Guilt in Selected Novelas Contemporaneas of Benito Perez Galdos.

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GUILT IN SELECTED "NOVELAS CONTEMPORÁNEAS"
OF BENITO PÉREZ GALDÓS.

The Louisiana State University and
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OF BENITO PÉREZ GALDÓS

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ABSTRACT

This study analyzes the manifestations of guilt in selected "novelas contemporáneas" of Benito Pérez Galdós. Guilt, an exclusively human preoccupation, captivates the attention of the novelist as he endeavors to have his characters conform to the reality from which they originate.

After a basic introduction on the psychological mechanism of guilt, a study of its manifestations as it relates to personality development in specific novels is undertaken.

The second chapter of this analysis concentrates on guilt as a motivating factor in the characters' behavior in eleven novels: Tormento (1884), Fortunata y Jacinta (1886-1887), Mina (1889), Realidad (1889), the Torquemada series (Torquemada en la hoguera [1889], Torquemada en la Cruz [1893], Torquemada en el purgatorio [1894], and Torquemada y San Pedro [1895]), Angel Guerra (1890-1891), La desheredada (1881) and Lo prohibido (1884-1885). La desheredada and Lo prohibido are included in this chapter as variations on the theme of guilt, the former showing the presentation of inferiority feelings and the latter as an example of masochistic behavior.

The third portion of this study examines guilt as an incidental happening in human nature. Six novels are

The fourth part is devoted to three novels which do not describe any kind of guilt experiences "per se". They are *El amigo Manso* (1882), *La incógnita* (1888-1889), and *La loca de la casa* (1892).

Guilt is perceived by Pérez Galdós as a beneficial factor, wherein the characters are forced to reflect upon their actions and make positive adjustments in their situations and personalities.
CHAPTER I

INTRODUCTION TO THE PSYCHOLOGY OF GUILT

In the pages of his novels Benito Pérez Galdós presents a rich variety of characters many of whom display notable cases of psychological adjustment and in some instances maladjustment to the situations in which they find themselves. Previous studies dealing with this aspect of Galdós' work have focused on the general subject of psychology with little regard for more specific manifestations. This present study seeks to analyze the guilt feelings of certain characters in selected "novelas contemporáneas" and to relate these feelings of guilt to the characters' overall personality development within the context of the respective novel.

Since this investigation relates the psychology of guilt to the novelistic creation of Galdós, an explanation of the pertinent terms to be employed here is of immediate necessity. First of all an explanation will be made concerning what guilt is; this in turn will be followed by a discussion of its origins and consequences, and in later chapters these elements will be incorporated in our treatment of specific problems presented in the novels.

Sigmund Freud was one of the first to realize the
tremendous significance which guilt and guilt feelings have in individuals and in civilization in general. In *Civilization and its Discontents* Freud remarks that the sense of guilt is "the most important problem in the evolution of culture, and . . . the price of progress in civilization is paid in forfeiting happiness through the heightening of the sense of guilt."¹ It is to Freud that one must turn for an explanation of the mechanism of guilt, for even if his ideas in other fields of psychology are now outdated, his writings on the genesis of guilt in human beings are still valid. Furthermore, in reviewing the psychological treatment of guilt since Freud, one finds that this problem has not elicited the concern which it should have, and that the examination of guilt seems to have been relegated to a very secondary position among psychologists and psychoanalysts. The anthropologist appears to be at least as interested in guilt and shame as the psychologist; the writings of Margaret Mead and Ruth Benedict, to mention just two anthropologists, seem to bear this out.

Sigmund Freud defines the sense of guilt as follows: "The tension between the strict super-ego and the subordinate ego we call the sense of guilt; it manifests itself as the need for punishment."² As clarification of this statement Freud offers an explanation of the origin of

²Freud, p. 105.
guilt feelings: "First of all, when one asks how a sense of guilt arises in anyone, one is told something one cannot dispute: people feel guilty (pious people call it 'sinful') when they have done something they know is 'bad'. . . . Perhaps after some hesitation one will add that a person who has not actually committed a bad act, but has merely become aware of the intention to do so, can also hold himself guilty; and then one will ask why in this case the intention is counted as equivalent to the deed. In both cases, however, one is presupposing that wickedness has already been recognized as reprehensible, as something that ought not to be put into execution."

Gerhart Piers, in one of the few good studies analyzing guilt and shame, defines guilt much as Freud does. Piers says that "Guilt . . . is the painful internal tension generated whenever the emotionally charged barrier erected by the Super-ego is being touched or transgressed. The transgressors against which this barrier has been erected are Id impulses that range from aggressiveness to destructiveness."4

Perhaps a brief definition of the terms ego, super-ego and id, and of their specific functions, would be useful at this point in the study. Freud defines the ego as

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3Freud, p. 106.

"the coherent organization of mental processes." The coherent organization of mental processes. He elaborates on this definition by stating that "It is to this ego that consciousness is attached; the ego controls the approaches to motility—that is, to the discharge of excitations into the external world." Freud ascribes then to the ego the mechanisms of repression, the controls by which the id, the center of the passions in the individual, is kept in check. From the id, the internal or unconscious portion of our psyche, arise the "uncivilized" desires, the primitive instincts, such as aggression and the seeking of pleasure. But, as has been previously stated, guilt is an outgrowth of the tensions between the ego and the super-ego, and it is to the super-ego that our attention must be directed. The super-ego, or ego-ideal—Freud used both terms interchangeably—is, first of all, a "differentiation within the ego." The super-ego seems to be born after the Oedipus-complex phase of childhood disappears, and its primary function, as related to guilt, is to provide the oughts, commands and prohibitions to our instinctual wants and desires that arise from the id. It is the "moral policeman" of our personality. The super-ego is that part of the


6Freud, The Ego and the Id, p. 17.

7Freud, The Ego and the Id, p. 28.

human psyche which develops into what we know as conscience, "that sentiment which co-ordinates and regulates our moral ideas, emotions and behaviour according to the moral values, moral ideals, and moral principles we have consciously or unconsciously assimilated."9 Freud states that ego-ideal's relation to the ego "is not exhausted by the precept: 'you ought to be like this'. It also comprises the prohibition: 'you may not be like this' . . . "10

It can thus be said that the super-ego or ego-ideal is the primitive conscience, a conscience that through socialization develops into a mature conscience which then assumes the regulatory functions that had once been the property of the super-ego. The difference between the super-ego and the mature conscience appears to be one of degree of command, the super-ego having to be much stronger in order to control the individual at a stage of life when internalization of "musts" and "must nots" has not yet been completed.

