the alcohol or something else? Like the *marea* of the *mar*, it seems that Asís's *mareo* all point to the pull of her repressed sexual instincts that are demanding to be heard. Asís calls attention to this play-on-words when she leaves one of her sentences unfinished: "la gente me mar…" (73).

All the different carriages at the *Feria* bring to mind "embarcaciones fondeadas en alguna bahía o varadas en la playa, paquetes de vapor con sus ruedas, quechemarines con su arboladura" (72-73). She even begins to smell "carbón de piedra" and "brea" (73). When Asís arrives at the *casuca* along the Manzanares River where she rests for a while, she is reminded of the *bahía viguesa* (74), which evokes her former love interest. The *casuca* itself becomes "una lancha muy airosa" where "Pacheco, sentado en la popa, oprimía contra el pecho la caña del timón, y [Asís], muellemente reclinada a su lado, apoyaba un codo en su rodilla, recostaba la cabeza en su hombro, cerraba los ojos para mejor gozar del soplo de la brisa marina que [le] abanicaba el semblante…" (74). This image of Asís leaning against Pacheco as he steers the boat, and the pleasure she experiences as the sea breeze fans her face ("¡Ay madre mía, qué bien se va así!… De aquí al cielo…" [74]) all allude to the pleasure of relinquishing herself to her desire. But then, when she opens her eyes and discovers that she actually is leaning

against Pacheco as he fans her, her feelings of shame kick in and she yells out that she wants to get off the boat: "A tierra, a tierra! ¡Que se pare el vapor… me mareo, me mareo! ¡Que me muero!… ¡Por la Virgen, a tierra!" (74). Yet, she quickly returns to the nautical images, and the pleasurable feelings associated with them: "¡Qué bien me encuentro así…, en este camarote…, en esta litera…" (75).

The confusion of her desire for Pacheco with her former attraction for the navy lieutenant is highlighted when she wakes up and sees the sea in Pacheco's eyes: "Entreabrí los ojos y con gran sorpresa vi el agua del mar, *pero no la verde y plomiza del Cantábrico, sino la del Mediterráneo, azul y tranquila*… Las pupilas de Pacheco, como ustedes se habrán imaginado" (75, emphasis mine). The connection between sexual desire and the sea is now transferred from the Cantabrian Sea, associated with the Navy Lieutenant she met in Vigo, to the Mediterranean Sea, that is, to Pacheco, a handsome gentleman from Cádiz. Such comparisons lessen the importance of Pacheco as an individual and highlight Asís's repressed sexual desire as the real protagonist of the novel.[7] Interestingly, as Noël Valis points out, the very bath that Asís takes the next day in order to cleanse herself, literally and metaphorically, of the remnants of her outing at the fair, involves another pleasurable immersion in water (Valis 346).[8]

While the nautical motif is developed primarily in chapters six and seven, explained by the information about the navy lieutenant and the circumstances of Asís's marriage in chapter nine, and later alluded to in the dream sequence in chapter 21 (that I will discuss shortly), the solar motif is present from page one. The novel begins with Asís blaming her bad state, the morning after the fair, on the sun. Her maid is the first to suggest that Asís may be suffering from a *soleado*, a Galician expression for *insolación*, or sunstroke (26). Asís immediately accepts this assessment –"Eso será"—and tries to soothe her conscience by insisting on the sun's culpability for her behavior (26; 28).[9] But, what does the sun represent and what is the nature of Asís's sunstroke that serves as the title of the novel? In chapter two, at the *tertulia* of the Duchess of Sahagún, where Asís meets Pacheco for the first time, Gabriel Pardo, an artillery officer known for stirring up polemical conversations, starts a debate about the role of the sun in Africa and Spain's supposed primitivism. Pardo adds that the summer sun in Madrid produces "una fiebre y una excitación endiabladas" and "la ferocidad general" and makes a connection between sexuality and the sun's barbarous effects when he states that even a woman like Asís "sería capaz, al darle un rayo de sol en la mollera, de las mismas atrocidades que cualquier hija del barrio de Triana o del Avapiés…" (31-32; 36).[10] Thus, as established in the discussion at the *tertulia*, the sun comes to stand for instinct and sexual desire. Indeed, at the fair the sun penetrates everything. It is so hot that "el suelo se rajaba de calor" (68). And by the standards of the time Asís does in fact behave like a woman "de barrio de Triana o del Avapiés" by going to such an event with a man she hardly knows, getting tipsy, allowing him to care for her in intimate settings, and ultimately spending the night with him (36).

