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The 'Novelas Breves' of Emilia Pardo Bazan.

Eliza Lucinda guilkey Ridgway  
*Louisiana State University and Agricultural & Mechanical College*

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THE NOVELAS BREVES OF EMILIA PARDO BAZÁN

A Dissertation

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in

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by

Eliza Lucinda Guilkey Ridgway
B.A., Mississippi State College for Women, 1963
M.A., Louisiana State University, 1964
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ABSTRACT

A unique figure of the nineteenth century opposing anti-feminist attitudes in Spain, Emilia Pardo Bazán found success in literature as a truly creative artist. Although she ventured into all fields of literary production, it is the purpose of this study to investigate her concept of the novela breve and to analyze her contribution to this genre.

Although related, the novel and the novela breve are considerably different in length, characterization, plot development, and other elements of technique; yet the novela breve and the cuento, both short narratives, differ only slightly. Indeed Pardo Bazán, proficient in all three categories, considered these latter two basically similar in technique.

The short narrative as developed by Doña Emilia and other nineteenth-century artists was a new genre compared to its antecedents. In contrast to the older "apólogo", "cuento", or "fábula" the modern cuento relies on the originality and creativity of the author, reflects contemporary society at all levels, and represents man as a complete, living personality. Without any substantial difference in literary technique Pardo Bazán's novelas breves reflect these elements and become, like the cuento,
a modern literary form.

Doña Emilia, influenced by her cosmopolitan interests and her intellectual curiosity, turned her attention to every area of literary thought and freely adapted elements of Romanticism, regionalism, naturalism, and spiritual idealism to her personal style. Because of this spontaneous blend we may describe her literary style as eclectic; yet we must immediately acknowledge the firm base of realism upon which her artistry stands. While it is possible to discern generally in her long novels a pattern of her interests in a progression through naturalism toward spiritual idealism, this pattern is not readily seen in her novelas breves. Various stylistic traits are evident, but of major interest here is the concern shown for the character himself, his emotions and his conflicts. The author's presentation of her characters is basically psychologically oriented and focuses on emotional motivation. Through emphasis on the interior man, she creates a living, responding individual to whom readers can relate. This emotional bond is valid because the character is vividly contemporary in his emotional responses.

Beyond intense characterization, Doña Emilia utilizes her vast literary skill in developing these novelas breves. Her dexterity in manipulating the language, choice of vocabulary, use of punctuation, and arrangement of words and phrases all serve to enhance both the tone of the
story and the emotions of the characters. She uses narration to produce both realistic and poetic effects, but she also employs dialogue to reflect the true psychology of the characters.

Her propensity for an over-all realistic effect is noticeable in descriptions which generally include details of the characters and their surroundings. Although descriptions at times may be presented somewhat poetically, the total effect is realistic because her treatment of the senses of color, smell and texture are faithful to the reader's personal view of reality. She gives further support to her realistic observations by relating characters or events to historical situations and by presenting characters with customs, superstitions, or religious beliefs familiar to the reader. Although some stories contain rather romantic or idealistic qualities, Doña Emilia never succumbs to exaggeration of these because she always attempts to emphasize realism, to maintain obvious literary objectivity, and to sustain a certain flexibility and naturalness in style.
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INTRODUCTION

Emilia Pardo Bazán was a writer of enormous fecundity and variety who delved into the realms of the novel, novela breve, cuento, poetry, drama, literary criticism, and studies of historical and biographical interest. This study proposes to treat the genre of the novela breve.

To achieve a proper perspective and understanding of this genre, we shall investigate its general characteristics, its scope, and its limitations and compare it with its related types, the novel and the cuento. Obviously a classification which is an intermediary between the novel and the cuento will contain elements of both genres. While this is certainly true, some distinguishing features can be discerned.

In an historical perspective, the cuento and the novela breve are modern forms. The word cuento has been used in reference to various literary works for quite some time; however, it is only in the nineteenth century that it has developed into a definitive genre, concise yet intense and expressive. This modern cuento differs from its medieval ancestor mainly in the originality, the creativity, and the ingenuity of the author.

Baquero Goyanes discusses the etymological origin of the word cuento, pointing out that it is the postverbal of
the Spanish verb contar which is derived from the Latin computare meaning to count. The meaning eventually extended to enumerating or describing events. Just when this enlargement of meaning came about is difficult to determine and, as he describes it, "es posiblemente imperceptible."¹

In medieval Spanish literature various terms were used interchangeably in reference to the short narrative. Menéndez y Pelayo, for example, uses three terms, "apólogo", "fábula", and "cuento", for one work, Calila e Dimna.²

In general these medieval stories were almost always fictional and seldom very original. During the Renaissance period the word novela came to be used seemingly with a diminutive meaning as in the Italian novella, and Baquero Goyanes illustrates the apparent use of novela and cuento for the same works. One example he provides is in the translation of Cien novelas de Juan Baptista Giraldo Cinthio (Todeto, 1590). The translator in the prologue declares this work will please "a los que gustan de cuentos fabulosos...."³ Another indication of the diminutive value of novela can be seen in an observation of Cervantes which shows that he used the term cuento for "las narraciones orales o populares, y novela para las escritas aunque las

¹Mariano Baquero Goyanes, El cuento español en el siglo XIX (Madrid, 1949), p. 31.
²Marcelino Menéndez y Pelayo, Orígenes de la novela (Madrid: Casa Editorial Bailly//Bailliere, 1925), I, 22-23.
³Baquero Goyanes, op. cit., p. 40.
The diminutive connotation of novela was eventually completely disregarded and presently is used only to label longer narrations. To indicate a genre closer to the cuento we find the terms novela corta, novela breve, novelita, or noveleta.

Yet designations throughout the centuries were still vague and even authors themselves were negligent concerning terminology. Such a well-known and highly praised work as Alarcón's El sombrero de tres picos, for example, received the designations cuento, cuento corto, cuento amplificado, novela corta, or narración breve. Pardo Bazán refers to this work as "el rey de los cuentos" and points out that it is a cuento not so much for its length and structure but because of its familiar or popular tone and origin. Perea never used the term cuento for his writings; yet Valera accepted it for any of his short works. Baquero Goyanes finds that Fernán Caballero indicated three types of short narratives and designated each differently.

Las más literarias, las más novelescas—
aunque fuesen verídicas—eran las relaciones—

4Ibid., p. 47.


7Baquero Goyanes, op. cit., p. 72.
Las segúían en importancia los cuadros de costumbres y los cuadros sociales, cuyos solos títulos indican ya su contenido.... Un tercer grupo de narraciones populares, recogidos de la boca del pueblo, lleva el nombre de cuentos. 8

It appears that until late in the nineteenth century the designation cuento was used generally for popular, fantastic, legendary or even verse narratives. Baquero Goyanes points out that around the year 1870 the term cuento begins to broaden in scope and become accepted as a true literary genre.

Si tuviésemos que citar un autor en que dicha palabra alcanzaría, por decirlo así, su consagración oficial, daríamos sin vacilación el nombre de doña Emilia Pardo Bazán, la más fecunda creadora de cuentos de nuestra literatura. La variedad temática ... y el alto valor literario de esas narraciones deciden la aceptación de un término contra el que tantos prejuicios existían. 9

The cuento, which found its masters in Pardo Bazán and Leopoldo Alas, "Clarín", like all forms of literature did not suddenly spring into being, but developed through a slow process absorbing or rejecting various elements. One of its ancestral forms was the artículo de costumbres. The most literary artículos contain action, characters, and dialogue which resemble that brief fictional narrative, the cuento. One need think only of Mariano José de Larra's Vuelva Ud. mañana and El castellano viejo to realize a

8Ibid., p. 60.
9Ibid., pp. 71-72.
similarity.\textsuperscript{10}

Chronologically, according to Baquero Goyanes, the immediate predecessor of the \textit{cuento moderno}, dated from the 1870's, is the \textit{cuento romántico}. He proclaims that "en el cuento romántico tienden a fundirse varios géneros característicos de la época: la leyenda, el cuento fantástico, el artículo de costumbres, el poema narrativo."\textsuperscript{11}

In 1900 Jacinto Octavio Picón summarizes the change in the literary concept of \textit{cuento}.

...el cuento, que era antes la "relación de un suceso falso o de pura invención", y se ha convertido en la narración de un episodio de la vida real; o a lo menos tan bien imaginado que lo parezca. Pero se le sigue llamando cuento.\textsuperscript{12}

An expansion and enrichment of themes is a distinguishing feature of this nineteenth century literary development. The writers increasingly exercised a freedom of choice in their subject matter, period of history, and social level of characters. The popularity of \textit{cuentos} spiraled with the increase of newspapers and illustrated magazines. Their conciseness and their intensity made them perfectly suited for this type of publication. And for the same reasons the \textit{novela breve} found a place while the more expansive \textit{novelas} lost importance in serial publication.

Because of the close ties between the \textit{novela breve} and

\textsuperscript{10}Ibid., p. 96.

\textsuperscript{11}Ibid., p. 156.

\textsuperscript{12}Jacinto Octavio Picón, \textit{Cuentos} (Madrid: Biblioteca Mignon, 1900), pp. 9-10.
the cuento and between the novela breve and the novela it is often difficult to enumerate distinguishing features. Length, or extension, generally can be considered a factor. Obviously the number of characters which could be effectively introduced in a novela breve would normally be more than in the cuento and fewer than in the novel. The number of incidents would also be a factor; as well as the amount of description and the amount of dialogue. Considering these factors which make up the technique, it should be noted that greater distinction can be made between the novela breve and the novela than between the novela breve and the cuento. Because brevity and precision are essential qualities of these latter genres their technique is quite similar. Baquero Goyanes makes an explicit comparison of the technique:

Quitada la extensión, no puede apreciarse diferencia de técnica o de intención estética entre cuento y novela corta. En efecto, la técnica es la misma: Maupassant, la Pardo Bazán, Clarín componen novelas cortas y cuentos, sirviéndose de un mismo procedimiento, consiguiendo idéntico tono en unas y otros. La novela corta y el cuento se ven de una vez, y se narran sin interferencias, sin digresiones, sin personajes secundarios. Sólo se diferencian en que el asunto de la novela corta—que, en los mejores casos, tiene una raíz poética semejante a la del cuento, v.gr. Dona Berta de Clarín—requiere más páginas.13

To voice only slight disagreement with one of his statements, secondary characters, as compared to those principle ones, may exist in the novela breve, although their

development is necessarily limited and their presence is confined to the activities for which they exist. Obviously secondary characters in the novela breve are not developed to the extent that they are in the long novel.

Pardo Bazán seems not to have felt any significant differences between the cuento and the novela breve. She published, for example, a volume in 1885 titled La dama joven which contained both cuentos and novelas breves; yet she did not indicate these classifications. Robert Osborne, a highly regarded critic of her work, agrees that the same characteristics are encountered in both types, but he is quick to make an observation which he calls "obvious" that

...en un relato del tamaño de estas novelitas es posible dar pormenores y desarrollar personajes de un modo que, en el cuento, sería imposible. En la novela breve doña Emilia exhibe no sólo su habitual riqueza de lenguaje e ideas sino también variedad de tema.¹⁴

An essential element, perhaps the most important element of both the cuento and the novela breve is the impression or total effect. This is often the first thing a reader recalls in these two genres. By contrast, the more expansive character development, the digressions, the descriptions, and the incidents may complicate a novel to such a degree that the plot is not easily recalled; rather it may be an outstanding character or a particularly effective emotional incident that one recalls. Cervantes' ¹⁴

Don Quijote illustrates extremely well the manner in which complications may suppress the plot and the manner in which a character becomes the outstanding feature in the novel. The segmentation of action, the single emphasis on character which may occur in a novel have no place in the novela breve or the cuento, rather the short narrative is, as Brander Matthews explains,

the single effect, complete and self-contained, while the novel is of necessity broken into a series of episodes. Thus the short story has, what the novel cannot have, the effect of "totality", as Poe called it, the unity of impression.\textsuperscript{15}

It is therefore because of the variance in intention that a different technique of condensation and selectivity is used in creating the novela breve and the cuento than in creating the novel.

Baquero Goyanes has an interesting interpretation of the differences in the three forms.

La novela corta ha de actuar en la sensibilidad del lector con la misma única fuerza de vibración que el cuento posee. La novela es como un sinfónico conjunto de vibraciones, cuyo efecto total no percibimos hasta que la última ha sido emitida. El cuento es una sola vibración más larga, más sostenida.\textsuperscript{16}

With regard to these literary forms César Barja considers their literary inspiration to be the same, but he feels the

\textsuperscript{15}Brander Matthews, \textit{The Philosophy of the Short Story} (New York: Longmans, Green, and Company, 1901), p. 17.

\textsuperscript{16}Baquero Goyanes, \textit{op. cit.}, p. 112.
shorter forms have the advantages of being more concise and less pedagogical. E. R. Seary and G. M. Story feel that the short narration should be judged for its own qualities and virtues and not compared to the novel. They assert that it is characterized by and should be judged by its economy, its directness, its clarity, its sharply etched features, and its concentrated impact. Because of its limitations the cuento and the novela breve tend to present a fragment of life which oftentimes proves to be more intense and more significant than the segment of life presented in the longer form of the novel. In the following chapters we shall attempt to analyze the fragments of life Doña Emilia examines in her novelas breves and to determine general characteristics of this literary form as created by her.


CHAPTER I

ASPECTS RELATIVE TO THE CREATIVE ART OF PARDO BAZÁN

Emilia Pardo Bazán's insatiable intellectual curiosity is everywhere evident in her writings, in her ideas of artistic theory, and in her variety of interests. A native Galician born in La Coruña in 1851 she eagerly took advantage of every educational opportunity available. Indeed throughout her life she never ceased reading, studying, and investigating new avenues of thought. An obvious illustration of this is seen in a cursory glance at her total production: her literary criticism covers a wide range and her fictional writings both in technique and subject matter reflect all the contemporary modes of her time. However, Pardo Bazán's technique as a writer of fiction is essentially that of a realist.

She objected to the excessive sentimentality of the Romantics and to their overly-idealized characters. "Romanticism from its nature tended to emphasize aspects of description and characterization which correspond primarily not with what is but with what might or should be; it was imaginative, and it was sentimental."¹ Their world is not

that of actual experience but one re-created from desire and dream. In Romanticism the feelings of the characters are chosen for their intensity so that the "image of life and of the world evoked under its stimulus will most often be pitched in a key distinctly higher than that of average happenings."\(^2\) The Romantic author often became too immersed in his story and colored everything with his personal emotions and thoughts. Because of her interest in presenting truth and reality in characters and in scenes Doña Emilia could not accept Romanticism when it was carried to excess. Doña Emilia did not actually condemn Romanticism, only its extremes. She appreciated the basic sensitivity of the authors to the characters' feelings since she was also interested in the interior man, but she wanted her characters to be human people living in a real environment.

A very definite influence on her fictional writing came through the popularity of regionalism in her youth. Even outside of literature the atmosphere in Spain was one of regionalism rather than nationalism. A Galician by birth, she was influenced by the deep love and pride of her compatriots for their patria chica. Her sensitivity to nature was awakened by the lush beauty of the land. Her interest in human motivation found marvelously attractive sources for study in the local people, their rustic simplicity, their centuries-old customs, and their superstitious

\(^2\) Loc. cit.
nature. With all this natural material for fiction Doña Emilia could have become as submerged in regionalism as did Pereda. Because of her vast intellectual preparation and her cosmopolitan interests, however, she avoided the pitfalls of regionalism. She did not restrict herself to a limited atmosphere but used her Galician background to enhance her literary production. She was not mesmerized by her love for her native land but was capable of seeing it objectively. Baquero Goyanes attributes to this objectivity the fact that Doña Emilia did not try to disguise the defects of her beloved region:

La pintura que de su tierra natal hace, es descarnada y estremecedora. Galicia, a través de las páginas de la Pardo Bazán, es un paisaje espléndido, blando y violento, habitado por unos hombres que viven para el instinto, ignorantes y crueles. Precisamente el contraste de un paisaje dulcemente feminino como sustentáculo de unos seres duros y brutales, es el que da a las narraciones de la Pardo Bazán su innegable intensidad.3

In naturalism, a new literary style from France, Doña Emilia discovered elements with which she was in total agreement and others which she completely rejected. The principal exponent of French naturalism was Émile Zola who was quite frankly amazed to learn of this Spanish admirer of his who was not only a woman but a professed Roman Catholic.4

3Baquero Goyanes, op. cit., p. 369.
4Émilia Pardo Gazán, Opiniones de Émile Zola sobre La cuestión palpitante, La cuestión palpitante, 4th ed. (Madrid, 1891), pp. 24-25.
Emilia Pardo Bazán expressed her opinions of Zola and of naturalism in several works, including the preface to Un viaje de novios, La cuestión palpitante, and La literatura francesa moderna. She was interested in his ideas on observation, analysis, and objectivity. She admired his vitality and his eloquent descriptive powers that made a scene spring to life, but she strongly criticized the tendency of meticulously emphasizing the ugly and sordid and of disregarding the beautiful. She condemned his strongly deterministic philosophy which she could not accept because of her Catholic faith. She criticized him, too, for his irreligion because it seemed that he wrote as though God had never existed. According to Donald Brown, who labels hers a "Catholic naturalism", she could see "the extent to which man's life is determined by his material surroundings and yet, good Catholic to the end, she never ceased to maintain that religion, too, is part of reality and deserves a place in any artistic portrayal of the complete environment of man." 5

Brown also comments on the opinion of both Zola and Doña Emilia about morality in literature saying that "while they differ on the degree of frankness advisable, they do not disagree on the basic proposition that frankness is a question of taste rather than morals." 6

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6Ibid., p. 59.
frankness in the treatment of sexual matters is a good basis for comparison between the two. Zola treated the subject in his novels more boldly than could Pardo Bazán. She by no means disregarded the topic, but she would take the reader just so far before discreetly withdrawing. This treatment is seen not only in her novels, where naturalistic tendencies are most readily discernible, but also in some of her novelas breves which will be treated later.