Of central importance in Freud's conception of guilt is the belief that wickedness, whether perpetrated or merely imagined, has been recognized as reprehensible by the individual. The reason for such recognition is that the super-ego, or the individual's conscience, tells him that his behavior is not what it "ought" to have been, that he has not lived up to the moral ideals which he has set for himself. John G. McKenzie seems to agree with Freud's

9 McKenzie, p. 54.

10 Freud, The Ego and the Id, p. 34.
interpretation when he states: "It is the failure to obey the 'ought' which brings guilt. Are there virtues which we ought to cultivate? Are there duties we ought to fulfill? The sense of guilt seems to imply that there are. For there is no guilt unless there is an ought, conscious or unconscious, which ought to have been obeyed."11

It is obvious then that prior to the awakening of a sense of guilt certain conditions need to be satisfied, certain ideals need to be formulated by the individual. David P. Ausubel explains that a person must meet three basic requirements before guilt feelings can develop: the individual must have evolved a set of standards of right and wrong; he must have matured to the point where he can accept the responsibility for regulating his actions according to the aforementioned set of standards; he must have acquired a self-critical attitude which permits him to recognize transgressions of his standards by his behavior.12

Another characteristic of guilt which has been previously mentioned is the individual's desire for punishment as a means of redeeming himself of the act which he has committed or has thought of committing. Herman Nunberg explains that "the crime . . . must not always be real to bring about the sense of guilt and punishment. Usually the mere

11McKenzie, p. 18.

intention to commit a forbidden deed suffices to cause self-reproach and self-torment."\textsuperscript{13} Franz Alexander is of the same opinion; he states that "the sense of guilt is always felt as pressure; ... the expectation of an impending evil, of a deserved punishment."\textsuperscript{14} So it is that punishment becomes an integral quality of guilt, and it is this need for punishment which will occupy a place of momentous importance in religious guilt, a particular type of guilt which will be discussed later on in this introductory chapter.

For the moment let us turn our attention to the differentiation between guilt and shame, two similar—but not identical—aspects of our psyche. Guilt and shame have been mentioned up to this point without regard for the specific characteristics of shame, and though the two emotions are related, there is a need for pin-pointing what it is that specifically separates them. There is a certain amount of confusion on this subject among the authors who treat shame and guilt; perhaps the problem of finding clear-cut differences is a difficult one, as on some occasions it is hard to distinguish between a shame experience and a guilt experience. To complicate matters further, shame sometimes gives rise to guilt-feelings and vice versa. Nevertheless,

\textsuperscript{13}Herman Nunberg, Practice and Theory of Psychoanalysis (A Collection of Essays) (New York: Nervous and Mental Disease Monographs, 1948), pp. 142-143.

\textsuperscript{14}Franz Alexander, "Remarks about the Relation of Inferiority Feelings to Guilt Feelings," The International Journal of Psychoanalysis, XIX (1938), 42.
there are some elements that characterize shame and set it apart from guilt. The greatest over-all distinction between guilt and shame, and one with which everyone seems to be in accord, is that shame depends alone on external sanctions by a peer group or society in general, whereas guilt is dependent on internal sanctions, the comments of one's super-ego or conscience upon one's real or imagined actions, in addition to certain external sanctions. Milton B. Singer accepts Margaret Mead's definition of sanctions as "mechanisms by which conformity is obtained, by which desired behavior is induced and undesired behavior prevented."15 Helen Merrill Lynd defines shame as follows: Shame is a "wound to one's self-esteem, a painful feeling or sense of degradation excited by the consciousness of having done something unworthy of one's previous idea of one's own excellence. It is, also, a peculiarly painful feeling of being in a situation that incurs the scorn or contempt of others."16 Expanding on the characteristics of shame Lynd goes on to say that "shame is a more external experience than guilt, one that does not exist apart from the expressed scorn of other persons, if not in their actual presence; . . . there is a basic separation between oneself and others; . . . others are related to oneself as audience—whether the audience gives approval or

15Piers and Singer, p. 48.

Insofar as guilt and shame depend on different types of sanctions we find agreement among the writers who analyze these two feelings. From this point on the relationship becomes somewhat clouded. Lynd explains that "shame and guilt are in no sense . . . antitheses, or at opposite poles from each other. Rather, they involve different focuses, modes and stresses. Often they overlap, and it is partly for this reason that the study of shame has been subsumed under, or neglected in, the study of guilt."18 David Ausubel typifies the existing confusion in the following statement: "It is important to emphasize . . . that shame is only one component of guilt, the component involving external judgement and sanction."19 He goes on to say "Guilt also involves other 'self-reactions' that are independent of the judgment of others, namely self-reproach, self-disgust, self-contempt, remorse, lowered self-esteem, anxiety and various characteristics and subjectively identifiable visceral and vasomotor responses."20 So it is that we have certain pronouncements differentiating shame and guilt by characteristics which are judged to be unique to each, and yet we have others where the distinction between the two

17Lynd, p. 21.
18Lynd, p. 23.
19Ausubel, p. 382.
20Ausubel, p. 382.
Gerhart Piers sheds some light on the distinguishing points between guilt and shame. He states that "Whereas guilt is generated whenever a boundary... is touched or transgressed, shame occurs when a goal... is not being reached. It thus indicates a real 'shortcoming'. Guilt anxiety accompanies transgression; shame, failure."21 He also explains that "the unconscious, irrational threat implied in shame anxiety is abandonment, and not mutilation... as in guilt."22 Helen Merrill Lynd finds yet another contrasting feature among shame and guilt when she examines the redeemability of the perpetrated act. She states, "An experience that arouses guilt, from a slight misdemeanor to a crime, can be followed by appropriate mitigating or nullifying sequences—confession, repentance, punishment, atonement, condemnation, restoration... An experience of shame cannot be modified by addition, or wiped out by subtraction, or exorcised by expiation. It is not an isolated act that can be detached from the self... It is pervasive as anxiety is pervasive; its focus is not a separate act, but revelation of the whole self."23

Lynd implies in her discussion of the possibility of expiation of guilty and shameful acts that the individual

21Piers, p. 11.
22Piers, p. 11.
23Lynd, p. 50.
may have a better opportunity to clear himself from guilt than from shame. It appears that confession, repentance and atonement can alleviate the sense of guilt; thus, religion could be seen as playing an important role in the dissipation of guilt feelings. The place of religion within this process and the subject of religious guilt will be analyzed next.

