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Title: THE NATURE OF WOMAN IN SELECTED SPANISH WORKS

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This thesis is a study of the nature of woman in Spanish literature. Selected works from each of the five time periods reflect the images of woman. Poema de Mío Cid, Milagros de Nuestra Señora, and El libro de buen amor provide the image of woman in the Middle Ages. La Celestina, Don Quijote, and El burlador de Sevilla illuminate the woman's nature in the Siglo de Oro. Feijóo's essay "Defensa de las mujeres" and El sí de las niñas represent the Eighteenth Century. Don Juan Tenorio, Pepita Jiménez, La loca de la casa, and "El disfaz" expreas woman's nature in Nineteenth Century Spanish literature; and La casa de Bernarda Alba, La familia de Pascual Duarte, El cuarto de atrás, and El amor es un juego solitario project the view of woman in the Twentieth Century.

This selective study explores woman's image through the use of eight universal feminine stereotypes: the Mother, the Wife, the Seductress/Mistress, the Spinster, the Educated Woman, the Lady, and the Liberated Woman. In addition to those fundamental female images, the image of the Virgin Mary and the Trotaconventos are introduced. This study clarifies woman's image in each of the selected works and demonstrates her importance in the development of Spanish literature.

THE NATURE OF WOMAN IN SELECTED SPANISH WORKS

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Introduction

With the advent of women's liberation, feminine critics began scouring the pages of literature in search of discrimination toward the emerging female. Writers began substituting "person" for "man," and women proudly assumed the title Ms. Yet in the scramble to achieve equal literary representation, feminists have overlooked the more positive representations of women in the development of a literature. Although it is true that ofttimes woman has received cursory and even accessory treatment in a particular novel or play, she has played a significant role throughout the development of a culture's literature. In reality, she has often been treated with reverence beyond the grasp of a mere mortal.

Spanish literature demonstrates an appreciation of the uniqueness of woman from the heroic lines of Poema de Mío Cid to the social frustrations of El amor es un juego solitario. Though influenced by social attitudes and political upheavals, woman's role in Spanish literature has long been established. Admittedly, the role was hardly that of a liberated freewoman, but Spanish literature has long held a vigorous attitude toward woman. She has often been characterized by strength and independence, albeit limited by the social and moral confines of the times.

As early as 1524, a Spanish priest wrote La Lozana Andaluza, the history of a Cordovan woman who was known not only by her noble birth, but by her intelligence, experience, and knowledge. She was "lozana;" beautiful, elegant, vivacious, and frank (Ellis 97). Historically,

Spanish women have been independent. In Fourth Century Spain, women insisted on maintaining their own names in marriage (Ellis 96). Hence, the now famous painter Velázquez is known to us by his mother's apellido. Also notably, it was Lope de Vega and not Shakespeare who could give his women's roles to women, for Spanish women were pioneers on the stage. It was in Spain that women first were allowed to perform on stage, circa 1534 (Ellis 100). And, yes, it is true that many Spanish women willingly entered the convent and gained fame as did Santa Teresa de Jesus in the Sixteenth Century; but others willingly left to achieve fame in other spheres of endeavor. The most striking example was Doña María de Gaucín who left the convent in the Nineteenth Century to become a renowned torera (Ellis 101). The women of Spain have been vitally interested in the destiny of Spain long before social awareness was fashionable. Concepción Arenal defied the law, donned men's clothing to attend the university and became a noted leader of social and moral reforms in Nineteenth Century Spain.

Admittedly, the list of achievements of Spanish women throughout the ages goes on. Since the literature of a people reflects the social, moral, and even political tone of a particular time, this study will examine the nature of woman's role in the various time periods of Spanish literature from the Middle Ages through the Twentieth Century. Because of the limitations of time and space, this

author has selected works to represent each time period. These examples are by no means exclusive, but they have been selected to emphasize those qualities which have remained constant throughout the centuries and to introduce specific Spanish stereotypes. This study will treat the selected works individually with a concluding overview of woman's role in Spanish literature.

Before examining specific works in Spanish literature, it will be useful to examine universal images of woman in literature. Since literature both reflects and helps create reality, the impact of these various images has been substantial. The literary term "stereotype" will be frequently used to refer to a particular image, and it is important to remember that this term has both positive and negative connotations. A stereotype is a mental image which is formed by creating a character from a set of attributes which may be exhibited by a particular group (Ferguson 5-6). This, in and of itself, is not denigrating. Stereotypical thinking is necessary in the socialization process of finding a role model. It is only when the stereotype becomes inflexible, ignoring individual differences, that it is discriminatory. There are eight basic female stereotypes which one may look for while examining the nature of woman in Spanish literature.

Perhaps the earliest image of woman was the Mother. The Mother image reflects a near perfect aura, for she is the giver of life, the comforter, the source of pleasure and

comfort (Ferguson 6). She is often treated with extreme reverence and awe, a perfect creature such as the Virgin Mary or other goddess-like form. On the contrary, it is through woman that man is condemned and the curse of Original Sin weighs heavily on the image of Mother.

The second womanly image is that of Wife. Originally, the Wife and the ensuing children were regarded as property. As early as the myth of Cupid and Psyche (Ferguson 12), the submissive wife was held as the ideal of beauty, passivity, acknowledged inferiority, and total obedience to one's master (husband). The images of Wife and Mother seem to overlap, but it should be noted that those qualities desirable in a Mother (aggression and domination) are most undesirable in a Wife. Feminine domination in any of the common stereotypes is often considered a threat to man's virility. Maternal domination is considered unnatural and is held responsible for man's neuroses (a la Freud) while wifely domination creates the literary shrew or "bitch" (Ferguson 17). Woman's failure to submit to man's domination and to fulfill her "natural" role has been the source of conflict throughout the ages.

In addition to the family images of Mother and Wife, the image of Daughter is an important one in Spanish literature. Although not always considered a separate image from that of Mother and Wife, the Daughter projects qualities which are uniquely hers. In early literature, the Daughter was rarely considered more than property; and she was useful only in

e establishment of beneficial marriage alliances. Later, e daughter came to be the symbol of obedience to one's rents; and she reflected the tradition of Spanish society. e was secluded from society in the convent for her ducation and then isolated in the home awaiting her arents' selection of a suitable mate. The Daughter's truggle to be free to fulfill her own desires was epresented by her rebellion against this tradition.

The fourth image is that of the Seductress/Mistress. Because woman is the source of man's condemnation, her overwhelming attractiveness exonerates man for his weakness in succumbing to her (Ferguson 7). This image has a dual nature. The Seductress is aware of her powers and uses them consciously to manipulate man in order to fulfill her own desires. The Mistress, on the other hand, plays the more passive role of Sex Object. She is the victim of man's desire and is apathetic to her potential power over him.

The image of the Old Maid is rarely seen as a main character unless she is a nun or a witch with special powers. She is often a character to be pitied or ridiculed (Ferguson 9). Her thin and emaciated body symbolizes her impotence and withdrawal from the mainstream of life. She is different from the "normal" images of woman and pays a high price for her nonconformity. The assumption that this woman can be neither happy nor fulfilled is a reminder that literature is not always an accurate reflection of life.

The Educated Woman, like the Old Maid, has often been ld suspect and has bean the butt of literary disdain. til quite recently, she has been viewed as an unattractive erration in literary works. Although rarely seen in early iterature, the Educated Woman is becoming less an oddity as niversal education becomes the norm in society.

A similar image is that of the Lady, who is really a ocial rather than a biological creation. Her parentage has determined her position which in turn influences the actiona and attitudes of others toward her. This particular image is most influenced by the social and political climate of the times and finds prominence during times of political calm. In Spanish literature, the title doña and dama reflect social status and project the image of Lady.

Finally, a new image of woman seems to be emerging in literature: the Liberated Woman. She often creates conflict and hostility as she uses men as ruthlessly as men have used her predecessors. Her deliberate attempts at consciousness raising have taken her beyond the scope of previously defined images and have created an awareness of the conflict created by the multiplicity of roles assumed by any one woman (Ferguson 20). The Liberated Woman is an encompassing image which seems to absorb and to supercede previously defined stereotypes.

While these eight images of woman are considered by some to be the stereotypical limitations of woman in literature, the author discovered in this study that the nature of woman

Spanish literature was by no means limited to these eight ages. Many of the major female characters in Spanish literature exhibited some of the characteristics of these stereotypes; however, Spanish authors provided a greater variety of female images than these eight would suggest. As the paper progresses, the nature of woman in Spanish literature will emerge. Undoubtedly, some qualities will develop into fullness during a particular time period while others may remain constant throughout the evolution of the literature. This study will focus on woman's role as defined by the traditional stereotypical roles as well as additional roles found in Spanish literature.

Whatever the final analysis, woman's role in the development of Spanish literature has been significant, and the clarification of her role will help us better understand Spain and her literature.

Chapter I

The Middle Ages

Historically, the Middle Ages begins with the fall of the Roman Empire (476 AD) and continues until the advent of modern times (1492 AD). In literary terms, however, the development of a truly national literature in Spain does not begin until about the year 1000 AD. The literature of this time reflects the crisis of a feudal state in its final stages and the efforts of the Reconquista to recapture the land from Moorish invaders. It was the age of confusion and conquest, of fortified cities and castles, of plunder and power which often pitted estate owners against the King, vassals against the feudal lords, and even village against village.

The attitude of medieval man discouraged speculation and originality. Medieval man believed that the world had always been, was, and would be exactly as he saw it (Pattison 1: 9). There was no logic in change and no apparent concern for social problems. To medieval man, life was contemptible and useful only as a preparation for eternity. Despite this unproductive attitude, the Middle Ages may be regarded as a retarded age but not as a sterile one (Chandler 22). Although the literature did reflect the times, it sought to bring order to the confusion and to promote human endeavor.

The study of woman in Spanish literature begins in the Middle Ages with examination of three selected works.

ret, Poema de Mío Cid is representative of a nation in rmation. Realism, so prevalent throughout the development Spanish literature, first appears in El Cid. Through the es of the people, one glimpses a view of the Reconquista haracterized by tolerance and the democratic spirit. The mage of woman projected by El Cid is that of Wife and aughter. Her importance in the family structure is firmly stablished. Her image is the source of her husband's trength and provides much of the motivation for his exploits. Though medieval woman does not rank equal to man, her contribution is recognized in Poema de Mío Cid. The second work, Milagros de Nuestra Señora by Gonzalo de Berceo, the first recognized Spanish poet, demonstrates the element of dualism, the Spanish tendency to mix the human and the divine (Chandler 17). It is in Milagros that a special image of woman is established, that of the Virgin Mary. She projects an image of perfect Motherhood. This lofty image is unattainable by the common woman, but it serves as a source of inspiration to the believer. Unlike an earthly mother, Nuestra Señora never fails to comfort Her children or to reward those who serve Her. An entire genre of Marian literature (literature devoted to the Virgin Mary) has developed within literature. The third to be considered is El libro de buen amor, by Juan Ruiz, the Archpriest of Hita. In a time when men are preoccupied with sin and death, El libro breathes a fresh spirit of vitality and pleasure for living. In the study of woman, El libro

ognizes the conflict between the perfection demanded by Church, exemplified by the Virgin Mary, and the erfection of the human spirit. In El libro, Spanish terature receives the image of the Trotaconventos, the ototypical female go-between popular in Spanish literature. Woman is also portrayed as a Sex Object, the esire of man's baser nature, and while singing praises to he Virgin Mary, El libro satirizes the excesses of the edieval Church. A final image of woman found in El libro is an exaggerated, though humorous, portrait of the country girl. From the beginning of Spanish literature, woman has been viewed as a multi-faceted character, her place firmly established. The study of woman in Spanish literature begins with Poema de Mío Cid and its image of woman as Wife and Daughter.

Poema de Mío Cid, the earliest existing work in the Spanish language (1140-1200 AD), is a cantar de gesta, an epic song shared by minstrels which tells the story of great and heroic deeds (Stamm 31). Unlike the superhuman hero of similar French epics, El Cid portrays a real man, a man capable of deep, human emotion as well as strength and courage. El Cid, the story of El Cid Campeador, Ruy Díaz de Vivar, reflects an attitude of social change and increased tolerance for individual effort. There are basically three images of woman to be considered: Wife, Daughter, and the Virgin Mary.

From the beginning of the saga, El Cid's wife Doña Jimena is established as an important figure. After El Cid learns of his banishment, he prepares for exile, arranges for the safekeeping of his family and goes to bid them farewell. He finds Doña Jimena praying to St. Peter and to God for his protection; and although Dona Jimena greets El Cid as one would greet his master, the warm relationship between husband and wife is reflected by El Cid's bitter weeping at the parting (Michael 36: 274-281). The depth of El Cid's sorrow at being separated from his wife is compared to the pulling of a "fingernail from the flesh" (Northup 43).

Doña Jimena is more than a member of the household. She is an integral part of his being. An underlying motivation for El Cid's heroic deeds is his desire to provide well for his wife. This desire is exemplified by his family's triumphant entry into Valencia. The arrival of El Cid's family symbolizes his return to power and underscores the importance El Cid assigns to his wife. El Cid greets his family tearfully (Michael 106: 1595-1600) as he proudly shows them the fortune he has won for them. An additional opportunity to impress Doña Jimena comes when a group of infidels camps near Valencia. Now he can show her "cómo se gana el pan" (Michael 108: 1643). He can dramatically demonstrate how he earns his living on the battlefield during his exile by conquering the Moorish invaders and confiscating their wealth. El Cid confides to his wife,

crécem' el coraçon porque estades delant" (Michael 108: 55). No other medieval hero would dare express his willing dependence on a woman. El Cid not only freely welcomes Doña Jimena's strength, but proudly, as a son to a mother, seeks her approval.

The reader must remember that in the Middle Ages courage was established on the battlefield and fortune was counted as the spoils of conquest. The battlefield was the realm of man alone, yet El Cid makes it clear that his exploits are motivated by a two-fold desire: first, to re-establish his favor with the King and second, to please his wife. When El Cid returns victorious from the battle, he kneels at her feet and offers her the battle he has won. He also remembers Doña Jimena's ladies-in-waiting with a special reward much as he would reward his faithful warriors.

The story of Doña Jimena does not end with the Poema. Historically, it is she who is credited with bringing the body of the hero to be interred at the monastery of San Pedro de Cardena in 1102 AD. The interment, coupled with generous gifts to the monastery, gave rise to the literary tradition of El Cid, as well as a tomb cult which carried on his legend (Michael 2). It may be surmised that because of Doña Jimena, wife of the legendary hero, El Cid's story received the attention of Per Abbat in the 13th Century and was passed on to modern times. With Poema de Mío Cid, the image of woman as Wife gains prominence and respect in the very beginnings of Spanish literature.

Apart from their role as members of the family, Elvira
l Sol, the daughters of El Cid, play an important role in
e Poema. During the Middle Ages, wealth and power were
tablished on the battlefield; and since daughters were
eless as warriors, medieval man might be tempted to ignore
s daughters unless they could provide a useful alliance
hrough marriage. Yet, El Cid regards his daughters
enderly and protectively. They represent more than mere
roperty to their father.

Throughout the Poema, El Cid is the perfect paterfamilias, yearning for reunion with his family and amassing great wealth to marry his daughters well (Northup 47). Even when offered an advantageous marriage contract by the Infantes de Carrión, El Cid's first concern is his daughters' happiness and well-being. El Cid is hesitant to accept the marriage proposal because the Infantes are relatives of his old enemy García Ordóñez, and their attitude is repugnant to him (Brenan 43). Although it brings an elevation of social status, he only reluctantly agrees to the marriages because of his allegiance to the King in whose name the request is made (Michael 124: 1936-1942).

El Cid's deep love for his daughters is vividly demonstrated when he allows the Infantes to take them to Carrión with these words:

Mis fijos sodes amos — quando mis fijas vos do,
Allá me levades — las telas del coraçón
(Michael 156: 2577-2578).

ough El Cid was reluctant to give up his daughters, he rges the Infantes with the love and care of them, far ond the stereotypical concern of the medieval father for daughters who, in reality, had completed their life's ssion by establishing a favorable alliance for the mily's honor.

The Infantes are not to be trusted with the safekeeping f El Cid's daughters. They have been humiliated in front f El Cid and his warriors when a lion enters the house, causing the Infantes to flee. In their fright, the Infantes hide in a wardrobe, cowering beneath women's garments. The symbolism is humorous; and when they are discovered hiding beneath women's skirts, El Cid's warriors taunt them for their cowardice. Because of their humiliation before El Cid, the Infantes execute a plan of vengeance to disgrace him. They abandon Elvira and Sol in the wild forest after stripping them, beating them, and leaving them for dead (Michael 164: 2714-2748). At this point, the daughters of El Cid represent more than his beloved children. By abusing the daughters of El Cid, the Infantes have marred his honor and challenge both him and his King. The daughters now take on the more traditional image of property. Although El Cid is grief-stricken over their harsh treatment, he is still a medieval man and his overwhelming concern was retribution for the disgrace.

the procedures to regain his honor, there are two s of special interest. First, in avenging his honor, El first demand is the return of his swords (Michael 184: 3158). At first, the reader might suppose that El Cid's his weapons mean more to him than his daughters. It is until his second demand that he requires the return of dowry, annulling the marriages and making it possible the daughters to remarry (Michael 188: 3206). The ords, however, represent more than reliable weapons. They bolize kinship and their return represents El Cid's olute rejection of the Infantes. This public rejection necessary before consideration of a new life for his ughters is possible.

A second observation in the proceedings to regain El Cid's honor comes from Pedro Mudo when he notes,

> ellos son mugieres e vós sodes varones,
> en todos guisas mas valen que vós
> (Michael 194: 3347-3348).

In many ways, this is the crowning insult to the honor of the Infantes, for to compare a warrior with a woman is a grave insult indeed.

The saga is complete when, after his honor is restored, the daughters of El Cid are given in marriage to the Princes of Navarre and Aragon. This alliance satisfied both El Cid's desire to provide well for his daughters and to bring increased honor to the family (Michael 214: 3722-3723). El Cid does not hesitate to express his love and need for his women, nor does he attempt to conceal the fact that he often acts from the natural human desire to make money, settle

own with his wife, and marry his daughters well (Brenan 4).

A final image of woman in the story of El Cid is more stereotypical than those of Wife and Daughter. In keeping with the attitude of the Medieval Church, El Cid pays homage to the Virgin Mary. His final act of preparation for exile is a visit to the church of Santa Maria where he entreats the Virgin for protection and promises in return rich gifts and the singing of one thousand masses (Michael 32, 34: 217-225). This gesture conforms to medieval allegiance to the Church and admits to a power beyond that of mortal man. Even though El Cid keeps his promise to the Virgin, no further development of her character is provided and the real source of El Cid's strength remains his family.

A second example of typical medieval stereotyping comes when El Cid enters Burgos at the beginning of the saga and learns that he has been banished into exile. It is a nine-year-old girl who is selected to report the bad news to El Cid while the men of Burgos cower behind closed doors (Michael 24: 40-49). Although it may have been an honor to select the young girl to confront the fearsome warrior, she is most likely chosen because, as a girl, she is of little value and is therefore expendable. These references to the Virgin and the young girl seem more in keeping with typical medieval stereotyping than the more humane images of woman seen in Doña Jimena, Elvira, and Sol.

Poema de Mío Cid establishes the female characters of
e and beloved Daughter. Also, El Cid portrays the
ditional image of the Virgin Mary as intercessor,
otector, and guardian. In Milagros de Nuestra Señora, the
ge of the Virgin is expanded to present her as the image
perfection to which no other woman can hope to emulate.

Milagros de Nuestra Señora, a religious work by Gonzalo
e Berceo, is a collection of twenty-five popular legends
hich recount the intercession of the Virgin Mary. Milagros
stablishes the divinity of the Virgin Mary in Spanish
iterature and is the precursor of Marian literature. Early
in the history of the Church, Mary, Mother of Jesus, is
given little attention. Man's need to rely on a maternal
figure who can intercede on his behalf became too great, and
in the tenth century Marian tradition is firmly established
despite the attempts of various Church councils to
discourage Her adoration (Deyermond 64). The legends
immortalized in Milagros fulfill a need in medieval man.
The severity of the Church left little room for human
frailty. The purpose of Milagros was not so much to provide
religious instruction as to inspire devotion to the Holy
Mother. The stories in which devotees, even though they had
sinned, are rewarded countered the Church's theme of
punishment for the wicked. In Milagros, the difficulty of
salvation is replaced by a mother's care for her wayward
children.

Much of the description of the Virgin is allegorical.

By comparing the Virgin to the tangible world, Berceo establishes a link between everyday life and the perfection of Heaven. The "Introduction" to the Milagros provides a vivid example of this. The poet introduces himself, sets off on a pilgrimage, and happens upon a spotless meadow.