The influence of naturalism on her literary style was what might be considered a normal influence resulting from her cosmopolitan interests. Naturalism was the vogue in France, and she became interested not only in Zola who was the major proponent of the school but also in other writers: Flaubert, the Goncourt brothers, Daudet, and Maupassant. Typical of all schools of literary thought, when their ideals develop to extremes, a reaction occurs. In France in the 1880's this reaction took the form of "le roman d'analyse". Although the major authors of this literary style—Daudet, Rod, and Bourget—had been involved with naturalism, they brought to literature a sensibility, an intuitive perception, and a discerning analysis. Paul Bourget, for example, specifically set out to be a psychologist focusing primarily on the reasons behind men's actions. This psychological attention to motives also attracted Doña Emilia. Indeed many of the novelas breves

7Cazamian, op. cit., p. 396.
concentrate specifically on these motivating forces as will be seen in chapter three of this study. As previously indicated Pardo Bazán was always interested in the feelings and inner thoughts and beliefs of the individual. As early as 1876 in her Estudio crítico de las obras del padre Feijoo she commented on and was impressed with Feijoo's observations on personality and psychological motives in people. Because of this interest in interior analysis Doña Emilia experienced some conflict with the naturalistic precept of objectivity. She recognized the importance of objectivity and strove for it herself, but she felt all aspects of life should be observed and not merely the exterior, obvious viewpoint. Employed in that manner, objectivity was too limiting a factor. Her idea of realism included the total concept of reality. For this reason she was impressed by the Russian novels which harmoniously combined reality and psychology. Additionally, the Russian writers accepted the importance of religion in life. Thus toward the 1890's Doña Emilia turned toward the vogue in Russian literature which was essentially spiritually oriented just as she had earlier followed to some degree the French vogue which was essentially oriented toward science. Among the leaders in this Russian style which might be designated "spiritual idealism" were Ivan Turgenev, Feodor Dostoevski, and Leo Tolstoy.

Again Pardo Bazán picked up elements from a significantly important literary style of another country. Yet
all the time she maintained a personal style basically dictated by her inherent taste for realism. As early as 1881 in her prologue to *Un viaje de novios* she said that the novel "es traslado de la vida, y lo único que el autor pone en ella es su modo peculiar de ver las cosas reales." Admittedly the foreign influences in her work are most easily seen in her long novels where there is an obvious emphasis on her developing literary ideas, but she did carry some of this influence into her cuentos and her novelas breves. Additionally, in these works one may see other influences of the times, such as the popular interest in folklore or superstition and interest in the widely-read police or detective stories.

Making a sweeping generalization one might say that Doña Emilia experimented in all the newest literary styles throughout her active life. With a literary career spanning the years from 1876 to her death in 1921 her interests were in part a reflection of the period in which she wrote. Nevertheless she did not write following only one style in vogue. Not only was she an intellectual but also a very talented author; and one can see a changing, developing process in her writings as she experienced and studied life. Robert Osborne rephrases one of Doña Emilia's own ideas:

> El arte refleja la edad en que nace. Doña Emilia repite esta idea desde *La cuestión*

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palpitante hasta sus últimos escritos. No podemos escaparnos de nuestro tiempo y de nuestro ambiente. La literatura sufre una transformación continua, ajustándose y armonizándose con el tiempo. Doña Emilia cree que, si toda la historia se perdiera, podríamos reconstruirla en las obras literarias del pasado. Por eso concluye que, en el arte, todas las épocas valen la pena de estudiarse. Puesto que la ciencia y la religión en gran parte determinan una edad, siempre han tenido una influencia poderosa sobre el arte.9

Pardo Bazán did not follow one strict school of thought and then reject it for another, because she was capable of accepting and synthesizing various literary ideas. In this way she developed a composite, or eclectic, technique in writing. In her article "Pedro Antonio de Alarcón--Las novelas largas" she herself states: "...no soy idealista, ni realista, ni naturalista, sino ecléctica."10 Doña Emilia seems to be of the opinion that "anything is admissible so long as it is true and is not distorted or idealized in the sense of exaggeration."11 César Barja asserts that "todas sus novelas son naturalistas, idealistas, y románticas, cristianas y hasta místicas".12

Doña Emilia was writing during an era in which there was little tolerance for women authors. Because of this feeling, Cecilia Böhl von Faber, an immediate predecessor,

9Osborne, op. cit., p. 125.


11Brown, op. cit., p. 134.

12Barja, op. cit., p. 554.
used a masculine pseudonym Fernán Caballero to avoid too much adverse publicity when she began writing. Because Doña Emilia was sensitive to this atmosphere she wrote many of her stories with a masculine viewpoint. This particular aspect of her writing has sometimes been criticized. However it is readily understood when we realize how strong anti-feminism was during her lifetime. Precisely for this reason in six cases in the novelas breves the narrators are men. This masculine viewpoint in her works in part may be explained by the fact that in expressing herself wholly as a woman she might have tended more toward romantic sentimentality whereas with the masculine attitude she could remain more objective. Perhaps it was her intellectual approach that provoked comment. At any rate generalizations have been made to the extent that there is the implication that her writing completely lacks femininity. She did carefully refrain from slipping into oversentimentality; yet there is in much of her writing an emotional quality that is essentially feminine. César Barja points out that her femininity is easily discernible in "el atavío de uno de sus héroes o heroínas, en las travesuras de un crío, en los detalles de una boda, en el adorno de una sala, en el minucioso cuidado del detalle, etc."¹³ Her main interest lay in being accepted as an author and an artist. Cejador y Frauca is one of those of the opinion that she displayed

¹³Tbid., p. 550.
too many masculine qualities and he therefore laments her hesitancy to let the readers see things from the feminine point of view.

Si la Condesa hubiera escrito tan sólo como mujer, nos hubiera dado obras admirables de psicología femenina, pues muestras hay hartas en sus libros de perspicacia y de sensibilidad; sabríamos, por una mujer, el alma femenina, que apenas si la conocemos por lo que los hombres han escrito....\textsuperscript{14}

In spite of the masculine quality in her writing she was nevertheless totally feminine in her criticism and in her whims. She often expressed her support of improved educational and employment opportunities for women, and after 1889 when she was rejected by the Real Academia de Lenguas on the grounds of being a woman, she became more outspoken. In 1892 she delivered a speech on the education of women to the Congreso Pedagógico Hispano-Portugués-Americano, and she was very much interested in "what women might become, if and when, like 'European' women, they had education and privileges".\textsuperscript{15} With the purpose of broadening the intellectual horizons of women in Spain in 1892 she founded and directed the Biblioteca de la mujer in which she also published some of her own writings.

Doña Emilia believed in improvement and progress, but she did not use her personal writings for propaganda

\textsuperscript{14}Julio Cejador y Frauca, Historia de la lengua y literatura castellana (Madrid: Revista de Archivos, Bibliotecas y Museos, 1918), IX, 276.

\textsuperscript{15}Ronald Hilton, "Emilia Pardo Bazán's Concept of Spain", Hispania, XXXIV (1951), 331.
purposes. She believed that the purpose of art was the creation of beauty.

Por centésima vez, el objetivo del arte no es defender ni ofender la moral, es realizar la belleza. Para defender la moral, salgan a la palestra los moralistas.\footnote{16}

Clarín also comments on Doña Emilia's theory of art.

Emilia Pardo, que también cree que la producción de lo bello se basta para ser algo importante, sin necesidad de propósitos ulteriores, no piensa por esto que el arte sea un puro entretenimiento, ni siquiera, aun reconocida la grandeza de su propio fin, actividad aislada de todo lo demás de la vida.\footnote{17}

Her literary style is essentially realistic in the sense of portraying reality and truth. Notice how broad a term she considers realism to be:

Si es real cuanto tiene existencia verdadera y efectiva, el realismo en el arte nos ofrece una teoría más ancha, completa y perfecta que el naturalismo. Comprende y abarca lo espiritual, el cuerpo y el alma, y concilia y reduce a unidad la oposición del naturalismo y del idealismo racional. En el realismo cabe todo, menos las exageraciones y desvaríos de dos escuelas extremas, y por precisa consecuencia exclusivistas.\footnote{18}

Doña Emilia is a writer of fine common sense guided by her faith in the truth and her clear sense of the real. Her method of presentation in her novelas breves reflects these elements. There is a sense of reality in her

\footnote{16}Emilia Pardo Bazán, Polémicas y estudios literarios en Obras de Emilia Pardo Bazán (Madrid: Pueyo, n. d.), VI, 139.

\footnote{17}Leopoldo Alas, Nueva Campaña (Madrid, 1887), pp. 229-230.

\footnote{18}Emilia Pardo Bazán, La cuestión palpitante, cuarta edición, Obras completas (1891-1923), I, 67.
stories; even in those in which fantasy and imagination play a role since they are generally resolved realistically. She wants her stories to have a feeling of reality, but she does not think she must reproduce reality exactly. If she uses the name of an actual Spanish town, Cebre for example, she explains that she feels free to place the fair at the edge of town for the convenience of her story whereas it may actually be a short distance away. Because she also demands the liberty to create characters, to reproduce them artistically, not merely copy them exactly, she claims her characters are not really biographical and should not be linked to her contemporaries as some critics attempted to do.\textsuperscript{19}

Aubrey F. G. Bell is of the opinion that her style is at its best when she uses the first person.\textsuperscript{20} Of the eighteen novelas breves which we shall study here only six are written in the first person form. This may indicate that she felt most situations could best be presented from the author point of view. The extent to which she succeeded in remaining a detached author will be investigated in a later chapter.

Pardo Bazán's descriptive powers are most admirable. Her command of vocabulary enables her to give precise and


\textsuperscript{20}Aubrey F. G. Bell, Contemporary Spanish Literature (New York: Russell and Russell, 1966), p. 68.
impressionable descriptions. Speaking of her descriptive technique, Clarín admires her skillful conciseness and her ability to "pintar en cifra". She uses descriptions to present characters, to set the tone or mood, and to intensify the effect of the story. Some of her loveliest descriptions are of nature. Carmen Bravo-Villasante describes Doña Emilia's view of nature in this manner:

El ojo de pintor, la intemperancia colorista, que por cierto no es intemperante, da alegría y gracia vivaz a la prosa de Emilia. Para esta mujer la natural­eza no es algo gris y mortecino, sino algo que atrae con sus colores vibrantes, con la gama diversa de sus tonos, como si cada objeto del mundo la hiciera señas.

Osborne is of the opinion that she described nature "mejor, quizás, que ningún otro escritor español, excepto Pereda." According to Donald F. Brown she generally handled description in accord with the naturalistic principle "—discovered by Flaubert and followed by all the naturalists—of not describing anything which could not be seen through the eyes of one of the personages." In her descriptions Doña Emilia relies on sense impressions, color, comparisons, and her enormous vocabulary to give the information or impression she intends to convey. She admits to being a "collector of words" and says that her appreciation

24Brown, op. cit., p. 54.
of her own language was greatly augmented by her translation of other languages.\textsuperscript{25} Not only did she have a fantastic vocabulary, but she also had the language skill to convey various nuances of meaning. She seems to blend perfectly connotative and denotative language. She uses technical, scientific terms as well as harmonious poetic language. She is particularly fond of using similes and sometimes metaphors to create effective comparisons. In spite of the fact that Doña Emilia may incorporate Galician words, scientific or technical terms and a few foreign expressions, her language is clear and very readable. Concerning the language in her fictional works, she feels that when the author is speaking, he, or she, may use elegant language, but when a character speaks, his language should be natural and should reflect his educational background and his social level. A character should sound like the type of person he is. Her thoughts on this idea are reflected in her criticism of Valera when she says, "En Valera no hay Sanchos, todos son Valeras".\textsuperscript{26}

As with the language of each character, she is concerned with the realistic image each produces. She treats all social levels and includes any age level but seldom has a child as the protagonist. Obviously a young adult or older person can offer a greater variety of plot material including those

\textsuperscript{25}Pardo Bazán, "Apuntes autobiográficos", p. 40-41.

\textsuperscript{26}Pardo Bazán, \textit{La cuestión palpitante}, p. 172.
related to love. She considers there to be two types of characters: (1) the universal person who represents some trait and (2) the individual person. It is the individual that she prefers, since through an individual the conflict of the human soul can best be analyzed.\(^2\) She wants to depict realistic individuals—"hombres de carne y hueso"—and to keep them in a "situación humana".\(^2\)

The naturalistic technique in presenting characters was rather scientific. Baquero Goyanes sums it up thusly: its purpose was to study "lo que es el hombre, no hay que acercarse al corazón aislado y dolorido del romántico; hay que tomar a un ser insignificante y observarle en sus relaciones sociales, inmerso él y los suyos en un medio ambiental, e instalado todo este conjunto en una localización geográfica y en una hora histórica."\(^2\) Using this method Zola's characters were too logical and predictable for Doña Emilia. She preferred the characters of the Goncourt brothers because these seemed to be taken from life. The brothers' sensitive presentation of the characters, the manner in which they study a segment of a character's life, and their flair for color appealed to Doña Emilia.\(^3\)

Pardo Bazán's characterizations are sometimes uneven

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\(^2\) Osborne, *op. cit.*, p. 126.
\(^2\) Ibid., p. 80.
\(^3\) Brown, *op. cit.*, p. 52.
in the sense that some characters are much more fully developed than others. Within the limitations of the novela breve this uneveness appears generally when there are more than two or three characters involved in the main conflict of the novel. By nature the focus of a novela breve is on one or two characters, their actions, their feelings, and their personality. Beyond this number there is simply no time for anything but essential treatment of the characters. At times the protagonist may be the only character of any depth while at others several of the personages will be well developed. Sometimes when two characters and their interactions are the subject of the work, it is difficult to determine which is the protagonist.

Often the narration from the omniscient point of view reveals information about a character, but the most effective way for the personality of the character to be presented is through his remarks and actions, through interior monologue, and through the things other characters say about him and the way they act toward him. When emphasis is placed on an in-depth observation of the interior forces of the character, his feelings and thoughts which motivate his actions, then the novel is labeled psychological. This technique of analysis of characters adds seemingly limitless dimensions to the novela, the novela breve, and the cuento. Robert Osborne describes this psychological penetration as "... el esfuerzo por parte de ella de profundizar en
lo más íntimo de sus creaciones artísticas."\textsuperscript{31} Because there is little time in the \textit{novela breve} for really complex characters to be developed, Doña Emilia's skill of presenting memorable characters lies in her intense representation of the human element. One of the best bonds for a character-reader relationship is the human emotion, and Pardo Bazán achieves this frequently through psychological technique. This approach in writing in the \textit{cuentos} is relatively new, as Baquero Goyanes indicates:

El cuento psicológico es el verdaderamente moderno, el que se diferencia de todos los de otros épocas, medievales, renacentistas o incluso románticos.\textsuperscript{32}

He continues:

El cuentista escoge un instante o unos instantes vitales definidores de un hombre, de una psicología. La técnica impresionista, que en la novela psicológica es discutible, resulta la única apropiada para el cuento de este tipo. En el cuento no podemos conocer a un hombre sino en virtud de un solo hecho, de un solo gesto, como a veces nos sucede en la vida.\textsuperscript{33}

Just as the elements of naturalism, spiritual idealism, fantasy, or regionalism do not appear in all her works, this psychological penetration is not always present. Nevertheless, it is a quality of some of her most outstanding works, especially in the realm of the \textit{novela breve} where she gives free rein to various emotions which become the dominating or motivating forces of the characters.