First, though, the purpose of the preceding examination of the differences between shame and guilt must be made clear. It is obvious that even in the minds of authorities on the subject, the distinguishing characteristics of these two emotions are not exactly delineated. Within the context of a novel, where sometimes inner thought patterns are not thoroughly presented by the author, it may be extremely hard to differentiate between feelings of shame and feelings of guilt. Wherever possible such a distinction will be made in this study, but it is not inconceivable to encounter a specific situation where an emotion could just as easily be branded guilt as shame. If and when such an occasion arises, an explanation will be made of the problems involved and then I will proceed to make a personal judgment on the labeling of the feeling involved—whether it is guilt or shame. It must be understood that oftentimes it is not the definite and unquestionable labeling of the emotion involved that is of importance, but rather how the tensions created by a reprehensible act affect the personality development of a specific character.
Let us direct our attention now to the matter of religious guilt and to religion as a means of lessening the feeling of guilt. It is a well-known fact that Christianity to a large extent depends on the doctrine of "original sin." McKenzie explains that "To the theologian we are all guilty as we are all sinners." Within the theological concept, sin is equated with guilt. R. L. Jenkins states that there is a need to recognize "the unusual emphasis the Judaic-Christian tradition of Western civilization lays upon the individual's own moral self-judgment . . . . Christian tradition has been conspicuous for the degree of its emphasis upon and its efficacy in developing moral controls within the individual." Thus I believe it can be understood that Christianity creates a feeling of ambivalence in the individual's personality; on the one hand it teaches that "we are born with a stigma, . . ." that we are guilty and that we must pay for our sins, while on the other hand it provides the means for expiating our misdeeds and relieving us of the burden which originates in knowing that we have done wrong. McKenzie emphasizes that " . . . Guilt is the crucial problem for theology. Its great doctrines

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24 McKenzie, p. 21.


of Atonement, Reconciliation, Justification by Faith, and the forgiveness of sin through which both subjective and objective guilt are done away with, can scarcely have meaning without its doctrine of sin and its correlative guilt." 27 Objectively speaking then, Christianity, as far as guilt and redemption are concerned, can be a very perplexing and even absurd doctrine. It appears to create a certain emotion so it can later dissipate it, knowing all the while that it will not be long before the same emotion reappears and needs to be dispelled again.

To the psychologist the question of religious guilt has a deep significance. McKenzie says that to psychologists "... the wrath of God is simply the projection of the ruthlessness of the Super-ego. The demands of the Super-ego for punishment are projected upon God, and the wrath of the earthly father, introjected into the content of the Super-ego, is transferred to God." 28 While the wrath of the earthly father ceases at some point in the individual's life, the wrath of the Heavenly Father remains with him throughout his existence, controls his behavior, and judges him for his wrongdoings.

On the consequences of this pervasive feeling of religious guilt R. L. Jenkins is of the following opinion:

"... it is evident in Western culture that emphasis upon

27 McKenzie, p. 19.
28 McKenzie, p. 152.
sin—upon that which you did which you should not have done—tends to result in the development of an over-inhibited personality, and emphasis upon duty—that which you should have done but did not do—tends to result in the development of an overdriven, overconscientious personality."\(^{29}\)

In view of this conclusion of Jenkins we must re-examine the view that exalts religion as a means of diminishing the sense of guilt. While it is true that Christian theology has built-in methods of alleviating the sense of guilt, it is also true that it no more than provides the cure for an illness which it helps to create. The individual can be seen as becoming dependent on the solution that his faith offers him. I must forego any kind of judgment on the advisability of such a practice, for though it would seem easy to condemn Christianity for allowing such strong feelings of guilt to be created, it would be as easy to praise the doctrine for the relief it provides to man's burden, and the temporary satisfaction that can be derived from feeling oneself cleansed of sin and guilt. Speaking on penance and the forgiveness of sin, the Reverend Thomas Gilby explains that the immediate and official purpose of penance is ". . . to put the penitent at public ease with the fellowship . . . . It should be supposed normally that sins are already forgiven before the penitent approaches the confessional; the sacrament is the manifest ratification

\(^{29}\)Jenkins, p. 356.
of his contrition. It is the follow-through of a personal decision, designed partly for the catharsis that comes from making a clean breast of what otherwise might fester inside, partly to ensure that there may be no morbid preoccupation with guilt though no neglect of its consequences, and partly to cover some of the expiation demanded, for the relief in confession is achieved through an effort.  

It may very well be that the catharsis of which Rev. Gilby speaks is a needed mechanism in the ability of the individual to cope with his feelings of guilt throughout his life.

It may be of interest also to consider here the relation of the sense of guilt to inferiority feelings. Franz Alexander states: "In our psychoanalytic literature inferiority feelings and guilt feelings are often dealt with rather summarily as more or less parallel manifestations of a tension between certain ideals and the actual personality, as a kind of tension between what one is and what one would like to be, between what one does and feels and what one should do or feel." Even though the genesis of these two emotions may be traced to tensions between the ego and the ego-ideal, they are in fact very different. Alexander explains that "As a form of anxiety, the fearful expectation of an inevitable and deserved suffering, the sense of guilt

30 Gilby, pp. 18-19.
31 Alexander, p. 41.
32 Alexander, p. 41.
is primarily an inhibitory phenomenon. Under its pressure the individual is apt to avoid the expression of those impulses which have evoked and contributed to this sense of guilt. On the other hand, "inferiority feelings stimulate competition," they do not usually inhibit. One feels weaker than another person and tries in some way to equal him and if possible even surpass him. As can be understood from Alexander's comparison between guilt and inferiority feelings, these two emotions are equal as far as their origin is concerned, but also very much opposite in the consequences to which they give rise: guilt inhibits, inferiority feelings encourage activity.

Though the analysis of personality development and its relation to the feelings of guilt, shame and inferiority is better understood within the context of the specific novels of Pérez Galdós which will be examined, I believe it is necessary to briefly discuss, in general, the effects that the aforementioned manifestations of the human psyche have on the growth of novelistic characters. First I would like to make clear that it is not necessary for a novelist, especially one who adhered to the precepts of the realistic school as Galdós did, to be permeated by a feeling of a universal sense of guilt in order to present guilt-ridden or shameful characters. The task of the realistic writer

33Alexander, p. 43.