Another interesting connection between the sun and sexuality is made in chapter ten, in the scene in which Asís, while visiting with her aristocratic aunts, las Cardeñosas, finds herself bored and inconspicuously tries to check the time by looking for a clock. Her eyes fix on a clock in the shape of "un Apolo de bronce dorado, de cuya clásica desnudez ni se habían enterado siquiera las Cardeñosas, en cuarenta años que llevaba el dios de estarse sobre la consola del salón en postura académica, con la lira muy empuñada" (91). Apollo was given

many functions in Greek and Roman mythology, one of which was his identification with the sun (Ledbetter). Moreover, he was consistently portrayed as a god of great beauty coming to "embody ideal masculine beauty in the form of a naked youth," and his physical desirability reinforced by his many love affairs ("Apollo," *Dictionary*; "Apollo, " *Chiron*). Thus, Apollo's association with Asís's attraction for Pacheco in this passage is clear: the sight of a beautiful, young, naked man "firmly grasping his lyre" makes Asís even more eager to escape her aunts' soporific company as it seems to remind her of Pacheco and her attraction for him. The golden bronze of the clock reinforces Apollo's association with the sun and relates back to the sensation of "sunstroke" Asís experienced at the *Feria*.[11] Later that evening, on her walk with Pardo, Asís notices a different star in the night sky. When Asís asks Pardo the name of the star, Pardo responds: "Es Venus… Tiene algo de emblemático eso de que Venus sea tan guapa" (102-03). It is "emblematic," as Pardo says, because Venus was a Roman goddess who symbolized "love, beauty, and sexual rapture," and that as a star, has a connection to the sun, and by extension, to Apollo (Lindemans "Venus", "Aphrodite").

Not only is the sun out in full force when Asís and Pacheco embark on their trip to *Las Ventas* in chapter 18,[12] but it also conspicuously reappears in the Epilogue, after Asís and Pacheco spend the night together to "alumbra[r] con dorada claridad el saloncito, colándose por la ventana" (133; 162). The couple appear at the window to "dar a su amor un baño de claridad solar," which leads the narrator to speculate that "los futuros esposos deseaban cantar un himno a su numen tutelar, el sol, y ofrecerle la primer plegaria matutina" (162). The reference to the sun as the lovers' "numen tutelar" is in keeping with earlier references to the sun as a deity, such as when it is referred to as an "astro-rey" or when it is symbolized through the figure of Apollo (28; 91). Moreover, as Hemingway asserts: "the suggestion of pagan sun worship here gives the sun pagan overtones of fertility" (*Making of a Novelist* 49).

It is in the dream sequence in chapter 21, however, where the images of sun and water fuse. Asís has a dream in which she finds herself on a train back to Galicia. As the train passes through the Castilian steppes that are "caldeadas por un sol del trópico" Asís cries out "¡Oh calor, calor del infierno, cuándo acabarás!" as she feels her brain soak up the sun that passes through the window curtains (152-53). Overwhelmed by the heat and the dust, Asís cries out for water (153). But, instead of water she swallows *manzanilla*, which links these sensations more explicitly with what she experienced at the *Feria* (153). The heat becomes unbearable: "el inmenso foco del sol ardía más implacable, como si estuviesen echándole carbón, convertidos en fogoneros, los arcángeles y los serafines. […] ¡Que me abraso!… ¡Que me abraso!… ¡Que me muero!… ¡Socorro!…" (153). As the train enters the northern part of the country, all of a sudden, there is water everywhere and in every form: waterfalls, rivers, rain, humidity, etc. While Asís is initially relieved, she soon becomes inundated, and her heart, having absorbed so much liquid, begins to gush water. The reference to water and Northern Spain, brings us back to the navy lieutenant and the nautical imagery, and consequently to her first experience of sexual attraction. Furthermore, as Currie Kerr Thompson perceptively points out, this water imagery reappears right before Asís invites Pacheco to spend the night (859):