\textsuperscript{31}Osborne, \textit{op. cit.}, p. 116.
\textsuperscript{32}Baquero Goyanes, \textit{op. cit.}, p. 129.
\textsuperscript{33}\textit{Ibid.}, p. 130.
Although the physical dimensions of a work may limit to some degree the range of character development, psychological penetration, or plot complication, this limitation does not affect the creative heights to which the short narrative may be carried. Success with this genre does not always come to all authors, even those successful with its longer counterpart, the novel. Emilia Pardo Bazán, herself an exception to the norm because she produced outstanding examples in both categories, points out two great novelists, Balzac and Zola, who lack mastery in the shorter literary form. There are writers on the other hand who seem to have a natural inclination toward the latter form. Pardo Bazán, Guy de Maupassant, and Alphonse Daudet are among the most skilled creators of the short narrative. Notice how highly Doña Emilia regards Maupassant:

En cuanto á Maupassant, mucho sano hay en su labor: la forma, la corriente gauloise, la ejecución impecable, lo limpio de la prosa, su naturalidad, lo genuino del léxico, la sencillez de los medios y recursos, la maestría de la composición, la sobriedad en el estilo.

Daudet, whom Doña Emilia not only calls a born cuentista but also an "escritor mágico", includes a considerable amount of regionalism yet avoids overwhelming the reader with such material. The short narrative is open to a tremendous

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35 Ibid., p. 163.
36 Ibid., see pages 154, 156, and 133.
variety of influences—regionalism, naturalism, Romanticism, spiritual idealism—yet it does not lend itself to digressions and amplifications but rather to tight artistic control as evident in these characteristics cited by Doña Emilia:

El primor de la factura de un cuento está en la rapidez con que se narra, en lo exacto y sucinto de la descripción, en lo bien graduado del interés, que desde las primeras líneas ha de despertarse.\(^{37}\)

In contrasting her ideas on the novel and the cuento Doña Emilia explains her reference to the form of the cuento having to be doubly artistic:

...no entiendo por arte el atildamiento y galanura del estilo, sino su concisión energética, su propiedad y valentía, el dar a cada palabra valor propio, y, en un rasgo, evocar los aspectos de la realidad, o herir la sensibilidad en lo vivo.\(^{38}\)

Pardo Bazán made no effort to differentiate between the cuento and the novela breve since both forms are related aspects of the short narration and in essence both strongly rely on concision and artistic concentration. In the following chapters we shall attempt to delineate more distinctly various aspects of her novelas breves which reflect some of the personal and artistic attitudes discussed in this chapter.

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\(^{37}\)Ibid., p. 152.

\(^{38}\)Loc. cit.
CHAPTER II

A CATALOGUE SUMMARY OF THE STORIES CONTAINED
IN THE NOVELAS BREVES

During her lifetime Pardo Bazán wrote numerous novelas breves. Many of these were originally published in newspapers, magazines, and journals. Some were also collected and included in the original edition of her Obras completas, published between 1891 and 1923. Because of incomplete bibliographical data the exact number and the dates of publication of many of these works are not known. However the most complete collection totals eighteen in number and is to be found as follows in the two-volume edition of Novelas y Cuentos de Emilia Pardo Bazán published in 1964 by Aguilar:

Volume I

La dama joven
Bucólica
Belcebú
Cada uno
La gota de sangre
Allende la verdad
Finafrol

Volume II

En las cavernas
Dioses
Los tres arcos de Cirilo
Un drama
Mujer
La aventura de Isidro
As a point of reference for our study we present in this chapter, in brief catalogue form and in chronological order, plot summaries of the novelas breves and other information pertinent to our analyses which follow in subsequent chapters.

Title: *Bucólica*

Date of Publication: 1884\(^1\)

Time and Place of Action: Fontela, a rural area of Galicia, three leagues from Cebre and five from Pontevedra; time, contemporary with the date of publication

Principal characters: Joaquín Rojas and Maripepa

*Unique in form among the novelas breves, Bucólica is composed totally of a series of letters from Joaquín Rojas to don Camilo Jiménez. This work offers the story of a young man from Madrid who goes to the country in order to recuperate. As he adjusts to the rural life he observes the local customs and scenery, participates in various activities with new friends, and eventually becomes involved with Maripepa, the daughter of the caretaker. Because of his romantic, idealistic view of women, he feels an obligation to marry the girl, but through the efforts of his friends he becomes painfully aware of his naiveté, relinquishes his intentions, and after spending seven months in*

\(^1\)Published originally in the *Revista de España* June-July, 1884.
Fontela, he returns to Madrid.

The regional setting enhances the action of the novela and adds a touch of realism with the precise descriptions but still suggests the romanticism of a new and unfamiliar atmosphere for the innocent protagonist.

Title: La dama joven
Date of Publication: 1885
Time and Place of Action: Marineda; time contemporary with the date of publication
Principal Characters: Concha, Dolores, Ramón

This story covers a very short period in the lives of two orphaned sisters when each realizes that the younger Concha must make her own decision as to the course of her life. Through extensive interior monologue Dolores reveals both her personal difficulties in relinquishing her protectiveness toward Concha and her realization that she must not forbid her sister to accept the theatrical offer she has received. Concha who has always relied on her sister for decisions and solutions to problems faces the difficulty of determining whether she would be happier with marriage to her sweetheart Ramón or with a professional career in the theater. The theatrical offer which holds the possibility of her becoming famous as a new dama joven is made because of her role in an amateur production of Consuelo. For her the theater has always been a delightful pastime, and hers is an idealistic picture of the theater rather than a

2Published originally with the collection La dama joven, Barcelona, 1885.
realistic one. Because of their previous "unrealistic" type of existence, this decision about Concha's future has a particularly intense effect on these two young ladies.

Title: Un drama
Date of Publication: 1895
Time and Place of Action: Paris; after 1878, the end of the last Carlist War
Principal Characters: Lorenzo Gurrea, Teodora de Montcal, General Martín Gurrea Pinós

A young man, Lorenzo Gurrea, inexperienced in life and love and dominated by his father, General Gurrea, to the extent that a marriage to Fermina is arranged by him, falls in love with his fiancee's sister-in-law Teodora. There is a continuous power struggle between his father and Teodora in the determination of each to succeed in controlling the situation along with the desires of Lorenzo. The General makes every effort to prevent Teodora's strong influence on his son and finally determines to kill Lorenzo rather than let him dishonor the family name. Amid the struggle and the confusion at the station when Lorenzo and Teodora try to escape to America, the General's shot kills Teodora instead of Lorenzo.

In an attempt to reveal the characters to the reader the author introduces them as they view the theatrical production of Racine's Fedra for the first time and observes their individual reactions to the action on the stage. A

3Published originally in La España Moderna, May, June, and July, 1895.
parallel between the novel's characters and Racine's characters is only suggested.

Title: **Los tres arcos de Cirilo**  
Date of Publication: 1895  
Time and Place of Action: Madrid; time contemporary with the date of publication  
Principal Characters: Cirilo, Don Dámaso Hinojales, Duque de Ambas Castillas, Duquesa de Ambas Castillas, Leonela, Fina

In this story an exceptionally highly educated young man, Cirilo, idealistically dedicates his life to achieving three envisioned arches representing love, wealth, and fame. His intentions of using the family of the Duque de Ambas Castillas are first encouraged by the family's attention to him and by his excessive self-confidence but then thwarted by his actual attempt to achieve all his goals. The clever dramatic twist when Cirilo is bursting with pride at his accomplishment effectively shocks the reader as it does Cirilo. Nevertheless in spite of his utter failure in achieving this goal, Cirilo does not lose his idealistic aspirations for according to the narrator he is now a professor and is hoping for fame and glory from publication.

Title: **Mujer**  
Date of Publication: 1896  
Time and Place of Action: Madrid, time contemporary with the date of publication

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4Published originally in *La España Moderna*, January-February, 1895.

5This work apparently first appeared in the collection *Novelas ejemplares* published by Pardo Bazán in 1896.
At their first social event since their marriage Alfonso and Ana are confronted with a situation which, according to the traditions of Spanish honor, can be remedied only by a duel. Although Alfonso initially accuses his wife of acquiescing to the apparent public dishonor, he is eventually convinced that she is innocent. Nevertheless because an offense toward Ana by Ramiro Dávalos appears to have happened in public the duel should be carried out to clear her honor.

The main emphasis of the novel is on the psychological analysis of both Alfonso and Ana in their opinions of honor and dueling. When given an opportunity, which he feels is honorable, to avoid the duel, Alfonso accepts it. Nevertheless avoiding the duel results in the destruction of their happiness, for Ana cannot accept this as a means of defending her honor and refuses to forgive him his moment of weakness.

Although the author remains detached throughout the novel, the story itself, through the sympathy gained by Alfonso in the expression of his feelings, provides a form of criticism of the traditional concept of honor which forced a duel that could really be avoided.
Title: Dioses
Date of Publication: between 1905 and 1911
Time and Place of Action: ancient Israel and Babylon, approximately the sixth century B.C.
Principal Characters: Nabucodonosor, Judit, Holofernes

This novela breve is based on the Biblical chapters of Judith, Daniel, and Jeremiah and deals primarily with the attempt of Nabucodonosor to be worshiped as a god, his eventual relinquishing of his claim, and his conversion to the Israelite God Yhavé. Episodes which lead to Nabucodonosor's conversion include the death of his army general Holofernes at the hands of Judit, an Israelite, the routing of Holofernes' army by the Israelites, the prophesy of Jeremiah, and the interpretation of Nabucodonosor's dreams by Daniel.

Title: Clavileño
Date of Publication: between 1905 and 1916
Time and Place of Action: Madrid; time contemporary with the date of publication
Principal Characters: Miguel, Jeromo de Atienza y Grimaldos, Ana, Paquira, the Marqués de Grimaldos, Candela Grimaldos

This work involving illusion and fantasy treats a family which places all its hopes on the success of the

6On the basis of the prime interest in spiritual conversion, it is assumed that this novela breve was written about the same time as La químera (1905), La sirena negra (1908), and Dulce dueno (1911). During these years Doña Emilia's interest in spiritual idealism caused her to focus interest on religious conversion in her novels.

7The title of this brief novel suggests a publication date approximating the tricentennial of the Quijote or of Cervantes' death, thus 1905 to 1916.
idealistic son, Miguel. Ironically only his father, Jeromo, who is rather will-less, realizes the futility of their move from Santa Justa to Madrid which he compares to an adventure like that involving the horse Clavileño in the Quijote. The name Miguel may also be symbolic for the given name of the author of the Quijote.

By means of various warnings provided in the story the reader knows that failure or tragedy will be the final result. Ironically after four years when Miguel is just on the brink of achieving his ambition through an advantageous marriage with Candela he contracts typhus and dies.

Title: Cada uno
Date of Publication: 1907
Time and Place of Action: S*** in Andalusia; time, several years prior to the date of publication
Principal Characters: Enrique Arcos, Donato Almanzora, Leonisa Mendoza

Cada uno presents an incident in the life of Enrique Arcos which resulted in his relinquishing his social activities and joining the society of the Jesuits. This story is narrated by the man who received his information directly from the protagonist. The related episode of Enrique's life shows a psychological analysis of a young man of frivolous reputation who really falls in love, but loses the girl Leonisa Mendoza because of his weakness in succumbing to the temptation of his old way of life when he

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8 This novel apparently first appeared in El Cuento Semanal in 1907.
is frustrated by not being able to see her. His rival for Leonisa, Donato Almanzora, continually provokes Enrique with his hypocritical remarks. When Enrique is involved in the accidental death of an innocent girl and when he discovers Leonisa's father had invoked a secret plazo to find out if Enrique was worthy of Leonisa, he cannot face his failure and leaves town. After a year he joins the Jesuits without ever hearing any news about Leonisa. He optimistically attempts to convince himself and the narrator that his repentance and the dedication of his life will lead him to peace and claims that "God alone is enough."

Title: Allende la verdad
Date of Publication: 1908
Time and Place of Action: Madrid and points of travel in Spain; time contemporary with date of publication
Principal Characters: Mercedes Alvarado, Quintín Carrillo de Albornoz, Tina

Unhappy and disillusioned by the termination of their ten-year love affair precisely at the moment when it could have become a legitimate relationship, Mercedes Alvarado schemes to get Carrillo to marry her. She does this by causing her suitor to believe that he and she are the parents of a newborn baby, who is actually the child of her maid. Marriage, however, does not compensate for Mercedes who had earlier felt abandoned by Carrillo, and she suffers even more when she realizes that Carillo's love for the

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9According to our investigation this work appeared in El Cuento Semanal in 1908.
daughter whom he believes to be his is greater than his love for her. Mercedes continually plots to make Carrillo unhappy, to have the child, Tina, prefer her, and to separate Carrillo and Tina. The very extensive interior monologue helps the reader to understand Mercedes' suffering and jealous frustration and Carrillo's irritation with his wife and love for Tina. Mercedes' decision to destroy completely Carrillo's love for Tina by telling him the truth about "his" daughter is cruel and merciless. Her vengeful, jealous actions throughout the novel accentuate her ironically symbolic name, Mercedes. The shocking and unexpected result of her final step leaves Mercedes alone and abandoned while Carrillo has every prospect for happiness with Tina. This final development of the man finding happiness through a child who is not actually his is similar to the situation in El abuelo by Galdós where the illegitimate child brings the old man happiness.

Title: Belcebú
Date of Publication: 1908
Time and Place of Action: Estela; time, 1689 and approximately four years following
Principal Characters: Justino Rolando, Fray Diego de las Llagas, Conde de Landoira, Juana, Columba

Basically this rather fantastic story represents the ease with which the devil, or his representative, can slip into the lives of ordinary people, the influence he can

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10 The novel apparently appeared in El Cuento Semanal in 1908 and was subsequently published in the collection of the same title in 1912.
exert, and the difficulty one may have in expelling him. A quotation from Napoleon preceding the novel succinctly indicates the theme: "Nada equivale al dominio sobre las almas." The general format of a conversation between the narrator and an archeologist becomes essentially a narration by the archeologist as he relates the history of the seventeenth-century people who lived at the site he has studied. The prevailing atmosphere abounds with superstition, mystery, and suspense. Of the numerous efforts to establish an air of authenticity, the link between the unfortunate events in the Spanish royal family—the bewitchment of Carlos II and the death of his wife—and the events in this story of the Landoira family is one of the most effective.

The major conflict in the novel is between Rolando Justino, representing the devil, and Fray Diego who tries to protect the family and especially the daughter Columba from Rolando's influence. Yet because of Rolando and his sorcery the members of the Landoira family undergo drastic changes in their way of life and their ideals. Using voodoo under the influence of drugs Doña Juana kills her husband, the Count, and in a vividly terrifying ceremony Columba commits herself to Belcebú. In spite of all his efforts Fray Diego is never able to free the soul of Columba.
Title: *La última fada*
Date of Publication: between 1908 and 1911
Time and Place of Action: Brittany, France and Spain; time in the days of King Arthur
Principal Characters: Isayo de Leonís, Bibiana

This story of idealistic love, fantasy, and superstition during the reign of King Arthur of Camelot involves Isayo, the son of Tristán de Leonís, and his love for a supernatural being, a *fada* named Bibiana. Sent by Arthur as a knight to aid Don Juan, the King of Castile, against the Moors, Isayo has an opportunity to marry the Infanta, but realizes his love can only be for the *fada* even though he has been frequently warned against *amor fatal* and his passions. As forewarned tragedy does befall Isayo because as he frees the enchanted Merlin he kills Bibiana. Although unhappy and disillusioned, he eventually repents of his overpowering love and sets out on a pilgrimage to the tomb of Santiago.

Title: *Finafrol*
Date of Publication: 1909
Time and Place of Action: Areal near Marineda in rural Galicia; time contemporary with date of publication
Principal Characters: Finafrol (Sidora), Tío Amaro de Espadanela, Don Miguel Amorós, Don Mariano Amorós

This is the story of a blind beggar tío Amaro and of his

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11No precise date can be given for this work; however, because of its treatment of religious conversion and superstition we may assume it was published after 1900 and most likely between 1908 and 1911, the years in which these interests dominate her novels and other *novelas breves*.

12According to the *Manual del librero hispano-americano* by Antonio Palau y Dulcet this work first appeared in the series *Los Contemporáneos* in 1909.
young guide Finafrol who is attracted by the attentions of a young factory owner. Tío Amaro, jealously protective of Finafrol, greatly resents the intrusion of Mariano Amorós in their lives and determines to eliminate this competitor for Finafrol's attention. The story provides a clear insight into tío Amaro's feelings, into the newly awakened, innocent feelings of Finafrol, and into the rivalry of the two brothers Miguel and Mariano who both become interested in Finafrol.