34Alexander, p. 44.
is to present life, nature, as objectively and as close to reality as possible; thus, it is reasonable to expect to find within his work the whole spectrum of human emotions and anxieties. It is consequently not at all illogical that one of the emotions that may be discovered in an analysis of Galdós' novels is guilt, an integral part of the human personality; many of the novelist's characters are burdened with a strong sense of guilt, shame and even inferiority feelings, and it is on these that our attention will be focused in later chapters.

We have seen how guilt and inferiority feelings affect the development of personality: guilt inhibits the growth of the individual, while a consciousness of one's inferiority stimulates competition. Let us direct our attention to the effects of shame. Helen Merrill Lynd explains that "In an experience of shame trust is seriously jeopardized or destroyed. Emphasis may fall on one side or the other; on the questioning of one's own adequacy or on the questioning of the values in the world of reality which so contradict what one has been led to expect." Lynd also says at a later point that "it seems ... probable that the anguish of the experience of shame is not so much the fear that isolation or alienation will be the penalty for the shameful act as that the experience of shame is itself

35Lynd, p. 43.
isolating, alienating, incommunicable."36

Shame can be conceived, then, as another hurdle in man's striving to achieve unity and peace within himself and with the society and universe that surround him. It is that same society and universe that fools him and shames him; he feels estranged, ridiculed, a stranger in a situation with which he thought he was familiar. Added to this sense of being an outsider to a specific event is also the feeling of not being able to relate the experience which brought about the shame which one suffers. The incommunicability of shame produces the repression of the shameful act; it becomes a closely guarded secret, so much so that the individual may isolate himself from others for fear that his shameful behavior may be discovered. It is obvious that shame and guilt are again related; they both inhibit development, or at least they cause a re-examination of one's own values and ideals and how these fit within the values and ideals of the society in which one operates.

From the social point of view, guilt and shame may be the two most important tools in effecting socialization and achieving submission of the rebellious individual. David Ausubel states that "Guilt (and for that matter shame) is one of the most important psychological mechanisms through which an individual becomes socialized in the ways of his culture. It is also an important instrument for cultural

36Lynd, p. 67.
survival since it constitutes a most efficient watchdog within each individual, serving to keep his behavior compatible with the moral values of the society in which he lives." (The parentheses are mine.) The idea that a little guilt or a little shame is beneficial warrants some further examination. If an individual is to operate harmoniously within the society in which he lives it is true that he has to achieve a degree of conformity and submission to the mandates of his society. One of the means of molding the individual into the ways of the society, perhaps not the most humane method, but certainly one that appears to work, is by arousing in the individual feelings of guilt and shame for unconventional or divergent behavior. This exploitation of guilt and shame by society can be dangerous if it becomes over-emphasized; it can create cultures which are totally dependent upon guilt or shame for the control of its members. The North American Indian cultures and the Japanese culture are just two examples of "shame cultures", where shame is the primary method of enforcing socialization. Western civilization tends to rely more on guilt to assure conformity among its constituents than on shame, but it employs both. Shame is somewhat more prevalent in the midst of peer groups of the young than among any other age cluster in Western cultures.

Sherman Eoff simplifies the personality development

37Ausubel, p. 378.
of the characters of Pérez Galdós into the following formula: "... at the beginning of a Galdosian novel ... the individual has assimilated environmental effects by acquiring attitudinal and adjustive habits. Thus prepared, he is launched into a specifically observed contest with circumstances, where he stands on approximately equal terms with the forces that surround him. This contest, in which formative influences continue to be operative, constitutes the personality story."38 Certainly a portion of these attitudinal and adjustive habits that the individual acquires have to be a consequence of guilt and shame which the character experiences during his formative years. Also, a component part of the environmental effects of which Eoff speaks is the concept of religious guilt. Spain, a strongly Catholic country, where political and social institutions are dependent on the religious structure, exemplifies in some cases the extremes that religious guilt can produce. Galdós took into account in his works both the effects of guilt and shame during the period of personality development, and if Eoff is correct when he states that life is a dynamic process, the period of this process spans the whole of the character's existence.

Federico Carlos Sáinz de Robles, in his introduction to the Obras Completas of Benito Pérez Galdós, indicates that the author himself labeled the novels from La

desheredada (1881) to La razón de la sinrazón (1915) as "novelas contemporáneas". The works to be treated in this analysis constitute the majority of those "novelas contemporáneas". Absent from this study are El abuelo (1897) and the works belonging to the stages of Galdós' production which Joaquín Casalduero calls a "sub-período de la libertad," "período mitológico" and "sub-período extratemporal," namely the novels Casandra (1905), El caballero encantado (1909) and La razón de la sinrazón (1915). As Sherman Eoff explains, these works, which will not be considered in this analysis, "... represent a final stage of disintegration in a structural achievement that had long before reached its peak," and they "... are hardly representative of the social novels as a whole."

The twenty novels to be discussed, in my judgment, constitute an obvious cohesive unit of Galdós' production, and it is within the context of these works that guilt, shame and inferiority feelings will be examined.

41 Casalduero, p. 165.
42 Casalduero, p. 172.
43 Eoff, p. 68.
44 Eoff, p. 31.
CHAPTER II

GUILT AS A DOMINATING FACTOR IN THE PERSONALITIES OF THE CHARACTERS

After the preceding general introductory remarks, it is now time to see how these apply to specific characters in selected novels of Pérez Galdós where the sense of guilt is, or should be, a dominating factor. The works that feature guilt as a motivating element in the character’s personality development are nine in number: Tormento, Fortunata y Jacinta, Miau, Realidad, the four Torquemada novels and Angel Guerra. In addition to these, two other works, La desheredada and Lo prohibido, are also treated in this chapter as representative of variations of the concept of guilt. The total number of novels where guilt plays an important role is eleven, or just under half of the works which belong to the category known as the "serie contemporánea" of Pérez Galdós.

The works are arranged in chronological order within the chapter, with the exclusion of La desheredada and Lo prohibido, which are analyzed at the end of this second section because they represent a variation on our primary theme.

It is hoped that as this chapter progresses it will become obvious that guilt is a very present preoccupation in
the mind of Pérez Galdós at the time of the writing of the selected novels included herein, and that he channels this concern with guilt into his characters' personalities to the point that some of them become completely dominated by it.