> Asís dudó un minuto. Allá dentro percibía, a manera de *inundación* que todo lo arrolla, un *torrente* de pasión desatado. Principios salvadores, eternos, mal llamados por el comandante clichés, que regís las horas normales, ¿por qué no resistís mejor el embate de este formidable *torrente*? Asís articuló, oyendo su propia voz resonar como la de una persona extraña: "Quédate." (161, emphasis mine)

Thus, this dream sequence artfully ties together Asís's sexual desire with both the sun and the sea (water), that is, with both Pacheco and the navy lieutenant from Vigo.[13] Her desire in both instances is associated with the overwhelming natural forces that penetrate Asís's mind and heart, and that, on a symbolic level, serve the function of elucidating the unconscious yearnings of the protagonist.

Freedman asserts that the effectiveness of a motif can be measured through: 1) its frequency, 2) its avoidability and unlikelihood, 3) its appearance at important moments in the narrative, 4) its connection to a coherent whole, and 5) its appropriateness to what it symbolizes (126-27). From our discussion above it seems clear that both the nautical and solar motifs appear frequently enough in the novel to form a coherent whole, thereby fulfilling the criteria of "frequency" (1) and "coherency" (4). Moreover, the motifs are appropriate to what they symbolize and appear at key moments in the text, as we have seen (3 & 5). The nautical imagery most definitely meets the criterion of avoidability and unlikelihood (2), as one would be hard pressed to associate the dry heat and dust of the *Feria de San Isidro* in summer with ships and the sea. The same cannot be said, however, for the figurative use of the sun and heat to describe sexual desire. Yet, the idea that a respectable woman would give in to such urges because of the sun, or more specifically, because of having suffered a sunstroke, does indeed catch the readers attention, thereby qualifying as "avoidable" (not necessary to the plot) and "unlikely."

The question remains, then, what do these motifs bring to the novel? Freedman argues that effective use of motif serves a synecdochal function in that it is a small part of a literary work that underscores a larger whole, such as a theme (129). My contention is just that, namely, that the nautical and solar motifs allow the narrators and implied author to give powerful expression to a woman's sexual desire in a novel that is ambiguous about the matter on a discursive level. While the narrative discourse simultaneously affirms and condemns a woman who acts on her sexual desire in order to partially disguise the novel's radical message (Tolliver 349), the use of motif helps guide the perceptive reader towards the intention of the work. The nautical motif in particular highlights a small detail of the plot—Asís's brief relationship with the navy lieutenant from Vigo before her marriage to her uncle—, which would be less artistically represented if it were belabored in a more literal fashion. Finally, both motifs tie female desire to nature (water and sun), making an implicit defense of Asís's actions as "natural." Thus, these motifs add, as Freedman says they should, subtlety, complexity, multiple layers of meaning, and an elevation of the work to the level of art. This last assertion would seem to serve as an argument against the criticisms of Pereda and Clarín who condemned the work for its lack of artistry (129-31). Finally, a word should be said about the lack of critical attention that has been paid to the nautical imagery: does this mean that this particular motif is ineffective? Since the novel's assertion of a woman's right to have and act on her desires seems not to have been missed by readers or critics, and since the nautical motif is a free, static motif that is not "essential" to the plot or the theme, it is my contention that it serves the requisite function of adding an artistic element that can enhance the reading the novel.

Southern Illinois University Carbondale

NOTES

[1] For debates on Naturalism in the novel see DeCoster, Hemingway, Penas, Santiáñez-Tió, and Scari ("*Insolación* y el naturalismo"). For discussions of narrative technique see Hemingway, Karageorgou-Bastea, Knickerbocker, Román-Gutiérrez, Scari, Tolliver, Whitaker, and Zecchi. Spacial themes are dealt with by Gil, Gomis-Izquierdo and Pereda ("Espacios urbanos"). For interesting feminist approaches to the novel see Colbert, Giles, Knickerbocker, Pereda ("Sniffing"), Schmidt, Tolliver, Tsuchiya, and Zecchi. Race and nationalism are covered by Amann, Dorca, Gómez-Madrid, Torrecilla, and Tsuchiya.