> La verdura del prado el olor de las flores,
> las sombras de los árboles de templados sabores
> refrescárome todo, y perdí los sudores:
> podría vivir el hombre con aquellos olores
> (Berceo 19).

The verdant coolness of the meadow, along with the fragrance of the flowers and the shade of the trees, provides rest for the weary traveler. On this alone he could live. As the meadow provides rest for the traveler, the Virgin provides rest and comfort for life's traveler. The allegory continues by comparing four fountains to the four Gospels:

> Las cuarto fuentes claras que del prado manaban
> nuestros cuatro evangelios eso significaban
> (Berceo 21).

The trees represent the miracles of the Virgin:

> Los árboles que hacen sombra dulce y donosa
> son los santos milagros que hacen la Gloriosa
> (Berceo 21).

The songs of the birds become the sermons of St. Augustine and St. Gregory:

> Y las aves que organan entre esos frutales,
> que tienen dulces voces, dicen cantos leales,
> esos son Agustín, Gregorio y otros tales,
> todos los que escribieron de sus hechos reales
> (Berceo 22).

This allegorical treatment of the Holy Virgin introduces dualism into Spanish literature, for "what characterizes Berceo is his devout ingenuousness...to him the world is a

...le between celestial spirits (God, the Virgin, the ...) and the infernal (demons, Moors, and Jews)" ...Plaja 20). By comparing the perfection of the Virgin ...familiar aspects of nature, medieval man was better ... to grasp this image of perfection.

Throughout the Milagros, the theme of the Virgin's ...r-ending concern for Her children is apparent. This ...ge of a loving mother who always loves Her children and ...er fails to heed the pleas of those that served Her was a ...erful one. Contrasted with the severity of the Church, ... image of the loving Virgin made life more bearable, the ...pe of salvation more attainable.

Help from the Virgin is available to all, the good and ...e bad, in return for Her adoration. Two examples from the Milagros serve to demonstrate this point. In "Milagros VI, El ladrón devoto" (Berceo 40-42), the story is told of a thief who prefers stealing to going to church; yet amid all his evil deeds, he believes in la Gloriosa with all his heart, praises Her majesty, says his Ave Marías, and always prostrates himself in Her presence. When he is brought to justice for his crimes, la Madre Gloriosa comes to his aid in return for his adoration. An interesting comment is made by Marín, who notes, "la adoración del creyente igual que si fuera un servicio feudal del vasallo al señor, quien por ello quedaba obligado a protegerle" (37). Medieval man could relate to this relationship between vassal and lord. When the townspeople are angered by the thief's comfortable

rance of his punishment on the gallows, they prepare to ad him. However, once they realize it is la Madre riosa who is protecting him, they let him go free. The t of the story is clear:

> A Madre tan piadosa, de tal benignidad,
> que en buenos como en malos ejerce su piedad,
> Él por buenos y malos, por todos descendió;
> Ella, si la rogaron, a todos acorrió
> (Berceo 42).

An example of the Virgin's reward for the good and ithful servant is found in "Milagro I, la casulla de San ldefonso" (Berceo 25-28). In this story, a faithful rvant of the Virgin, the Archpriest Ildefonso is rewarded r his faithful service and for the preparation of a book xtolling the virginity (purity) of la Gloriosa. The Virgin ives him a hooded cloak (casulla) which is made for him by the angels. After Ildefonso's death, his replacement, Siagrio, dons the magical robe and belittles his predecessor:

> Ildefonso no fue de mayor dignidad;
> soy tan bien consagrado como él, en verdad
> (Berceo 27).

Siagrio is strangled by the cloak, thus reminding the reader,

> La Virgen gloriosa, estrella de la mar,
> a sus amigos sabe galardón bueno dar
> (Berceo 28).

These two examples demonstrate the Virgin's availability to all who adore Her, yet She demands more than superficial adoration. In "Milagro II, El sacristán impúdico," Berceo

is the story of a priest who lives a double life. During day, he is the epitome of devotion:

> Un monje muy devoto — en un convento había
> - el lugar no lo leo, — decir no lo sabría -.
> Quería de corazón — bien a Santa María,
> Cada día a su imagen — su reverencia hacía.
> (Berceo 29).

t after nightfall, the monk steals away from the monastery o practice his sinful ways:

> Tomó costumbre mala — el loco pescador:
> de noche, cuando estaba — acostado el prior,
> salía por la iglesia — fuera del dormitor
> para correr el torpe — a su mala labor.
> (Berceo 29).

One night the hypocritical priest is swept away in the river, but his soul is claimed by los diablos. He cries to Heaven for pity, but the angels cannot dispute the devil's right to his soul. At last, la Madre Gloriosa hears his plea, but She recognizes his duplicity:

> <<Hablas - dijo la Virgen - — como una cosa recia.
> No me ofenda, porque eres — una cativa bestia.
> Cuando salió de casa, — de mi tomó licencia:
> de su pecado, yo — le daré penitencia.
> (Berceo 31).

While She cannot overlook his sins, the Virgin delivers him from Hell and returns him to life. For this miracle, the monk pays penance by cleansing his new life of sin and serving the Virgin wholeheartedly.

> Confesóse el monje — e hizo penitencia,
> mejoróse de toda — su mala continencia,
> sirvió a la Gloriosa — mientras tuvo potencia,
> finó cuando Dios quiso — sin variar su creencia...
> Requïescat in pace — cum divina clementia.
> (Berceo 32).

This third miracle emphasizes the requirement of sincere adoration. Although the Virgin is available to all men, man

st demonstrate true devotion. It is not enough to exhibit ly external piety, for the most obscure sin will be vealed at death, and the soul will be claimed by the irit (Díos o Diablo) which had truly ruled tha earthly life.

The Milagros provides a complete portrait of the Virgin ary. She is the perfect Mother, always mindful of Her hildren's needs and is available to all manner of men. In eturn, She requires external servitude and internal gratitude. It is not enough to observe the religious ritual without a pure heart. This image of perfection reflects a hope for man which retains a special place throughout the development of Spanish literature. The image of the Virgin Mary represents more than Spain's close association with the Church. She stands as a symbol of man's desire to rise above daily life and to share the promise of a more perfect existence. She represents man's search for perfection among the trials of earth.

Throughout the Milagros, the Virgin's availability to all who adored Her, the good and the bad, is a constant theme. This loving, though static, image of the Holy Mother made the severity of the Middle Ages more tolerable. In the next work, El libro de buen amor, the character of woman is demoted from the perfection of the Virgin to the more earthly image of Sex Object.

Near the end of the Middle Ages, the Archpriest of Hita, Juan Ruiz, produced El libro de buen amor, a type of picaresque novel in verse form. The work is presented as a

A treatise comparing el buen amor, the spiritual love of
to loco amor, the more base love of the world. The
e of the book is a lofty one, but the reader quickly
overs a satirical parody of the moral principals and
gious practices of the Middle Ages. Although Ruiz, the
t Spanish humorist, devotes a majority of his work to
apparently autobiographical foibles of a priest in
uit of various women, the underlying idea is a serious
, "dos formas del amor, posibles dentro del mismo
bre...reconoce la superioridad del primero [amor de Dios]
en el segundo [amor loco] una muestra de la débil
turaleza humana, no una perversión condenable con
flexible rigor" (Marín 51). This forerunner of the
icaresque novel illustrates the Archpriest's struggle with
new passion and his frustration in pursuit of Moorish
irls, mountain girls, city girls, and even a nun (Stamm 43).

There are essentially four images of woman to be drawn
rom this work. First, the Trotaconventos, the elderly
female go-between who is found again and again in Spanish
literature. Second, through the priest's escapades, woman is
seen as a Sex Object, the prize at the end of the adventure.
Third, the special image of the serrana, mountain girl, is
humorously depicted. The fourth image of woman appearing in
El libro represents the recurrent theme of buen amor,
exemplified by the Virgin. Perhaps as a reminder to
himself, the poet alternates his amorous adventures with
moral points in the form of fables and songs (cánticas) in

aise of the Virgin. This image of perfection is ntrasted with the other three less idealized images of woman. . Trotaconventos, the female go-between, is introduced to Spanish literature in El libro. She is the ancestress a whole brood of mercenary old hags. Her name, ota-conventos, readily describes her mission: she trots tween convents to arrange amorous meetings. She is metimes referred to as Urraca (magpie) perhaps in ference to her incessant talking, her black garb, and her arasitic nature, all characteristic of the bird. She elongs to a class of Alcahuetas, procurers made necessary by the natural seclusion of women in Middle Ages Spain (Ticknor 1: 74). The trotaconventos hung around churches and convents, was easily identified by the many strings of beads she wore, and gained access to homes by selling powders and cheap jewelry (Brenan 73). Her omnipresence gained her access to homes of all classes and won her the confidence of women otherwise quarantined from society.

It was not until the Archpriest employs the services of Trotaconventos that his seductions meet with success. Her importance is emphasized as he scampers from seduction to seduction. His seduction of a young girl is unsuccessful when he forgets the advice of Dona Venus to flatter the bawd (Trotaconventos) (Brenan 75). He learns an important lesson: he must first and foremost tend to the needs of his go-between. Without her, his seductions are doomed to failure.

Trotaconventos' untimely death brings an end to the ventures of the rogue-priest. Lamenting her death, hence death of his escapades, the poet leaves the ending open "anyone who can rhyme well can change it to suit himself" renan 82). Trotaconventos presents a lusty, sensuous ge not compatible with the normal image of woman, but nce she lives outside the usual limitations of society, e is free to satisfy her own personal needs. Her rcenary, egocentric attitude expresses a freedom available to the normal image of woman. The rich ntribution of the Trotaconventos image of woman to Spanish iterature will continue to reappear.

The second image of woman projected by El libro is woman a Sex Object. According to the Archpriest, the proper ind of woman is "en la cama muy loca, en la casa muy uerda" (Brenan 73). This image of woman as "prudent in the house, wild in bed" is the prize in the poet's amorous dventures. The poet, in the guise of Don Amor, goes on to describe the perfect woman.

> Busca mujer de talla, de cabeça pequeña,
> Cabellos amariellos, non sean de alheña,
> Las cejas apartadas, luengas, altas en peña,
> Ancheta de caderas: esta es talla de duena
> (Ruiz 1: 163).

He continues the description with the details of eyes, ears, nose, lips and neck. This sensuous description is in keeping with the fascination toward women in the feudal society: "un culto herético de la mujer como objeto amoroso en la sociedad feudal" (Marín 51).

The poet's first prey is Doña Endrina, a young widow who fulfills the requirements of the ideal woman. Although fearful of scandal, Doña Endrina is at last lured to the house of Trotaconventos and seduced by the Archpriest, who has taken on the identity of Don Melón de la Huerta (Marín 68-69). It is interesting to note that although written in autobiographical form, the Archpriest frequently adopts the person of Don Melón, perhaps to make the final outcome (marriage) more acceptable than if he were to retain his priestly image. Also of interest are the names of the principal characters of this seduction. Endrina, sloe berry, was preyed upon by Melón, in this context badger, de la Huerta, of [in] the garden. The predatory relationship between man, the pursuer, and woman, the object of pursuit, is illustrated by this allusion to the badger eating the berries and destroying the garden (reputation).

Although Doña Endrina bemoans her fall and accuses Trotaconventos of deception, she has little choice in her fate. She is the prize, the object of man's sexual adventure. Once man has satisfied his lust, woman is ruined and becomes his captive. Her only choice is to accept her fate as Trotaconventos stoically advises:

> lo que nunca se puede reparar ni enmendar
> débelo cuerdamente sufrir e endurar
> (Marín 69).

Other examples of woman as a Sex Object abound in El libro. One of special interest involves the seduction of a nun, Garoza (garosa: greed, gluttony). This episode

strates that no woman is exempt from the image of Sex ct. The seduction becomes a satire of the Medieval ch, especially the practice of concubinage (Deyermond). This seduction is particularly difficult because the is ao "virtuous." After protracted negotiations which lude a minute description of the Archpriest's earance, Doña Garoza agrees to accept the suit if her stity is respected (Ruiz 2: 176-184). The Archprieat tves her with amor limpio (platonic, sterile love) while tirizing the less than platonic relationships occurring tween priests and nuns in the Middle Ages.

El libro is replete with references to woman as the ject of man's affection. One example that has remained pular throughout the ages is "Praise of Little Women." he final stanza of the translation by Longfellow dmonished:

> If as her size increases are woman's charms decreased
> Then surely it is good to be from all the great released.
> Now of two evils choose the less - said a wise man of the East,
> By consequence, of woman-kind be sure to choose the least
>
> (Northup 105).

Although much of El libro is written in jest, the overpowering image of woman as Sex Object cannot be ignored. This image is used as a symbol of sexual freedom in an age when the idealistic teachings of the Church provide perfection in the form of the Virgin Mary as the only role model. The image of Sex Object is indeed denigrating, but

is more attainable than the lofty image previously fered.

A third image of woman found in El libro is a parody of e genre of the serranills in vogue in the Middle Agee. is popular poetry draws upon the wild woman folklore of e Middle Ages and tells the story of a knight errant and s attempt to seduce a shepherdess (Deyermond 112-113). he serranilla tells of the knight's poetic encounter of a hepherdess or cowherd of remarkable beauty and of their ensual union (Brenan 79). Ruiz reverses the convention and hows the cowherds as they really are, not idealized, rustic eauties, but formidable, often ugly creatures, of the hombruna type, unlikely to refuse any proposition (Northup 105).

On the poet's pilgrimage, which he loftily compares to the wanderings of St. Paul, he encounters four serranas (mountain girls, cowherds). Each is uglier than the last. The first serrana, guarding cattle, leaps out and demands payment of a toll for passage. She is ugly, snub-nosed, pock-marked, carries a sling and a dardo pedrero (flint-tipped dagger) like a Stone Age Amazon (Brenan 75).

> Yo soy la Chata recia, que a los hombres ata...
> Págame, si non verás como trillan rastrojo
> (Marín 70).

Since there is little doubt that the flat-nosed woman (la Chata) could indeed thresh him like stubble, the poet goes to her hut where she feeds and seduces him.

Luchemos un rato,
levántate dende apriesa,
desnúdate de aquese hato

(Marín 72).

This overwhelming and somewhat terrifying woman beara little resemblance to the romanticized serrana and the poet as grateful for his release.

Por la muñeca me priso,
hube de hacer cuanto quiso;
¡Creed que hice buen barato!

(Marín 72).

The Archpriest's three additional encounters with serranas continue in the same comic vein. Here, the role of seducer belonged to the woman and man became the hapless prey. The second serrana Gadea hits the poet with a stone from her sling and carries him to her hut "for a bout" while her man is away (Ruiz 2: 45-48). The third serrana, cutting firewood, asks the poet to marry her and presents a list of gifts she expects to receive (Ruiz 2: 50-54). She is a "silly" girl and believes the poet when he says he is going to fetch his family for the wedding.

The Archpriest's final encounter with a serrana involves Alda, the most terrible figure of a woman the poet has ever seen. She is a giantess, monstrously ugly, with a huge nose and ears, dark hairy skin, blood-shot eyes, asses' teeth, and half-naked breasts hanging to her waist (Brenan 78). In typical serrana style, Alda says that in return for her "hospitality," the poet must marry her. This seems to be a standard ploy used by the serranas to protect their "virtue." When the poet says he is already married, Alda

ckly produces a list of gifts she will accept instead
iz 2: 60-66). Though an obvious exaggeration of the
rana, the poet portrays them as the tough, aggressive
en they are, a far cry from the frail beauties
countered by the love-struck knights of the more
ditional serranillas.

Ruiz is able to laugh at life and seems comfortable with
n who are less than perfect, women who are less than
autiful. Since El libro was initially presented as a
ral treatise extolling the virtues of buen amor, he
turns frequently from his amorous adventures to sing
raises to Santa María. This fourth image of woman lacks
he vitality and ease of the more humorous adventures, and
he image of the Virgin pales in contrast to the earthy
mages of Trotaconventos, Sex Object, and serrana. Ruiz
ecognizes that the perfection projected by the Virgin
onflicts with the natural imperfection of the human spirit.
hile encouraging men to seek a more perfect spirit, he
ccepts man with his shortcomings.

El libro de buen amor richly contributes to Spanish literature its image of woman as Trotaconventos, the symbolic go-between who will reappear in later works; woman as Sex Object, the prize of a masterful seduction; woman as serrana, stripping away fantasy; and woman as portrayed by the perfect image of the Virgin. El libro along with Poema de Mío Cid which gives us woman as Wife and Daughter and Milagros de Nuestra Señora which provides the prototype of

Virgin Mary, establishes woman as a multi-faceted
racter. Her place in Spanish literature is established,
she is prepared to grow with the literature as it moves
o el Siglo de Oro.

Chapter II

El Siglo de Oro

El Siglo de Oro (the Golden Age) of Spanish literature ...eided with Spain's conquest of the New World. As the ...quistadores were bringing home vast riches of silver and ...d, Spain's literary giants were producing an equally ...nable treasury. Although some experts divide this time ...riod into two phases, the Renaissance and the Golden Age, ...is paper will consider the time from 1492 to 1681 as one ...riod of Spanish literature, el Siglo de Oro.

In contrast with the Middle Ages, el Siglo de Oro ...oduced a mental attitude which encouraged man to enjoy ...ife. The human body which had been regarded as an evil ...orce in the Middle Ages was now looked upon with approval, ...nd legitimate pleasures were not automatically condemned as ...inful. With this enlightened attitude came a "wave" of ...cholarship. The printing press made books available, ...ntonio de Nebrija produced the first grammar of any modern ...anguage, Spain became the home of the world's first free public schools, and Juan Luis de Vives became an advocate of education for women (Pattison 1: 42).

The study of the nature of woman in Spanish literature will continue in el Siglo de Oro by examining the image of woman in three works from this time period: La Celestina (La Tragicomedia de Calisto y Melibea), El ingenioso hidalgo Don Quijote de la Mancha, and El burlador de Sevilla y convidado de piedra. La Celestina provides the epitome of

rotaconventos image of woman which illustrates the
n, materialistic world, as contrasted with the ideal,
e image of Melibea. Don Quijote portrays woman as the
ned ideal of the knight-errant. This image was as lofty
nattainable as the Virgin Herself. El burlador which
duces the now famous Don Juan stereotype provides an
of woman that is surprising in its vitality and depth.
La Celestina, first published anonymously in 1499,
ides the transition between the Middle Ages and modern
ish literature. It demonstrates the spirit of
issance, filled with lust for life, exuberance for
rning, and a new psychological realism (Pattison 1: 63).
the first time, human love, both physical and spiritual,
the focal point (Díaz-Plaja 73). La Celestina is the
act ancestress of the realistic novel and the renowned
edias of el Siglo de Oro. La Celestina deals with woman
hence life on two levels. On the first level is the
listic woman of the world, the trotaconventos, easily
cognized by her everyday language and her coarse
pressions. On the second level is the idealized, poetic
ge represented by the love-struck Melibea.

The epitome of the trotaconventos image is found in the
rson of Celestina. She is the culmination of the image
irst introduced by Juan Ruiz in El libro de buen amor.
his image continues to flourish in Spanish literature,
appearing in the Nineteenth Century in Zorilla's Don Juan
enorio as Brígida and later in the Twentieth Century as

jandro in Casona's Celestina. Her importance to Spanish erature cannot be minimized. A "slice of life" from nish history requires her presence. In a society which luded its women, perhaps from Moorish influence, her rvices were necessary.

Celestina, the renowned go-between of the trotaconventos age is a lady of many professions: a witch, a procuress, ex-prostitute, a manufacturer of perfumes, and a mender broken virginities (Chandler 173). She is involved in very shady deal in town. To cover these activities and to ain entry into homes to set up love trysts, she peddles owders, perfumes and cheap jewelry. She serves as mid-wife nd quack doctor; a witch who sells charms and love philters, she arranges clandestine love affairs and covers the evidence of their occurrence (Brenan 132). She emerges as one of literature's greatest creations, an entertaining introduction of psychology of human nature to literature. She capitalizes on all the frailties of human nature as she grasps, flatters and cajoles (Stamm 71). There is not a human weakness or desire which she does not understand and exploit for gain.

At first appearance, Celestina may appear a seamy old bawd. She is so well developed, however, that the reader forgets her villainies and sympathizes with her frank assessment of life. Celestina understands her ability to deal with life and all of its various human characters which she noted in Act 9:

> Pues servidores, ¿ no tenía por su causa dellaa? Caballeros viejos y mozos, abades de toda dignidades, desde obispo hasta sacristanea. En entrando por la iglesia, veía derrocar bonetas en mi honor, como si fuera una duquesa
>
> (Chandler 173).

cause her first instinct is to make people happy, she is vered by people of all social classes. Her two chief rtues are that she is motivated by a purely hedoniatic ilosophy with no thoughts of envy, hatred or violence and at her wit and frankness are an expression of social life nly found when people live close together and need each ther (Brenan 174). Her unmitigated lust for life is ontagious to those around her. Though her profession is ar from laudable, her absolute love of life draws others to er.