Tormento

Tormento (1884) is a particularly meaningful novel for the analysis not only of guilt but also of shame. In this work Galdós presents both emotions and sharply differentiates between them, something not so common in his world of psychologically complex characters. As expected, guilt and shame are very closely bound together here, just as they are in reality. It was noted in the introductory remarks that either guilt or shame may complement each other and one sometimes gives rise to the other emotion. That is precisely what we face in Tormento. Amparo Sánchez Emperador, who dates back to El Doctor Centeno as an implied character—she is never formally introduced but we infer that it is with her that the priest Pedro Polo has amorous relations—is tortured by a feeling of guilt over her past association with a man whom she knew she could never lawfully love. Her sense of guilt is on occasions transformed into a feeling of shame, as she believes that her closely guarded secret may become a matter of public knowledge. The concept of society's being aware of one's misdeeds and the subsequent development of shame over one's faults plays
an important role in the personality development of Amparo.

We first make Amparo's acquaintance at the house of Francisco and Rosalía Bringas. Galdós tells us that the Sánchez Emperador family and the Pipañ clan are related, but that this kinship was "... el parentesco más lejano que se conoce, y conviene declarar que el de sangre, entre las familias de Sánchez Emperador y Pipañ, era de aquellos que no coge el galgo más corredor."¹ Amparo's position in the Bringas' household was less that of a friend and more that of a servant, for she submitted herself to all the orders of Rosalía Bringas, from scrubbing floors to running errands. It is at the Bringas' house that Amparo meets Agustín Caballero, a relative of Francisco Bringas y Caballero, who almost immediately falls in love with her. Agustín also knows that Amparo's financial position is of extreme urgency. She visits the Bringas' home hoping for some kind of monetary handout at the end of the week, but these are often small and sometimes non-existent.

The first shame experience of the novel is encountered when Agustín Caballero, who obviously has ambitions of matrimony with Amparo, sends her a letter containing a modest amount of money. Amparo is rattled by this gift and hesitates in accepting it. Her reaction is perfectly

¹Galdós, Obras Completas, Tormento, IV, 1464. All further references to the works of Galdós are taken from Federico Carlos Sáinz de Robles' edition and will be cited by the name of the novel, followed by the volume number and pages in question.
described in the following passage: "Eran billetes del Banco de España. Amparo vio la palabra 'escudos', ninfas con emblemas industriales y de comercio, muchos numeritos . . . . Le entró tal estupidez, que no supo qué hacer ni qué decir. Tuvo la idea de meter los papeles otra vez dentro del sobre y devolverlo." But she does not return the money; tortured by the awesome number of responsibilities which she has and for which she quickly needs money, Amparo decides to keep Agustín's gift. In addition to her fear of having Rosalía Bringas discover that she has accepted money from Agustín—which causes her to be ashamed of her behavior--Amparo develops a strong sense of guilt over the money incident. Her conscience tells her that as long as she is not completely sure that she would accept Agustín's proposal of marriage she should not agree to keep the money. Amparo's conscience speaks to her as follows: "... Si el pensamiento de usted era negarse, ¿por qué no devolvió el dinero en el mismo sobre que lo trajo? ... ¡Qué voz aquella! ¡Argumento doloroso como llaga, que no podía tener el alivio de una contestación!"

Amparo's torture does not cease here. In addition to her guilt and shame over having accepted money from Agustín, she is tormented by having kept secret from her suitor her past relations with the priest Pedro Polo. This lack of frankness with the man who had asked her to marry him causes

2 Tormento, IV, 1485.
3 Tormento, IV, 1518-1519.
both feelings of shame and guilt in Amparo. She is very much afraid that her association with Pedro Polo will be discovered by others; for this reason she experiences shame. Her conscience, "la culebra", as Galdós calls it, tells her: "Si tú callas, no faltará quien hable. Si tú no se lo dices, otro se lo dirá. Si él lo sabe antes de la boda, te apartará de sí con desprecio, y si lo sabe después, figúrate la que se armará..."4 But shame is not the only emotion that the previous statement conveys; a sense of guilt is noticeable here also, a feeling that Amparo knows she has done wrong is very obvious. Amparo's guilt is increased when others exalt her virtues. She is aware that she is not worthy of such praise. When Francisco Bringas says to her that her upcoming marriage with Agustín Caballero "... se podría titular El premio de la virtud"5 and that "... el mérito siempre halla recompensa", 6 Amparo experiences strong pains of conscience.

It must be pointed out that Amparo, during her courtship with Agustín, visits Pedro Polo twice. These visits are a result of the pity she feels for the priest because their amorous relations had come to an end long ago. After all, it had been because of his passion for Amparo that Pedro Polo had all but been expelled from the priesthood.

4Tormento, IV, 1519.
5Tormento, IV, 1521.
6Tormento, IV, 1521.
and Amparo, being a compassionate woman, felt some responsibility towards the man she had once loved. The two occasions when she goes to see Polo are times of extreme torment for Amparo. She feels ashamed, believes that everyone knows what she is up to: "Parece que todos saben adonde voy--pensaba andando más que de prisa--. ¡Qué vergüenza!" Her guilt is such that "Todo recuerdo de cosas eclesiásticas, toda alusión a ellas, la hacían temblar con escalofríos, como si le pusieran un cilicio de hierro. Entonces era cuando su conciencia se alborotaba más, cuando su sangre ardía y cuando el corazón parecía subirsele a la garganta, cortándole el aliento." So great is Amparo's guilt that she seeks the comfort of religious confession. Galdós explains that "La feliz ocurrencia era llamar en su auxilio a la religión. Confesando su pecado ante Dios, ¿no le daría Este valor bastante para declararlo ante un hombre?" Amparo feels greatly relieved after confessing her sin; she even believes that she now has the strength to tell Agustín about her past misdeed. "Cuando se retiró del confesionario sentía gran alivio y espirituales fuerzas antes desconocidas." But when she faces Caballero her determination vanishes, and

7Tormento, IV, 1492.
8Tormento, IV, 1500.
9Tormento, IV, 1522.
10Tormento, IV, 1523.
she finds herself unable to carry out her resolution. She is of course afraid that Agustín will punish her by withdrawing the love and trust he has placed in her.