The appearance of several other beggars and information about their way of life adds to the realism and to the regionalism. The superstitious belief in the ability of the "cuco" to prophesy the future warns of the impending death of Mariano. Tío Amaro vengefully instigates Mariano's death by enlisting the aid of a fisherman who is led to believe he will gain revenge against the factory for confiscating his boat. Although he fixes the boat so it will sink, he is totally unaware that tío Amaro's plans include Mariano's being in the boat. Mariano's death is treated almost as a result of fate for having desired Finafrol. Tío Amaro's jealousy and his method of revenge suggest the resumption of the situation as it was between the old beggar and Finafrol at the beginning of the story.
Title: La gota de sangre
Date of Publication: 1911
Time and Place of Action: Madrid; time contemporary with the date of publication
Principal Characters: Selva, Andrés Ariza, Julia Fernadina

La gota de sangre successfully combines the technique of autobiographical psychological analysis with a modern police story. Selva's involvement in solving the crime is purely accidental and coincidental; a tiny drop of blood provokes his intense curiosity, and his acute deductive powers lead him directly to the solution. This tightly-knit story, developed around the single item of a blood stain, attests to Doña Emilia's superb skill in imagination and artistic creativity.

Selva's egotism is apparent throughout the story but is not actually offensive to the reader who more likely than not is merely amused. Selva's unusual method of dispensing with the guilty parties reveals his romanticism: Julia Fernadina, the lovely accomplice who distracted the victim, is allowed to escape to France; and Andrés Ariza, the murderer, is allowed to avoid the humiliation of a public trial and imprisonment by committing suicide. This experience prompts Selva to pursue a career in criminology.

13According to the Manual del librero hispano-americano by Antonio Palau y Dulcet, this work was published in the series Los contemporáneos in 1911.
Title: En las cavernas
Date of Publication: 1912
Time and Place of Action: prehistoric Iberia
Principal Characters: Napal, Damara, Ambila, Ronero

This is an amazingly realistic story of an unusually intelligent and inventive prehistoric man who wants to help improve his tribe's standard of living by showing them his new discoveries which will eliminate their nomadic existence and their uncertainty of food. Napal's sincerity in helping his tribe is frustrated by opposition from the hesitant tribal members because of their traditional ideas and customs and from the greedy mago, Ambila, who deceives Napal and his sweetheart, Damara, by convincing them to accept his assistance in introducing the innovations to the tribe. Napal's idealistic view of his fellow man is contrasted with Damara's realistic assessment of the danger of Ambila's greed, of the stubbornness of the tribal elders, and of Ronero, a young hunter who is jealously in love with her. Her fears eventually are realized when Ambila persuades Ronero to fight Napal. During this fight Ambila not only interferes so that both young men fall fatally off the cliff but also pushes Damara off the same cliff.

The detailed information about the traditional habits of the people and about the new ideas suggested by Napal provide the story with a very strong secondary interest.

According to the Manual del librero hispano-americano by Antonio Palau y Dulcet, this work was published in the series El Teatro Popular in 1912.
These prehistoric customs are blended very smoothly and casually in characters who are very modern in their psychological and emotional development.

Title: *Arrastrado*
Date of Publication: 1912
Time and Place of Action: Madrid; time contemporary with the date of publication
Principal Characters: Eugenio Izquierdo de la Rocha, Gina, Don Gregorio Manzanares

There is considerable psychological analysis in this suspenseful, well-motivated story of a dedicated young politician, Eugenio Izquierdo de la Rocha, who discovers his wife Gina is having an affair with his friend Gregorio Manzanares. Interior monologue is used frequently to show Eugenio's turmoil and his struggle for a rational and objective point of view. In spite of his efforts for control Eugenio succumbs to his feelings of jealousy and his desire for revenge. While traveling at high speed he crashes his car, killing himself, Gina, and Manzanares.

Title: *La muerte del poeta*
Date of Publication: 1913
Time and Place of Action: Estela; several years prior to the date of publication
Principal Characters: Mauro Mariño, Doña Adoración Velasco, Don Tomás de Aquino

15 According to the *Manual del librero hispano-americano* by Antonio Palau y Dulcet, this work was published in the series Los contemporáneos in 1912.

16 According to the *Manual del librero hispano-americano* by Antonio Palau y Dulcet this work was published in the series Los contemporáneos in 1913.
This story is presented in the form of reminiscences of a young man Mauro whose earlier view of life was impressionably romantic and idealistically poetic. The incident in the novel marks the loss of his romanticism, the loss of the poet within himself. Susceptible to the beauty of a strange woman he meets, Mauro is unable to accept the insinuations of Don Tomás, a realistic and practical man, that this Doña Adoración could have been involved in the death of Don Cecilio, the uncle of Don Tomás' son-in-law. Nevertheless, it is very obvious that Don Cecilio married her and made her and her son sole beneficiaries of his will only a few days before he died.

With a promise to help her, Mauro persuades her to tell him the truth. However, when he learns of her use of poison on Don Cecilio as well as on her first husband, Mauro is appalled. His realization of her overwhelming and monstrous love for her son which would prevent her having a normal love for a man adds to his frustration and disillusionment. Courageously rejecting her pleas, Mauro recommends that she follow Don Tomás' suggestion of tearing up the will and being content with that part of the inheritance due to a wife by law.

Title: **La aventura de Isidro**
Date of Publication: 1916

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17The Manual del librero hispano-americano by Antonio Palau y Dulcet indicates that this work was published in folleto form on the fifth of February in 1916.
Time and Place of Action: San Farrés near the French border; time during World War I
Principal Characters: Isidro Granados, Amanda, Ludovico, Tolosa

This psychological novel focuses on Isidro's visit to his dying Aunt Mercedes whose wealth he expects to inherit. He hopes that this inheritance will enable him to have an exciting romantic adventure with an elegant woman. Because of his susceptibility it is no surprise to the reader when Isidro is deceived by a lovely French lady, Amanda. It is even frustrating to watch Isidro ignore numerous warnings from his aunt's companion Tolosa while he falls under Amanda's spell. After his aunt's death Isidro departs for Madrid with his inheritance and Amanda only to be chloroformed and tossed from a moving train by her Italian lover, Ludovico. Miraculously, he escapes injury, due, he feels, to the protection of the village Virgen del Buen Socorro. Also to this Virgin Isidro later credits his ironic good fortune in being the sole witness of an automobile crash involving Amanda and Ludovico. This situation then provides him with the opportunity to recover his stolen valuables.

Title: Rodando
Date of Publication: 1920
Time and Place of Action: small coastal Galician town on the road between Estela and Madrid; time contemporary with the date of publication

18 The Manual del librero hispano-americano by Antonio Palau y Dulcet indicates that this work was published in October, 1920, in folleto form.
Principal Characters: Jeromo, Adela, Ramón Trasvalle, Nazario del Camino

Rodando deals with the story of Jeromo who returns unexpectedly to his village from Cuba with the intention of proposing marriage to Adela whom he assumes returns his love. Not revealed to him in her letters, however, is her peculiar sense of superiority and her arrogance stemming from her father's recently acquired wealth. Persuaded by the local newspaperman, Nazario, that she is destined for a better and more exciting life, she refuses to see Jeromo and runs off to Madrid with Nazario. The subsequent revelation that Nazario was already married ruins Adela's reputation. Jeromo, meanwhile, because of his deep love, experiences tremendous emotional turmoil and disillusionment which induces an epileptic seizure. Later, Trasvalle is able to rejoice over his son's recovery until he hears the parrot Jeromo had brought home with him calling out "Adelita"—an ironic reminder that in spite of physical improvement Jeromo will still suffer from his disillusionment in love.
CHAPTER III

AN ANALYTIC APPROACH TO THE NOVELAS BREVES: 
PARDO BAZÁN'S INHERENT EMPHASIS ON THE PASSIONS 
OF LOVE, AMBITION, JEALOUSY, AND REVENGE

Doña Emilia's continual adoption of new ideas and 
expansion of her literary theories can be viewed rather 
easily in her novels by a chronological analysis of her 
basic realistic technique under a rising and falling in­
fluence of naturalism and of spiritual idealism. One cri­
tic sums up the development in her novels as "la evolución 
natural de lo intuitivo a lo meditado, de lo externo a lo 
recóndito, de la materia al espíritu, de lo temporal a lo 
eterno."¹ However these elements are not so clearly defined 
in the novela breve—perhaps because she wrote only a few 
 novels of such classification before developing away from 
the strong influence of naturalism. In passing it should 
be mentioned that by 1891 naturalism was already being 
supplanted in her works by the spiritual idealism expounded 
in Russian literature.² Nevertheless without completely

¹E. Correa Calderón, "La Pardo Bazán en su época," El 
centenario de doña Emilia Pardo Bazán (Madrid: Universidad 
de Madrid, Facultad de Filosofía y Letras, 1952), p. 46.

²This trend toward spiritual idealism is first noticed 
in her series of lectures La revolución y la novela en 
Rusia which she gave at the Ateneo in Madrid in 1887 and 
which she published in the same year, vol. XXXIII, Obras 
completas.
losing her interest in naturalism, especially her concern for objectivity, she began to show in her work the influence of the novels of Ivan Turgenev, Feodor Dostoevski, and Leo Tolstoy. She was impressed by their balance of realism and religious concepts. She was already interested in psychological analysis, and she particularly admired Dostoevski for his psychological treatment of characters. Although a chronological transition is not so obvious as in her novels, there is a break from 1896 to 1905 in which she apparently published no novelas breves and which seems to represent a slight change in technique and subject interest. The first novelas breves are of a more literary style than those written after 1896. These later ones seem more commercial and perhaps more contrived, and although essentially realistic, they have more elements relating to the areas of fantasy, idealism, and supernaturalism. It is rather difficult to draw a distinction between the commercial and artistic short story because this distinction is essentially a matter of quality and taste. Doña Emilia's less artistic, or more commercial, stories do not in any way descend actually to a trite commercial level, however all of these do not maintain the high artistic level evident in the earlier works. The fact that only five of the total eighteen novelas breves were written before 1896 perhaps would indicate that during the latter

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years of her life, Pardo Bazán created many of these works in an experimental manner giving free rein to her whims and imagination. Some of these seem to reflect an interest in current events or a curiosity in folklore, and often the feeling is that her inventive imagination turned these out rather easily and quickly. Unfortunately this method of division does not provide the most substantial classification for analytical purposes because it is too broad and general and lacks strong substantiation. For example, *Los tres arcos de Cirilo*, published in 1895, illustrates the weakness of this grouping because of the rather fantastic idealism of the protagonist; by the same token, *Arrastrado*, a later novela published in 1912, is one of the least contrived works of the group.

Another possible method of classification is according to locale. Again in her long novels a progression can be seen. The earliest long novels, published before 1889, are most frequently set in Galicia; after this date the locale varies generally between Galicia and Madrid, but many of these still deal with Galicians. Toward 1900 the settings of some of her novels have even greater variety extending sometimes to various points on the European Continent. There is a possible locale division in the novelas breves also, but not in a chronological manner. There are six novelas breves which take place in Madrid ranging in publication dates from 1895 to 1912. There are eight novelas breves, dated 1884 to 1913, located in other areas of Spain,
mainly Galicia but one in Andalusia. There are only three
in foreign settings: Dioses, 1905-1911, in ancient Israel
and Babylon; Un drama, 1895, in Paris; and La última fada,
1908-1911, in Brittany, France and Spain.

In spite of this grouping, one cannot assume that all
the novels in one classification will fit a similar pattern
in either plot, characterization, or technique, because
they do not. The stories set in Madrid, for example, run
the gamut from vaulting ambition (Los tres arcos de Cirilo)
to tragic revenge sparked by jealousy (Arrastrado) to an
elemental detective story (La gota de sangre). Some of the
novels set in other areas of Spain are regional only because
the setting is briefly mentioned (La dama joven) while still
others abound with regionalism in their references to local
customs, places, and superstitions (Bucólica). For this
reason it would be nearly impossible to discuss the novelas
breves in a logical pattern from this point of view. The
variety of themes in Doña Emilia's work is so immense that
classification is almost impossible. There are some which
are historical, some which are based on social conventions,
some which show her interest in costumbrismo, or in folk-
lore, or in superstition. To say the least, her thematic
diversity is amazing. She herself has claimed that life
provides a limitless supply of themes.\footnote{Emilia Pardo Bazán, "Prólogo," Cuentos de amor (Madrid, 1898), pp. 9-10.} Even the narrative
point of view varies a great deal from one work to another.
In classifying by this method one finds that there are two basic approaches: the novelist expresses her own point of view which may be totally or partially omniscient and that of the narrator who may be involved in the story or merely an observer. Additionally one may consider a dramatic point of view which offers a situation much like a drama where the author, like the dramatist, tells the story by putting his characters into action and building his story around their dialogue. Although the author has to indicate some movement, setting, and description, she remains rather detached from the story. This of course could fit into the category of the author's point of view, but here the dialogue is considerably extended and a greater sense of objectivity is achieved.

In six of the novelas breves the story is presented by a narrator. In three of these the narrator tells his own story: Bucólica (1884) is told in the form of personal letters while La gota de sangre (1911) and La muerte del poeta (1913) are reminiscences of past events given in the first person form. In Los tres arcos de Cirilo (1895) the narrator participates only as an observer and relates a story involving a young man whom he knows. The other two novelas use a rather interesting technique involving a narrator to whom a person relates his personal story. This method has two people speaking in the first person—thus it presents a dual perspective to the reader. Besides this similarity of presentation there is still another difference.
In *Cada uno* (1907) the story is actually autobiographical because Enrique, the protagonist, tells the narrator about his own life. On the other hand in *Belcebú* (1908) the archaeologist relates to the narrator a story based on information which he has discovered about other people. It is told essentially from a viewpoint of limited omniscence but at the same time with a few of his personal comments and observations included. The other twelve *novelas breves* are presented through the author who relies in some cases on a single viewpoint character, in others on a shift of several viewpoint characters, or in others on a predominance of dialogue to reveal the action. The viewpoint character, as identified by Foster-Harris, is the character through whom the author has the reader see the action and the characters. 

Pardo Bazán generally manages to remain aloof and objective without commenting to her readers, but as will be pointed out, there are some *novelas breves* in which she also speaks directly to the reader.

Probably the most interesting basis for classification of the *novelas breves* is according to the treatment of passions. Obviously passion involves an interior analysis of characters which points immediately to Doña Emilia's interest in the psychological element. This interest in psychological analysis is a modern element and clearly distinguishes Pardo Bazán above all else as a modern writer.

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Just as the causes of passion are numerous so are the effects, which may be as severe as the following:

...; la pasión saca al hombre fuera de sí, y en cierta manera le paraliza la voluntad; ... la pasión degrada al hombre, lo esclaviza y envilece, y le atormenta aquella misma pasión que al principio parecía que quería hacerle feliz con sus caricias.  

In the majority, but not all, of the novelas breves the forceful, domineering passion does create unhappiness, disappointment or fatal tragedy.

The particular passions found to be important motivating forces in a majority of the novelas breves are love, ambition, jealousy, and revenge. In some of the stories there is more than one type of passion involved. For the sake of clarity it has been found most convenient to group the novelas from the standpoint of the most outstanding or strongest emotion, with the others being pointed out in the discussion which follows.

Passions are universal and can evoke the reader’s personal involvement with a character, resulting in a more meaningful relationship and experience for the reader. Love is perhaps the most universal passion since most people have had some encounter with a form of love, be it pleasant or unpleasant, enduring or fleeting. Love as a passion fits easily into most types of stories and serves as a strong motivating force in several of the novelas breves: 

La dama joven, Un drama, La muerte del poeta, Rodando, and

6 "Pasiones", Enciclopedia Universal Ilustrada (Barcelona: Hijos de J. Espasa, 1920), XLII, 518.
La última fada.

La dama joven, first published in 1885, has a rather conventional treatment of love in which a girl, Concha, chooses marriage over a career. Additionally it is the sisterly love of Dolores for Concha that enables this romantic love to evolve into a dominant influence.

Although the setting of the story is Marineda, the name Doña Emilia gives to La Coruña, this is not a regional novela breve since no attention is given to local customs, no reference is made to the characters being typically Galician, and no emphasis is placed on the location. This warmly human psychological story could have taken place anywhere; it is therefore one of Pardo Bazán's most universal works.

Carmen Bravo Villasante considers La dama joven autobiographical and draws a comparison between Doña Emilia and the protagonist, Concha.

Como aquella protagonista de la novela quería aplausos, gloria literaria, viajar a ciudades grandes por ella nunca vistas, y como la protagonista tiene que escoger entre un destino brillante aunque, al parecer, peligroso, y una vida oscura.

El dilema de la dama joven se soluciona pronto a favor del destino común y vulgar, con solución mediocre y española, el sentido burgués en contraposición al riesgo.