[2] While some critics have read the novel autobiographically as a justification of Pardo Bazán's own love affair with José Lázaro Galdeano, the man to whom she dedicated the novel (González Herrán 75-76), Cristina Patiño Eirín has persuasively argued against such a reading, by insisting on the distinction between protagonist and author, tracing the trajectory of Pardo Bazán's relationships of that time period, and underscoring a letter cited by Maurice Hemingway that shows that Pardo Bazán had already conceived of the idea of the novel nearly a year before the affair with Galdeano (444).

[3] Maryellen Bieder asserts that "Es en esta novela que Pardo Bazán concede a la mujer el derecho al deseo y al placer sexual" (86).

[4] Bruguera was a Spanish Publishing House in Barcelona (closed down in 1986) that published primarily popular works. It published Emilia Pardo Bazán's *Insolación* for the first time in 1970, and then subsequent editions. The cover shows two women dressed in late nineteenth-century attire, holding onto their hats because of the strength of the ocean breeze. It is not clear whether they are actually aboard a ship, or simply standing near the sea, but there is a boat in the ocean behind them.

[5] I part with Scari in that he associates the solar and nautical imagery at the *Feria* merely with the effects of the sun, the shouting of the crowds, and the sherry Asís has consumed (9), since I see a connection with larger themes in the novel, and a stratagem to express Asís's desire in a cryptic fashion.

[6] Tomashevsky notes that foreshadowing is one of the important functions motifs serve in narrative (74).

[7] Leopoldo Alas wrote that "el asunto de *Insolación* es la concupiscencia" (qtd. in Bieder, 88).

[8] Interestingly, the initial galley proofs of the novel included a physical description of Asís in which she is described as healthy and robust, and as seeming to give off "el olor de algas y brisas marinas—el olor del puerto de Vigo, remedio eficaz contra la anemia y la fiebre" (qtd. in Penas Varela "Apéndice," 54). This again ties water to natural vigor and sexual desire since the smells associated with the Port of Vigo are linked to Asís's youthful robustness and to a former love interest.

[9] Maryellen Bieder argues that the supposed determinism of the novel, which makes the sun responsible for Asís's behavior, "permite al lector evitar las implicaciones más radicales de esta reescritura de la actuación de la mujer en las tramas novelescas de finales del XIX. En tal reescritura, Pardo Bazán le concede tanto el deseo sexual como la voluntad de actuar y de buscar su propia satisfacción, por pasajera que sea" (87-88).

[10] Triana and Lavapiés (at the time referred to as Avapiés) are working-class neighborhoods, in Seville and Madrid respectively, best known for their poor and marginalized inhabitants.

[11] I would like to thank Randolph Pope for calling my attention to this detail in the novel in a paper he read at the Hispanic Cultural Studies Conference in Tucson, Arizona in 2002. Maurice Hemingway has also commented on this passage: "the figure of Apollo, the Sun-God, which is on top of the clock and whose nakedness has passed unnoticed by the chaste aunts for forty years, pinpoints for the reader, if not for Asís, her vain efforts to pretend that the events of the preceding day (the sun and the sensuality) had not taken place" (54).

[12] As Asís waits for Pacheco to pick her up in front of *La Cibeles*, Asís is "bañada y animada por el sol, el sol instigador y cómplice de todo aquel enredo sin antecedentes, sin finalidad y sin excusa" (133).

[13] Currie Kerr Thompson also sees sexual symbolism in the dream, but reads some of the symbols differently: "the rocking sensation of the train in motion (the rhythm of the sex act); the penetration of the train (phallic) into the tunnel; the comparison of this to a refreshing bath in a well (implying a fall = climax); the burning desire for water (a long used symbol for fertility); and finally the culmination of the dream with a spurting liquid" (859).

WORKS CITED

Amann, Elizabeth. "Nature and Nation in Emilia Pardo Bazán's *Insolación*." *Bulletin of Spanish Studies* 85.2 (2008): 175-92. EBSCOhost. Web. 6 Jun 2012.

"Apollo." *The Chiron Dictionary of Greek & Roman Mythology*. 1994. Print.

"Apollo." *The Dictionary of Classical Mythology*. 1986. Print.

Bieder, Maryellen. "Emilia Pardo Bazán y la emergencia del discurso feminista." Breve historia feminista de *la literatura española (en lengua castellana). Vol. V. La literatura escrita por mujeres (Del siglo XIX hasta la actualidad)*. Ed. Iris M. Zavala. Barcelona: Anthropos, 1998. 75-110. Print.