Amparo's sense of guilt keeps on growing, coupled with her shame, which is no more than the preoccupation with what others will think of her when they discover what she had done. "Creía que todos los transeúntes se fijaban en ella, haciendo picantes observaciones. Mientras Rosalía [Bringas] trataba de ser vista y se desvivió por saludar a cuantas personas conocidas pasasen, también en coche, Amparo deseaba ardientemente que cayeran las sombras nocturnas sobre Madrid, el paseo y el carruaje."

The situation comes to a climax when Agustín Caballero learns, partly from Rosalía's insinuations, and partly from Pedro Polo's sister Marcelina, that Amparo was not the entirely virtuous woman which he had been led to believe she was. Amparo realizes that Agustín has discovered her secret, and feels so guilty and ashamed that she contemplates suicide as a means of deliverance from her emotions and also as punishment for her sin. "Perdida toda esperanza y segura de su vergüenza, pensó que era gran tontería conservar la vida, y que ninguna solución mejor que arrancársela por cualquiera de los medios que para ello se conocen." She does, however, with Félix Centeno's help, survive her

11Tormento, IV, 1528.
12Tormento, IV, 1551.
attempt at suicide and she is finally confronted by Agustín who seeks to know the complete truth about the affair with the priest. Amparo confesses her "crime" to Agustín, and by the description that Galdéns offers of her state after the disclosure, it can be surmised that she feels much more relief now than when she had confessed in church. The author states that "... Amparo tenía la cara radiante, los ojos despidiendo luz, las mejillas encendidas, y en su mirar y en todo su ser un no sé qué de triunfal e inspirado que la embellecía extraordinariamente."\textsuperscript{13} Amparo has progressed from a personality ridden by guilt and shame to a completely relaxed and superior position. She has overcome her submissiveness and fears through an acceptance of responsibility for her acts; at the same time she has freed herself of all reservations she might have had with Agustín Caballero. She is no longer worried about what people may say concerning her; she has fully expiated her sin through her secular disclosure.

It is important to notice that Amparo is rewarded for her brave and painful confession by Agustín's renewal of his trust and love for her. At the end of the novel Amparo has reached a much higher state than that of her "friend" Rosalía Bringas, who in turn will have to face shame and guilt as a result of her actions.

\textsuperscript{13}\textit{Tormento}, IV, 1567.
Fortunata y Jacinta

If the novel Fortunata y Jacinta (1886-1887) were to require a label I would suggest that it be known as "a novel of obsessions". Each of the four main characters, Fortunata, Jacinta, Maximiliano Rubín and Juanito Santa Cruz, seems to be obsessed with a unique over-riding passion that dominates his life. Guilt plays a secondary role to this central, all-controlling obsession of the protagonists, and is thus not an element of major importance in the work. Nevertheless, I have chosen to include this work among those where guilt is a definite motivating factor because guilt performs a somewhat meaningful function in the personality development of the characters.

The analysis of guilt in Fortunata y Jacinta will be limited, for all practical purposes, to two characters: Juanito Santa Cruz and Fortunata. It is within the psyche of these two personalities that the major manifestations of a sense of guilt are found in the work. We should point out at the outset that Fortunata is a much more important character than Juanito Santa Cruz for the purposes of this examination, and that the emphasis of the investigation will fall on her.

It seems that a discussion of these characters' personalities prior to the analysis of the guilt feelings is not only beneficial but mandatory. Such an examination provides some answers to the question of why a sense of guilt arises in one character (Fortunata) and not in another.
(Juanito Santa Cruz) when there are perhaps more reasons for its appearance in the latter one.

For the sake of curiosity it might be interesting to compile a list of the major causes which would seem to be conducive to a feeling of guilt in Juanito Santa Cruz. To state just a few, Juanito is disloyal to the love which his wife, Jacinta, bestows on him; he betrays the trust and love of his parents, Baldomero Santa Cruz and Bárbara Arnaiz; he abandons Fortunata, his mistress, when she is in the greatest need of his company; he forsakes his illegitimate son, "el Pitusín", who dies partly due to lack of care; and finally, he creates a set of circumstances which lead Fortunata to commit adultery. Nevertheless on very few occasions is Juanito burdened with a sense of guilt, the many reasons for its appearance notwithstanding.

The answer for this obvious lack of responsibility, for this deficiency of conscience, can be found in the personality of Juanito Santa Cruz. At the beginning of our discussion of Fortunata y Jacinta it was noted that each of the characters of relevance of this novel is afflicted by an obsession. Juanito Santa Cruz's distinctive obsession is the love of self. Galdós points out throughout his work that Juanito Santa Cruz feels an all-pervading pride in his physique, his manners and intelligence. He believes himself to be the best of all possible men, and he is convinced that in comparison to him all others, both male and female,—except for possibly his wife Jacinta—are inferior and
should thus pay homage to his outstanding qualities. Galdós explains: "Lo que el no podía sufrir era que se le tuviese por hombre vulgar, por uno de tantos. Hasta las acciones más triviales y comunes, si eran suyas, quería que pasasen por actos deliberadamente admirables y que en nada se parecían a lo que hace todo el mundo."14

Linked to Juanito's underdeveloped sense of responsibility is his almost total lack of will in relation to matters of importance. His mother picks Jacinta to be his bride; when she conveys her decision to Juanito he promises her to think about it. But this is no more than a façade; he will go along with his mother's judgment as he has usually done in the past. "Ya dije que el 'Delfín' prometió pensarlo; mas esto significaba sin duda la necesidad que todos sentimos de no aparecer sin voluntad propia en los casos graves; en otros términos: su amor propio, que le gobernaba más que la conciencia, le exigía, ya que no una elección libre, el simulacro de ella."15 Galdós relates to what extent Juanito abhorred making decisions in the following passage: "... y como el hijo pródigo a quien los reveses hacen ver cuanto le daña el obrar y pensar por cuenta propia, descansaba de sus funestas aventuras pensando y obrando con la cabeza y la voluntad de su madre."16

The indolence of Juanito Santa Cruz is not merely

limited to following his mother's advice; he is completely
dependent on his parents for a place to live, even after he
is married to Jacinta, and for financial support. At no
time do we notice in Juanito any desire to become indepen­
dent from his family, financially or otherwise. On several
occasions Juanito's father, Baldomero Santa Cruz, offers
him the opportunity to strike out on his own, but Juanito
always refuses. Galdós tells us that "... en diferentes
ocasiones le ofreció un pequeño capital para que emprendiera
negocios por si; pero al chico le iba bien con su dorada
indolencia y no quería quebraderos de cabeza."17