La dama joven es ella misma, Emilia, que aspira al mundo del arte y a salir de la vulgaridad cotidiana, para lo que tiene que desligarse de los lazos tradicionales del matrimonio. La protagonista no ha tenido valor y ahí queda condenada a la mediocridad.

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This negative or defeatist attitude which this critic has toward the protagonist and her decision is not necessarily the same one which every reader might have. Certainly the factor of security in marriage was considered by Concha but more important is the fact that she loved Ramón and was not willing to risk losing him for something she had always considered a diversion.

The idea of this novel being autobiographical is conceivable: both the protagonist and Doña Emilia were young and both were relative amateurs in their respective fields, but Pardo Bazán was not poor like Concha nor did she give up her literary work for marriage. However, when Carmen Bravo points out the feminist intention of the story—"... como lo vulgar y mezquino puede ahogar las mejores vocaciones y las cualidades más excelsas"—and contrasts Doña Emilia's goal in life, she has a more substantial basis for comparison. "Ella no quiere ser como la dama joven. Y escapa hacia el mundo, hacia el destino ancho, grande, hermoso, apasionada por su cara literatura." 8

The next novela breve to be considered, Un drama, also involves the passion of love, but this work was not written until 1895. Love here results in tragedy. Love becomes such a forceful passion in Lorenzo Gurrea that he rejects the domination his father has held over him all his life, refuses to marry Fermina, who had been selected for him

8Ibid., p. 101.
by his father, and prepares to escape to America with
Teodora regardless of the fact that she is married. Un-
suspecting and inexperienced he is totally overwhelmed by
this passionate love.

... la tempestad que ya rugía en su espíritu
en la diferencia de lo que sentía al lado de
Fermina y lo que experimentaba al de Teodora,
y se figuraba que había salido de una comarca
lluviosa, fría, donde se respira el tedio,
para entrar en un país de sol y luz, de rojos
crepúsculos, de auroras radiantes y de noches
claras, templadas y alumbradas por misteriosa
luna y por espléndidas constelaciones. 9

The poetic use of natural elements in this comparison em-
phazises the extent to which Lorenzo is overpowered by his
newly awakened passion. Not only the descriptive narration
but also the vocabulary and pace of the dialogue illustrate
the intensity of his love.

In contrast with Lorenzo who is motivated solely by
this passion of love, Teodora is portrayed as a scheming
and calculating woman in love who takes the initiative and
precipitates the action. The implication, given in back-
ground information, is that Teodora has been waiting pas-
sively for this great love all of her life, and even though
she is inexperienced she knows by intuition exactly how to
handle things.

In spite of the dominant influence of love, there is
throughout the work a certain futility since Teodora is
already married and since Lorenzo's father, General Gurrea,

9 Un drama, II, 1116.
provides such intense opposition. It almost seems that Doña Emilia enjoys developing and contemplating this situation which would be an exciting, bold adventure in love; yet her conscience, expressed in the form of the General, intervenes to prevent the completion of this infamous deed.

Although the situation is rather contrived and there is a lack of real objectivity on the part of the author, realism in this novel is achieved particularly through the vividly portrayed characters. The psychological study in the work is essentially focused on Lorenzo whose progression is from the character of a dominated youth to that of an independent man, from passive to active personality.

Another novela breve which treats an experience in love by an impressionable and impulsive young man is La muerte del poeta published in 1913. The point of view here is quite personal since the man himself is relating an earlier episode in his life. The young woman, Doña Adoración, whom Mauro Mariño meets, so captivates his emotions that he is distracted from his business and is oblivious to any advice from his very practical business associate and friend Don Tomás de Aquino. Mauro's feelings, thoughts, and actions are influenced by love, but not totally dominated, for when he learns from her the truth about her husband's death and when he realizes the extent to which her actions are controlled by her love for her child, Mauro feels the romantic poet within him die and is able to face reality and to reject her pleas for help.
To a certain degree Doña Emilia's personal beliefs are reflected in this novela breve. Always a supporter herself of realism and truth, she depicts a conflict between factual realism and idealistic romanticism. The situation of course is extreme, but the change on the part of the protagonist supports her theory of the importance of truth and reality.

Love in Rodando is a strong motivating force for the protagonist Jeromo. It was because of his love for Adela and her father's disapproval of an engagement that Jeromo had originally left Spain. This love persisted during the years he was away and, judging from Adela's letters, he assumed that the feelings were mutual. His love brings him back to his Galician home to claim her as his bride, and it is this love that sustains him in spite of Nazario's warnings that she had changed and in spite of his discovery of Adela's coldness and rejection. He insists nevertheless on proving to himself that she is interested in Nazario. The emotional shock that he undergoes is almost impossible to withstand. It appears therefore that two forces drive him to expose Nazario to Adela's father--love and vengeance. Perhaps he can get her back if the truth about Nazario, his secret marriage, were known. He also feels that Nazario is a scheming hypocrite because he pretends to be a friend and then steals Adela; he reasons therefore that he deserves to be exposed.

To a certain degree this love of Jeromo is an
idealistic love for he assumes that all opposition or objection to their marriage will disappear. He also assumes that her love is as deep and sincere as his. This romantic idea leads eventually to his frustration and disappointment.

An even more idealistic love is seen in La última fada. The intensity of Isayo de Leonís' love for a supernatural being, a fada, causes him to reject the love of a Spanish princess and to ignore numerous warnings against el amor fatal or el amor impuro which had been the cause of the death of his father, Tristán de Leonís. Another motivating force is his ambition to be a superior knight errant accomplishing good deeds, one of which is to free Merlin from an enchantment. Striving to achieve his goal Isayo persuades his fada to assist him, and he unwittingly causes her death since he does not know she is really Bibiana, the one responsible for Merlin's enchantment. In this way tragedy befalls Isayo through the combined passions of love and ambition.

In La última fada Doña Emilia has perfectly blended fantasy and idealism with a realistic technique. In spite of the fact that Isayo loves a supernatural being, the sincerity of his love is convincing and his subsequent loss of this love is poignant. Bibiana's emotional reactions are also vividly realistic. The historical setting enhances the realistic effect, and yet because the average reader is not positive of the historical accuracy of Camelot, King Arthur and the Round Table, and the magician Merlin, an
aura of fantasy is maintained. To draw the Spanish reader even closer to the events Isayo is sent to Spain to fight the Moors. During a great battle he even invokes the aid of Santiago, the national patron saint, who appears on his great white horse brandishing his sword to rout the Moors and gain victory for the Christian forces.

In this work the whole gamut of Spanish superstition is run: the possibility of stones turning into dancing giants on the night of San Juan, the existence of fairies (fadas) with their power to cast spells, and the power of Christian saints to appear in visions and to intervene in the lives of people. Nevertheless, the author's manner of presentation is essentially realistic. The fact that Isayo repents of his submission to his passion and proceeds to fulfill his vow of a pilgrimage to the tomb of Santiago represents a realistic solution to the novel.

Judging from the preceding works in which love is a dominant motivating force and noting that the characters are clearly a reflection of reality, one realizes the importance Doña Emilia attributed to the role of love. Another significant passion or drive of the characters in her novels is ambition—be it personal ambition to succeed in love or to gain wealth or power or be it simply ambition for one's offspring to succeed. Various forms of ambition motivate the protagonist in La aventura de Isidro, Clavileño, Los tres arcos de Cirilo, Dioses, and En las cavernas.

La aventura de Isidro reflects, as did La última fada,
a blend of passions, but in this case ambition is the dominant force and love plays a secondary role. Isidro's main ambition has always been to have an exciting love affair with an elegant woman. When he inherits his aunt Mercedes' fortune, he feels the main obstacle, his lack of money, has been eliminated, and consequently he becomes extremely susceptible to the advances of a lovely French woman Amanda. Blinded by his intense desire for a love affair, Isidro fails to recognize the warnings which always seem to appear in the novelas when a character is about to succumb to and be led by his passions. The impact of Amanda on Isidro's emotions is intense and great attention is given to his reactions and to her appearance. From his casual dismissal of warnings, from his restlessness, and from his interior monologue the reader realizes the force with which the passion of his ambitious love has taken control of Isidro.

La aventura de Isidro is one of the author's more compact and faster moving novelas breves since there is no detailed background explanation nor deviation from the main plot. Because the omniscient point of view is carried out with no personal intervention of the author and a considerable amount of dialogue is used to tell the story, a more complete narrative detachment is achieved than in the previously discussed novels.

In Clavileño the ambition of Miguel is allowed free rein by his devoted mother who is equally ambitious for her son and by his father who is rather will-less. Miguel's
ambition to gain a prominent position in society and politics consumes his activities through four years of hardship in Madrid before there is any real prospect of success. Nevertheless true to the premonitions of his father and of the maid Paquira, Miguel does not live to achieve his ambition through his proposed marriage with Candela, daughter of the wealthy Marqués de Grimaldos.

Occasionally Doña Emilia introduces into her writings social ideas contemporary with her own times, and in this novel there is a certain emphasis placed on the approval of the marriage between Candela who is very wealthy and Miguel who has noble lineage, but no fortune. Candela loves Miguel and disregards the financial inequality; the Marqués is quite modern in his ideas wanting only that his daughter be happy; Candela's brother, on the other hand, strongly objects and considers Miguel a fortune-seeker. Presenting social problems with which her readers could identify was one way Doña Emilia increased the realism of her stories. The use of dialogue also lends a realistic touch and here the rustic language of the servant Paquira is particularly effective in spite of its brevity. The use of the omniscient author technique lends an air of objectivity to the novel. Doña Emilia does not address the reader, but she manages rather well to let the characters themselves reveal their lives without intervening comment.

In direct contrast with this aloof method of presentation is the use of an unidentified narrator who not only
relates a story but also comments on the characters and events and specifically addresses the reader. This method is used in Los tres arcos de Cirilo. The viewpoint is one of limited omniscience, and the narrator mainly uses the protagonist Cirilo as his viewpoint character.

In Los tres arcos de Cirilo there is a slight change in the presentation of the passion of ambition. In both La aventura de Isidro and Clavileño the protagonist is introduced as already having some strong ambition, but in Los tres arcos de Cirilo the protagonist, Cirilo, acquires his ambition indirectly, as a result of his extensive education directed by his father, and directly as a result of his vision of three arches. The vast educational program designed by Don Dámaso was aimed toward superior accomplishment in a great variety of areas, both mental and physical.

After Cirilo has his vision of the three magnificent arches—the arcada de mirto y de rosas representing love, the arcada de oro y pedrerías representing wealth, and the arcada de bronce y mármo representin fame and glory—, he experiences a passionate ambition to pass through all three. This ambition overrules his reasoning because common sense could warn him against many of the steps he blindly takes. Cirilo's optimistic self-confidence misleads him and results in the collapse of the envisioned arches. Nevertheless his blind optimism and idealistic ambition survive and at the end of the novel he is busy with a new scheme for achieving one of his arches, fame and glory.
In contrast with Cirilo who never forsakes his ambition, Nabucodonosor the king of Babylon in Dioses eventually relinquishes his ambition but only through the aid of the Israelite God Yhavé. Consumed by the passionate desire to be worshiped as a god, Nabucodonosor sends his army, under the command of Holofernes, to destroy all people who refuse to worship him. Later in revenge against the death of Holofernes at the hand of Judit, an Israelite, Nabucodonosor plans the destruction of Jerusalem but is disturbed by Jeremiah's prophesy that his attack will succeed only because Yhavé desires it. For several years a battle wages within Nabucodonosor himself between his powerful ambition and his growing fear of Yhavé. This fear is initiated in his dreams and heightened throughout the story by various experiences. Finally Nabucodonosor suffers a loss of reasoning and goes off to live among wild beasts. As prophesied he eventually finds serenity and happiness, loses all the seeds of personal ambition, and develops a sincere love for the true God Yhavé. Although Nabucodonosor throws off his old ambition and is converted to the worship of Yhavé, he will still live in anguish for the ignorance of his people, the Assyrians, who do not know Yhavé.

Doña Emilia's ability to involve the contemporary reader in this Biblical story with its historical characters is admirable. Not only does the author reveal the personalities of the characters through their own actions and feelings and through the opinions expressed by other
characters, but she also describes their physical features and even their clothing.

Doña Emilia's son the Conde de la Torre de Cela makes this observation about Dioses:

El mérito de esta novelita, no está, pues, en su trama, harto popular, y sí en la decoración en que se mueve. La ingente dificultad de dar vida y colorear a aquellas remotas edades, de trasladarnos a ellas, de permitirnos la ilusión de que nos compenetramos con su modo de ser peculiar, es lo que presta a Dioses inimitable encanto. Tal vez ello ha movido a su autora a la predilección: el fenómeno autosugestivo, no de crear imaginativamente, sí de reflejar con rara elegancia lo ya tan de lejos creado.\(^{10}\)

Whereas the ambitions of Isidro, Miguel, Cirilo, and Nabucodonosor were all personal, or selfish ambitions, there is yet another type of ambition seen in one of the novelas breves, the essentially humanitarian ambition which dominates Napal in En las cavernas. Napal desires above all else to help improve his tribe by introducing to them various discoveries and inventions which will make life easier and food more plentiful. His idealistic ambition prevents his seeing the equally strong ambition of Ambila, the mago, who wishes to maintain his personal influence over the tribe. This selfish ambition combined with the covetous desires of the hunter Ronero for Napal's sweetheart Damara is too powerful a force against Napal and brings about his death.

\(^{10}\) Emilia Pardo Bazán, Mis mejores cuentos (novelas breves) with a prologue by the Conde de la Torre de Cela (Madrid: Prensa Popular, sin año), p. 6.
In spite of the rather unusual setting of this novel, prehistoric Iberia, the author has been able to create believable characters in realistic circumstances. The psychological penetration of the human emotions helps make these ancient people seem modern. Not only is this work a study of individuals and their ambitions, but it is also a picture of a primitive people who have their own crude religion with their belief in the genios who live atop a mountain of fire and their unique "family" structure in which procreation is the only real means of relationship since a woman who has once yielded to a man is available to all men. Many other habits and customs are shown in an attempt to achieve a more realistic effect.

It is interesting that the novelas breves in which ambition plays a major role all have men as the protagonists. In the society in which Pardo Bazán lived ambition was more commonly a male characteristic since few women sought to step beyond the secondary position relegated to them by masculine authority. With the exception of the ambition that mothers frequently had for their sons, a woman had little opportunity to fulfill any ambition. For this reason Doña Emilia, who was herself an exception to the rule, possibly felt that a greater sense of reality would be achieved and more substantial public acceptance would be obtained by portraying ambitious men who could have interests in love, in power, or in wealth. It is unfortunate, perhaps, that she did not create a novela breve
featuring a highly ambitious woman. This might have made a really interesting work, judging from her successful portrayal of women dominated by the passions of love (La dama joven) and revenge (Allende la verdad).

Arrastrado offers an interesting study of a man, Eugenio, guided all of his life by the passion of ambition in wanting desperately to triumph in politics. In this basic drive he also succumbs to the more forceful passions of jealousy and revenge. Any obstacle had always been sacrificed to political success and, as expressed in his thoughts, "El honor de un político consiste en llegar a donde quiere." He had made an effort to avoid the passions which "esterilizan los años más fértiles." His only deviation from the plan was his falling in love and marrying Gina; yet he resolved this conflict by rationalizing that having a wife could be advantageous to his career.

The psychological crisis which Eugenio undergoes when he discovers an illicit relationship between his wife, Gina, and his friend Manzanares is all the more critical and emphatic because of his ambitious and well-regimented attitude toward life. The masterful control, which he had carefully developed over his emotions, completely disintegrates when he is confronted with the passion of revenge

11Arrastrado, II, 1236.

12Ibid.
which overpowers him. This internal conflict of passions results in total destruction. The two days in which this emotional upheaval begins, matures, and conquers seems an eternity as the reader agonizes with Eugenio.

Suspense is well sustained by the internal emotional battle waged within Eugenio. There is a clear progression from emotionally controlled ambition through controlled jealousy to unrestrained and irrational revenge. From the viewpoint of the omniscient author, from the interior monologue of Eugenio, and from the tone and the implications of the dialogue, the reader observes the emotional crisis Eugenio experiences. He is sustained only temporarily in the personal satisfaction that he can conceal his feelings better than either Gina or Manzanares can control their nervousness. Later in the car with Gina and Manzanares, Eugenio is quickly intoxicated by the fresh air and the speed and loses all sense of danger or caution.

La cautela, las combinaciones hábiles para sacar de cada suceso la mayor suma de utilidad sin entregarse a la pasión, desaparecían. De nuevo, la verdad se le imponía, y la verdad era su agravio, su furia, su cólera, la reacción ante la ofensa y ultraje. Desapareciendo el calculador, el ambicioso, el codicioso, el egoísta, el hombre de bien combinados planes, surgía el ser natural, el que devuelve daño por daño, sin astucia, sin demora, en cuanto puede, satisfaciendo el instinto, sin mirar a consecuencias ni a resultados, porque el torrente del sentimiento le arrastra como arrastraría una paja o una pluma. Lo mismo que ciega un deseo de amor imposible de vencer, cegaba el ansia de vengarse....