Colbert, Maria. "Rules of Gender, Reserve, and Resolution in Pardo Bazán's *Insolación*." *Hispanic Review* 77.4 (2009): 427-48. *EBSCOhost*. Web. 7 Jun 2012.

DeCoster, Cyrus C. "Pardo Bazan's *Insolación*: A Naturalistic Novel?" *Romance Notes* 13 (1971): 87-91. Print.

Dorca, Toni. "La recreación de la España Pintoresca en la novela moderna: *El caso de Insolación*." *La Tribuna: Cadernos de Estudios da Casa Museo Emilia Pardo Bazán 4* (2006): 113-31. Print.

Freedman, William. "The Literary Motif: A Definition and Evaluation." *NOVEL: A Forum on Fiction* 4.2 (1971): 123-31. *JSTOR*. Web. 13 May 21014.

Gil, Wenceslao. "Espacio citadino y *locus amoenus* como elementos generadores de la acción en *Insolación*, de Emilia Pardo Bazán." Crítica Hispánica 33.1-2: (2011): 325-38. Print.

Giles, Mary. "Feminism and the Feminine in Emilia Pardo Bazán's Novels." *Hispania* 63.2 (1980): 356-67. *JSTOR*. Web. 24 May 2009.

Gómez Madrid, Benito. "Las ambivalencias del triángulo nacionalista de *Insolación*." *Alba de América* 26.49-50 (2007): 151-66. Print.

Gomis-Izquierdo, Vicente. "Esferas colindantes: liminalidad y crítica social en *Insolación* de Pardo Bazán." *Hispanic Journal* 33.2 (2012): 47-58. Print.

González Herrán, José Manuel. "Emilia Pardo Bazán: Los preludios de una *Insolación*." *A Further Range: Studies in Modern Spanish Literature from Galdós to Unamuno*. Ed. Anthony H. Clarke. Exeter: U of Exeter P, 1999. 75-86. Print.

Grimal, Pierre. *The Dictionary of Classical Mythology*. Trans. A. R. Maxwell-Hyslop. Oxford: Basil Blackwell, 1986. Print.

Hemingway, Maurice. *Emilia Pardo Bazán: The Making of a Novelist*. London: Cambridge UP, 1983. Print.

—. "Emilia Pardo Bazán: Narrative Strategies and the Critique of Naturalism." *Naturalism in the European Novel: New Critical Perspectives*. Ed. Brian Nelson. New York: Berg, 1992. 135-50. Print.

Karageorgou-Bastea, Christina. "La figura del narrador en *Insolación:* Apertura e incertidumbre." *Neophilologus* 82.2 (1998): 235-45. Print.

Knickerbocker, Dale F. "Feminism and Narrative Structure in Pardo Bazán's *Insolación*." 13 (1992): 251-63. Print.

Ledbetter, Ron. "Apollo." Encyclopedia Mythica. *Encyclopedia Mythica*, 2004. Web. 2 Jul. 2013.

Lindemans, Micha F. "Aphrodite." *Encyclopedia Mythica*. Encyclopedia Mythica, 1999. Web. 2 Jul. 2013.

—. "Venus." *Encyclopedia Mythica*. Encyclopedia Mythica, 1999. Web. 2 Jul. 2013.

Mayoral, Marina. "De *Insolación a Dulce dueño*: notas sobre el erotismo en la obra de Emilia *Pardo Bazán." Eros Literario: Actas del Coloquio celebrado en la Facultad de Filología de la Universidad Complutense en diciembre de 1988*. Madrid: U Complutense de Madrid P, 1989. 127-36. Print.

Monlau, Pedro Felipe. *Higiene del matrimonio o el libro de los casados*. 2nd ed. Madrid: M. Rivadeneyra, 1858. Print.

Pardo Bazán, Emilia. *Insolación*. Ed. Jennifer Smith. Newark: European Masterpieces / Cervantes & Co., 2011. Print.

Patiño Eirín, Cristina. "La aventura catalana de Pardo Bazán." *Sociedad de Literatura Española del Siglo XIX. Actas del I Coloquio. Del Romanticismo al Realismo (Barcelona, 24-26 de octubre de 1996)*. Ed. Luis F. Díaz Larios and Enrique Miralles. Barcelona: U de Barcelona P, 1998. 443-52. Print.