Summing up Juanito's personality on one phrase, Galdós
states that "... Juan era la inconsecuencia misma,"18
"... un hombre enteramente despreocupado."19 Insisting on
Juanito's obsessive pride in himself, the novelist says:
"Teníase a sí mismo el heredero de Santa Cruz por una gran
persona. Estaba satisfecho, cual si se hubiera creado y
visto que era bueno."20 Galdós goes on to state that "Sus
atractivos físicos eran realmente grandes, y el mismo lo
declaraba en sus soliloquios íntimos: ¡Qué guapo soy!
... "21 We can observe that Galdós provides extensive

17Fortunata y Jacinta, V, 69.
18Fortunata y Jacinta, V, 85.
19Fortunata y Jacinta, V, 85.
20Fortunata y Jacinta, V, 86.
21Fortunata y Jacinta, V, 86.
supportive evidence for his characterization of Juanito as an indolent and proud person. He obviously has no lost affection for Juanito; at times it is even easy to recognize a certain measure of hate in the author's treatment of Juanito's kind. Galdós definitely contrives the character of Juanito Santa Cruz into the villain-type in *Fortunata y Jacinta*.

Once an understanding of Juanito's basic personality traits has been reached, it is fairly simple to realize why there is no over-riding sense of guilt within his psyche. His pride has constructed a barrier which prevents any such feelings from arising; they contradict his belief in his near perfection. A sense of guilt would be in this context an admission of the fact that he has not acted correctly, that he is not the superior human being which he imagines himself to be, and this is contradictory to Juanito Santa Cruz's character.

Let us direct our attention at this point to the very curious guilt experience concerning Juanito Santa Cruz that is found in the novel. During the wedding trip of Jacinta and Juanito, Jacinta, step by step, finds out about the woman who has been her husband's mistress prior to their marriage. One night, while in Sevilla, Juanito consumes more than his share of wine and the feeling of guilt, which up to that time had remained repressed, becomes fully conscious. Juanito's sense of guilt here concerns his illicit relations with Fortunata, which he now feels are an outrage,
and an insult to his wife, Jacinta. Juanito begs Jacinta's forgiveness for his past misdeed:

... 'Oh! perdón, perdón. Estaba ciego, encadenado; ... El vicio y la grosería habían puesto una costra en mi corazón... Jacintilla, no me mires así. Esto que te digo es la pura verdad. Si te miento, que me quede muerto ahora mismo. Todas mis faltas las veo claras esta noche... No sé lo que me pasa; estoy como inspirado..., tengo más espíritu, créetelo...; ...'

Later he continues: "Pero ya no puedo más; mi conciencia se vuela como una urna llena que se cae..., así, así: y afuera todo... Tú me absolverás cuando me oigas, ¿verdad? Di que sí..." He confesses not only having had relations with Fortunata but also having led her to a life of prostitution and shame: "Que conste... Yo la perdí..., sí... que conste también; es preciso que cada cual cargue con su responsabilidad... Yo la perdí, la engañé, la dije mil mentiras, la hice creer que me iba a casar con ella." Still inebriated, Juanito explains this sudden outburst of conscience: "Es que la conciencia se me ha subido aquí, al cuello, a la cabeza..." He finally tells Jacinta what he desires of her, what she must do to alleviate his pain:

"... Lo que quiero es tu perdón, el perdón de la Humanidad, a quien he ofendido, a quien he ultrajado y

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22Fortunata y Jacinta, V, 59.
23Fortunata y Jacinta, V, 59.
24Fortunata y Jacinta, V, 60.
25Fortunata y Jacinta, V, 60.
It is of extreme significance that Galdós placed Juanito in a drunken state to have him express his guilt feelings. The author implies that while in complete control of his faculties such an admission would have been unthinkable. The barriers set up by Juanito's ego are for once lowered and the guilt which he had repressed so well for so long is allowed to become fully conscious.

A few days later, having again assumed his usual proud nature, Juanito defends his actions towards Fortunata and their illegitimate child through rationalization and projection of his faults. He tells Jacinta:

... No soy tan culpable como parece a primera vista; fijate bien. Las diferencias de educación y de clase establecen siempre una gran diferencia de procederes en las relaciones humanas.... La conducta social tiene sus leyes, que en ninguna parte están escritas, pero que se sienten y no se pueden conculcar. Faltas cometi, ¿quién lo duda?: pero imagínate que hubiera seguido entre aquella gente, que hubiera cumplido mis compromisos con la Pitusa.... No te quiero decir más.... No había, pues, más remedio que hacer lo que hice, y salvarme...Caiga el que caiga. El mundo es así. En los naufragios siempre hay alguien que se ahoga...27

Now Juanito shows no more signs of remorse than he ever has or ever will, excepting that one blunder while he was inebriated. He blames the outcome of his relationship with Fortunata on the inequities of society, that is, his superiority and everyone else's inferiority. He has once again

26Fortunata y Jacinta, V, 60.
27Fortunata y Jacinta, V, 63-64.
ceased to be a true human being.

In order to understand the sense of guilt that arises in Fortunata one needs not only to comprehend the workings of this character’s personality but also that of her husband, Maximiliano Rubín. It is the adulterous relationship between Fortunata and Juanito Santa Cruz that cause most of the guilt feelings which we witness in Fortunata; these take the form of a sense of wrongdoing towards Maximiliano, the offended party.

Maximiliano’s whole life revolves around his efforts to redeem Fortunata, to make of her a respectable and virtuous woman, which is also what she desires but is not able to attain. In Maximiliano we can detect a very sensitive and even sublime personality, a man who, for the love of Fortunata, dares to rebel against the will, the relentless mandates of his aunt, doña Lupe, to which up to that time he had sheepishly submitted. Speaking to doña Lupe about his love for Fortunata, Maximiliano says: "Y si yo siento dentro de mí una fuerza muy grande, pero muy grande, que me impulsa a la salvación de otra alma, lo he de realizar, aunque se hunda el mundo." 28 Nothing can dissuade Maximiliano from believing that his actions are correct, that he must sacrifice himself for the salvation of Fortunata.