Celestina's reflection of the trotaconventos image not only draws attention to the pleasurable aspects of life, it also reflects society in Sixteenth Century Spain. She has a reputation for obscenity and for calling "pan, pan; vino, vino" (Northup 169). The everyday language used in the speech of Celestina, the servants, and the prostitutes gives a vivid picture of the common Spaniard. Celestina also provides an image of other levels of Spanish society, for, like a chameleon, she adjusts her speech to include every social class. Every person is vulnerable to her wiles, for she adapts herself to the job at hand. This trotaconventos image, which outwardly appears dark and even sinister, represents Renaissance man's desire to know life in its fullest.

The poetic, idealized Melibea stands in sharp contrast the materialistic, hedonistic Celestina. While Celestina cupies herself with the physical side of love, Melibea lorifies the spiritual aspect of love. Celestina is sessed with the erotic and, therefore, more human side of ove, while Melibea devotes herself to the idealized image f a perfect love which transcends everyday life. This ttitude is exemplified by Calisto, Melibea's lover, when he ays in Act XI,

> "Melibea es mi señora, Melibea es mi Dios, Melibea es mi vida..."
>
> (Rojas 2: 68).

The love of Calisto and Melibea rises above life itself. It consumes them, becomes their religion. Evidence of the overwhelming power love holds over them is demonstrated by Calisto who, when asked if he were a Christian replied, "Melibeo soy" (Pattison 63).

After Calisto's unfortunate death, Melibea cannot live without his love. She summons her father, Pleberio, to the tower of the house where she explains her overpowering need to join her lover in death:

> Si me escuchas sin lágrimas, oyeras la causa desesperada de mi forçada e alegre partida... [Calisto] Quebrantó con escalar las paredes de tu huerto, quebrantó me propósito. Perdí mi virginidad... ¡O mi amor e señor Calisto! Espérame, ya voy; detente, si me esperas; no me incuses la tardança que hago, dando esta última cuenta a mi viejo padre...
>
> (Rojas 2: 197-198).

Although Melibea is the victim of love, she dares to defy moral and religious convention to join her lover in death. This soliloquy is Melibea's emancipation proclamation. While Celestina devotes herself to worldly passion, Melibea gives her life for the ideal love which consumed her.

Fernando de Rojas, the acknowledged author of La Celestina, claims to have written it to warn the young against seductions and crimes (Díaz-Plaja 244). The tragic outcome of love certainly provides a warning and draws a pessimistic view of life, "con su juego de pasiones ciegas que llevan a la destrucción, sin que haya un orden moral o una creencia religiosa como explicación y consuelo" (Marín 102). If one were to look only at the tragic love of Calisto and Melibea or the murder of Celestina, the image of woman would be indeed morbid and frustrating. However, Celestina's intense love of life which is devoid of any illusion gives Renaissance literature a new enthusiasm for life; and Melibea's allegiance to perfect love gives woman's image a new recognition of her personal needs.

While Celestina and Melibea are opposites in their characters and images, they are real and true to their personalities. This realistic presentation of women is cast

le in Cervantes' work. In Don Quijote, Cervantes mirrors presentation of the idealized views of the Middle Ages which women were represented by the Virgin Mary or other t perfect forms of woman. As in the Middle Ages, rvantes presents woman as something she is not. Before mining the role of woman in this work, one must consider e greater implications of the work itself.

In 1605, Miguel de Cervantes Saavedra published the rst part of his monumental masterpiece, El ingenioso dalgo Don Quijote de la Mancha. To many, Don Quijote presents an artistic summation of the totality of Spanish hought, values, and social experience at the beginning of he Seventeenth Century (Stamm 162). This work has been mmortalized in song, drama, and numerous translations, and is considered one of the greatest literary creations ever produced by a single human mind. Quijote seeks an ideal of justice, truth, and beauty in a world of mule drivers, country wenches, tavern keepers, and even condemned criminals (Stamm 101). Across the panorams of society parades a kaleidoscope of some 669 characters. Even though Quijote and his servant Sancho Panza dominate the story, there are three images of woman worthy of consideration.

The first image is that of the idealized damsel in distress. The damsel is indispensible to Quijote's concept of chivalry. It is she who inspires him to his deeds and gives him strength and courage to face all odds. Without a lady, Quijote cannot be a genuine knight as he notes in Part

Chapter 32, "a knight-errant without a lady is like a
e without leaves, a building without a foundation, and is
shadow without a body to cast it" (Predmore 101). He
dits her with all his inspiration and dedicates his
istence to her image.

> Dulcinea es la autora ideal de todos los hechos que el caballero imagina acabar; la musa que le presta las fuerzas necesarias para sus hazañas; es para él la suma de la belleza y del poder (Hatzfield 13).

ven though the character of Dulcinea appears very little in
he actual story, her image is the underlying force behind
ll of Quijote's adventures.

Dulcinea is the creation of Quijote's mind, and even though her character is based on reality, Dulcinea is the romanticized image of perfection. She is the most beautiful, the most honorable, the most worthy of adulation, claims Sancho, "Sólo Dulcinea es la hermosa, la discreta, la honesta, la gallarda, y la bien nacida." In short, she was not real. Her image is carried from superlative to superlative: "Señora absoluta de mi alma" "La sin par Dulcinea de Toboso, única señora de mis más escondidos pensamientos" (Cervantes 650, 337, 111) Although Dulcinea's image is the creation of Quijote's devotion to the chivalric ideal, her purpose is genuine. She is Quijote's motivation, his reason for existence. One might go a step further and say that she is his religion, for she personifies the chivalric ideal which is his life's blood. The final episode of Part I illustrates Quijote's reverence

Dulcinea's image. Quijote mistakes an image of the gin as his own lady as he tries to "rescue" a statue of Virgin which is being carried by a procession to invoke in (Church 68). The image of Dulcinea dominates Quijote's fe just as the image of the Virgin rules the lives of Her lievers.

Truth, however, is relative. In Quijote's mind, lcinea is the image of perfection. In reality, she is donza Lorenzo, a handsome farm girl, a wonderful hand at lting pork and winnowing wheat (Nabakov 82). All the rest f her image is romantic invention. The emerald eyes, the igh sounding title, the castle, all are inventions of Quijote's imagination. To Quijote it is enough to believe that Aldonza is beautiful and perfect in every way. He will not accept Sancho's deacription of her in Part I, Chapter 25, "I paint her in my imagination as I desire her both in beauty and in rank" (Predmore 113). Because Quijote desires a perfect lady, he is able to ignore the evidence of his sensea (Church 42). He explains the discrepancy between real and ideal by saying the visible, common form of Dulcinea is the work of enchanters. Though the idealized image of Dulcinea seems the vision of a mad man, once the ideal becomes incarnate, it is no longer of any value (Church 103). Without an ideal, the knight's mission is pointless; his dream is dead. Quijote knows that his Dulcinea is a creation of his imagination, but he rises

the evidence of his senses to grasp an ideal worthy of
sion.

second image of woman is portrayed by Dorotea. Like
e, she parodies the chivalric mode. She joins with el
(priest) and el Barbero (barber) to provide Quijote the
l in distress which he needs to fulfill his knightly
. Dorotea pretends to be Princess Micomicona, an orphan
ess pursued by a giant who threatens her kingdom and
nds her hand in marriage. She creates this fantasy and
eeches Quijote to help her:

> ...mi suerte ha sido tan buena en hallar
> al señor don Quijote, que ya me cuento y
> tengo por reina y señora de todo mi reino,
> pués él, por su cortesía y magnificencia,
> me ha prometido el don de iree conmigo donde-
> quiera que yo le llevarse, que no será
> a otra parte que a ponerle delante de
> Pandalfilando de la Fosca Vista [el gigante],
> para que le mata, y me restituya lo que
> tan contra razón me tiene usurpado...
> (Cervantes 233).

Dorotea is not deluded by her fantasy, and she humorously demonstrates full knowledge of the illusion. This knowledge that she is playacting is illustrated when she "forgets" her name and has to be prompted by el Cura. Dorotea creates a fantasy as does Quijote, but she knows that she is pretending. Quijote never admits that his chivalric role is fantasy. Throughout the novel, Dorotea's image of sensibility, practicality and the acceptance of the real world contrast with Quijote's dreamworld.

In a second incident involving Dorotea, her image further parodies the chivalric mode of Quijote by reversing

role of damsel and knight (Church 42). Dorotea saves lover Don Fernando's honor by marrying him. She accepts realities of life and love by accepting Don Fernando's faithfulness to avoid petty gossip and shame to her ants (Church 49). She accepts her lover as he is and ws that no perfect image of man exists. It is she, the sel, who saves Don Fernando, while Quijote, the knight, able to save no one. Dorotea serves as the perfect foil r Quijote.

In addition to Dulcinea, the fantasized ideal of manhood, and Dorotea, the realistic contradiction of ijote's world, are a host of minor female characters. hree types are of special interest to the study of the ature of woman in Spanish literature. First, the parody of he chivalric mode is continued in the persons of Quijote's housekeeper and niece. Unlike typical ladies belonging to a knight's household, they do not aid their lord in his adventures; in fact, they do all in their power to thwart him (Church 76). They perform menial tasks, dress commonly, and speak coarsely (Church 76). They are the opposite of what one would expect of those closest to a knight-errant. Quijote's housekeeper and niece maintain the reality of tradition by concerning themselves with the necessities of daily living. They do not enter Quijote's fantasy and contrast his idealism with reality.

In a second group of minor characters, Cervantes represents various aspects of Seventeenth Century Spain.

is Zoraida, the converted Mooress; Marcela, the cate of women's rights; and the duchess, the abuser of al position. These characters are accessories to the ter story. Each plays her role and leaves the scene. gh only a single aspect of the character's personality developed, her support in the portrayal of society is eworthy.

A third group of minor characters provides episodes of sical love which are set against the backdrop of the ro's obsessive quest for perfect spiritual love. These gressions from the central theme run the gamut of love hurch 67). Marcela victimizes her lovers to maintain her dependence. Don Fernando victimizes women to satisfy his st. Camilla and Anselmo victimize each other while andra victimizes both Anselmo and Eugenio. These episodes tand in sharp contrast to Quijote's unending search for erfection. It may be said that these episodes provide a rief escape into sanity by contrasting earthy passions with uijote's idealistic love.

The image of woman depicted by Don Quijote is mainly that of supporting character. The idealized Dulcinea, the realistic Dorotea, and the multitude of minor characters are one-sided portrayals in which only one aspect of the personality is revealed. Each is destined to play a single and specific role. Dulcinea is Quijote's inspiration; Dorotea is his foil. None of the female characters are developed beyond their direct relationship to Quijote. They

the supporting characters who establish the background Quijote's adventures. In this supporting role, the n carries on with life while the man (master) escapes his world of fantasy. These women uphold tradition and ntain reality while their men play-act an adventure side reality.

Although woman continues to play a supporting role in El rlador de Sevilla, her character is much stronger. While e women of Quijote are often ornamental without playing an tive role in the adventures themselves, the women found in burlador have feelings and ideas of their own. Although hey play a role secondary to Don Juan, they have the trength to act from their own motivation and to react with orce and determination.

Gabriel Téllez, better known as Tirso de Molina, was one of the greatest dramatists of el Siglo de Oro. Next to Lope de Vega, he was the most prolific, having written some four hundred plays, nearly two plays a week (Chandler 88). Written between the years 1612 and 1630, El burlador de Sevilla y convidado de piedra is considered by some to be the best Spanish play ever written (Chandler 89). Certainly it ranks among the great contributions to Spanish literature with its introduction of Don Juan to Spanish theater.

In order to understand the role woman plays in the Don Juan mystique, one must first understand Don Juan himself. Don Juan is compelled by his "honor" to undertake the seduction of every attractive woman who crosses his path,

pecially if the seduction is difficult and dangerous renan 216). Surprisingly, this seduction by trickery and olence was not condemned at this time, for the relations the sexes were thought of as warfare in which it was e woman's job to defend herself against the attacks of men renan 215). Woman is the sexual goal of his adventures d her conquest provides Don Juan with confirmation of his exual prowess.

Don Juan's adventures would have been less challenging n a society where women were free to direct their sexual ctivities. In the Seventeenth Century, however, a strict ode of honor protecting woman's virginity provided Don Juan ith a challenge to enliven his escapades. As Isabela otes, "...my dearest possession. My chastity, my honor (reputation) are lost" (Tirso 8). It was the obligation of the woman's family to protect her reputation, for without an honorable reputation, a woman's life was ruined. Batricio confirms this when he says, "A woman's reputation is like a bell; one crack in it, and it's broken for good" (Tirso 34). This stringent code of honor lures Don Juan into his adventures, for the challenge of pursuit seems to be the greatest pleasure he obtained from victory.

At this point, one might assume that the female characters cast opposite Don Juan are frail creatures swept away by the advances of Don Juan. Quite the contrary is true. Tirso de Molina was especially skilled in creating feminine characters; and he specialized in portraying them

rited, bold females (Chandler 88). The women cast as an's prey are strong characters, duped into compromise promise of marriage. Once they are assured that honor will be preserved by marriage, they become ng partners. A weak, insipid female would have ded little pleasure for Don Juan, for to him the ery required in getting her to surrender her chastity the resultant bragging are as tantalizing as the sexual itself. The women of Don Juan represent a double dard toward women in society. A "good" and faithful n is obedient and docile, but the woman preferred by Don is spirited and fights to fulfill her own personal ires. A lesser woman would not have challenged Don Juan, her demurring counterpart is still held as society's al.

In El burlador, Don Juan seduces four women. Each of ese women succumbs to Don Juan's trickery, but not without acting strongly to the deception. He tricks Doña Isabela to believing he is her promised husband, Don Octavio. She angered by this deception because it has deprived her of r honor, not because it deprives her of Don Octavio. She s obligated to travel to Spain to marry Don Juan to conceal he loss of her chastity. This does little to console her, for she vows never to forgive him for the ruination of her honor (Tirso 38).

Like Doña Isabela, Doña Ana is infuriated more by Don Juan's deception than by her loss of honor. Although she

has been promised in marriage, she brazenly flaunts societal convention by inviting another, her cousin the Marquis, to her chambers for a love tryst. Learning of her betrayal, she demands Don Juan's life for deceiving her and destroying her honor (Tirso 28). Responding to his daughter's cries, Don Gonzalo challenges Don Juan for ruining Doña Ana's honor and loses his life in the struggle. It is interesting to note than Don Gonzalo is less concerned with his daughter's loss of virginity than the fact that she is "tolling it to the world" (Tirso 28). He does not want this loss of honor made public until he has an opportunity to conceal the crime. Appearance of honor (reputation) was as sacred as the honor (chastity) itself.

The most interesting of Don Juan's conquests is Tisbea, a woman who scorned love. Her self-image is reflected by her statement, "Of all the girls whose rosy feet the waves kiss on these shores, I alone am not ruled by love" (Tirso 11). She delights in making love a game. She claims to live beyond the reaches of desire and scorns her suitor Anfriso for his attentions. Liberated though she seems, she, too, falls victim to Don Juan's promise of marriage, for she too desires marriage and access to higher social status. His deception drives her to the sea where she contemplates suicide. When Doña Isabela arrives, the two deceived women unite in seeking revenge (Tirso 39).

Don Juan's fourth conquest is perhaps his most unique. Happening upon a wedding feast, he literally steals the

bride Arminta by promising her, through marriage, the pleasures that his station can bring this humble peasant woman. Neither she nor her father require much persuasion to trade her humble husband Batricio for the riches promised by Don Juan. Arminta is not as quick to recognize the deception as Don Juan's other victims, but once she realizes that she has been deceived, she joins the others in demanding restitution. On the surface, each of Don Juan's conquests is easily won by trickery, but in reality the deception is facilitated by each victim's own selfish desires, whether they are material or sexual. However, they are characters of substance who do not retreat into a life of self-pity. Instead, they band together in an unfulfilled effort for revenge.

Don Juan's amorous adventures come to an abrupt end when he mocks the statue of Don Gonzalo. Don Gonzalo, the father of Doña Ana, has vowed revenge from the grave on his daughter's deceiver and his murderer, Don Juan. When Don Juan returns to Sevilla after an absence, he discovers the statue of Don Gonzalo and taunts the epitaph which promises revenge on Don Juan. Don Juan mocks the memory of Don Gonzalo by "pulling" the statue's beard (a grave insult carried over from the time of El Cid) and jokingly invites the statue to dine with him. Much to Don Juan's surprise, the statue appears at dinner and challenges Don Juan to join him the following evening for dinner in the cathedral. Don Juan conceals his fear and joins the statue in the

edral's crypt for a dinner of spiders and vipers. ping the statue's hand to demonstrate his courage, Don is unable to free himself from the statue's deadly grip le the cathedral falls in flames upon him. Vengeance is plete. Don Juan pays for his life of seduction and ial of morality. Don Juan's fate is sealed. If he had t met his end at the hands of the "statue," he surely uld have suffered revenge at the hands of his enraged ctims.

Tirso de Molina contributes the immortal Don Juan to the heatre, but his female characters are famous in their own ight. They are energetic and resolute in the attaining of heir goals (Díaz-Plaja 165). On the surface, they serve as he sex objects of Don Juan's adventures, but in addition they are spirited and fight to achieve their own personal goals. Alongside a chauvanistic Don Juan, the women of El burlador hint of a liberation of the female in a male society.

El Siglo de Oro provides three distinctive images of woman. La Celestina perfects the trotaconventos image and provides a realistic portrait of Sixteenth Century Spain. Don Quijote mirrors the idealistic image of woman, a vision unattainable and non-existent in the real world. El burlador depicts woman as the worthy adversary of Don Juan, the irresistible conqueror of women's passions. Each of these works provides insight into the nature of woman in Spanish literature of el Siglo de Oro.

Chapter III

The Eighteenth Century

El Siglo de Oro ended with the death of Pedro Calderón de la Barca in 1681 (Brenan 315). At this time, Spanish literature entered a deplorable state of apathy (Chandler 9). Spain was exhausted after a period of frenetic expansion in the Americas and a series of wars with the Turks, French, English, Flemish and Dutch. She fell into a period of rule by French kings who, unlike the Spanish kings who felt responsible to God, thought of their rule as personal and absolute. Even though this "enlightened despotism" of the Bourbon kings brought advances in scholarship, manufacturing techniques, and rudimentary science, the literature of the period was largely an imitation of the dramas of el Siglo de Oro and of other classical works (Pattison 2: 246).

Two conflicting ideas prevailed during the Eighteenth Century in Spain. Those who clung to old Spanish ways of thinking and doing were called casticistas (purists). While those who sought to bring Spain up to contemporary thought were called afrancesados (French-like) (Pattison 2: 246). The casticistas contributed little to the literature of this period. The intellectual emancipation of Spain was begun by an afrancesado, Fray Benito Jerónimo Feijóo y Montenegro (Ticknor 3: 224).

Feijóo introduced European critical thinking to Spain in his eight volume work, Teatro crítico universal o discursos

rios en todo género de materias. Of interest to the study f the nature of women in Spanish literature is his essay, Defensa de las mujeres." This essay claims a higher place n society for women and defends women against the unjust pinions of men (Brenan 316). A second work of interest to his study is the play, El sí de las niñas by Leandro ernández de Moratín. El sí de las niñas is the culmination of the dramatic efforts of the Eighteenth Century. In this play, Moratín introduces the modern thesis play (Northup 330, 331), a play which teaches a lesson. Moratín champions young love and challenges the traditional education of young girls. From these two works, an enlightened image of woman emerges.

The most influential writer of the century was Frey Benito Jerónimo Feijóo y Montenegro, a Benedictine monk who served as professor of philosophy and theology at the University of Oviedo (Chandler 500). He attacked superstition and error as his life's mission. Between the years 1726 and 1739, he wrote a series of essays on a wide variety of subjects under three major headings: scientific, philosophical, and literary (Stamm 122). In these eight volumes of Teatro crítico, Feijóo tries to separate truth from error, reform the educational system, and combat ignorance wherever possible (Chandler 502).

The essay "Defensa de las mujeres" attacks the assumption that woman is inferior to man. Feijóo begins his argument by demonstrating the historical view of woman as

creature, full of moral defects and physical
erfections. He illustrates this point with the view of
amed who limits woman's glory to what she can achieve
rough a man and forbids woman entrance into Heaven.
ijóo then adopts a scientific exploration of woman in all
pects: moral, physical, political and historic. He
pports his argument that women are admirable creatures by
ntrasting the basic characteristics of man with those of
oman. In men, he finds "robustez, constancia y prudencia"
Feijóo 52). While in women he finds "hermosura, docilidad
sencillez" (Feijóo 52). He compares these qualities and
inds that the seemingly opposite qualities of men and women
omplement and enhance each other.