Penas Varela, Ermitas. "*Insolación* de Emilia Pardo Bazán y la crisis del naturalismo." *Letras Peninsulares* 6.2-3 (1993-94): 331-43. Print.

—. "Apéndice." *Insolación*. By Emilia Pardo Bazán. Madrid: Cátedra, 2001. 53-55. Print.

Pereda, Tina. "Espacios urbanos en *Insolación* de Emilia Pardo Bazán." *Ciudades vivas/Ciudades muertas: espacios urbanos en la literatura y el folklore hispánica*. Ed. K. M. Sibbald. Valladolid: Universitas Castellae, 2000. 301-10. Print.

—. "Sniffing the Body Politic." Trans. Arleen Chiclana y González. *Unveiling the Body: Hispanic Women's Literature: From Nineteenth-Century Spain to Twenty-First-Century United States*. Eds. Renée Scott and Arleen Chiclana y González. Lewiston: Edwin Mellen P, 2006. 23-37. Print.

Román Gutiérrez, Isabel. "Reflexión e ideología en *Insolación*, de Emilia Pardo Bazán: hacia la novela moderna." *Emilia Pardo Bazán: Estado de la cuestión*. Ed. José Manuel González Herrán, Cristina Patiño Eirín, and Ermitas Penas. A Coruña: Real Academia Galega, Casa-Museo Emilia Pardo Bazán, and Fundación Caixa Galicia, 2005. 333-50. Print.

Santiáñez-Tió, Nil. "Una marquesita 'sandunguera,' o el mito del naturalismo en *Insolación*." *Revista de Estudios Hispánicos* 23.2 (1989): 119-34. Print.

Scari, Robert. "*Insolación* y el naturalismo." *Sin Nombre* 5.2 (1974): 80-89. Print.

—. "La sátira y otros efectos humorísticos en *Insolación*." *Duquesne Hispanic Review* 11 (1972): 1-14. Print.

Schmidt, Ruth A. "Woman's Place in the Sun: Feminism in *Insolación*." *Revista de Estudios Hispánicos* 8.1 (1974): 69-81. Print.

Smith, Jennifer. "Introduction to Students." *Insolación*. By Emilia Pardo Bazán. Newark, DE: European Masterpieces/Cervantes & Co., 2011. Print.

Thompson, Currie Kerr. "The Use and function of Dreaming in Four Novels by Emilia Pardo Bazán." *Hispania* 59.4 (1976): 856-62. *JSTOR*. Web. 2 Sept. 2014.

Tolliver, Joyce. "Narrative Accountability and Ambivalence: Feminine Desire in *Insolación*." *Revista de Estudios Hispánicos* 23.2 (1989): 103-18. Print.

Tomashevsky, Boris. "Thematics." *Russian Formalist Criticism: Four Essays*. Trans., intro., & ed. Lee T. Lemon and Marion J. Reis. Lincoln: U of Nebraska P, 1965. 61-95. Print.

Torrecilla, Jesús. "Un país poético y una polémica: Las interioridades de *Insolación*." *Hispanic Review* 71.2 (2003): 253-70. *JSTOR*. Web. 24 May 2009.

Tsuchiya, Akiko. "Gender, Orientalism, and the Performance of National Identity in Pardo Bazán's *Insolación*." *Marginal Subjects: Gender and Deviance in Fin-de-Siècle Spain*. Toronto: U of Toronto P, 2011. 136-61. Print.

Valis, Noël. "Confesión y cuerpo en *Insolación*, de Emilia Pardo Bazán." *Estudios sobre Emilia Pardo Bazán: In Memoriam Maurice Hemingway*. Ed. José Manuel González Herrán. Santiago de Compostela: U de Compostela P, 1997. 322-51. Print.

Whitaker, Daniel S. "Artificial Order: Closure in Pardo Bazán's *Insolación*." *Romance Quarterly* 35.3 (1988): 359-65. Print.

Zecchi, Barbara. "*Insolación* de Emilia Pardo Bazán: Intertextualidades y parodias, hacia un escritura de la igualdad." *MLN* 122.2 (2007): 294-314. Print.