13Arrastrado, II, 1253-54.
The resulting automobile crash which kills Eugenio as well as Gina and Manzanares is not unexpected after we have observed the increasing emotional strain on Eugenio caused by his subconscious jealousy and desire for revenge. The logical motivation and the suspense augment the compact plot. The fast pace of the dialogue and the interior monologue help set the tone of the novel which is reflected in the title—Arrastrado.

As it is depicted in Arrastrado, jealousy is often a passion awakened in someone and it, in turn, motivates a search for a solution to the resulting pain. In the novelas breves of Pardo Bazán this solution is revenge. The method of revenge in both Arrastrado and Finafrol is tragic. The third novela breve, Allende la verdad, deals with jealousy and revenge as motivating passions but employs a slightly different technique as will be seen later.

While jealousy in Arrastrado essentially affects the relationship of a husband and wife of middle class Madrid society, in Finafrol it affects the relationship of a blind beggar and the girl who has guided him for seven years. Tío Amaro, as the blind man is called, is extremely possessive of his young guide.

... él se creía de buena fe su dueño, su protector, su amparo—porque todos necesitan pensar que son algo para alguien en este mundo—. . . No era amor senil, no era ternura paternal lo que el tío Amaro consagraba a Sidoraj; era otra cosa: era el acre apego de la posesión; era que juzgaba ser su amo, como se es amo de una ternera o de un pollino; era el instinto quizá más fuerte, el de la propiedad absoluta, la propiedad que más embriaga y más trastorna, la de un ser humano, la de un cuerpo y de un espíritu; el cuerpo, para
servir a otro cuerpo, sufriendo privaciones y fatigas; el espíritu, sin libertad, sentenciado a no emanciparse; la posesión del esclavo.14

With such strong feelings about Finafrol, who is also called Sidora, and accustomed to her unquestioning obedience it is not unforeseeable that attention by a young man, Mariano Amorós, toward the girl and her corresponding infatuation would create in tío Amaro an uncontrollable jealousy. Nor is it unrealistic to assume that this intense passion might seek a solution in revenge. He yields to the instinct to "devolver mal por mal . . . ."15 The intensity of his jealousy is such that he conceives and calculates without remorse to achieve a complete revenge—the death of his adversary. His jealousy and his desire for revenge are so overpowering he considers neither Finafrol's feelings or happiness nor the possible consequences.

In Allende la verdad the motivating passion of Mercedes is revenge. Her desire for revenge does not originate with jealousy, although jealousy eventually reinforces this passion, but stems from her unhappiness and disillusionment at the unexpected termination of a ten-year love affair with Quintín Carrillo de Albormoz. To retaliate for his abandoning her after her husband's death, Mercedes maliciously plots to get Carrillo to marry her by making elaborate arrangements for a child really born to a maid to

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14Finafrol, I, 1045.
15Finafrol, I, 1049.
appear to belong to her and Carrillo. Disappointed because Carrillo is duped so easily and is happy with the child, Mercedes spends several years trying to gain revenge.

There is an interesting and subtle reversal of the characters in the sympathy of the reader which is highly commendable and is technically the most unique accomplishment in the novel. The reader begins to sympathize with Carrillo because of Mercedes' unrelenting drive to cause him to suffer. His suffering and his sincere love and concern for the child soften the attitude of the reader toward him; and by the same token the woman who first gained the sympathy of the reader because she was deceived and unjustly treated becomes the object of scorn. The overpowering passions of revenge and jealousy which dominate Mercedes' reasoning have devastating effects on the lives of both characters. Mercedes' final effort to gain complete revenge, telling Carrillo the truth about the child, Tina, fails and leaves her alone and unhappy. Rather than giving her satisfaction, revenge destroys all her hopes and divine justice thus prevails.

While most of the novelas breves can be categorized with relative ease according to the predominant motivating passions, the remaining novels must be placed in a miscellaneous group. Three of these, Cada uno, La gota de sangre, and Mujer, are psychological novels involving the passions and feelings of the characters, but lack a dominant motivating force. Bucólica also contains psychological elements
in its autobiographical analysis, but in addition involves much regionalism. This element along with popular superstition and witchcraft are the main concerns of Belcebú.

Cada uno is an autobiographical treatment of a young man, Enrique Arcos, and his carefree life of love and adventure. The incompatibility of Enrique's experience in love and his egotistical pride in his social reputation cause a serious emotional conflict.

Basically a psychological novel of conscience, Cada uno shows the protagonist under the influence of several emotions. Because of a corresponding shift in tone the reader experiences more than one emotional response. Although one may criticize Enrique, he can understand the pride the young man has in his skill with women because the role of the ladies' man is socially acceptable. When Enrique falls in love, the reader feels a sympathetic tenderness, but when Enrique feels resentment, betrayal by love, and even vengeance, the reader is irritated, scornful, and even unforgiving because of Enrique's impatience and his weakness in returning to his old habits of life. Enrique's feelings of shame and declarations of repentance may invoke a forgiving sympathy, or a feeling of hope, or even a sense of doubt—depending on how sincere and convincing the reader considers Enrique.

Had Enrique only heeded the numerous warnings and resisted the temptation of his old ways of life, he probably could have achieved happiness with Leonisa. The
loss of this opportunity almost seems to be a punishment for his debauchery. His repentance and the dedication of his life as a Jesuit suggest that he may one day find peace.

Whether the setting is Andalusia or Madrid, the characters are complex individuals, and Doña Emilia's technique of having them reveal their own story and thereby their psychological make-up is skillfully managed. Enrique in Cada uno and Selva in La gota de sangre are very different, but each has a clear insight into his own character.

This episode in Selva's life concerns his accidental involvement in a crime. Provoked by his curiosity and by his egotistical surety in his own powers of investigation and deduction, which he had developed through reading the popular English detective novels, Selva persuades the police to let him help solve the crime. In spite of the seriousness of the subject of murder, the prevailing tone of the novel is light and optimistic. The reader often finds himself caught up in Selva's excitement, and he is frequently amused by his conceit and meticulous concern for details. The logical and straightforward action is complimented by the fluency and concision of the dialogue. Although the narrator makes a few editorial comments, there are no major interruptions in the flow of the action.

Selva derives great pleasure and satisfaction at seeing himself so clever and intuitive. He himself carefully observes the policemen's reactions and impressions of him while they are repeatedly amazed at his observations and
deductions. Selva also makes notes of his own impressions and feelings. "El júbilo de hallar el nombre de Ariza mezclado en el sombrío drama me enloqueció." He is delighted with his success. "Y todo lo había yo descubierto sólo con la fuerza de mi instinto, con el romanticismo de mi fantasía, combinando los sucesos reales, visibles, para encontrar la clave de los recónditos:" The story is told from the first person point of view, whereby the reader gains psychological insight only into the character of Selva. We thus see that he acts as though he is trying to comment objectively on his feelings and thoughts and trying to observe other people's reactions objectively, but he really shows himself to be quite elated with and fascinated by his own intelligence, his intuition, and his deductions. Not only has Doña Emilia succeeded in creating an interesting detective story, but she has also provided a clear insight into an interesting character.

Presented dramatically with considerable dialogue and interior monologue the novel Mujer studies the emotional problems created in Alfonso and his bride Ana by the prospect of a duel. Alfonso's internal conflict is intensely emotional and is well depicted in his extensive interior monologue. From a long line of nobility his lofty concept of honor runs deep, but he is frightened by the risk of

16*La gota de sangre*, I, 1002.

17Ibid., 1005.
losing the happiness which he has finally achieved in life by his marriage. His deep anxiety, his suffering, his perplexity are vividly revealed.

Later when he is offered a way to avoid the duel, Alfonso realizes that he does not have the initiative to insist on the duel.

... Alfonso notaba con humillante dolor la vergonzosa deficiencia, la postración invencible, la incapacidad, absoluta, irremediable...; para decirlo pronto: la afrentosa cobardía. 18

Not only are Alfonso's emotions well expressed throughout the novel, but also Ana's. Her confusion and irritation at being unjustly accused, her anxieties about the duel, her idealistic view of honor, and her growing apprehension of her husband's intentions are well portrayed. Finally, when Alfonso tries to explain to her that Ramiro has called off the duel, he realizes that Ana can see the truth beneath the surface of his explanations.

Bajo aquel mirar, Alfonso se sintió tan cohibido como aquel a quien desnudan y obligan a descubrir y patentizar la fealdad de su cuerpo, que antes ocultaba la ropa. ¡Horrible caso! Ana le veía la vergonzosa lacra, la parálisis de la voluntad, mutilada y sin alientos para la acción reparadora. Y mientras su mujer, antes sofocada, palidecía, Alfonso, inmóvil, sentíase enrojecer hasta la frente, como si le sumergiesen poco a poco en un baño de agua hirviendo. 19

Although Alfonso tried to alleviate the situation, Ana was unresponsive and unforgiving. The tremendous mental anguish suffered by Alfonso after she locks herself in

18 Mujer, II, 1151.
19 Mujer, II, 1152-53.
her room is so vividly felt that the reader, unaccustomed to dueling, sympathizes completely with Alfonso, recognizing his weakness as human and forgivable and regretting that his wife is so unforgiving and relentlessly scornful.

In the novela Bucólica psychological interest is also evident, but less clearly delineated because the novelist focuses attention on regional environment and other aspects of local color. Through his personal letters the protagonist of the novel, Joaquín Rojas, recuperating in rural Galicia, reveals his innermost thoughts and emotions as he adjusts to a life much different from that to which he was accustomed in Madrid. The letters not only reveal his feelings and impressions, but they contain specific information about the people he meets and the place where he lives.

When Joaquín becomes involved with Maripepa, the caretaker's daughter, his emotional confusion is quite intense. The major conflict in the novel is internal and involves Joaquín's concern over what is right with regard to Maripepa. His claim of believing in a democratic ideal and believing that she should be treated with equal respect in spite of the fact that she is from the lower class causes him to insist on fulfilling his duty as an honorable and decent man by marrying her in spite of the numerous problems in such an unequal match.

Later, this naive young man suffers a tremendous shock when he learns the truth through a masquerade carried out
by his friends. Although he expects to be chided for being a quixotic type, he is astounded to learn that all he has done was "recoger de la carretera la flor pisoteada ya". Eventually conquering his disillusionment and intelligently accepting the lesson he has learned, Joaquín returns to the city.

The psychological study of this young man is particularly effective and believable because every thought, feeling and emotional reaction is revealed from the first person point of view. Unlike autobiographical reminiscences there is with the letters a sense of immediacy which adds to the dramatic effect. The regional setting adds to the realism since a man from the city might logically be ignorant of life in the country and therefore less knowledgeable about peasant girls than he could realistically be about lower class city girls. There is never the impression that Joaquín is really being deceived by Maripepa, rather he is merely unaware of her past and her lack of moral scruples.

Like Bucólica, Belcebú has a regional setting and reveals some of the customs of the rural people, but on the other hand there is no particular psychological penetration. Like La última fada, Belcebú focuses on the superstitious nature of the local people and their beliefs in the powers of supernatural beings. Robert Osborne

20 Bucólica, I, 947.
classifies this work as "fantástico" and explains that this term refers to stories "que se fundamentan en lo misterioso y lo sobrenatural". Although the subject matter is rather fantastic, there is a sustained effort throughout the novel to balance the fantastic and supernatural with realistic and historical elements.

The superstitious beliefs of seventeenth century Spaniards are effectively presented amid a strangely sinister atmosphere. Numerous details of witchcraft reveal Rolando Justino's identity as a representative of the devil who gains control of the family of the Conde de Landolra. The unusual ritual on the night of San Juan observed by Fray Diego and other members of the Inquisition is presented much in the style of the esperpento of Valle-Inclán. Indeed Carmen Bravo Villasante refers specifically to this thirteenth chapter to illustrate the "nuevo estilo esperpén-tico y estilizado en que trabajaba la condesa." She considers Doña Emilia a precursor of the esperpentismo of Valle-Inclán who published his first work of this genre, El embrujado, shortly after Belcebú appeared. She further points out that Doña Emilia had introduced the work of Barbey D'Aurevilly in Spain and thus with this novel she represents "anticipación literaria de malsanas perversiones y crueldades horrores sádicos, a los que más tarde Valle-Inclán

21 Osborne, op. cit., p. 96.

22 Bravo Villasante, op. cit., p. 282.
dará forma definitiva."\textsuperscript{23}

Many of the events in this novela breve are described in naturalistic detail: the use of voodoo for the death of the Conde de Landoira, the initiation of Columba, his daughter, into the group of witches, and the torture of Rolando in an effort to make him relinquish his hold on Columba. It is interesting that even Fray Diego is unable to free the soul of Columba from the devil when she is unwilling to repent and Rolando refuses to release it.

Both this novel and La última fada reflect Doña Emilia's interest in superstition and folklore. She met frequently with the folklore society "Ma Mère l'oeie" and also founded the society "Folklore Gallego" in 1884.\textsuperscript{24} Her interest in folklore and superstition is not really unexpected because her native region of Galicia is one of Spain's richest in these elements. Because Doña Emilia was a conscientious observer of people, she looked not only at the exterior but also the psychological interior of her characters. Particularly in the lower class of society superstition and religion often blended. Doña Emilia was a devout Roman Catholic and knew a great deal about religion. It is suggestive that this preoccupation with religion, combined with her interest in people, undoubtedly led her deeper into the study of superstitions.

\textsuperscript{23}loc. cit.

\textsuperscript{24}Hilton, op. cit., p. 335.
From our analysis in this chapter we have shown that several approaches may be used to delineate various aspects of the *novelas breves*. However one of the most satisfactory approaches is from the standpoint of the passions. These are rather internal, inherent qualities and, in contrast, in the following chapter we will turn our attention to some of the more technical aspects of Pardo Bazán's creative ability evident in these works.
NARRATIVE TECHNIQUES, LANGUAGE, CHARACTERIZATION, AND VARIOUS DEVICES USED IN THE NOVELAS BREVES

In the artistic elaboration of her novelas breves Pardo Bazán employs various techniques and devices which enhance the realistic qualities and psychological aspects inherent in the works.

To establish successfully the illusion that the persons she creates are indeed people or like people, with recognizable traits and personalities, Doña Emilia employs a combination of several techniques. In varying proportions in her novelas breves she uses physical description, depicts the character's actions as well as his words, portrays his thoughts and emotions, sometimes in the form of dreams or interior monologue, helps establish the character's motives, and reveals what other characters think of him. Because of the obvious limitations of the novela breve, the focus is on one, two, or sometimes three characters. We receive more of an impression of minor characters than a real knowledge of them.

Physical descriptions adorn almost every character without regard to the importance of his role. As an example, the princess Doña Mayor whose hand is offered in marriage to Isayo in La última fada and Holofernes, the army general,
in Dioses both receive rather elaborate descriptions whereas Columba of Belcebú or Adela of Rodando are given very little description. Nevertheless, in spite of the extent of the description, color or texture is almost always included. Doña Emilia employs numerous adjectives and comparisons to achieve the effect she desires. She likes to appeal to the senses in her descriptions of people as well as those of nature. She gives characters color, in their eyes, their hair, their clothing; she provides texture with soft skin, thick eyelashes, rustling clothes on delicately curved figures; she makes the characters laugh, murmur, cry, and lament; and she gives some of them their own fragrance—the gardenia belongs to Julia in La gota de sangre and the jasmine to Leonisa in Cada uno. Doña Emilia freely uses many descriptive techniques to acquaint the reader with her characters, for the characters give the novels life and feeling. The characters for the most part are adequately described, but in the case of six of the major women characters the descriptions are excessive and as such serve the rather significant purpose of providing motivating support for the passionate adoration of the young protagonist.¹ Some of these descriptions are particularly delicate and poetic. Although Doña Emilia does not go to the extent that the Romantics did, we do see a trace of the Romantic

¹These six women are Teodora (Un drama), the Duchess of Ambas Castillas (Los tres arcos de Cirilo), Amanda (La aventura de Isidro), Leonisa (Cada uno), Bibiana (La última fada), and Doña Adoración (La muerte del poeta).
tendency toward idealizing women in the character of the Duchess in *Los tres arcos de Cirilo*.