> Si yo tuviese autoridad para ello, acaso daría un corte, diciendo que las calidades en que exceden las mujeres, conducen para hacerles mejores en sí mismas; las prendas en que exceden los hombres, los constituyen mejores esto es, más útiles para el público... Y aún cuando tuviese la autoridad necesaria sería forzoso suspender la sentencia... (Feijóo 53).

Feijóo recognizes that men and women do not always conform to the strict definition of male and female roles. He admits that the best qualities of both are often found in outstanding individuals, regardless of sex.

Feijóo continues his examination of woman with a historic accounting of women such as "Semíramis, reina de los asiros;...Artemisa, reina da Caria;...Isabela de Inglaterra...María Estaurado, reina de Escocia" (Feijóo 53-54). He enumerates the achievements of these women, strong and wise enough to govern kingdoms and defend their

ople. He uses Isabela, wife of Ferdinand, as a
lminating example of what history owes its women:

> Por lo menos el descubrimiento del Nuevo Mundo, que fue el suceso más glorioso de Españo en muchos siglos, es cierto que no se hubiera conseguido, si la magnanimidad de Isabela no hubiese vencido los temores y perezas de Fernando
>
> (Feijóo 54).

ithout the visionary leadership of many notable women, istory would surely have suffered.

Feijóo then explores the realm of economics, admitting oman's superiority to man in the governing of economic atters:

> De la prudencia económica es ocioso hablar, cuando todos los días se están viendo casas muy bien gobernadas por las mujeres, y muy desgobernadas por los hombres
>
> (Feijóo 54).

Admitting woman's superiority in economic matters, Feijóo lso adds woman's generosity and valiant spirit as outstanding qualities demonstrated largely by women and not by men. Feijóo continues support of his illumination of woman's ability to maintain a household and a nation with numerous examples such as María de Estrada, Consort of Pedro Sanchez Farfan, a soldier of Hernán Cortés:

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> María de Estrada, la cual, con una espada y una rodela en las manos, hizo hechos maravillosos, y se entraba por los enimigos con tanto coraje y ánimo, como si fuera uno de los más valientes hombres del mundo, olvidada de que era mujer, y revistada del valor que en caso semejante suelen tener los hombres de valor y honra. Y fueron tantas las maravillas y cosas que hizo, que puso en espanto y asombro a cuantos la miraban
>
> (Feijóo 55-56).

ijóo elaborates upon this example and others while veloping a strong historical case if not for woman's periority, at least for her equality in times which quire courage and valor.

Although Feijóo does not develop a particular image of oman, he does recognize woman as a unique creation, capable f contributing heroic deeds and of projecting a personhood eparate from man's. His strongest argument in woman's efense is the observation that woman's image has suffered oth in history and in literature because men have been ntrusted with the recording of these events:

> ...hombres fueron los que escribieron esos libros, en que se condena por muy inferior el entendimiento de las mujeres. Si mujeres los hubieran escrito, nosotros quedaríamos debajo...ni ellas ni nosotros podemos en este pleito ser jueces, porque somos partes; y así, se había de fiar la sentencia a los ángeles, que, como no tienen sexo, son indiferentes...
>
> (Feijóo 57)

Feijóo understands the preference of sex. History and literature written by men extol masculine virtues, just as history and literature written by women would certainly favor feminine attributes. Only an angel could produce a nondiscriminatory view as angels have no sex to favor.

jóo was a wise man who understood the worth of the ividual beyond the designation of gender.

Feijóo is not an advocate of woman's superiority, and he ns women against adopting the masculine role of pressor. Feijóo represents a moderating image of woman. e is not to be enslaved as a lesser creation worthy only scorn and contempt, nor is she to be elevated to the rank deity. Neither of these views allow woman any freedom r recognize her humanity. Feijóo argues for a more mpassionate and equal vision of woman, one that allows her akness and recognizes her strength.

Feijóo was indeed a strange phenomenon in the ignorant nd anarchic society of his times (Brenan 316). He was open o new ideas, and his defense of women claimed a higher lace for her in society. This same theme in defense of oman's ability to think and feel is continued in Moratín's lay, El sí de las niñas.

Near the end of the Eighteenth Century emerged a figure who at last provided a new development in Spanish literature. Leandro Fernández de Moratín "llena el vacío creado en el teatro del siglo XVIII por la degeneración de la comedia tradicional" (Marín 1: 465). Moratín filled the literary void of the times by introducing the "sociological" theater (Stamm 146). His works were written in the tradition of wit and coupled with his penetrating observation of human nature. Moratín's plays entertain while making statements about social conventions. These

ys are considered among the first modern thesis plays
rthup 331). His play, El sí de las niñas, is of special
erest to this study. The lesson it teaches that parents
guardians should not arrange marriages without the
sent of both people involved is one earlier raised by
rvantes (Northup 331).

To develop this lesson, Moratín contrasts the
dience-trained daughter, Doña Francisca, with her
adition-bound mother, Doña Irene. He renounces the
nvention which forced a young girl to sacrifice her own
sires and love to tradition. First, he challenged the
nventional education of young girls. They were frequently
nt to convents at an early age to learn obedience and
race. Once they returned home, they were bound to obey
heir parents without question. Doña Francisca is one of
hese young girls educated to "Bordar, coser, leer libros
devotos, oír misa y correr por la huerta detrás de las
mariposas, y echar agua en los agujeros de las hormigas..."
(Moratín 9). She is thus trained to embroider, sew, read
religious books, go to Mass, chase butterflies and throw
water down ant hills. Her education is superficial and
allows no need to think or make decisions, for those are all
made for her. All of her trsining leads to one final
outcome - obedience.

Doña Irene is the stereotypical mother of these times.
She complains, "soy una pobre viuda" (Moratín 46). This
poor widow is not a villainess; she merely represents the

stom of the Eighteenth Century. By arranging a suitable rriage for her daughter, she insures her own security and tablshes a respectable life for her daughter. She viewa e "modern" marriages based on young love as a threat to ciety. Doña Irene is portrayed as an overbearing, lkative woman, but she is aincerely concerned for her aughter: "ella niña, sin juicio ni experiencia, y él niño mbién, sin asomo de cordura ni conocimiento de lo que ea undo" (Moratín 13). This marriage of children can benefit o one in her opinion.

Doña Francisca remains the obedient daughter even when faced with the choice between her lover Don Carlos and her chosen husband Don Diego. To Francisca, it is no choice. She is trained to obey, and obey she will. Consumed by love for another, Francisca is forced by her training to deny her desires and place herself under the care of a man she does not love: "No, señor; lo que dice usted merced, eso digo yo; lo mismo. Porque en todo lo que me manda la obedeceré" (Moratín 22).

Between the unhappy daughter and the overbearing mother stands Don Diego, the compassionate and insightful man chosen to marry Doña Francisca. Don Diego knows that wise parents do not demand obedience, "En estas materias tan delicadas los padres que tienen juicio no mandan. Insinúan, proponen, aconsejan; eso sí, todo eso sí; ¡pero mandar! (Moratín 22). He understands that a young woman needs to share in the decision of her marriage and is openly critical

f the education young girls were receiving, "Ve aquí los rutos de la educación...instruídas en el arte de callar y entir...se llama excelente educación la que inspira en llas el temor, la astucia y el silencio de un esclavo" (Moratín 41). He is disgusted by the convention which eaches young girls to lie by not speaking their minds. He avors marriage based on free choice and equality of age. t the expense of personal loss, Don Diego relinquishes his ight to Doña Francisca and gives her to his nephew Don Carlos, Francisca's true love. In the final scene of the play, he admonishes Doña Irene.

> ...mientras que usted y las tías fundaban castillos en el aire, y me llenaban la cabeza de ilusiones, que han desaparecido como un sueño...Esto resulta del abuso de la autoridad, de la opresión que la juventud padece, y estas son las seguridades que dan los padres y los tutores, y esto es lo que se debe fiar en EL SÍ DE LAS NIÑAS
>
> (Moratín 49)

This revolutionary criticism of tradition paves the way for a new freedom for women previously restrained by custom. It must be noted that it is Don Diego who has the strength to speak out against custom. Neither Doña Irene nor Francisca dares break the chains of tradition.

Doña Irene is the stereotypical mother. She refers to herself as a "pobre viuda" indicating that she too had married an older man and is now alone to provide for her daughter. She is entrusted with the preservation of tradition. She is as limited in her choice as Francisca, for she is stifled by the traditional education of women and

ows no other way to provide security for herself and her ughter. Although Francisca seems ready to rebel against adition as incarnated within her mother, she too supresses r personal desires. She recognizes these desires, but she ill-prepared by her limited education to assert her dividuality. El sí de las niñas provides a strong image f the Mother as tradition bearer and the Daughter as the bedient child. Neither character is able to break with tradition, for neither has been trained to believe it possible that she may possess personal desires outside the confines of custom. Don Diego, on the other hand, has not been schooled in total self-denial. He is allowed to voice his opinion, and thus it is a man who speaks out in woman's behalf.

El sí de las niñas adds a new dimension to the image of woman. Against the forces of traditional education, she is presented as a character capable of loving and choosing. This revolutionary image comes as the result of the Eighteenth Century's interest in truth and opposition to ignorance and superstition. Contrasted with the stereotypical mother who is overwhelming and ambitious, a new woman is emerging - a new woman capable of emotional depth and intellectual questioning. Because of this penetrating observation of woman's need to participate in her own life, El sí de las niñas is a landmark in the study of the nature of woman in Spanish literature.

The Eighteenth Century is often considered a sterile
riod in Spanish literature; but, in this study, two works
y a significant role. In "Defensa de las mujeres" from
Teatro crítico, Feijóo argues for a new vision of woman
man's intellectual equal. His critical observation
poses the previous image of woman based on ignorance and
perstition. In El sí de las niñas, Moratín continues the
eme of Feijóo's essay, challenges the education given
ung girls, and champions young love. In the Eighteenth
ntury begins a new image of woman which emphasizes her
ntellectual and emotional worth as an individual.

Chapter IV

The Nineteenth Century

The Nineteenth Century in Spain was a century of political unrest and turbulence. This political chaos was the result of French intervention, of the establishment of a short-lived republic, and of Spain's defeat in the Spanish-American War. The century was a battlefield where the traditionalists and the liberals were constantly vying with each other (Pattison 2: 257). The intellectual conflict which arose during this struggle spawned several literary trends. Each trend attempted to solve the dilemma of the times, and each provided a unique image of woman.

During the first half of the Nineteenth Century, Romanticism triumphed. Romanticism was not new to Spain, for the writer of el Siglo de Oro exhibited its essence (Chandler 33). This movement, begun in the Eighteenth Century, represented the reaction of a national spirit in countries formerly under the power of France and Napoleon (Díaz-Plaja 241). In the second half of the Nineteenth Century, Romanticism was replaced by Realism. This movement, too, found its beginnings early in Spanish literature, for Poema de Mío Cid of the Middle Ages reflects an image of life in a real time and place and establishes realism as a chief characteristic in Spanish literature. Naturalism, a third literary movement of interest to this study, provided scientific observation of reality void of sentiment. Numerous other movements attempted to clarify

intellectual conflicts of Spain in the Nineteenth tury. These literary movements produced a wealth of erature, but for the purpose of this study four works e been selected to represent the Nineteenth Century.

The romantic image of woman is epitomized in José rrilla's Don Juan Tenorio. This idealized image reflects e sentiment of the Romantic movement. Juan Valera's pita Jiménez is the study of the love of a young man and man and provided an introduction to psychological realism. loca de la casa by Benito Pérez Galdós speaks out against eligious inflexibility and provides a liberated image of oman. The final selection, "El disfaz," provides a nonsentimental view of woman and represents the exploration of Naturalism by Emilia Pardo Bazán.

José Zorrilla was a chief proponent of Romanticism in Nineteenth Century Spain (Brenan 240). Zorrilla personified the Romantic movement in his own bohemian life style. He himself noted, "Yo soy el trovador que vaga errante" (Chandler 344). Zorrilla was the poet of the masses, and his theater was alive, passionate, and national in spirit (Chandler 115). He is best remembered for the play, Don Juan Tenorio, which he wrote early in his career and first staged in 1844.

Don Juan Tenorio became the most popular play in the Nineteenth Century and is still performed on All Saints Day in Spain as an object lesson for wayward sinners and for the edification of the faithful (Chandler 116). Zorrilla's Don

an is a reincarnation of the Don Juan first introduced by rso de Molina in el Siglo de Oro. Zorrilla's Don Juan ovides a somewhat softened and romanticized image of the iginal Don Juan and may be more appealing and entertaining the modern reader than Tirso's Don Juan. He is more man and more generous as reflected by the comraderie he ares with his servant Cuitti. But Don Juan is Don Juan hether he was created by Tirso de Molina or José Zorrilla, s noted by the servants of Don Juan and Don Luis, his arch ival,

Buttarelli ¿Franco?
Cuitti Como un estudiante.
Butt. ¿Y noble?
Cuitti Como un infante.
Butt. ¿Y bravo?
Cuitti Como un pirata.
Butt. ¿Y Español?
Cuitti Creo que sí.
Butt. ¿Su nombre?
Cuitti Lo ignoro en suma.
Butt. ¡Bribón! ¿Y dónde va?
Cuitti Aquí
(Zorrilla 8-9).

While the Don Juan of the Nineteenth Century is as unscrupulous as the Don Juan of el Siglo de Oro, the female characters are noticeably different.

The women of Tirso's El burlador are helpless in the face of Don Juan's irresistible charm. Even though they exhibit strength by seeking vengeance after learning of their deception, they are easy prey for the alluring Don Juan. Doña Ana of Zorrilla's Don Juan is similar to the women of El burlador. She is honorable beyond reproach and swears her undying love to her betrothed, Don Luis,

...tengo cifrada en tí la gloria de mi existencia"
...rrilla 48). Her honor does little to protect her against
... charms of Don Juan, and she easily succumbs to his
...er.

Don Juan's chief prey in the play is Doña Inés. Like
...ña Ana, she is the epitome of purity. She has been
...eltered from reality in a convent. Don Juan awakens her
...ssion amid the confusion caused by her upbringing and her
...ove for Don Juan:

> No sé...El campo de mi mente
> siento que cruzan perdidas
> mil sombras desconocidas
> que me inquietan vagamente,
> Y ha tiempo al alma me dan
> con su agitación tortura
>
> (Zorrilla 69).

This innocent girl, who has been easily duped, forfeits her honor and obligation (to the Church) for the love offered by Don Juan:

> si esto es amar, sí, le amo;
> pero yo sé que me infamo
> con esa pasión también.
> Y si el débil corazón
> se me va tras de don Juan,
> tirándome de él están
> mi honor y mi obligación
>
> (Zorrilla 88).

Unlike the other women who have fallen prey to Don Juan, Doña Inés represents more than an innocent woman deceived by his charms. Doña Inés is the romantic ideal of woman; and in keeping with this romantic spirit, Doña Inés saves Don Juan from eternal damnation. According to Marín, it is this amorous intercession that symbolizes the ideal romantic female, "...la salvación de Don Juan gracias a la infinita

iedad divina y a la interceaión amorosa de una mujer que imboliza el ideal romántico femenino" (532). Doña Inés is illing to trade her soul for Don Juan's salvation. God rants her wish, and Don Juan is redeemed at the foot of the rave:

> Yo mi alma he dada por tí
> y Dios te otorga por mí
> tu dudosa salvación
> ...el amor salvo a don Juan
> al pie de la sepultura
>
> (Zorrilla 155).

The image of Doña Inés is a reflection of the romantic spirit of the early Nineteenth Century.

A second image of woman in Don Juan is not new to Spanish literature. Like Trotaconventos and Celestina, Brígida serves as a go-between for Don Juan. It is she who submits Don Juan's love to the heart and mind of Doña Inés:

> ...os he pintado
> muerto por ella de amor,
> desesperado por ella,
> y por ella perseguido
> y por ella decidido
> a perder vida y honor
>
> (Zorrilla 56).

Brígida is accused by Don Juan of consorting with the devil, but she is indispensible to him. Brígida has access to the convent and has the power to "transplant the beautiful flower of Doña Inés into the garden of Don Juan's conquests:

> Hermosa flor cuyo cáliz
> al rocío aun no se ha abierto
> a transplantarte va al huerto
> de sus amores don Juan
>
> (Zorrilla 57).

Brígada accuses Don Juan of being "sin alma y sin corazón" (Zorrilla 57), but she too is heartless. She is motivated

y money and does not hesitate to lie to complete her task. rígida entraps the prey for Don Juan's pleasure and feels o remorse for her perfidy. She recognizes her own lack of orals:

> ¡Sin alma estoy!
> ¡Ay! Este hombre es una fiera;
> nada le ataja ni altera...
> Sí, sí, a su sombra me voy
>
> (Zorrilla 75).

As Don Juan's accomplice, Brígida supports his deception of Doña Inés when she tells her there has been a fire in the convent and that Don Juan has carried her away to safety. Like Don Juan, Brígida lacks scruples. She represents a mercenary and unrepentant image of woman, the Trotaconventos who lives outside the normal image of woman.

In addition to Doña Inés, Doña Ana and Brígida, there are two minor characters worthy of note. Lucía, a servant in the house of Doña Ana, is motivated by greed as is Brígida. She claims to be a loyal servant by refusing entry to Don Juan. When he offers her gold, she quickly relents and opens the way for Doña Ana's seduction. Secondly, the abadesa (abbess) of the convent where Doña Inés has lived represents the remoteness of the religious community. Don Gonzalo, Doña Inés' father, accuses the abadesa of allowing the devil (Don Juan) to carry off his daughter while she prays for Doña Inés' safety:

...mientras vos
por ella rogáis a Dios,
viene el diablo y os la quita
(Zorrilla 79).

Don Juan Tenorio represents the romantic ideal of the first half of the Nineteenth Century. The main images of woman are either the idealized image of Doña Inés, with a love pure enough to save Don Juan from the fires of damnation, or Brígide, the mercenary old crone, who profits from this perfect love. This idealized image of woman along with the Romantic movement could not endure the intellectual conflict of the Nineteenth Century and gave way to a more realistic image of woman. In 1874, Juan Valera published Pepita Jiménez, the psychological study of love and its effects on a young man and woman. This novel took a step further toward realism in Spanish literature and its image of woman.

From his study of mysticism, Juan Valera gained insight into the workings of the mind and used this knowledge to create characters able to express the innermost conflicts of the spirit (Brenan 381). Valera has been called the "creator of the psychological novel in Spain," for, although he rooted his works in reality, he believed that they must do more than merely recount exterior observations (Díaz-Plaja 302). Valera avoided romantic fantasies in his study of the motivations of his characters' actions.

Valera was interested in the study of love, and he was recognized as an expert in matters concerning women and the conflict between sacred and profane love (Díaz-Plaja 302).

era's women are not the idealized creatures favored by the antics, but are flesh and blood characters. His listic image of woman is evident in this description of ianela from his work, Sonetos a Lucianela:

> Lucianela, hija o mujer de un pescador...
> venía a bailar la tarantela todos los domingos...
> lo primero que hacía era quitarse los zapatos...
> Lucianela bailaba con los pies desnudos
> (Bravo-Villasante 40)

s earthy description of the barefoot dancer is resentative of Valera's image of woman rooted in reality. his novel Pepita Jiménez, he portrays a woman of strength passion.

Pepita Jiménez is divided into two main sections. The st section, "Cartas de mi sobrino" reveals the gradual kening of love in a young seminarian. This epistolary m yields the introspective monologue of Luis and analyzes conflict between his commitment to the Church and his wing attraction for Pepita (Chandler 208). Luis' reness of this love is gradual, and his vision of Pepita nges as his love grows. The letters begin with his ective description of Pepita, a twenty-year-old widow tined to marry his father, continue through his surprise the emotions aroused by Pepita's presence, and culminate his anguish when he feels he must choose between his venly obligation and his earthy love. A brief mination of this progression will establish the impact of ita's image on Luis and will demonstrate the evolution of image.

His first letter (22 de mayo) provides an unsentimental account of Pepita's situation as the young widow promised to Don Pedro, Luis' father. He continues this objective commentary when he first meets Pepita and considers her as his future stepmother (28 de mayo), "Como es posible que sea mi madrastra... me parece una mujer singular...Hay en ella un sosiego, una paz exterior" (Valera 21). His letter of 4 de abril reveals an aversion mixed with admiration for his father's bride-to-be, "Confieso que algún sentimiento profano se ha mezclada con esta pureza de afecto" (Valera 32). By 8 de abril, he has experienced the touch of Pepita's hand which arouses new feelings of compassion, "Una compasión loca, insana, me aqueja a veces" (Valera 42). His view of Pepita became more subjective (15 de abril), "Hay sinceridad y candor en Pepita Jiménez" (Valera 48), and her innocence and purity inspire him as a work of art (20 de abril), "...yo veo en Pepita Jiménez una hermosa criatura de Dios, y por Dios la amo como a hermana" (Valera 52). Luis' image of Pepita is to this point idealized and he struggles to keep this image separate from reality.

El 4 de mayo he rationalizes his feelings by saying her beauty is transitory, "La belleza de esta mujer, tal como hoy se manifesta, desaparecerá dentro de breves años..." (Valera 63). In his next letter (7 de mayo), Luis is haunted by Pepita's image; but he refuses to acknowledge his love, "La imagen de Pepita está siempre presente en mi alma. ¿Será esto amor?...Yo no amo a Pepita todavía. Me iré y la

vidaré" (Valera 74, 76). Pepita's image now takes on a eductive nature. He finds himself tempted by her eyes hich he compares to those of Circe, the goddess who turned en into animals (12 de mayo), "...los ojos de Pepita, erdes como los de Circe...el poder de sus ojos...mata y estruye todo incentivo..." (Valera 80). By 19 de mayo, Luis recognizes the danger of abandoning his vocation for this woman who has made his life a perpetual struggle, "...esta mujer peligrosísima...ya no pienso más que en ella...Mi vida...es una lucha constante" (Valera 84, 86, 88). His fall is rapid and his next letter is a plea for rescue from Pepita (23 de mayo), "¡Socórrame usted!" (Valera 90). This image of Pepita as the seductress creates a conflict between Luis' love for her and what he believes to be his religious vocation.

Luis refuses to acknowledge his love for Pepita and regards her as a barrier in his relationship with God (30 de mayo), "...tu corazón es red engañosa...quien ama a Dios huirá de tí..." (Valera 92). However, he is mortal, and, giving in to a fatal kiss, Luis feels that he has betrayed God by giving in to temptation and Pepita by not being able to fulfill the promise of the kiss (6 de junio), "Había faltada a Dios y a ella" (Valera 97). He must now regain his piece of mind and flee from Pepita whom he views as a test of his faith (11 de junio), "Lejos de Pepita me voy serenando y creyendo que tal vez ha sido una prueba este comienzo de amores" (Valera 98). Luis rejects Pepita, "la endiablada mujer" (Valera 100) and denies his own heart by

calling this love a brutal joke. His letters end with an outpouring of passion and repentence.

Throughout this first half of the novel, Luis' progressive love for Pepita creates a changing image of woman: the ideal, the seductress, the test of man's faith. Pepita is seen only through the eyes of Luis. Her true image is never clearly established as Luis does not know what to think of her. Sometimes he thinks of her as a saint; at other times, as a diabolical egoist: "¿Cómo es esta mujer?...Pepita deja en duda al seminarista, que no sabe que pensar de ella, y unas veces la cree santa y otras endiablada egoísta" (Bravo-Villasante 198). The second half of the novel reveals a clearer image of Pepita, the object of Luis' love.

Unlike Luis, Pepita recognizes the truth that she loves him and that he loves her. While Luis compares Pepita to a mystical work of art, Pepita is firmly rooted in reality. She loves not only his soul, but his body, "Para mí es usted su boca, sus ojos, sus negros cabellos...toda su forma corporal, en suma, que me enamora y seduce...Yo amo en usted, no ya sólo el alma, sino el cuerpo..." (Valera 168-69). This image of Pepita is both realistic and passionate. She cannot deny her love, nor can she escape. She is enslaved by a love she cannot control: "...estoy marcada y esclavizada, me abandona, y me vende, y me asesina" (Valera 113). Pepita is not one to flee her anguish, and she sends her maid Antoñona to bring Luis to

er. She has the strength to face Luis with her anguish and to plead with him to recognize his love for her. Proclaiming his intention to sacrifice his love and become a priest, Luis again denies his love for Pepita. But his love and concern for her safety prompts Luis to follow the saddened Pepita into her darkened chambers. Whether Pepita schemes to seduce Luis is unclear, but she does demonstrate strength and courage in confronting Luis with their love. This image of Pepita reflects woman's passion as well as her ability to deal with reality. She and Luis share the same intensity of love, but only Pepita has the strength to fulfill this love. The consummation of love resolves Luis' conflict. He discovers that his mysticism is false and is founded on romantic notions. The love of Pepita and Luis symbolizes a fusion of the human and the divine, and their marriage proclaims the happy possibility of discovering love in the mortal world.

Valera's Pepita Jiménez provides several views of the same woman. From Luis' viewpoint, she is the ideal, the seductress, and the test of man's religious convictions. Throughout the first half of the novel, Pepita is revealed solely from Luis' point of view. She is depicted through the eyes of a young man experiencing his first love and is represented as the romantic ideal of young love. Her image reflects the extremes of Luis' emotions: Virgin-like to Seductress, ideal lover to tempting deceiver. This wholly male point of view is contrasted in the second half of the

novel. The second half of the novel produces a realistic image of woman, an image filled with passion and strength. This realistic image of woman continues in La loca de la casa in which Galdós challenges society with a realistic and liberated image of woman.

La loca de la casa by Benito Pérez Galdós continues in the spirit of realism and adds social conflict to the image of woman. Galdós adopts an approach mixed with enough romanticism to make his social criticism and his realism palatable to the public (Warshaw xv). Amid the turmoil of the late Nineteenth Century, Galdós was the champion of liberalism and looked forward to a day when Spaniards would achieve a closer contact with reality, instead of living too deeply in a world of dreams (Pattison 2: 453). His criticism hurled the age-old medievalism of Spain in the face of all apathetic Spaniards and urged them to become alive to the swiftly moving world around them. (Warshaw xiv). His vision of woman was a liberated image relevant to modern times.

His play, La loca de la casa, is based on the fable La Hermosa y la fiera (Beauty and the Beast) (Warshaw xxvi) and develops the theme of self-sacrifice. The title itself is significant. On one hand, it identifies the heroine Victoria, "the madwoman of the house." On the other hand, it represents the spirit of liberalism, for the term la loca de la casa is often used by Galdós to signify the "imagination, the quality of mind necessary to accept social

change" (Warshaw xxv). The play is a struggle between good (Victoria) and evil (Cruz) in which good discovers that evil is not as black as it is commonly painted and evil finds strength in good (Warshaw xxv). This observation is supported in other forms of internal symbolism. The play is set at Easter, a season of hope and resurrection. The name Victoria suggests moral victory; the name Cruz alludes to the Cross of Sorrows; and Sor María is symbolic of the consolation available from the Virgin Mary.

In this study, the character of Victoria provides a liberated image of woman. She exhibits a predilection for mysticism, a passion for renunciation, and sound common sense (Warshaw xxxiv). Initially, Victoria represents the religious fanaticism of the times. She embraces a religious devotion beyond the normal intensity, "...asaltada de un religioso entusiasmo, que más bien parece exaltación insana" (Galdós 13). She has long lived with the title <u>la loca de la casa</u> because of her mystical approach to life and its problems. Unlike the previous image of cloistered woman, she recognizes the conflict between the human and the divine. Although she longs for the tranquility of the convent, she is aware of the world around her and of a sacrifice beyond the walls of the convent: "Paso la ráfaga por mi mente...He sentido el chispazo que precede a las resoluciones formidables..." (Galdós 62). Victoria recognizes an obligation to participate in the world. Her decision to sacrifice herself to marriage with Cruz

demonstrates her awareness of the world around her. She is not content to hide from her obligation to save her father from financial ruin. As Cruz notes, "Que la loca de la casa vuelve a la razón, y se casa [conmigo]" (Galdós 77). As an introduction to the liberated image of woman, Victoria leaves the convent and emerges into the real world.

Victoria's decision to marry Cruz and enter the real world is not the end of her liberation. Her image continues to evolve as she recognizes that Cruz's worldly ways are not all bad. She becomes a new woman, now clinging to a new interest in the business world along with her religion: "Mi rosario y los números son mi entretenamiento" (Galdós 88). She uses her newly discovered knowledge of commerce to benefit others. She saves the farm of a family friend, the Marquesa de Malavella, with a generous gift, and coerces Cruz into providing funds to complete the new church. The development of Victoria's character continues until she is strong enough to openly defy her husband and label him "loco" as she has previously been labeled. Good and evil have merged into a more modern vision of reality. The madwoman exchanges her "insanity" (isolation) for an appreciation of the world, and Cruz comes to appreciate her strength of vision. The play ends with the reconciliation of Cruz and Victoria and the proclamation of woman's importance to the world:

Cruz. - Victoria...considera...yo, yo como jefe de la familia; yo, el padre, debo velar por la propiedad, por los intereses.
Vict. - ¡Ah! no...eso es una antiguella. Dios me ilumina, y me dice que las madres gobiernan el mundo (Galdós 136).

Woman in the form of Victoria leaves the isolation of the convent to partake of the world.

Along with Victoria, other female characters who appear in La loca reflect the social conflict of the latter part of the Nineteenth Century. Gabriela, Victoria's sister, represents the emerging woman who has a mind of her own, but is not yet able to break with tradition. She is caught in a conflict between her love for Jaime and her duty to her father, but she is not strong enough to defy custom, "...puesta en el dilema de desobedecerte o quitarme la vida, optaría por lo último" (Galdós 38). Although she recognized the conflict of the times, she is prepared to die rather than face reality and marry Cruz.

Eulalia, Victoria's aunt, is the typical "pobre viuda" who relies on God's judgement to punish those who have broken with tradition to become involved with the novelty of commerce. She is very pious, but worthless, as Gabriela notes, "...pero al nivel de su virtud, y un poquito más arriba, pongamos su inutilidad" (Galdós 9). The Marquesa also looks to Heaven, but unlike Eulalia, she realizes that some of life's problems require more tangible solutions: "...yo también miro al cielo; pero como ya no veo caer el maná, tengo que revolver la tierra buscando su equivalente"

(Galdós 42). Sor María is a third religious figure who, like the Virgin, offers encouragement in the face of spiritual conflict. She encourages Victoria to accept her burden whether in the cloister or in the world: "Esa escuela de regeneración, a veces se encuentra en la vida trabajosa del claustro, a veces en el mundo" (Galdós 67).

The image of woman which emerges from La loca de la casa symbolizes the social chaos of the times. Victoria portrays a liberated image of woman who is able to emerge from her seclusion and participate in reality. She deals with life's problems and adjusts her vision of reality. The minor characters also demonstrate the conflict of the times and support the need for society to accept change. While Galdós provides this liberated image of woman, Pardo Bazán gives a detailed and extremely realistic image of woman.

A study of the nature of woman in Spanish literature would not be complete without mention of the extensive work of Emilia Pardo Bazán. She was a feminist and an intellectual who defended the public rights of women with ardor (Stamm 152-53). She was the first woman named to chair of Modern Languages at the University of Madrid (Chandler 226), she started Biblioteca de la mujer, and she published many works on and by women authors (Chandler 456-47). Clarín described her as feeling like a woman and thinking like a man (Chandler 548). This apparent compliment is actually an insult to woman's ability to think as well as man while reacting emotionally like a woman. Reality

underscores woman's struggle for acceptance as a whole person as literature experiments with her emerging individuality. Pardo Bazán stands as a unique figure in an age when the novel in Spain was dominated by men (Chandler 226).

As an artist, Pardo Bazan was the chief proponent of Naturalism in Spanish literature. This extreme form of realism provided a scientific observation of life void of the author's personal sentiment. She believed that the function of the novel was to explore in minute detail the effect which society produced on human character (Stamm 152). Pardo Bazán reflected these naturalistic tendencies in her portrayal of women. She described characters as they were without idealization or embellishment (Chandler 227). She portrayed life and women without allowing her personal feelings or imagination to color the image. In her best known work, Los pazos de Ulloa, she tells the story of a degenerate Marques living in Galicia who had as his mistress the daughter of his overseer. In the sequel, La Madre Naturaleza, Bazan tells of the love affair of the Marques' two children by two women who are unaware they are brother and sister (Pattison 2: 509). In these works she provided an image of woman in which nothing was taboo - neither adultery, prostitution, nor incest.

Since Pardo Bazán was unable to accept Naturalism's preoccupation with the seamy side of life, her image of woman found in the short story, "El disfaz," demonstrates a

modification of naturalism. "El disfaz" tells of Doña Consolación, a noble, but poor, piano teacher. One day, her young student Enriqueta surprises her with tickets to the opera. Against Doña Consolación's protest that neither she nor her husband has proper clothing to wear to the opera, Enriqueta's mother the Marquesa loans Doña Consolación an elegant dress, a suit for her husband, and a carriage to transport them. Doña Consolación is described dispassionately as she adopts the "mask" of high society by trading her ragged garments for the elegant dress of the Marquesa. Despite her humiliation, she disrobes and reveals her dirty and tattered undergarments and her broken corset: "¡Desnudarse delante de aquella Toinette, la doncella francesa, remilgada y burlona, que vería la ropa interior desaseada, los bajos destrozados, el corsé roto, de pobre dril gris" (Pardo Bazán 1: 1667). The teacher is portrayed as she really is, a humble creature who endures humiliation to please a special student and to keep a job essential to her survival. Doña Consolación cannot disappoint Enriqueta, "Una vergüenza, una humillación dolorosa la impulsaban a gritar:<<No, no iré, no me vestiré de carnaval con la librea de lujo...>>Pero los ojos preciosos, límpidos, de Enriqueta...[ella] tuvo miedo de negarse a aquella humorada a gentil travesura" (Pardo Bazán 1: 1667).

Pardo Bazán is impartial in her description of this emotional situation. She relates Doña Consolación's humiliation and the futility of her circumstances dispassionately. Even when Doña Consolación is overcome

with emotion when she contrasts her life with the elegant charade, Pardo Bazán remains aloof:

> Y ella - pensando en que al otro día iba a recobrar sus semiandrajos, su traje negro, decente y raído, y que la vida continuaría con los ahogos económicos y físicos, las deudas y los ataques de sofocación al subir tramos de escaleras -, se echó en brazos de él y rompió en sollozos
>
> (Pardo Bazán 1: 1667).

This impartial and extremely realistic image of woman is a sharp contrast to the idealistic image of woman provided at the outset of Nineteenth Century. The image of woman begins the Nineteenth Century as the romantic ideal exhibited in Zorrilla's Don Juan Tenorio. This image is exchanged midway through the century for the stronger, more passionate image of Valera's Pepita Jiménez. Galdós' La loca de la casa portrays a liberated image of woman, equipped to deal with the reality of social change. This realistic image is exaggerated in the naturalistic view of Pardo Bazán's "El disfaz." These images are compatible with the social changes of the times and reflect the intellectual crisis of the Nineteenth Century.

Chapter V

The Twentieth Century

The first twenty-five years of the Twentieth Century were dominated by a group of writers referred to as the Generation of '98. These authors were not bound by any particular literary style, but were unified in response to the catastrophe of the Spanish-American War. This resounding defeat left Spain stripped of her colonial possessions and exposed to the failure of Nineteenth Century intellectuals to establish lasting social and political changes. The Generation of '98, followed by the Generation of '27, saw as its primary duties to see Spain clearly, to expose her sores and wounds, and to seek a means of healing them (Pattison 2: 514). This self-anlaysis was halted by the Spanish Civil War (1936-39) during which many of Spain's intellectuals fled into exile or lost their lives on the battlefield. After the war, many exiled writers returned to Spain and resumed their careers. These writers emerged from the chaos of the war confused and culturally isolated with no clear vision of the future. A feeling of frustration pervaded the Spanish novel and it was expressed in the form of violence, anguish and crude realism while writers struggled to re-establish the identity of the individual against a background of confusion.

The image of woman in Twentieth Century literature will be examined in four works: La casa de Bernarda Alba, La familia de Pascual Duarte, El cuarto de atrás, and El amor

es un juego solitario. La casa de Bernarda Alba, written in the 30's by Federico García Lorca, presented a harsh portrait of social reality. La familia de Pascual Duarte, published after the Civil War in 1942 by Camilo José Cela, provided a shocking introduction to the raw realism of tremendismo, an exaggerated focus on the brutalities of life. The image of woman in this work revealed a realism which magnified the gruesome details of post-war life. El cuarto de atrás by Carmen Martín Gaite is the story of a writer trying to reconcile her memories of pre-war Spain with life after the war. She returns to her haven of memories and freedom, "el cuarto," to re-establish her identity amid the confusion of Spain after the war. El amor es un juego solitario by Esther Tusquets is the story of a woman of the 1970's in Spain who is struggling for identity. Unlike Gaite's protagonist who searches within her store of memories to find herself and her purpose, Tusquets' Elia experiments with relationships and the world around her in her search. These four works represent Spain both before and after the Civil War and provide an image of woman which continues to reach for a complete understanding of herself and her place in society.

Federico García Lorca, the most widely known Spanish poet and playwright of the twentieth century (Stamm 209), made a conscious effort to renovate Spanish theater. His work ended with his untimely death at the outset of the Spanish Civil War (1936). His dramas were devoid of

romanticism while at the same time represented a turning away from the cold, cynical realism of the early twentieth century. He dealt with the conflict between man's needs and passions and society's inflexible moral code (Stamm 212). Although his plays were not openly moralistic, they did urge change in the rigid and frustrating moral codes of Spanish life (Díaz-Plaja 354). García Lorca presented a harsh portrait of frustrated love incarcerated by society.

In contrast with Spain's admiration for the Virgin Mary as the symbol of feminine perfection, García Lorca portrays woman as the bearer of all passion and earthly reality (Honing 151). García Lorca's principal roles are reserved for women, and La casa de Bernarda Alba is the culmination of female ascendency in his drama (Lima 265). Lorca expresses concern for the tragedy of woman's existence and presents a striking example of the fate of woman and her unfulfilled desires in a society which dooms her to frustration. This play presents an exaggeration of the Mother image. The maternal image, usually characterized by compassion and concern for her family, demonstrates the peril of matriarchal domination. Like García Lorca's other heroines, this domineering mother draws tragedy to herself by holding a too ardent faith in her maternal rights and instincts (Honing 152). She demonstrates the danger of a normally constructive moral code becoming the inflexible, destructive instrument of chaos (Honing 195).

La casa de Bernarda Alba depicts an exclusively female household of five daughters ruled with relentless rigidity by their widowed mother Bernarda. Bernarda is a statuesque, dramatic personality whose words carry the authority of a supreme ruler and whose life betrays little emotion (Lima 263). Her fanaticism drains her of compassion as her maid Poncia observed:

> Tirana de todos lo que la rodean.
> Es capaz de sentarse encima de tu
> corazón y ver cómo te mueres durante
> un año sin que se le cierre esa
> sonrisa fría que lleva en su maldita
> cara
>
> (García Lorca 253).

The pitiless Bernarda is truly capable of "sitting on one's heart" for a year with a cold smile of satisfaction as life drains from the victim's body.

Bernarda is also driven by an exaggerated code of honor which obligates her to isolate her daughters from the real world. She is obsessed with maintaining her daughters' purity at any cost and believes no man is good enough for them. Even though she devotes all her energy to sheltering her daughters, she is frustrated with her role. She is motivated by an exaggerated sense of obligation rather than by love (Lima 270). Her daughters enslave her like five chains, "...tengo cinco cadenas...Tendré que sentarles la mano...que esta [mi] obligacion" (García Lorca 279). She loses all sense of reality in her fanatical devotion to the code of honor which was her interpretation of decency.

Bernarda is obsessed with the appearance of decency. After her husband's funeral, she keeps the male mourners outside to protect the "virginity" of the household. "No quiero que pasen por aquí" (García Lorca 256). She locks up her aged mother, María Josefa, to avoid the neighbors' learning of her "madness." The most dramatic example of Bernarda's fear of what people will say occurred after Adela, believing that her mother has shot her lover Pepe, commits suicide. Bernarda's immediate concern is to dress her daughter as a virgin so that the neighbors will not know about the illicit love of Adela and Pepe:

> ¡Nadie diga nada! Ella ha muerto virgen...
> ¡Silencio!...Ella, la hija menor de Bernarda
> Alba, ha muerto virgen. ¿Me habéis oído?
> ¡Silencio, silencio he dicho! ¡Silencio!
> (García Lorca 296)

Bernarda represents an inflexible dedication to what she believed is honor. She has lost contact with reality and refuses to acknowledge the turmoil of her own household. She refuses to believe the rumors of Adela's relationship with Pepe. She ignores Poncia's warning that trouble is brewing in the household. She is blind to her daughters' needs. Obedience is the criterion by which she judges morality. If a daughter obeys, she earns the title of daughter, but if she dares to defy parental authority, she is the enemy. Bernarda expresses this lack of compassion to her friend Prudencia, "Una hija que desobedece deja de ser hija para convertirse en una enemiga" (García Lorca 284).

Bernarda sees herself as the last bastion of decency in a world of passion.