An interesting dimension can be added to the portrayal of a character by describing his physical responses under the influence of emotion or passion. Cirilo, in *Los tres arcos de Cirilo*, is a fine example for he seems to react more frequently and more intensely than many of the other characters. His reaction to a letter assumed to be from the duchess is typical.

una cartita...que devoró con avidez, frotándose los ojos como quien ve visiones. El corazón le latía atropelladamente, y la cabeza le daba vueltas, mientras la sangre zumbaba en sus oídos con cuido torrencial.2

In the *novelas breves* as well as in her novels the author depicts all levels of society, from the beggars in *Finafrol* to the king of Babylon in *Dioses*. Minor characters often are included to support realism in the story. Rather than general types, Doña Emilia strives to depict individuals who think, feel, and react so naturally and realistically that they seem a part of mankind. Common to several characters in the *novelas breves* are certain emotions or characteristics such as the ambition experienced by Cirilo, by Napal, or by Nabucodonosor, but the important thing is that each reacts as an individual and achieves or fails to achieve his goal in his own way. It is the internal struggle that brings a character to life. Several characters

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2Los tres arcos de Cirilo, II, 1086.
also fall into the category of having excessive pride. Selva (La gota de sangre) is proud of his intelligence and his intuition, while Mariano, the suitor of Finafrol, and Enrique, in Cada uno, both take such great pride in their achievements with women that they can be compared with Valle Inclán's egotistical Marqués de Bradomín. Nevertheless none of these men are merely stereotyped characters. Some of the novels show similar conflicts, as seen in the problem created between a domineering person and the object of his domination; yet General Gurrea and his son Lorenzo, Dolores and her sister Concha, and tío Amaro and his guide Finafrol struggle with and resolve this conflict very differently. This ability to create different situations involving a similar internal conflict with which many readers can identify represents one of Doña Emilia's outstanding talents.

Three major characters in the novelas breves are suggestive of parallel ideas expressed by Pardo Bazán in La revolución y la novela en Rusia about the effect of geographical area on personality. Teodora (Un drama), the Duchess of Ambas Castillas (Los tres arcos de Cirilo), and Enrique (Cada uno) each reflect characteristics attributed to the effects of the sun and heat in the South. The propensity of each for love, for physical pleasures and enjoyment, for emotional exhuberance has considerably different manifestations. These are still complex individuals.

The emphasis Doña Emilia placed on realism may have been a determining factor in her portrayal of Spaniards
returning home from the new world. The returning Spaniard, or the indiano, as portrayed by Fernán Caballero and preceding Romantic authors, generally had made his fortune abroad and was a romanticized character. Because of the traditional connotation of the term indiano, it is only in the broadest sense—that of a Spaniard returning home from the New World—that one can accept Baquero Goyanes’ use of the word in reference to the characters in some of Pardo Bazán’s cuentos. The comments he makes can also be applied to three of her novelas breves. With regard to the indiano of her cuentos he indicates that earlier optimism is now exchanged for disillusion and ambition. He also draws a good comparison in his interpretation of the change in the indiano: "Los indígenas de Fernán y de Trueba encontraban felicidad, amor, salud, al regresar a sus aldeas, mientras que éstos de la Pardo Bazán solo hallan hipocresía des­frazada de interesado afecto, decepciones o muerte."3 Jeromo in Rodando expects to find love and happiness but finds disappointment instead, and in Finafrol Mariano returns to his death. The death of Don Cecilio in La muerte del poeta is a matter of background information because he is killed before the action of the story begins. Nevertheless he still fits the category because his being deceived and poisoned by Adoración, when he was anticipating a happy reunion with his family, provides the basis for the story.

3Baquero Goyanes, op. cit., p. 371.
The technique of characterization is one of Pardo Bazán's strong points and it is therefore doubly surprising when we find ourselves even slightly misled about the characters in a novela breve. In Un drama the immediate implication is that the characters will parallel to some degree the characters in Racine's drama Fedra which they are watching. However, after an initial attempt to draw some comparison, the author becomes involved relating so much background information about the characters that she, as well as the reader, loses the train of thought and fails to maintain a relationship between the characters of the story and those of the play. Nevertheless in spite of this apparent abandonment of an original intention there are a few similarities discernable and above all in importance her characters take shape nicely on their own and are realistically motivated.

Logical motivation is an essential element of a well-developed plot and lends credibility to the story. A character must have a reason for acting as he does. In many of these novelas breves, as we have seen in the preceding chapter, the motivation of a character has been an intense emotion or passion. Some stories begin with the experience which motivated the passion and others with the passion which motivated further experiences. Sometimes motivation comes from several sources which creates an element of suspense as to which will be the stronger. Well-controlled maintenance of suspense is an important technique in both
plot development and characterization. Suspense is a means to keep the interest of the reader focused on what is happening. To achieve this goal Doña Emilia generally manipulates her characters so that the reader will become anxious about the outcome of their experiences. Isidro in La aventura de Isidro and Lorenzo in Un drama are two of the many examples of this method. In Mujer, on the other hand, she subtly suggests the outcome yet manages to maintain the suspense and the reader's curiosity with the interplay of Alfonso's and Ana's individual feelings. The element of surprise is yet another technique noticeable in Los tres arcos de Cirilo and Allende la verdad. However, in spite of the surprise, the outcome is logical.

Just as suspense is a dramatic element in a story, so is dialogue. To have characters speaking, revealing their own ideas and opinions, indicating their plans, and questioning the ideas of others lends a touch of drama and realism. The tone, the pace, and the language of the dialogue help create the over-all tone of the novel as well as provide clues to the personality of the character. Doña Emilia is careful to use phrases, words, repetition, broken sentences, all that would be natural in normal conversation; yet these is no feeling on the part of the reader that an effort was made by the author to obtain this naturalness of dialogue. Her dialogue is generally spontaneous and animated, but there is considerable variation in the amount of dialogue in the novelas breves. A novel such as Bucólica
written in the form of personal letters contains very little
dialogue, yet even here a small amount gives a more dramatic
effect to the story as is seen in the stammered words
when Joaquín and his friend have a fist fight. After four
chapters almost devoid of dialogue there is in the remainder
of Un drama considerable dialogue which is for the most part
rather emotional. This tone is reflected in the quick pace
and the short sentences. Most conversation in this novel
is purposely employed for emotional emphasis and for a more
realistic means of revealing the characters' feelings. For
an added effect in all the novels Doña Emilia uses numerous
exclamation marks and suspended periods. Although dialogue
in most of the novelas breves is used to express excited
emotion and is necessarily brief, even abrupt, in a few
cases it provides quite a bit of basic plot information and
identification of characters. In Duses, for instance, the
sentences are rather lengthy and complex and are filled
with information. The style of dialogue here is slightly
more prosaic and exalted adding to the seriousness of the
tone. Allende la verdad also contains a great deal of ex-
tended conversation, however, here the pace varies, reveal-
ing the strained civilized tone or the emotional frenzy.
In Arrastrado the dialogue generally has a feeling of re-
straint, or an attempt to display calmness over an inner
turmoil. Here the extensive interior monologue of Eugenio
Izquierdo reveals the emotion and the tense restraint much
more elaborately and clearly than would be possible with
The relationship of the dialogue to the character is very well handled and enables the reader to recognize the speaker without any difficulty. In *Finafrol* for example there could never be any confusion as to who uttered any particular speech because *Finafrol*, tío Amaro, Mariano Amarós, and Miguel Amarós have distinct personalities which are carried over into their speech habits. Occasionally, especially with regard to characters of the lower class, Doña Emilia makes a special attempt to reproduce their regional speech sounds and patterns. Nevertheless, most of the characters speak correct Spanish and are identifiable mainly by the tone and content of their speech.

While the language of the characters is important, so is that of the author or narrator. Doña Emilia gives great license to the language of the characters since she wants them to express themselves as individuals, and she feels that narration should be clearly and intelligently related, even with a degree of elegance if the author so desires. Both the dialogue and the narration play a significant role in setting the tone of the novel. The language of the *novelas breves* possesses a fluency and agility that makes it adaptable to various moods and tones. In the *novelas breves* which contain strong passions the language significantly supports the intensity of the prevailing emotion. Adjectives are sometimes in excess, and comparisons are elaborate as evident in this example:
Como el marino que mira desde lejos la isla donde pronto sentará el pie, y se recrea en su verdor y fecacidad, y ya cree aspirar el perfume de las flores y la deliciosa esencia de los sazonados frutos que penden de los árboles, Cirilo detallaba de antemano las divinas perfecciones que custodiaba el blanco corpiño y se abismaba en la luz voluptuosa de los árabes ojos y en la sonrisa de la boca fresca como la flor del granado.

In contrast to the smooth tone of this one sentence is the abruptness of the anger here emphasized with exclamation marks and suspended periods.

--¡Vete de aquí! ¡Vete...de aquí hoy mismo!
¡Ya no te...debo nada! ¡Eres un mal hombre, un pillastre! Tengo a menos ser tu hermano, ¡lo oyes?5

The fury with which revenge takes control of a character is vividly portrayed in the following passage:

Y se encendía en furor, en rabia justiciera.
Todo es perdonable menos el engaño! Recordaba mentalmente los sacrificios hechos, las temezas prodigadas, la honra descuidada; tantos años de constancia, de complacencia; tanta fe, tanta sinceridad; el corazón y el alma siempre asomados a la boca en un impulso de lealtad y abnegación continua..."Y este es el pago." Sus labios se estremecían; con tremenda fuerza de voluntad, ensangrentándolos, volvió a dominarse. ¡Calma, calma, para vencer!6

Almost instinctively Doña Emilia seems to choose her words and arrange them to achieve the desired effect.

Language patterns sometimes produce a rhythmical effect through the use of adjectives, nouns, or verbs in successive

4Los tres arcos de Cirilo, II, 1084.

5Finafrol, I, 1054.

6Allende la verdad, I, 1018.
pairs or in groups of threes. Multiple similes or metaphors also contribute to the rhythm. Effective too is the length or brevity, the complexity or simplicity, of the sentences themselves. Her style in the novelas breves is generally characterized by an economy of vocabulary with the obvious exception of a few examples of verbosity such as seen in Un drama.

Doña Emilia's language achieves a realistic effect, as in the dialogue and in some descriptions, and yet it can be used for a poetic effect as already seen in some of the descriptions of women. It is interesting that her language of love is, in the novelas breves, always depicted subtly and poetically. Typical is her discreet method of omission in presenting a love scene. Sometimes she promotes the reader's imagination with her use of suspended periods or sometimes the following sentence merely indicates a time lapse as is the case in Bucólica. "Volví en mi acuerdo, cual suele ocurrir en situaciones análogas; pronto para sentir el yerro y tarde para evitarlo." Invariably the man sips the nectar of the woman's lips rather than kissing her. Doña Emilia's boldest language with regard to love appears in En las cavernas when Napal is quite explicit in expressing his physical desires for Damara and she is equally frank in giving her reasons for refusing him. Although there are several examples of near intimacy, the author

[Bucólica. I, 941.]
avoids creating the scene where Damara finally submits. Modern standards might not consider the author's frankness very bold or daring, but for a woman to write of sexual desire in 1912 probably caused considerable comment. While the Romantics veiled and idealized sensual attraction and the naturalists tended to isolate and emphasize it, Pardo Bazán discreetly blends sensual attraction with the psychological process for greater complexity.

As we have just seen, the standard methods of revealing the character's ideas and feelings have been through dialogue or by the author or narrator, telling about these feelings. Doña Emilia, however, went beyond these basic steps and employed interior monologue and dreams as techniques for revealing a character's thoughts. Interior monologue is used frequently in the novelas breves, such as in the cases of Dolores in La dama joven, Eugenio Izquierdo in Arrastrado, and Cirilo in Los tres arcos de Cirilo. In Mujer the interior monologue expands into interior dialogue when Alfonso also imagines Ramiro Dávalos' thoughts. Both interior monologue and dreams are intriguing aspects of psychology which attracted Doña Emilia. Through these psychological techniques a substantial amount of information about the characters and about the plots can be conveyed easily to the reader. Joseph Schraibman's comment on the use of dreams in the novels of Galdós might just as easily be applied to the novels by our author.
With the introduction of dreams into his novels, Galdós found a way to give free rein to his imaginative powers within the framework of true realism—for even in the most prosaic life the dream is imaginative, strange, almost poetic in its extraordinariness.  

The most thorough analysis of Pardo Bazán's use of dreams in some of her novels has been made by Kerr Thompson in his thesis "The Dream in Selected Novels of Emilia Pardo Bazán." Thompson's analysis applied to the dreams of Pardo Bazán parallels rather closely the method used by Schraibman in the works of Galdós. In her earlier works her use of dreams is intuitive and more interesting than in the later works. Some of her methods of employing dreams which he discusses are also found in her novelas breves.

One of the most imaginative and elaborate dreams by a character in the novelas breves is actually more of a vision, or a day-dream which occurs to Cirilo in Los tres arcos de Cirilo as he is attempting to guess what his future will hold. The three magnificent arches he envisions are described by a profusion of adjectives suggesting the enticing fragrance and delicate beauty of the roses, the exquisite ornamentation of the designs in the bronze and marble and the lustrous color of the jewels. Like most of the dreams in these novelas breves this one helps to develop


the plot by indicating the protagonist's goal, yet it also reveals the egotism and the idealism existing in his personality. Observing the categories dealing with plot suggested by Joseph Schraibman—plot anticipation, plot development, and plot summary—we find that Doña Emilia mainly employs the dream for plot anticipation.¹⁰ Fitting in this latter classification are the following: the very short dream of Isidro (La aventura de Isidro) which thematically anticipates the fulfillment of his wish; the slightly more vivid, indeed somewhat realistically described, automobile crash that Eugenio (Arrastrado) envisions which prepares the reader for the outcome of the story, and two dreams of Nabucodonosor (Díoses) which anticipate the fall of his kingdom and his experience in losing his personal ambition and finding the true God Yhavé. Holofernes in the same story twice has a vision of a shining, unsheathed sword which also fits into this category of plot anticipation and indicates his eventual death by the sword.

In La última fada there are two visions by Isayo which reflect the action of the moment. The protagonist in this work is the only one who sees Santiago help the army against the Moors. Not only does this vision advance the plot but it serves as a vehicle for expressing the supernatural. Serving the same purpose is his vision of the dancing giants on the night of San Juan. Because this story is a romantic

¹⁰These categories are listed by Schraibman in the Table of Contents and are employed throughout his text.
fantasy, Bibiana, the *fada* who is frequently present, may be considered a character rather than a vision.

The two dreams of Selva in *La gota de sangre* serve rather as plot summary in reviewing past events and additionally indicate, through the incoherent blending of the scenes, Selva's subconscious linking Ariza to the murder. In *Cada uno* there are two warnings given Enrique by his conscience. One comes merely in the form of an "order" from within which urges him not to carry out his plans, whereas his dream, that night, takes the form of Leonisa reminding him of her faith in him. In this dream there is considerable description, as there was in Cirilo's vision, highlighted with color and the fragrance of jasmine. Finally when he desperately turns to suicide as the answer to his dilemma, Enrique has a vision of Leonisa by his side urging him to live and to atone for his sins. This last vision indicates his future way of life as a Jesuit and thus serves as plot anticipation.

Although dreams do not occur in all of the *novelas breves*, when present they do serve as an effective technique in revealing elements of plot and the innermost preoccupations of the characters. These particular dreams are related in the imperfect tense by an omniscient author or by the dreamer himself in the case of the autobiographical stories, however they are never told to other characters. The majority are rather brief and contain very little activity, but they are effectively presented. The adjectives
predominantly suggest color, fragrance, or texture while the sentence structure is generally complex.

To achieve totality a novela breve consists not only of the plot and the characters, but also of a setting or location in which this activity occurs and the character resides. As has been indicated in these stories Doña Emilia chose a great variety of settings ranging from Madrid to rural areas of Spain, to Paris, and to Brittany. While elements of nature are present in any environment, it is only logical that they would be more significant in rural areas. For this reason in the novelas breves set in Madrid nature plays no role with the exception of casual mention of the weather, the flowers or such. In some of the other stories nature is significant only at one point. In Dioses Nabucodonosor lives for awhile in the country among wild beasts and comes to know himself and God through this closeness to nature. The experience in the country for Jeromo in Rodando is, in contrast, not at all pleasant for he discovers the true relationship between his sweetheart Adela and his friend Nazario. Hidden by the thick foliage and the intensely fragrant flowers in the arbor Jeromo suffers slight vertigo as he listens to their revealing conversation. The increasing darkness and cold of the winter night accent the cold emptiness which penetrates Jeromo. Nature nicely compliments Jeromo's inner experience. In Cada uno descriptions of the Andalusian scenery lend a poetic touch and emphasize the emotion involved each time Enrique meets
with or thinks of Leonisa. The delicate beauty of nature, the soft light of the moon, the fragrance of jasmine, enhance Leonisa's beauty and charm; yet nature in the form of an ominous storm also serves as a warning of the return of Donato, her fiancé. Without exception, mention of nature occurs only with the presence of Leonisa or Enrique's thoughts of her.