Each of Bernarda's five daughters reacts uniquely to her tyranny. Only one has the courage to openly defy her mother's domination. Twenty-year-old Adela is introduced as the vision of youth, vigor, laughter, and warmth (Lima 273). Her appearance in a green dress the day of her father's funeral signifies her zest for life and her courage to defy custom. When she learns that Pepe is destined to marry the eldest daughter, Angustias, she begins a physical and spiritual decline that is apparent to everyone except her mother. At first, she isolates herself from the others; then she tries to make herself invisible, "Quisiera ser invisible, pasar por las habitaciones sin que me preguntaráis dónde voy" (García Lorca 271). But she has committed herself to Pepe by becoming his lover, and, when challenged by her sister Martirio, she demonstrates her courage to defy custom and to do whatever is necessary to escape the confines of the house and to live her life with Pepe:

> Ya no aguanto el horror de estos techos después de haber probado el sabor de su boca. Seré lo que él quiera que sea. Todo el pueblo contra mí, quemándome con sus sus dedos de lumbre, perseguida por los que dicen que son decentes, y me pondré la corona de espinas que tienen las que son queridas de algún hombre casado
> (García Lorca 294).

Once she has tasted the sweet kiss of freedom, she cannot endure the confinement and domination of her mother. In open defiance of her mother's authority, she breaks the cane, which is the symbol of Bernarda's supremacy, and declares her love for Pepe:

> (Adela arrebata un bastón a su madre y lo parte en dos.) Esto hago yo con la vara de la dominadora. No dé usted un paso más. En mí no manda más que Pepe
> (García Lorca 295).

Bernarda then takes a shotgun, goes outside, and shoots at the fleeing Pepe. Adela, believing that her lover is dead, escapes to her room and hangs herself, for she is unwilling to live in a world that does not permit love. Adela does not realize that Pepe has escaped unhurt, nor does she understand that Bernarda's fear of scandal would have forced Bernarda to hide the evidence of her daughter's fornication. The result of the tragic conflict between Bernarda's domination and Adela's rebellion is death.

Of the five daughters, Adela is the only one who dares to openly defy Bernarda's authority. Martirio, whose name suggests "martyrdom, suffering" (Lima 271), reacts to Bernarda by becoming bitter toward life and by hating men. She is embittered because her one suitor Enrique has left

her for an older but wealthier woman. Martirio does not know that Bernarda has sent him away because she does not think he is good enough for one of her daughters. According to Poncia, Martirio's reaction to the isolation is the worst, a well of poison, "Esa es la peor. Es un pozo de veneno" (García Lorca 290). Her conversation is spiteful and replete with double meaning. When Amelia talks of noises in the barn at night and suggests that it is a wild mule, Martirio agrees that it is a wild mule, slyly referring to Adela and her love tryst with Pepe, "Eso, ¡eso! una mulilla sin desbravar... No digas nada, puede ser un barrunto mío" (García Lorca 276). She steals Angustias' picture of Pepe out of jealousy and bitterly denies that Adela is even one of her sisters:

> Aunque quisiera verte como hermana
> no te miro ya más que como una mujer...
> Tengo el corazón lleno de una fuerza
> tan mala, que sin quererlo yo, a mí
> misma me ahoga
>
> (García Lorca 294).

Martirio's hatred is so deep she can no longer control herself much less rebel as Adela has. Martirio has died a spiritual death as final as Adela's suicide. While Martirio and Adela exhibit strong but opposite emotions to their mother's domination, the other three daughters display a passive acceptance of their mother's strength.

Thirty-nine-year-old Angustias is the only daughter with a dowry large enough to attract a suitable male. She is Bernarda's only daughter by her first husband, but she receives the bulk of her step-father's inheritance. She is

aware of this undeserved dowry which has been given her, the one step-daughter in preference to the four natural daughters. Her predicament is tragic. She knows Pepe is marrying her for her money, but she does not fully realize his preoccupation with Adela. Instead of questioning signs of Pepe's involvement with Adela, she prefers to follow Bernarda's advice of not asking too many questions of a man. She is ready to accept a marriage without love, believing that it is her obligation to her mother. She is oblivious to the signs of foreboding as exemplified by Prudencia's telling her that an engagement ring of pearls signifies tears, "En mi tiempo las perlas significaban lágrimas" (García Lorca 285). Although she exhibits some minor rebellion against Bernarda by wearing make-up on the day of her step-father's funeral, she is brought back under domination by Bernarda's slep. She remains the obedient, naive daughter.

The two remaining daughters, Amelia and Magdalena have resigned themselves to their fate. Magdalena's indifference is illustrated when she ignores an untied shoe and declares that if she falls there will be one less daughter to suffer. She knows she will never marry, "Sé que yo no me voy a casar" (García Lorca 259). Amelia, like Magdalena, has surrendered to her imprisonment. Amelia, an Arabic word denoting a district governed by a chieftan (Lima 271), personifies her name as a subject of her domineering mother. Amelia accepts her fate as a punishment for being born a woman, "Nacer mujer es el mayor castigo" (García Lorca 275).

These two daughters will pose no threat to Bernarda's supremacy.

The two maids, La Poncia and La Criada, are the first to be aware of the turmoil within the household. Poncia tries to warn Bernarda of this impending doom, but Bernarda refuses to believe her, and Poncia is forced into silence because of her economic dependence on Bernarda. Poncia sees the torment in every room behind the walls of silence, "¿Tú ves este silencio? Pues hay una tormenta en cada cuarto" (García Lorca 290). Other than Adela, Poncia is the only character strong enough to oppose Bernarda. She is also the only character who can bring news of the outside world to the household because she, unlike the daughters who must be sheltered, can freely venture outside the house on household errands. She delights the daughters with stories of love and tantalizes Bernarda with gossip of moral degradation. Poncia seems the character most able to handle life's unfairness. Her realistic acceptance of life is demonstrated by her philosophical view of marriage. She believes that men begin marriage in bed, then move to the table, and finally to the tavern, "...el hombre a los quince días de boda deja la cama por la mesa y luego la mesa por la tabernilla y la que no se conforma se pudre llorando en un rincón" (García Lorca 270). Poncia knows that a woman's life is unfair, but she has learned to live with the injustice. Bernarda continues to cling to the traditions and mores of the past while refusing

to accept change. This inability to accept change and to confront reality dooms her household to tragedy.

Poncia and La Criada further illustrate life's injustice as they represent the descending scale of society, the "pecking" order. Each decries the injustices of her superior, but each assumes similar roles toward those beneath her. Poncia describes her job as that of a "buena perra" (García Lorca 254) while she orders La Criada to clean the table. La Criada (maid), who is so low on the social ladder that she does not even merit a name, in turn treats La Mendiga (beggar) like an animal. These two maids also dare to express emotions not demonstrated by others in the household. La Criada is the only character openly saddened by the death of their master. She wails that he will never sit again in his chair nor see the walls of this house, and, most interestingly, he will never again "lift her skirts" behind the corral, "Ya no volverás a levantarme las enaguas detrás de la puerta de tu corral" (García Lorca 255). While Bernarda secluded herself in a morality that no longer exists, her husband made love to the maid behind the corral. This is further evidence that Bernarda does not accept the reality which surrounds her.

A final female character is barred access to the activity of the household, but she plays an important role. María Josefa, the eighty-year-old mother of Bernarda, is kept locked up because Bernarda does not want the neighbors to see her "madness." The old woman represents the

daughters' frustrated desire for love and freedom. She is constantly trying to escape to the sea to find her lover:

> Me escapé porque me quiero casar, porque quiero casarme con un varón hermoso de la orilla del mar, ya que aquí los hombres huyen de las mujeres
>
> (García Lorca 267-268).

She verbalizes the daughters' desires while noting the futility of their existence. She recognizes the deep yearning of the daughters to marry, "No quiero ver a estas mujeres solteras, rabiando por la boda, haciendose polvo el corazón..." (García Lorca 268); and she accurately sees Pepe as a "giant" who will devour the household, "Pepe el Romano es un gigante. Todos lo queréis. Pero él os va a devorar porque vosotros sois granos de trigo. No granos de trigo. ¡Ranas sin lenguas!" (García Lorca 292-293). From the mouth of a madwoman comes the inescapable truth.

La casa de Bernarda Alba presents the stark image of five frustrated spinsters incarcerated by their domineering mother. Their physical and spiritual imprisonment is reflected by the internal symbolism of the play. The entire atmosphere of the house is enshrouded with depression which leads to mass sterility of emotions and eventually suicide. The thick, white walls and the shuttered windows reflect each daughter's spiritual cell of virginity. The frustrated stallion kicking at the patio walls in an attempt to reach the mares symbolizes the bridled passion of the virgins locked within (Lima 282). Even the family name albs, signifying "white or dawn," represents the narrow,

traditional, intolerant repression still found in Spain at this time and represented by Bernarda's frigid adherence to her moral code (Chandler 138). The entire play poses the question of the ability of this hypocrisy to survive the modern world.

García Lorca understood the closed-in, protected world of women; therefore, his female characters are excellent and are entrusted with his message of social criticism. García Lorca presents strong images of the domineering mother and the frustrated spinster and illuminates the tragedy of woman bound by an overly rigid code of honor. Like the writers of the Generation of '98 before, Garcia Lorca decries the inability of the old code of morality to survive the modern world. He knew that refusal to change would bring tragedy not only upon the individual household, but upon Spain herself. Spain could not survive the twentieth century if she stood as Bernarda Alba, stubbornly refusing to change.

García Lorca's examination of Spain's need to modernize herself was brought to an abrupt end by the Spanish Civil War. García Lorca himself was murdered, and many other writers fled into exile. The production of literature nearly halted in Spain between the war years of 1936-1939. Following the war, literature, like the rest of the country, was in desperate need of regeneration. Spain and its literature had to be reconciled to herself and the world around her. One of the foremost figures in the regeneration of Spanish literature was Camilo José Cela. He initiated a

new school of realism, tremendismo, with the publication of La familia de Pascual Duarte in 1942 (Stamm 245). The novel presents such an unedifying picture of life that Pío Baroja, noted writer of the Generation of '98, refused to write the prologue, "No, mire, si Ud. quiere que lo lleven a la cárcel vaya solo, que para eso es joven" (Patt, Nozick 309). La familia de Pascual Duarte shocks and stuns the reader with its seemingly senseless brutality and marks an explosive breach with the Spanish novel of the past (Kirsner 21).

Cela chose to confront vital issues by portraying a society which appeared aimless and unconcerned with kindness (Kirsner 30). The unifying motif of the novel is blood which dominates this fictional autobiography of Pascual, a man pushed by circumstances into a series of horrible acts (Chandler 257). The family, representative of post-Civil War Spain, consists of a bullying and drunken father, a nagging and unpleasant mother, a prostitute sister, and a cretinous brother whose cries go unheeded as his nose and ears are nibbled off by a passing hog (Stamm 236). Pascual provides a brutal and one-sided image of society and of woman, a barbaric image which spares no one, not even his mother.

Almost without exception, Pascual's allusions to his mother are tinged with bitterness, resentment, revulsion, and hatred. He sees her as the incarnation of immorality

and the adverse forces of the universe that pursue him (Foster 24).

> ...[ella] era también desabrida y violenta, tenía un humor que se daba a todos los diablos y un lenguaje en la boca que Dios la haya perdonado porque blasfemaba las peores cosas a cada momento y por los mas débiles motivos
>
> (Cela 19).

This Mother image is not solely directed at woman, but also at post-war Spain herself. Like Pascual's mother she is severe, violent and blasphemous. She cannot provide the compassion so desperately needed by her people. As one reads the tragic story of Pascual Duarte, one must remember that the mother image incompasses Spain in her post-war struggles as well as the mother of Pascual Duarte.

Pascual's mother demonstrates an absence of "normal" maternal instincts and appears cold-hearted and dried up at the death of her son Mario, who has drowned in a jar of oil:

> Mi madre tampoco lloró a la muerte de su hijo; secas debiera tener las entrañas una mujer con corazón tan duro que unas lágrimas no le quedaran siquiera para señalar la desgracia de la criatura... La mujer que no llora es como la fuerte que no mana, que para nada sirve...
>
> (Cela 37).

Because of his mother's insensitivity, Pascual no longer sees her as a mother, but as an enemy; and he grows to hate her. After the death of Pascual's eleven-month-old child, Pascual feels abandoned and stifled by his mother, his wife, and his sister. Repelled by a mother who does not seem to understand his great sense of loss, he first contemplates killing her. In Pascual's tormented mind, his mother has

become the source of his misery as a human being for having borne him and for having brought chaos upon him by her evil ways (Foster 17). Indirectly, Cela reproaches Spain for the present state of social confusion which has left her citizens "motherless."

Pascual and his mother do not even pretend to have a normal mother-son relationship; and, when he returns home after a two-year absence, she avoids him and seems even more the bearer of all evil that has befallen him, "Mi madre, que la muy desgraciada debió ser la alcahueta de todo lo pasado, andaba como huída y no se presentaba ante mi vista" (Cela 93). The final collapse of Pascuel's relationship with his mother occurs when he returns home after three years in prison for killing Estirao, his wife's and sister's lover. He has envisioned a joyous reunion with his mother and sister, but he instead encounters a mother who acts as if she prefers not to see him. No longer able to tolerate her constant nagging, Pascual is dominated by his hatred. Once Pascual conceives the idea of her murder, he is consumed with its fulfillment. The autobiography culminates with her murder, a violent struggle in her own bed:

> ...fue la lucha más tremenda que usted puede imaginar. Rugíamos como bestias, la baba nos asomoba a la boca...La condenada tenía mas fuerzas que un demonio...[ella] me mordía... pude clavarle la hoja en la garganta...La sangre salía como desbocada y me golpeo la cara
>
> (Cela 123).

After killing his mother, Pascual is released from her power. He compares her blood to that of the sacrificial lamb as he flees, breathing for the first time the air of freedom.

This image of Mother denies all normal characteristics of the maternal figure which we have previously examined. She lacks love and compassion for her children, provides them with no link with morality, and drives her son to the negation of society by the ultimate revolt against the family structure, matricide. The reader must remember the story is told entirely from Pascual Duarte's point of view. Admittedly, he is an unreliable narrator; and he may be attempting to rationalize the murder of his mother. Yet her image, harsh and void of normal maternal instincts, creates sympathy for Pascual as a victim of society. He is, at least from his point of view, motherless. He strikes out at what seems to him the source of his miserable existence.

In Pascual's family, only one member does not represent the forces of society closing in on him. Rosario, his sister, exhibits, as no other, an abiding love and concern for him. Like Pascual, she lives outside society as a prostitute, but it is she who understands his compassion for Mario, who expresses joy and tenderness at his return from

prison, and who tries to repair his broken life by finding him a "novia." Rosario's physical decay prompted by her moral degradation pains Pascual, "¡Cómo había cambiado! Está aviejada, con la cara llena de arrugas prematuras, con las ojeras negras y el pelo lacío; daba pena mirarla..." (Cela 96). Like Pascual, Rosario is a victim of a compassionless society. Unable to establish worth for herself, she gives in to the cruel and violent forces surrounding her. Yet even when Rosario joins with his mother and wife to close in around him after the death of his son, her accusations are softened with her disbelief that he is evil. For Rosario, Pascual stands up to her lover Estirao and ultimately murders him when he tries to take Rosario away. Rosario is the one consistent image of love in Pascual's life. She represents a kind of substitute mother, but she is not strong enough to repel Pascual's overwhelming hatred of his mother.

Another image of woman is exhibited by his two wives, Lola and Esperanza. At first, these two women are the image of wifely devotion. Pascual's relationship with his first wife, Lola, seems respectable, for he has married her to preserve her honor when she becomes pregnant; and later he kills the mare that has unseated her and caused her miscarriage. This apparent honorable relationship is shortlived. The relationship, initiated in a savage love scene in the cemetery after the funeral of Pascual's brother, ends in violence.

Pascual never has a clear image of Lola. After the birth of their son, Pascualillo, she resembles the image of the Virgin Herself:

> Lola se reía, ¡era féliz!Yo también me sentía féliz, ¿por qué no decirlo?, viéndola a ella, hermosa como pocas, con un hijo en el brazo como una Santa María
>
> (Cela 67).

Lola is not able to maintain her image of the Virgin or of the supportive wife after Pascualillo's death; and, with her constant nagging at Pascual, she becomes an enemy along with his mother. Her accusation that he is like his brother, mentally and physically deficient, is instrumental in Pascual's two-year abandonment of his family.

Upon his return, Pascual finds his wife frightened and pregnant with another man's child. Pascual forces her to reveal her lover's name, then strangles her while cradling her in his arms. She is not strong enough to face reality and cannot maintain Pascual's love and respect. After her death, his memory of her fades and seems like a "bad star" that insists on pursuing him. The final disintegration of Lola's image occurs when Pascual confronts Estirao, her lover and the father of her unborn child. Estirao taunts Pascual with the reality of Lola's promiscuity. When Estirao proclaims that Lola must have loved him since she makes Pascual promise not to kill him, Pascual can take no more and kills him. Pascual's image of Lola is clouded with inconsistency. She has not been what Pascual wants or needs her to be. She, too, is a victim of life's brutality.

Pascual's second wife, Esperanza, presents an even weaker image of woman. Even though Pascual seems to respect her, he is united to her because of Rosario's matchmaking and is impressed with Esperanza's faithful vigilance for his return from prison. Esperanza (hope) is Pascual's last chance to establish a normal human relationship. She, however, is not strong enough to curb his intense hatred for his mother, and she stands helplessly in the doorway as Pascual murders his mother, "En una de las vueltas vi a mi mujer, blanca como una muerta, parada a la puerta sin atreverse a entrar" (Cela 122). No one is able to save Pascual from the ultimate catastrophe.

The image of woman presented by La familia de Pascual Duarte is imbued with insensitivity, marred by deception, and haunted by cruelty. The mother, void of compassion and morality, represents the evil forces which compel Pascual to total estrangement from society. The sister protrays the only abiding symbol of love in Pascual's life; but she, too, is branded an outcast from society and cannot provide a link with morality to save him. The wives provide an initial hope of social redemption, but they are too weak to pull Pascual from the depths of his despair. While reading Pascual Duarte, one must remember that all is seen through his eyes, the eyes of a murderer. Looking in retrospect, Pascual may very well be attempting to justify his terrible actions by blaming them on uncontrollable forces surrounding him. Although the reader must be careful not to oversympathize with Pascual, the message is clear: these

images of woman reflect a despairing and chaotic vision of post-Civil War Spain.

La familia de Pascual Duarte created a revolution in Spanish literature as violent as that of the Civil War. Turning from the notion of individual responsibility and personal honor, Cela exposed the turmoil of a society unable to provide support and compassion for its individual members. The story of Pascual Duarte focuses on the effects of a brutal, harsh society on man. This search for identity and purpose in post-war Spanish literature continues in the work of Carmen Martín Gaite, El cuarto de atrás.

Although Gaite is searching for purpose and identity in post-war Spain, her point of reference is not the war itself, but the death of General Franco who had ruled Spain with iron-clad dictatorship from the close of the Civil War until 1975. The authoress is trying to reconcile her memories of pre-war years with her new sense of freedom at the death of the Generalísimo. While Cela reacts outwardly to the lack of compassion surrounding him in the chaos immediately following the war, Gaite searches within her store of memories, attempting to establish order and meaning within her life.

Although Gaite struggles to write "una novela postguerra," she is besieged with an overwhelming confusion. "...es una sensación de vértigo interior, que acentúa la confusión de todo. Desde que oigo peor, he perdida la seguridad, voy como a tientas" (Gaite 118). The only thing

certain is random chance. According to her childhood memories, the politics of war is an adult game - a kind of roulette which has two colors: "le blanc y le rouge," a contrast earlier examined by the French author Stendhal in the Nineteenth Century novel, Le Rouge et Le Noir. This childish yearning to divide the world into two distinct camps is overtaken by a cloud of confusion which frustrates the authoress' attempts at writing. "...una nube gris que se extiende ahora sobre los años de guerra y postguerra...ha comparado el paso del tiempo con el juego del escondite inglés...la guerra y la postguerra las recuerdo siempre confundidas. Por eso me resulta difícil escribir el libro" (Gaite 107, 127). It is not until the death of Franco that the cloud begins to lift and she is able to begin sorting the memories of the past. "Franco había paralizado el tiempo y precisamente el día que iban a enterrarlo me desperté pensando eso con una particular intensidad" (Gaite 132-133). Like other authors of post-war Spain, she has emerged confused and culturally isolated. With no concrete link to the past, she has no clear vision of the future. El cuarto de atrás reveals Gaite's search for identity and purpose in the years following the death of Generalísimo Franco.

Throughout her pilgrimage, Gaite utilizes several images which reveal her internal struggle. The story begins with a dream of a barefoot man (el hombre descalzo) who is discovered walking along the beach. This mysterious man at

times related to "A" of the "novela rosa," at other times with "Alejandro" the receiver of the hidden letters, and still later with the mysterious man "con el sombrero negro." Dark mystery is mingled with the prospect of romance. The chaos is further exemplified by frequent allusions to the fantasy of Todorov.

> Habla de los desdoblamientos de personalidad, de la ruptura de límites entre tiempo y espacio, de la ambigüedad y la incertidumbre (Gaite 19).

Gaite begins to write a book and incorporates fantasy into her jumbled memories of the war. A painting entitled "El mundo al revés" frequently reminds the reader that life is a series of absurd scenes by mixing fantasy with reality, refuge and flight, past and present. The engraving of Lucifer contributes a sinister vision of life which is personified by the "cucaracha" which startles and terrifies the authoress.

Two special images provide insight into her search. Cúnigan, a unique and magical place not found an any map, represents a fantastical flight from reality, a refuge from the ordinary. Although it never exists beyond her imagination, it allows her to escape the more mundane realities of life. She is attracted by the lure of the unknown, for she is not seeking escape into the past, only a foundation to clarify the present and provide direction for the future.

A second image never allows Gaite to escape the images of the past; they surround her in the form of mirrors which

draw her into remembrance. The mirror images remind her of the past. "...me veo reflejada con un gesto esperanzado y animoso en el espejo...la que me está mirando es una niña de ocho años y luego una chica de diaciocho..." (Gaite 74). These images confront her with the present. "...me acodo ante el espejo largo...interrogo en vano a ese semblante pálido, que sólo me devuelve mi propio estupor" (Gaite 175-176). The mirrors also mingle fantasy with reality. "...la estancia se me aparece ficticia en su estática realidad" (Gaite 15). Beneath the superficial reflections she searches for herself, her true identity. "...aaqué el espejito, me miré y me encontré en el recuadro con unos ojos ajenos y absortos que no reconocía...pero pensaba angustiosamente que no era yo" (Gaite 49). The mirror images transport Gaite beyond her place in time and space to examine the past and explore the future.

One image takes precedence over all the others, "el cuarto de atrás." As a child, Gaite and her sister found refuge in this back room outside the restrictive limits of the rest of the house. "Era muy grande y en él reinaban el desorden y la libertad...el cuarto era nuestro y se acabó" (Gaite 187). Not only did this special room offer privacy for games and freedom to scatter toys and sing at the top of one's voice, it was free from the limitations of time and space. Here one could envision magical Cúnigan and plot the actions of Esmeralda, heroine of the "novela rosa." In the tradition of her mother, she could flee life's

disappointments. "Mi madre se pasaba las horas muertas en la galería del cuarto de atrás...hubiera querido estudiar una carrera, como sus dos hermanos varones, pero entonces no era costumbre" (Gaite 92). Even though war rationing transformed "el cuarto de atrás" into a storeroom, it remains a haven throughout the authoress' life, if only in her imagination. "...me lo imagino también como un desván del cerebro, una especie de recinto secreto lleno de trastos borrosos...me fugué hacia atrás a los orígenes...también el cuarto de atrás sigue existiendo y se ha salvado de la muerte" (Gaite 91, 135, 169). Although she no longer possesses an actual "cuarto de atrás," she can draw the curtain across the doorway to her bedroom and re-enter the comfort of her magical haven. As her search for self progresses, the room becomes less necessary and even becomes difficult to envision. "...me cuesta trabajo pensar que estuvo en el cuarto de atrás, tal vez no estuvo nunca, estoy cansada" (Gaite 209). Throughout the examination of the past and the exploration of the future, "el cuarto de atrás" remains a welcome friend and refuge.

Even though El cuarto de atrás is the journey of a writer trying to reconcile the events of the Spanish Civil War and after, because the protagonist is a woman there is special emphasis on the role of woman. Her internal struggles as a writer illuminated the struggles of a woman striving to escape the mold of woman as the silent heroine, the pilar of the Christian home, the reflection of man,

> La rhetórica de la postguerra se aplicaba a desprestigiar los conatos de feminismo que tomaron auge en los años de la República y volvía a poner el acento en el heroísmo abnegado de madres y esposas, en la importanicia de su silencio y oscura labor como pilares del hogar cristiano
>
> (Gaite 93).

Like her mother before her, she is relegated to a role secondary to man. She is warned, "Mujer que sabe latín no puede tener buen fin" (Gaite 93). Even the movies of the day urge her to happily accept her fate as the strong, silent partner of even stronger man.

> ...a que aceptásemos con alegría y orgullo con una constancia a prueba de desalientos, mediante una conducta sobria que ni la más mínima sombra de maledicencia fuera capaz de esturbia, nuestra condición de mujeres fuertes, complemento y espejo del varón
>
> (Gaite 93-94).

Apart from man, woman has no unique identity.

Yet the protagonist dares to be different. She recognizes the influence of the "novelas rosa" and songs in the shaping of the woman of the 40's. The song by Conchita Piquer, Tatuaje, exemplifies the plight of a woman in love with a mysterious stranger, searching without hope for a lover destined to love another.

> ...la rememoraba una mujer de mala vida,
> vagando de mostrador en mostrador,
> condenada a buscar para siempre el rastro
> de aquel marinero rubio como la cerveza
> que llevaba el pecho tatuado con un nombre
> de mujer y que había dejado en sus labios,
> al partir un beso olvidado. Está enamorado
> de otra...y ella lo sabía, era una búsqueda
> sin esperanza...una pesión como aquella nos
> estaba vedada a las chicas sensatas y decentes
> de la nueva España
>
> (Gaite 154).

The protagonist, too, has her mysterious dream-man, the barefoot man on the beach of her dreams; however, she dares to question the romantic image of songs, novels and the movies which never explore the relationship of man and woman beyond the "happy ending." "¿por qué tenían que acabar todas las novelas cuando se casa la gente?...parecía que ya no había nada más que contar como si la vida se hubiera terminado..." (Gaite 92). Once a woman has found her dream-man, her identity is swallowed up in marriage. Woman ceases to exist as a separate entity. But the protagonist cannot or will not accept the role of the "typical" woman; she cannot play the game of the "chicas lanzadas," and so she learns to convert her inability to fit into the mold by writing.

> ...las lanzadas sabían jugar con sus ojos,
> con su risa y con el movimiento de su cuerpo,
> aunque no tuvieran nada que decir. Y los
> hombres que me gustaban, y a los que tal vez
> yo también gustaba, se iban haciendo novios de otra.
> Aprendí a convertir aquella derrota en literatura
>
> (Gaite 182).

She pays a heavy price for her inability to play the game and relinquish her identity, but she will not allow herself to be trapped as Carola is. "Es horrible enamorarse

si...vivir pensando sólo en hacer las cosas para interesar a un hombre" (Gaite 151). She knows tha "happy ending" exacts a heavy toll. Her uniqueness brings her misunderstanding and ultimately the only explanation that society can offer for her unwillingness to accept her feminine role.

> ¿Era usted lesbiana?...¿Qué si soy qué?... No...Sólo se puede ser lesbiana cuando se concibe el término, yo esa palabra nunca la había oído
>
> (Gaite 192).

At this time, Spanish family-oriented society could not understand a woman who chose to reject the traditional roles of Wife and Mother. Even though there were accepted alternatives to these family roles such as dedication to a life of religion, the protagonist seeks an identity free of stereotypical limitations which society could only label as lesbian. Society could not yet appreciate woman's desire to be a total liberated person and assumed the only explanation it could readily understand. Her struggle illuminates the emerging woman of the 1970's, a woman willing to accept a secondary role for herself, a woman striving to establish an identity not as a man or a woman, but as a person. She would, however, pay the price of being labeled abnormal.

This act of liberation is painful and touches not only a person's role as woman but affects every aspect of her personhood. The protagonist realizes that her image is not one-sided; it is a multiplicity of roles and reflections. "...no somos un solo ser...mi imagen se desmenuza y se refracta en infinitos reflejos..." (Gaite 167). This

revelation is the key to understanding woman in El cuarto de atrás and in life itself. No one woman plays only a single role throughout life. She is Daughter, Wife, Mother, Seductress/Mistress, Spinster, Educated Woman, and Lady and, at the same time, struggles to liberate herself from any set stereotype. Liberation comes as it did in El cuarto de atrás when woman is free to be herself, dependent on no one person or on no one stereotypical role. The protagonist is willing to pay liberation's price as "el hombre del sombrero negro" notes, "Usted no necesita que exista, usted si no existe, lo inventa, y si existe, lo transforma" (Gaite 196). Finding in literature s refuge from uncertainty as she has found s haven en "el cuarto de atrás," the protagonist is able to liberate herself from the standard roles assigned woman and set the pace for other women who dare to free themselves.

El amor es un juego solitario by Esther Tusquets is also the story of a woman's search for identity. While the protagonist in El cuarto de atrás searches through her memories and dreamlike visions to come to grips with herself as a woman and as a writer, Elia in El amor es un juego solitario looks outside herself and experiments with her relationships with others as a means of fulfilling her identity. El juego exudes a tone of earthy sensuality. A paragraph Elia finds in an adventure novel as a young girl illustrates her concept of love by returning to the primitive mating instincts of the apes.

> ...los simios superiores que ventean el aire
> con las narices dilatadas y los ojos cercando
> y acosando el denso armos que destilan
> repentinamente, todas las primaveras, las
> hembras enceladas, acurrucadas allas
> anhelantes en las profundas grutas,
> segregando este aroma secreto que tal vez
> las asusta como el primer momento de una
> pasiva espera
>
> (Tuaquets 7).

Like the female ape, Elia is at once frightened and excited by this primitive game of the sexes.

In order to understand Elia and the images of woman in El juego, one must first establish the characters and their relationship to each other. Clara is a young girl enamored with Elia and her sophisticated life. Clara is yearning for attention and is vunerable to the tenderness that Elia has shown her. Clara has grown up in a compassionless home without the love and support of a caring mother. Her home is plain and disgusting to her. It is not a lack of money, but a lack of love which enshrouds the home. The mother scolds Clara in a ritual Clara has come to hate while the father sits silently ignoring the children and their arguments. Clara shares a room with an aged grandmother and is suffocated by the smell of medicine and death. It is a life that Clara detests both in unfairness and its monotony. "...[Clara] ni en preguntar por qué razón su hermano, dos años menor que ella, puede llegar a casa a la hora que quiere, o simplemente no llegar, mientras a Clara se le exige que encuentra abierto el portal, que abandone todas las noches a una hora convenida y arbitraria el paraíso para

reintegrarse a una realidad cotidana que deteste, dios, como la detesta" (Tusquets 83).

Clara has only one fond memory of her childhood; the night she was allowed to spend in the home of a friend. The memory of wearing pretty pyjamas, bolding bands thoughout the night, sharing girlish intimacies and giggling is to Clara a beautiful dream so unlike the life ahe has come to hate. "...en un pijama bonita y suave, en una cama que parecía de juguete...tan diferente que su habitación fea que olía a humedad, a ropa sucia, a medicinas para viejo..." (Tusquets 100). With Elia, Clara is able to escape her ugly existence and even believe that there may be a place for her in what seems a loveless world. "...por una vez primera [Clara] pudiera adivinar que existe un sitio para elle en este mundo de locos, un rincón cálido en él que acurrucarse y descansar en esta tierra desabrida..." (Tusquets 102). Although Elia and Clara share a homosexual relationship, it is essentially a reaching out on the pert of both Elia end Clara to find a placa for themselves. "...borrachas con esta embriaguez peculiar que producen los bombones de licor mezclados a los sueños" (Tusquets 102). Elia is so unlike Clara's mother that Clara cannot help but be attracted to her. Elia, who teaches Clara how to maka tee end whoae home is filled with beauty and extravagance, is completely unlike Clara's mother who covers her teble with plestic and fills her home with cheap plaster figurines. Above all, Elia gives Clara the love and ettention which her mother has

denied her. "La madre - piensa Clara - no la ha querida nunca - quizás a sus hermanos sí, pero en ningún caso a Clara - del modo en que ella necesitaba ser querida y le ha dejado como una marca indeleble esta carencia de amor, este déficit insalvable, este lastre que arrastrará consigo toda la vida..." (Tusquets 83). Without love, Clara can never hope to find a place for herself nor discover her identity. The relationship between Elia and Clara, though ultimately sexual, is in truth that of mother and daughter. Elia gives freely of her love and instruction, qualities that Clara so desperately needs.

Even though Clara loves and needs Elia, it is she who arranges the relationship between Elia and Ricardo. Ricardo is a young, inexperienced student whose greasy hair and pimply complexion make him an unlikely candidate for Elia's affections. He has the soul of a poet and is easily attracted to Elia's sophistication. Although Ricardo does not suffer from the lack of maternal attention, he too yearns to escape his drab existence and find a place for himself. His life is illustrated by a description of his joyless mother.

> ...su vestido negro salpicado de florecillos blancas
> - de alivio de luto [no sabe] por quién fue el luto...
> y un broche de diamantes y aguamarina en la solapa,
> junto al hombro izquierdo, levemente empolvado la cara
> con unos polvos de arroz que no usa ya más nadie, y
> este gesto antipático en la comisura de los labios
> en esta figura erguida y peripuesta, que se enfrenta
> con un gesto antipático, pero sin quejas, a los
> primeros estragos de la vejez...una soledad voluntariamente
> asumida, si no voluntariamente en un principio buscada...
> como las compras : necesaria y sensata
> (Tusquets 105-106).

Although Ricardo is a successful student, he lacks warmth and feeling for others. Overshadowing his academic honors, Ricardo's most vivid memory of his childhood is the time he and another boy are caught masturbating under their desks in metrics class. Life has become a competitive game for Ricardo. Even the instance of the masturbation is largely Ricardo's attempt to prove himself superior to the other boy. The other boy is good-looking, popular and athletic. Ricardo is not humiliated by discovery, for he has succeeded in subduing an apparently superior classmate.

Ricardo continues playing the "game" with Elia, for in terms of beauty and experience, she is clearly his superior. "...una pantomina de salón - aman los dos por igual el artificio - un juego sútil y sofisticado..." (Tusqueta 37). It is a game which begins in the corner of a bar, a dirty game for which Elia, as all girls, has been well prepared. "...un sucio juego...estos gritos de ellas lo que provocaba seguramente en el fondo la doble exitación de los muchachos, mientras aprendían las niñas a ser mujeres an esta rara mezcla de la ofensa y el halago..." (Tusquets 43). Elia has learned to play the game well; and while Ricardo uses her to

satisfy his own desires and goals, Elia dupes Ricardo. "Le explica Elia que para ella nunca había sido así, del modo preciso en queha occurrido esta vez, y que por consiguiente la experiencia no ha aido nueva para Ricardo, sino para los dos" (Tusquets 76). Ricardo, the inexperienced player, can never be sure of Elia's sincerity, but she fulfills his desire to subdue (overpower) a woman of experience. Both of them know the rules of the game, and Elia even goes so far as to establish a time limit on the relationahip. Neither Ricardo nor Elia believes themselves to be in love; each is playing the game for his own purposes. For Ricardo, it is a means of proving himself superior to his classmatea.

> Ricardo lo había erigido en símbolo para derrotarlos a todos, para vencer a Los otros, a trevés de él, igual que había eligido ahora a Elia, amándola o creyendo amarla incluso antes de realmente concocerla...no por amor, nunca por aquello que ella entendía como amor: le había de demostrarse...por ejemplo que el niño más torpe y menos atractivo del colegio, el último en los deportes, el menos simpático entre los compañeros...podía llegar a ejecer un poder total...Y por ese motivo había sido tan importante aquella aventura...
>
> (Tusquets 120-121).

It is interesting to note that although Clara and Ricardo share a close friendship and Ricardo describes intimately his relationship with Elia to Clara, they cannot satisfy each other's needs. Both turn to Elia. To Clara, she is the loving, affectionate mother. To Ricardo, she is the conquest which confirms his superiority. It is Elia who teaches them about loving, and it is she who brings them

together in a "ménage a trois" which neither of them could have arranged.

Elia is undeniably the strongest of the three. She is unhampered by a restrictive childhood. From the beginning, Elia is different from the other children. She is allowed to read adventure novels, to roam freely, and to choose her companions. Her parents avoid the social restrictions of the 1950's by not attending Mass, by associating with people who also live outside the restrictions of society, and by allowing their daughter nnlimited freedom.

> [los padres de Elia] no van los domingos a misa... los visitan a veces...amigos pintorescos y ecéntricos...con los que beben y ríen y escuchan música hasta el amanecer...se han bañado con los amigos, todos ellos desnudos...a Elia le ha estado desde siempre permitido...largarse a pasear a solas por el bosque o alejarse en la barca de remos, con algún chico a bordo... lea unos libros [de aventuras con] tremendos párrafos reptantes y perversos sobre la selva en primavera
>
> (Tusquets 9).

To Clara and Ricardo, Elia exemplifies a worldliness that they have never known; yet she, too, is searching for something beyond her glamorous, idle existence. A description of Elia's bedroom illustrates the fantasy that she represents to Clara and Ricardo.

> ...la cama enorme, que pende desde el techo sostenida por cuatro cadenas de oro, y justo encima de ella, rodeando el espejo más grande de todos los que invaden la habitación, el espejo que reflejará dentro de unos minutos los cuerpos de ellos dos abrazados y desnudos, cuatro cúpidos de yeso, apuntando con sus flechas al centro de la cama
>
> (Tusquets 72).

Ricardo establishes Elia as the symbol of power in his game of masculine superiority while Clara sees Elia as the representation of all that is alive and free. She dubs her "Little Queen of the Cats" for she is free to wander and explore the dark alleyways of life.

> ...[Clara] ha bautizado a Elia con el sobrenombre... de Little Queen of the Cats, reina, se entiende, no sólo de los gatos sedosos y elegantes...como Muslina...sino reina también...de los gatos vagabundos que se ocultan de día y merodean famélicos durante la noche...reina ella de los gatos perdidos, de los gatos abandonados, de los gatos salvajes...
>
> (Tusquets 80).

Elia exhibits a freedom unknown to Clara, who is not even allowed to leave her house freely. Clara can feel liberated when she is with Elia in her home and mingling with her friends, yet this taste of freedom only makes Clara's situation at home more disgusting and unbearable.

Although Elia represents a sophistication beyond Clara and Ricardo, she too is driven by an unsatisfied thirst, a longing to discover herself and her place in life. "...[Elia] eterna niña o eterna adolescente que busca, en equilibrio precario sobre la cuerda floja que se balancea sobre la angustia, siempre ella dual y ambivalente en sus manifestaciones...la sed y la embriaguez" (Tusquets 67).

She has been unable to find fulfillment in either marriage or childrearing:

> ...el matrimonio se redujo a una profesión muy bien renumerada quizá pero que ocupa poquísima atención y menos tiempo, porque es evidente que el marido la quiere y evidente también que no la necesita para nada... Elia no ha querido o no ha podido hacer de los dos niños la razón de su vida y ¿cómo hacer de los hijos la razón de una vida, cuando sabes que luego crecen y en seguida se alejan, y sabes sobre todo que la vida es de ellos para ellos...
>
> (Tusquets 64).

Like Spain after the death of Franco, Elia feels free to explore and experiment with life, yet she is unable to establish clearly who she is or what her purpose is. She remains said, bored, and unsatisfied with life. "...esa hembra melancólica e insatisfecha, caprichosa e inútil... " (Tusquets 64). After playing out the game of her relationship with Clara and Ricardo, Elia will return to her round of doctors and trips and restive cures. She will attend art shows, plays, and concerts like a zombie and spend "dead" hours in her bed watching but not seeing the images on her television screen. She is driven by an unquenchable thirst in search of a "liquor" to overcome her dissatisfaction. "...una sed insaciable y malsana de una única embriaguez...una sed tan específica...tan terrible específica que sólo un licor único, suntuoso y magnífico...ha podido a veces colmar" (Tusquets 65-66).

Unsatisfied in her relationship with Clara and Ricardo, Elia is destined to return to her search for meaning in life, only sustained by the faint hope that someday her terrible thirst will be quenched, that the foolish,

solitary, and obscene story will end and she will live happily forever after.

> [Elia] peor que muerta...estimulada únicamente a continuar la mascarada y mantenerse vivir, por la esperanza de que pueda sugir todavía algo exterior capaz de devolverle el movimiento de hacerla florecer como florecer los cactus del desierto tras sequedades y agonías...viva, hasta que al fin, algún día, deje de producirse definitivamente el milagro, y la triste historia tonta, la sucis historia solitaria, termine felizamente para siempre"
>
> (Tusquets 150).

Each of the three is playing a solitary game. Even though their lives intermingle for a time, ultimately each will continue his search alone. It must be remembered that woman's search for identity is essentially a solitary one. Like Elia, she may touch the lives of others and experiment with her relationships, but ultimately she is alone to find her way, to establish her liberated self, unrestricted by relationships which would threaten to submerge her identity into the identity of another.