On the other hand in the rural Galician novels Bucólica, Finafrol, and Belcebú, in the prehistoric Iberian novel En las cavernas and in La última fada nature is essentially a backdrop for the drama and blends with the characters' activities. The chestnut grove, the garden, the picturesque path through the woods all lend realism to the story providing a pleasant background which helps the reader understand the basic simplicity of these characters.

In Bucólica a suggestion of the naturalistic idea that a character is governed by his environment is seen in Maripepa in her free naturalness and her apparent lack of moral scruples. The notario also reflects these characteristics, and temporarily Joaquín seems to fall under this apparent environmental influence. Nevertheless this influence as a rule is not generally outstanding in these novelas breves.

Quite naturally her descriptions of nature add a touch of realism to the story. Doña Emilia herself explains the importance and interrelation of reality, nature, and humanity:
No puede el arte fundarse sino en la Naturaleza, y en la humanidad, y son realidades ambas—inmensas realidades. Hasta la esfera, real también, de la suprasensible, no la conoce el arte sino al través de la humanidad.\[1\]

For this same purpose of adding realism she sometimes includes both historical elements and social elements. History of course is reality and if a story or a character has some association with an historical event or person, this tends to make it, or him, more realistic. The domineering father of Lorenzo in Un drama is frequently mentioned as having served in the Carlist Wars and as expecting the same obedience from his son as that which he was accustomed to receiving from his troops. The reference to the existing war between France and Germany and to the numerous Frenchmen escaping to safety in Spain provides the logical explanation for Amanda's presence in the border town of San Farrés in La aventura de Isidro. There are several other novelas which could illustrate this point, but Belcebú is one of the most interesting for here this rather fantastic story has, according to the narrator, a direct parallel in the tragedy which occurred to Carlos II and his wife. The fact that Carlos II was historically known as "el hechizado" adds a realistic touch.

When characters are involved in social situations or experience social problems with which the reader is familiar, the story is naturally more meaningful to him. The unequal

\[1\] Pardo Bazán, La literatura francesa moderna, pp. 24-25.
marriage in Clavileño and in Un drama, the proposed duél in Mujer, the concern about honor in both Mujer and La gota de sangre, the criticism of hypocrites in Cada uno and in Rodando are examples with which a reader can associate.

Somewhat related in this same manner of creating a bond with the reader is Doña Emilia's reference to religion. Religion played a more significant role in her cuentos than in her novelas breves. Of the latter works only Dioses is devoted solely to religion since it is based on a blend of three books of the Bible. On the other hand among the cuentos there are numerous examples of religious inspiration, especially in the collections Cuentos de Navidad y Reyes, Cuentos sacroprofanos, and Cuadros religiosos. Nevertheless there are a few isolated references to religion. In La aventura de Isidro Isidro believes that his life is saved and his inheritance is retrieved as a reward for his generous gift to the Virgen del Buen Socorro. In Bucólica a priest helps Joaquín understand the rural people. In Cada uno the protagonist devotes his life to being a Jesuit in order to atone for his sins. Belcebú deals with a priest who unsuccessfully tries to save a girl's soul from the devil, and La muerte del poeta is the story of Adoración who claims her child is more important to her than God is. The only other novel with Christian references is La última fada which has an interesting combination of pagan and Christian references woven into a romantic fantasy.
Although the genesis and inspiration of many of the novelas breves can only be mere speculation, it is obvious that in many cases Doña Emilia drew her ideas for these works from personal experiences, from people whom she knew or observed, and from her particular interests in foreign literatures, folklore, and superstition. The suggestion is made by Robert Osborne, for example, that a painting titled "Las cavemas" and signed by F. Cormon, 1883, which was hanging in Doña Emilia's house may have been her inspiration for En las cavemas since to him it looks like a scene from the story. On the other hand an idea proposed by Miguel de Unamuno that "todo hombre debe ser maestro, guerrero y sacerdote" appears to have inspired Los tres arcos de Cirilo. Although Doña Emilia asked and was granted permission to use Unamuno's ideas in a story, the basque writer was still surprised when she sent him a copy and he saw how well she had reproduced his thoughts: "no ya solo de la fidelidad con que mis opiniones estaban expuestas, sino, sobre todo, del aire y tono que las envolvía, mi aire y mi tono." There are also examples of novelas breves which have predecessors among her cuentos. Finafrol is developed from the story of "Siglo xiii" which provides the initial introduction to Finafrol and the blind

12Osborne, op. cit., p. 100.

13Cited by Bravo Cillasante, op. cit., p. 195. I have been unable to obtain her original source.

14Loc. cit.
Several novels follow the pattern of some cuentos which are skillfully developed around one tiny item. The blood stain in *La gota de sangre* is an excellent example and reflects Doña Emilia's growing interest in crime which, according to Carmen Bravo Villasante, developed notably from the decade of the 1890's. Pardo Bazán's prodigious memory of stories from her youth in Galicia prompted her to write *Belcebú*; for, according to her son, "*Belcebú* es, en su esencia, y fuera de algunos leves detalles, la narración de un hecho histórico acontecido allá al final del siglo xvii: una ilustre señorita endemoniada por las malas artes de un semifarsante, semiposeso." Logically one might assume that *Un drama* was inspired by a performance of Racine's *Fedra* just as *Dioses* might have occurred to her as she was reading the Bible. Exceptionally endowed with artistic creativity and vivid imagination Doña Emilia apparently needed only slight inspiration to develop entire stories.

Regardless of the degree of Doña Emilia's interest in the subject matter or in the characters, she generally maintains considerable objectivity in her novelas breves.

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15Although characters of novelas breves do not generally reappear in novelas breves, it is interesting that these two characters from *Finafrol* appeared in this earlier cuento and two characters from *Bucólica* appear in a later novel, *Los Pazos de Ulloa.*


17Pardo Bazán, *Mis mejores cuentos,* p. 5.
Aiding this detachment are several techniques such as the use of a narrator who obviously replaces the author, thus allowing the author to remain aloof. Another technique is the use of a viewpoint character through whom the reader can meet and observe other characters. In *Arrastrado* for instance all of the characters are met through Eugenio who also makes logical observations and judgments on their thoughts and feelings. The use of interior monologue by this viewpoint character provides an additional sense of objectivity and dimension. Sometimes a shift in viewpoint characters occurs, as with Alfonso and Ana in *Mujer*, thus revealing the situation from different angles without directly involving the author. Objectivity comes as well from a more dramatic point of view where the conversation of the characters is used almost totally for revealing information. *Clavileño* follows this method to a great extent. Naturally there is frequent blending of these techniques.

Objectivity was demanded by the canons of naturalism, directly in contrast to the customary involvement of the Romantic author in his story. Although Doña Emilia realized the importance of objectivity in writing in order to achieve her desire for realism, she also admitted herself the freedom of indirectly asserting her feelings on numerous occasions. Moreso than in any of her other novelas breves it is in *Un drama* that the reader feels the presence of the author who occasionally speaks directly to the reader,
often generalizes or completes details, and speaks through the character of General Gurrea. Because of this intervention the feeling of real objectivity suffers to some extent. Doña Emilia becomes quite verbose at times and one has the feeling that her story would have been more effective had it been more compact.

Although Pardo Bazán sometimes becomes involved, she never goes to an extreme like the Romantics; but through her slight involvement she adds a touch of the human element. Her success in maintaining the detached view far outweighs her failures. None of her novelas breves completely lack objectivity.

In a few of the novelas breves there are minor inaccuracies which suggest the rapidity with which Emilia Pardo Bazán wrote. In Arrastrado the logical progression of the plot is disturbed somewhat by the failure of the author to inform the reader that Eugenio was given the address of the rendezvous point of his wife and her lover. Obviously the house he investigates is their secret meeting place, but the reader does not know how Eugenio learned the address since Antoñón, the man who informed him of the clandestine love affair, does not provide it and since Eugenio had not been out of the reader's sight before going to the house. Because the author italicized for emphasis—"la calle con-sabida", "la calle fatal", "el número de la casa, más fatal aun"—she must have intended the reader to learn the address earlier. A less significant inaccuracy is found in
Allende la verdad where there is a slight discrepancy about a date. Mercedes persuades Carrillo not to marry anyone before October, yet when he later considers marriage he decides to honor his promise of not marrying before January. In the other three novels which contain slight errors references to certain characters are involved. In Bucólica Joaquín tells of meeting the notario de Cebre and the señorito de Limioso but does not mention the cura de Naya; however, in his next letter he speaks of going out with the three of them just as though he had met them together and as though the reader knows who this character is. In Los tres arcos de Cirilo the Duchess is once incorrectly designated a "marquesa", and in La muerte del poeta Doña Adoración is once called Doña Asunción.18

With the possible exception of the error in Arrastrado, these discrepancies are insignificant and cause the reader no particular inconvenience. They are, nevertheless, the result of hurried writing and suggest that Pardo Bazán was not as careful as she might have been in re-reading her own material before sending it to the press. However in spite of these inaccuracies one cannot help admiring not only the variety and scope of the novelas breves but also particularly the realistic dimension and the depth of psychological penetration evident throughout these works. Pardo Bazán

18The discrepancy concerning the Duchess is found on page 1083 in volume II, and the error about the name of Doña Adoración is located on page 1263 of volume II.
was unique in the breadth and depth of her artistic creativity, and her novelas breves give clear testimony to this.
CONCLUSION

The nineteenth century represented a period of constant change and development in Spanish literature not only in aesthetic concepts, such as romanticism, realism, naturalism, and spiritual idealism, but also in form, probably the most significant of which is the short narrative which developed into a substantially independent genre, the cuento. This modern cuento differed considerably from the forms from which it derived: the apólogo, the cuento, the leyenda, and the fábula. During the late nineteenth century in the skillful hands of well-known novelists such as Emilia Pardo Bazán and Leopoldo Alas ("Clarín") the cuento began to develop originality, to represent contemporary life, to depict all levels of society, and to reveal not only man's physical activities but also his personality, his emotional responses, his psychological make-up, all through a tightly-knit, concise literary genre. With regard to Pardo Bazán's short narratives we find no particular difference in technique between her cuentos and her novelas breves, only a difference in expansion with the latter form being somewhat longer. This extension in length subsequently allows more latitude for greater plot complication and character development. Throughout her fictional writing she artistically blends plot action, characters, and nature to achieve a sense of
realism. Although she felt the influence of all the contemporary literary styles Doña Emilia freely accepted or rejected elements as they appealed to her with the result that her style is broadly described as eclectic.

In the novelas breves discussed in this study one of the most outstanding features is Doña Emilia's application of the psychological element through the presentation and analysis of characters. She displays her extraordinary artistic ability in condensing very strong emotional responses into a relatively short literary form. The focus in the psychological story is on the interplay of various phenomena on the interior life of the characters rather than on the ending of the story. We have seen the characters in these novelas breves succumb to the influence of their emotions, or passions, and we have vicariously experienced with them their ecstatic happiness, their doubts, their frustration, or their suffering. Passions such as love, ambition, jealousy, revenge, pride are universal, but in Pardo Bazán's works the personal depiction of them is individual, and it is this individuality that brings these novelas breves to life. The main plot frequently involves the self-realization of a character and his subsequent change in attitude as we have seen in such stories as La muerte del poeta, Dioses, Arrastrado, La aventura de Isidro, La última fada, Bucólica, and Cada uno. The passions in the novelas breves are essentially strong motivating forces and often cause the character to lose sight of
his own reality to such an extent that he does something or reacts in a way that common sense would warn him not to do. Reflecting this dominating strength is the fact that the character motivated by a particular passion generally finds only disillusionment or unhappiness and sometimes even death. These characters vividly reveal their emotions through interior monologues, conversations, and physical reactions to comments or events. In these novelas breves a large portion of a character's life is not set before the reader as it is sometimes in a long novel. In contrast the emphasis is on a particular period of time or a significant episode in the protagonist's life. In these novelas where the passions are particularly strong we see his reaction to a single personal experience or event. Through his emotional experiences we can understand a character as thoroughly, or sometimes even more thoroughly than in the longer treatment in a novel.

We have noted throughout our study of these novels that the language, both the dialogue and the narrative, is most frequently natural and spontaneous, although there are instances of complexity or formality. The choice of vocabulary, the pace of the dialogue or narrative, and the brevity or length of the sentences all aid in setting the tone of the novel. Pardo Bazán's ability to manipulate the language enables her to develop novels reflecting various tones and moods. Most of the novelas breves are of a serious nature rather than humorous. There are; neverthe-
less, light moments in some of the stories, and particularly in *La gota de sangre* we find some almost comical elements. Although the over-all impression given by the *novelas breves* is one of realism, there are numerous examples of poetic language in each story. This poetic element adds a fine touch of delicacy and sensitivity. Poetic descriptions are most frequently found in the author's treatment of female characters and nature. These women, as we have previously indicated, are generally the object of the adoration of the protagonist. The presence of nature often compliments a character's mood or provides a background for the action. Nature is seen most extensively in *Bucólica*, but it is at least mentioned in every *novela breve* since it is a natural part of reality. Descriptions of both women and nature often abound with color or other elements which appeal to the sense of sight, touch, and sound. A profusion of adjectives, sometimes in patterns of threes, and elaborate comparisons in the forms of similes and metaphors give the effect of a rather rhythmic prose.

Pardo Bazán employs numerous elements to help maintain reality in her *novelas breves*. As we have noted in such works as *Belcebú* and *La aventura de Isidro*, she mentions past historical events as a point of reference to suggest a sense of realism even when not dealing with contemporary events. Another method is her use of social situations with which the reader can identify. We have earlier pointed out such examples as marriage, dueling, and honor. Portrayal
of local customs and religious beliefs is also effectively used by Pardo Bazán to add to the realistic effect. Religion played an important role in the life of Doña Emilia, as it did in the lives of most Spaniards. Even during the time of her writings in the naturalistic manner, she staunchly defended her religious beliefs and insisted that religion was an integral part of reality. Her use of historical, social and religious elements not only support her efforts to achieve a realistic effect, but they also indirectly suggest her sources or inspirations for her stories. She obviously drew upon her observations of people, her knowledge of Spain and other countries gained from traveling and her personal interests in a variety of subjects. As previously indicated, a particular inspirational source can be established for a few of these novelas breves but the majority reflect her inventive imagination and general observations of the society of her time. In spite of her personal interest in the subject matter, Doña Emilia, as an author, generally maintains considerable detachment. Her efforts to use dialogue, interior monologue, and viewpoint characters are techniques which support her objectivity. She did not, however, attempt the extreme objectivity practiced by the naturalistic authors. She reserved her right to become involved, although she never went to the extremes found in Romantic writers either. Her objectivity reflects her realism in that it contains a naturalness and a certain amount of flexibility.
Pardo Bazán's novelas breves are an expression of her eclecticism in narrative technique, language, characterization, and subject matter; yet outstanding in all of these stories is her effort to reveal the interior self as well as the exterior aspect of characters and surroundings. The plot motivation, the suspense, the language, both dialogue and narrative, support our author's interest in presenting the psychologically real person who, as he experiences life, is greatly affected by his emotions and passions.
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VITA

Eliza Lucinda Guilkey Ridgway was born October 26, 1941, in Jackson, Mississippi. She was graduated from Neville High School in Monroe, Louisiana, in May, 1959. In September of the same year she entered the Mississippi State College for Women in Columbus, Mississippi. In May, 1963, she was graduated Magna Cum Laude. She received a Bachelor of Arts degree with a major in Spanish and a minor in English. In August, 1964, she received a Master of Arts degree in Spanish from the Louisiana State University. From 1964-66 she taught Spanish at Mobile College in Mobile, Alabama. After her marriage to Paul McPherron Ridgway, Jr. in August, 1966, she began graduate work toward the Ph.D. at Louisiana State University. In September, 1969, she was awarded a Dissertation Year Fellowship and is presently a candidate for the Doctor of Philosophy degree in Spanish.

She is a member of the following honorary societies: Phi Kappa Phi, Sigma Delta Pi, Mortar Board, Sigma Tau Delta, Golden Key, and Phi Sigma Iota. She was listed in Who's Who Among Students in American Colleges and Universities in 1963, in Outstanding Personalities of the South in 1967, and in Outstanding Young Women of America in 1969.
Candidate:  Eliza Lucinda Guilkey Ridgway

Major Field:  Spanish

Title of Thesis:  The Novelas Breves of Emilia Pardo Bazán.

Approved:

[Signature]
Harry L. Kerby, Jr.
Major Professor and Chairman

[Signature]
Max Goodrich
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signature]
Robert L. Schuyler

[Signature]
Peter J. Lumardino

[Signature]
M. E. Erickson

[Signature]
Wyatt A. Picken

Date of Examination:

April 14, 1970