Twentieth century Spanish literature begins in La casa de Bernardo Alba with a questioning of established tradition and continues through the upheaval of the Spanish Civil War to the rejection of these conventional values in such sensational works as La familia de Pascual Duarte. The image of woman is an integral part of this explosive change in Spanish literature. The image of Mother is particularly challenged as it represents those traditional values of Spanish culture which were not keeping pace with the modern world or were unable to satisfy the needs of the Spanish

people after the trauma of the Civil War. The final selections, El cuarto de atrás and El amor es un juego solitario, demonstrate woman's continuing struggle to establish her identity and purpose at a time in Spanish history when all of society was searching to establiah new values and direction. Elia of El amor es un juego solitario and the protagonist of El cuarto de atrás exemplify woman's struggle to identify her role and her place in society. The image of woman can no longer be confined to a unilateral concept such as Wife, Mother, or Daughter. Woman is becoming a composite image which although not truly liberated, could be termed liberating as she strives to establish her unique and fulfilled personhood in a rapidly changing society.

Summary and Conclusions

This study of the nature of woman has explored feminine images throughout the varioua time periods of Spanish literature. Each of the five time periods, Middle Ages through the Twentieth Century, waa repreaented by selected works. After examining these works individually, the image of woman is categorized according to eight basic feminine stereotypes. These basic female types appear in varying degrees throughout the literature with the addition of two types which are uniquely Spanish. Each of these images of woman is examined with reference to the works in which it appeared.

The first standard female stereotype if that of Mother. Her presence is felt early in the literature, and her role as the cornerstone of the family unit is recognized. She embodies the preservation of tradition in society in addition to her role as the bearer of life. In El sí de las niñas (III), the Mother represents the force which provides her daughter with the traditional convent education and selects a suitable mate for her. Even though this role is viewed critically, it does reflect society's reliance on the Mother as the bearer of tradition. This role is continued in La casa de Bernarda Alba (V) as the domineering mother becomes the barrier between her daughters and their desire to be free of tradition. This exaggeration of matriarchal power imprisons the daughters and impedes social progress. A representation of the Mother void of maternal instincts is

presented in La familia de Pascual Duarte (V). This brutal image is a reminder of the importance of a positive Mother image in the establishment of a link with society and the provision of love and support for the children. In this work, the Mother image is also associated with that of Mother Spain as she is viewed following the upheaval of the Spanish Civil War. Society has been stripped of its traditional values and the people (children) are left without direction in a compassionless society. This lack of guidance requires a re-examination of values so that one can meet the demands of the modern world and establish a clear vision of his place in society. In La familia de Pascual Duarte (V), the Mother image which has been represented in Spanish literature as the cornerstone of the family becomes the harsh symbol of rejection. Although her image takes on many aspects, the importance of the Mother image in Spanish literature cannot be denied.

The second standard female stereotype is the Wife. She first appears in Poema de Mío Cid (1) where she is established as an inspiration for her husband's exploits. El Cid recognizes the strength he receives from his wife, and he endeavors to provide well for her. The social importance of Wife is incidentally referred to in both Don Juan plays, El burlador de Sevilla (II) and Don Juan Tenorio (IV). Even though the Wife is not specifically portrayed, Don Juan uses her image in the promise of marriage to provide respectability to his seductions. The mere promise

of marriage is enough to sanctify an otherwise illicit relationship. El sí de las niñas (III) also only alludes to the image of Wife, but its reference is significant. The play criticizes the practice of parents' selecting a daughter's mate without her consent. By championing young love and recognizing the emotional importance of the wife's role, this play establishes the psychological as well as the sociological importance of the image. A weak image of the Wife is presented in La familia de Pascual Duarte (V). Neither of Pascual's two wives can provide the emotional support he needs. This failure seems to emphasize the need for a strong, but not overbearing, wife in the socialization process. Along with the Mother, the Wife provides an important family image of woman.

The third family image of Daughter is not usually considered a separate female stereotype, but its importance in Spanish literature must be noted. Initially, the Daughter was considered property; and she was useful only in the establishment of a beneficial marriage alliance. In addition, Poema de Mío Cid (I) portrays the Daughter as the object of her father's affection and concern. Later the Daughter is the symbol of obedience to one's parents. El sí de las niñas (III) criticizes the education young girls were given and challenges the tradition of the daughter's sacrificing her personal happiness to fulfill her obligation to parental authority. La casa de Bernarda Alba (V) continues this criticism by demonstrating the severe effects

of obedience at any cost. The image of Daughter loses its individuality in this clash with traditional family structure which places the Daughter under total parental domination. This additional image of woman as Daughter stands alongside Mother and Wife to complete the traditional family images of woman.

An image of woman outside the family structure is the Seductress/Mistress. This particular image has a dual nature: the aggressive Seductress and the passive Mistress (Sex Object). El libro de buen amor (I) first acknowledges woman's seductive nature. Woman is regarded as a Sex Object with no concern for her character other than her sexual qualities. This role is passive, for the woman is unaware of the power she holds over man and does not attempt to use it to satisfy her own desires. Within the same work, the more aggressive role of the Seductress is depicted by the serrana, a humorous satire of the romanticized ideal of woman popular during the Middle Ages. She is a lusty, aggressive woman who recognizes her seductive powers and exploits them to satisfy her own desires. Although this image is exaggerated, it does remind the reader that woman is capable of passion and of fulfilling her needs. The passive role os Sex Object is again illustrated in both Don Juan plays in this study, El burlador de Sevilla (II) and Don Juan Tenorio (IV). In both plays, woman is the object of pursuit and offers no value other than to reaffirm Don Juan's masculinity. This is especially notable in Don Juan

Tenorio in which Don Juan keeps a tally of his conquests with no reference to name. It is interesting to note that this passive role is converted to action at the end of the play when Doña Inés intervenes from the grave to provide Don Juan's salvation. Woman who had been viewed only as an object of conquest steps forward to assume an active role. Pepita Jiménez (IV) presents the more seductive nature of woman. In this work, woman's role is more active and she can be viewed as a Seductress, for she is aware of her powers and uses them to satisfy her desires. La familia de Pascual Duarte (V) presents an exaggeration of the Seductress image in the form of a prostitute. Rosario, like her brother Pascual Duarte, is the victim of society; and she uses her seductive powers as a means of survival. The sexuality of woman is more closely examined in El amor es un juego solitario (V). Elia and her friend Clara explore their sexuality, both heterosexually and homosexually. Perhaps because this novel is written by a woman, woman's sexual needs and desires are incorporated into her total search for identity. Elia is indeed a Seductress, but she uses sex not merely for personal gratification, but as a means by which she may be able to satisfy the emptiness in her life. The role of Seductress/Mistress has only recently played more than a secondary role in Spanish literature as demonstrated by this last work in the study. Up to this point in time, woman has served to fulfill the needs of others in the role of Wife, Mother or Daughter or to

provide the prize at the end of man's conquest. As she searches to establish her total identity, she must explore her own sexuality and be willing to demand personal gratification. Her sexuality is an integral part of her struggle to establish self-worth and complete liberation.

Another image of woman is the Spinster. This image appears specifically in only one of the works selected, but its appearance projects a strong social message. The five virgin daughters in La casa de Bernarda Alba (V) represent this image, but not by choice. Even though not all of the daughters can be classified as Spinsters because they are not yet old enough, they all are bound by the dowry system in which only one of the daughters has sufficient dowry to attract a suitable mate. The other four have little hope of marriage and are destined to ultimately adopt the role of Spinster. They are imprisoned by a domineering mother who feels obligated to "protect" them from the outside world. This particular portrait of the Spinster reflects the conflict between the tendency of Spanish culture to isolate its women from society and the passions of the women whose desires go unfulfilled. This image is exaggerated in an attempt to urge social change. Although the Spinster image is not specifically mentioned in El cuarto de atrás (V), the protagonist is rebelling against the traditional role of woman in society - to marry the man of her dreams, to provide strong, silent support for him, and reflect cheerfully his image. The protagonist cannot play the game

of coquetry, nor relinquish her identity to a man. She has learned to transfer her energies into her writing. Literature becomes a substitute for the husband and family she will never have because she chooses to be different. The Spinster image is becoming an outdated image as women choose not to marry. This image becomes increasingly unfair to the unmarried woman by suggesting that she is a failure merely because she chooses to live outside the traditional boundaries of marriage.

Another image of woman which receives sparse treatment in this study is the Educated Woman. Although there is not a specific example of this image in the selected works, three works support the image. Feijóo's essay "Defensa de las mujeres" (III) represents an awakening to the intellectual nature of woman. This essay argues that woman's brain is capable of thinking as well as that of man. A second work from this same time period, El sí de las niñas (III) criticizes the frivolous education given young girls in the convent and champions their ability to make their own decisions. These works open the way for regarding woman as a whole person beyond her traditional roles of Daughter, Wife, and Mother. The question of woman's right to education continues into the Twentieth Century where the protagonist of El cuarto de atrás (V) is warned "Mujer que sabe latín no puede tener buen fin" (Gaite 93). She is aware of her mother's disappointment at not receiving an education and career like her brothers, and she personally struggles

against an image of woman which places her second to man, physically, emotionally, and educationally. Because she has rejected the traditional roles of woman and has chosen to devote her life to literature (education), she suffers the stigma of being labeled abnormal. As woman progresses in achieving complete personhood, the image of Educated Woman will no longer be the curious exception but will become an integral part of the total, liberated woman.

Like the Educated Woman, the image of Lady is represented by allusion rather than direct personification. The image of Lady is actually a matter of social position and is usually linked with the image of Wife and/or Mother. In Spanish culture, social rank is determined by tradition. In early works, the Lady is the wife of the exalted warrior [Poema de Mío Cid (I)]. Later, because so many girls married much older men, they were frequently left to manage the household at their husband's deaths. They obtained training in the attitudes and actions expected of a woman of good breeding and little else [El sí de las niñas (III)]. Conflict arose when woman attempted to go beyond the limits set by her preparation to be a Lady. The importance of social order is underscored in such works as El sí de las niñas (III) and La casa de Bernarda Alba (V). In both these instances, the widowed mother represents the final authority in the family; and although her authority is challenged, the line of social distinction is drawn. Certain [illegible] do not belong to the Lady. She has been prepared to play a

specific role in society and no other choices are available. In La casa de Bernarda Alba, this social classification is further portrayed by the maid La Poncia who is forced to defer to her mistress even though she foresees impending doom. La Criada (maid) from the same play is so low on the social ladder that she does not even merit a name. Neither of these two women can ever hope to achieve the rank of Lady; they are bound within an inflexible social structure. This caste system is further illustrated by the use of the titles doña and dama in the Spanish language. These titles are awarded a Lady who has reached a level of dominance over others by virtue of her social positon.

The final image of woman reflected in this study is the Liberated Woman. A glimpse of her image first appears in La Celestina (II) when, after Calisto's unfortunate death, Melibea chooses not to live without his love. Defying moral and religious convention, Melibea explains to her father that she cannot accept life without Calisto; and she hastens to join him in death by committing suicide. It is likely that Melibea is merely rebelling against life's cruelty, but she illustrates the heavy price woman will pay for liberation. Liberation from tradition costs Melibea her life, but she is willing to die for the man whom she loves. Even though her ultimate happiness is still dependent on a man, Melibea's soliloquy is perhaps one of the earliest women's liberation apeeches recorded in Spanish literature. A second example of the Liberated Woman appears in El

burlador de Sevilla (II) when the deceived victims of Don Juan's seductions band together to seek revenge. This response is surprising in contrast with the victims' helplessness when confronted with Don Juan's charms. It suggests a power within woman that has not been previously explored. The Liberated Woman reappears in Pepita Jiménez (IV) as a passionate woman, capable of pursuing her own personal fulfillment. Her character is developed with keen psychological insight and sensitive awareness of woman's persoual needs. This image emerges more completely in La loca de la casa (IV). For the first time in this study, woman is portrayed as a decision maker; and her choice to leave the convent and participate in reality is nothing less than revolutionary. The conflict between the image of the Liberated Woman and traditional society is further illustrated in La casa de Bernarda Alba (V). This is a strong example of Adela's struggle to free herself from the confines of tradition. The tragedy of the play emphasizes the high cost of liberatiou.

The stereotype of Liberated Woman suggests completeness, a total freedom of self; yet in more recent literature, the progressive nature of the image is emphasized. The protagonist of El cuarto de atrás (V) and Elia of El amor es un juego solitario (V) demonstrate woman's struggle to explore her identity, to establiah her place in society, and to discover her own sexuality. Unlike other stereotypical images, the Liberated Woman is a multi-faceted person who is

not limited to any single feminine role. She is a composite of the images of woman whether they be Wife or Spinster, Mother or Seductress. She might more accurately be labeled the Liberating Woman, for unlike previous examples, her liberation involves more than a single act of rebellion against an unjust society. It is instead an ongoing process of growth and discovery in which woman seeks neither equality nor superiority over man, but acceptance as a whole person. Perhaps because both of these final selections are written by women, woman's image has become more human and more complex.

In addition to these eight universal female stereotypes, there are two additional images which appear in this study of woman in Spanish literature. The first is the Virgin Mary, introduced in Milagros de Nuestra Señora (I). This image is developed as a result of a Middle Ages' cult which glorified the Holy Mother. This vision of perfection remains strong throughout the development of the literature and represents Spain's close association with the Church. The Virgin Mary is more than the idealization of the Mother image, for She provides a sense of promise that allows man to endure the harshness of reality. Even though this image is directly referred to in several works, there are three examples which present a modification of the Virgin Mary type. Melibea in La Celestina (II) depicts the idealized image of woman as she rises above everyday life in her quest for perfect love. Dulcinea in Don Quijote (II) is portrayed

as the "damsel in distress," an unattainable vision held above reality on a pedestal of perfection. She is the creation of Don [illegible] imagination and serves as his inspiration, his Holy Virgin. Another allusion to the Virgin Mary appears in the person of Doña Inés in Don Juan Tenorio (IV). She represents the romantic ideal of woman and further emphasizes her heavenly character by providing the means for Don Juan's salvation. This image of the Virgin Mary expresses man's desire to establish a standard of perfection and fulfills his need for an intercessory power. In many ways, the Virgin Mary is the perfect image of motherhood; but unlike an earthly mother, Her love knows no boundaries. Her perfection raises Her above the trials which the human Mother has to endure and Her image has played a unique and important role in Spanish literature. This idealization of woman has served to imprison her on a pedestal of perfection in an unattainable image designed by man.

The second unique image of woman is Trotaconventos, the go-between. Because of Spain's traditional seclusion of women, she is a necessary figure. Without her, woman was nearly inaccessible to man. She is introduced to Spanish literature in El libro de buen amor (I), is established as an important figure in La Celestina (II), and reappears as Brígida in Don Juan Tenorio (IV). She delights the reader with her bawdy antics and everyday language. She represents a materialistic approach to life which uses available

resources to satisfy her own desires. Her lusty, sensuous image is not compatible with the normal image of woman; but since she lives outside the usual social limitations of woman, her excesses are accepted. She is free to satisfy her own personal needs; and her egocentric, mercenary attitude is treated at its best humorously and at its worst as a necessary and delightful image of woman in Spanish literature.

The purpose of this study has been to examine Spanish works from the five major time periods in respect to the image of woman presented by each. Eight universal stereotypes were established to serve as the basis for this study. While each of the female stereotypes has appeared in varying degrees throughout this selective study, no one role can be considered most important. The multiplicity of woman's roles reflects her influence within Spanish literature as a character who occupies a unique if not always special role. The clarification of woman's role in Spanish literature has provided insight into the understanding of a particular character, reflected social attitudes, and illuminated the study of the literature in general. Although woman has not always held a prominent place in Spanish literature and has at times been treated superficially or even harshly, her place in Spanish literature has been firmly established.

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APPENDIX

SUMMARIES OF SELECTED WORKS

THE MIDDLE AGES

Poema de Mío Cid is an epic poem consisting of three cantares which relate the heroic deeds of El Cid Campeador, Ruy Díaz de Vivar. The first cantar tells of his banishment by King Alfonso VI of Leon. In the second cantar, El Cid re-eatabliahes peace with the King and gives his daughters in marriage to the Infantes de Carrión. The third cantar relates the vengeance of the Infantes on the daughters of El Cid, the claims then made by El Cid, and the final reatoration of honor to El Cid and his family.

Milagros de Nuestra Señora is a collection of twenty-five legends recounting miracles attributed to the intercession of the Virgin Mary. These stories were circulated widely during the Middle Ages and were set into writing by Gonzalo de Berceo, the first known Spanish poet.

El libro de buen amor is the picaresque tale of the escapades of the Archpriest of Hita. It is introduced aa a moralistic treatise on the superiority of buen amor, but it romps roguishly through a series of amores locos. Scattered throughout the seemingly autobiographical work are animal fables and adorations of the Virgin Mary.

SIGLO DE ORO

La Celestina is the story of two young lovers, Calisto and Melibea, who enlist the services of Celestina, a female go-between. Celestina's bawdy character dominates this tragi-comedy and instills a zealous love of life into Sixteenth Century literature.

El ingenioso hidalgo Don Quijote de la Mancha is a piquaresque novel which follows the adventures of Don Quesada as he takes on the guise of Don Quijote, knight-errant. Accompanied by his servant Sancho Panza, Quijote travels throughout la Mancha searching for his lady, Dulcinea. A parody on chivalric tales, Don Quijote offers a study of life and madness.

El burlador de Sevilla is the play which introduced the now famous Don Juan Tenorio. The play mirthfully traces his escapades from seduction to seduction until he meets revenge in the form of the statue of Don Gonzalo, father of one of the women deceived by Don Juan.

THE EIGHTEENTH CENTURY

"Defensa de las mujeres" is an essay contained in the famous collection Teatro crítico by Feijóo. It argues against the ignorant notion that woman is less intelligent than man because her brain is more moist and hence softer and less able to think. This essay is representative of Feijóo's campaign against ignorance and superstition in the Eighteenth Century.

El sí de las niñas is the story of Francisca, a sixteen-year-old girl educated in a convent, who has acceded to her mother's choice of a husband for her, a much older man, Don Diego. When Don Diego learns that Francisca is in love with his nephew, Don Carlos, he gallantly releases her so the two young lovers can marry. This play spoke out against the tradition of parents' selecting their childrens' marriage partners without their consent.

THE NINETEENTH CENTURY

Don Juan Tenorio, a play by José Zorrilla, is the Romantic reincarnation of the Don Juan theme. In this rendition of the theme, Don Juan is saved by eternal damnation by the loving sacrifice of Doña Inés, one of the women deceived by the infamous rogue.

Pepita Jiménez, a novel by Juan Valera, is a psychological study of love and its effects on a young seminarian. The first section, Cartas de mi sobrino, reveals Luis' anguish as he falls in love with his father's bride-to-be, Pepita Jiménez. The second main section Paralipómenos carries the story of this love to its resolution and portrays the passion and strength of Pepita.

La loca de la casa, a play by Benito Pérez Galdós, is the story of Victoria, a girl commited to the life in the convent who sacrifices her vocation to marry Cruz,

a coarse, worldly man. Victoria discovers that not only has she saved her father from financial ruin, but she has also learned that the evil of the world repreaented by Cruz is not as black as she believed while Cruz gains strength from her goodness.

"El disfaz" is a short story by Emilia Pardo Bazán which tells of a poor piano teacher who adopts the "mask" of high society when a special student Enriqueta gives her a gift of opera tickets. The night of elegance, complete with borrowed clothing and carriage, contrast sharply to the teacher's own humble existence.

THE TWENTIETH CENTURY

La casa de Bernarda Alba is the story of five virgin daughters under the domination of their mother Bernarda. The daughters range in age from twenty to thirty-nine and remain isolated from society by their mother's inflexible adherence to tradition. The youngest, Adela, is in love with Pepe, the man destined to marry her eldest sister, Angustias. The tension in the household culminates with Adela's suicide when she believes her mother has shot her lover. This play demonstrates the intensity of the conflict between rigid adherence to tradition and the unfulfilled passions of women.

La familia de Pascual Duarte, a novel by Camilo José Cela, is the grim, fictional autobiography of a criminal awaiting execution. Pascual Duarte is a man pushed by

circumstances into a series of horrible acts: the killing of his dog, his mare, his faithless wife, his wife's lover, and finally his mother. These acts of violence offer an introduction to an extreme form of realism called tremendismo.

El cuarto de atrás by Carmen Martín Gaite presents the dream revelation of a woman discovering herself, her writing, and her haven of retreat in el cuarto de atrás, a room cluttered with memories and freedom. In autobiographical form, Gaite searches for her identity and attempts to reconcile her life before and after the Spanish Civil War in a reality which is a dream and a dream which becomes reality.

El amor es un juego solitario by Esther Tusquets is the story of Elia, a woman of modern Spain who is searching for happiness. Her relationship with Clara and Ricardo illustrates her experimentation with sex as a means of personal fulfillment. Elia's story demonstrates the solitary struggle for identity in contrast to more traditional mores of post-war Spain.