Galdós is extremely compassionate in his presentation of Maximiliano Rubín; he characterizes him as "... uno de

28 Fortunata y Jacinta, V, 201.
 esos tontos que tocan lo sublime con la punta de los dedos," next to whom the actions of a worldly Fortunata appear all the worse for they are committed against a man who desires nothing but the best for her. He is willing to give up his sanity and his life for her redemption. It must be pointed out in defense of Fortunata that Maximiliano is duly forewarned, not only by his friends and family but by Fortunata herself, of the fact that she may not be worthy of his love and trust, that she loves no man other than Juanito Santa Cruz. Maximiliano chooses to ignore these warnings and allows Fortunata to rule his whole life; he permits himself to become involved in a set of circumstances which have to produce a tragic ending.

In the personality of Fortunata we find two overwhelming obsessions: the desire to be a respectable woman and to be loved by Juanito Santa Cruz. Both of these obsessions are closely interwoven. Fortunata believes that if she is ever to have Juanito's complete and unreserved love she has to be more like Jacinta, a respectable and virtuous woman. Her love for Juanito Santa Cruz prevents her from achieving such a state because it continuously deems her, hindering her from any advances she might make in personality development.

In Fortunata's case, however, these obsessions do not actually prevent her from experiencing a strong sense of guilt. It is rather another characteristic trait of her psyche that precludes guilt from being a motivating factor.

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29Fortunata y Jacinta, V, 190.
in her personality. That is to say, Fortunata at times is burdened with guilt, but this feeling of guilt is not strong enough to overcome her instinctive desires, the mandates of her id. The rule of instincts in Fortunata is certainly as important a factor in her personality as are her obsessions, if not more so.

Galdós, throughout the pages of *Fortunata y Jacinta*, repeatedly refers to Fortunata's "salvajismo". It is one of the factors of her character that seems to remain constant, if somewhat more emphasized at the outset. When Galdós describes Fortunata it appears that he is describing some sort of wild animal: "Tenía las carnes duras y apretadas, y la robustez se combinaba en ella con la agilidad, la gracia con la rudeza para componer la más hermosa figura de salvaje que se pudiera imaginar."30 Juanito Santa Cruz expresses the same feeling as the author concerning Fortunata's savage nature in the following passage when he tells Jacinta about his mistress; he characterizes her as "... un animalito muy mono, una salvaje que no sabía leer ni escribir.... ¡Aquella infeliz chica...! Como te digo, un animal..."31 Guillermina Pacheco, the good friend and relative of the Santa Cruz family, portrays Fortunata's moral qualities when she tells her: "Usted no tiene sentido moral; usted no puede tener nunca principios, porque


es anterior a la civilización; usted es una salvaje y pertenece de lleno a los pueblos primitivos."

This primitivistic attitude of Fortunata, which Galdós is careful to maintain throughout the length of his presentation of the character in question, explains the instinctive nature of Fortunata. An instinctive individual, by definition, is one who allows the id impulses to become conscious with a certain amount of regularity. The barriers which the super-ego erects in most human beings are not strong enough in these cases to repress the impulses of the id. The individual is thus labeled as uncivilized since he has not internalized the standards of his society. His behavior departs from that which is considered acceptable and is branded abnormal. Naturally, these uncivilized persons never fully develop a conscience and consequently guilt is not a factor with which they have to contend too often. This does not mean that they never experience guilt, but certainly guilt would hardly ever become a dominating element in their lives. Such is the case of Fortunata, a woman ruled by her instincts.

In Fortunata's relations with Juanito Santa Cruz her instinctive behavior is especially obvious. After being separated from her lover for quite a long period of time, having married Maximiliano and vowed not to succumb to Juanito's demands again, she once more meets her old love;

32Fortunata y Jacinta, V, 407.
immediately all her defenses disappear and she gives in to her passion without much hesitation or regard for the damage she is doing to her husband. "Toda idea moral había desaparecido, como un sueño borrado del cerebro al despertar; su casamiento, su marido, las Micaelas, todo esto se había alejado y púéstose a millones de leguas, en punto donde ni aún el pensamiento lo podía seguir." Fortunata's passion for Juanito is again demonstrated when she learns that her supposed good friend Aurora is replacing her as Juanito's mistress. She quickly confronts Amparo and once more behaves like an animal. Fortunata is portrayed as a savage beast protecting that which she believes is rightfully hers; she strikes Amparo and creates a scandal:

Fortunata, given free rein to her instincts, reverted to an uncivilized and primitive kind of behavior where individuals, controlled by their id impulses, act much as animals do.

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33Fortunata y Jacinta, V, 276.

34Fortunata y Jacinta, V, 516.
As has been previously stated, Fortunata's experiences of guilt are mainly related to her husband, Maximiliano Rubín. She senses that she has acted incorrectly when she enters into an adulterous relationship with Juanito Santa Cruz, but due to the enormous strength of her id impulses she is unable to control her passion for her lover. Curiously, a certain feeling of ambivalence exists within the personality of Fortunata concerning her relationship with Juanito Santa Cruz. (This ambivalence is also prevalent in Torquemada's personality, as will be seen later in this chapter.) No sooner does she feel guilty about committing adultery than she justifies her actions by rationalizing that her love for Juanito is sanctioned by God Himself, and naturally a love such as this could not possibly be sinful. She says to Juanito: "Y si te hablo con franqueza, a veces dudo que yo sea mala..., sí, tengo mis dudas. Puede que no lo sea. La conciencia se me vuelve ahora para aquí, después para allá; estoy dudando siempre, y al fin me hago este cargo: querer a quien se quiere no puede ser cosa mala." It is obvious from the preceding statement that Fortunata's ambivalence regarding primitive versus civilized actions is present even as she tries to justify her behavior. Galdós says that Fortunata's soul is like "... una véleta. Tan pronto marcaba para un lado como para otro. De improviso, como si se levantara un fuerte...

35Fortunata y Jacinta, V, 279.
viento, la veleta daba la vuelta grande y ponía la punta donde antes tenía la cola."36 The "fuerte viento" of which Galdós speaks above is Fortunata's passion, the impulses of the id, which overshelm her conscience, her sense of duty.

When Fortunata again meets Juanito Santa Cruz, three years after he had deserted her, she allows her passions to take control. Nevertheless, she experiences a certain amount of remorse for her actions; she knows that her husband does not deserve this kind of treatment from her. This sense of guilt, though, can not compete with the intensity of her feelings: "El lugar, la ocasión, daban a su acto mayor fealdad, y así lo comprendió en un rápido examen de conciencia; pero tenía la antigua y siempre nueva pasión tanto empuje y lozanía, que el espectro huyó sin dejar rastro de sí."37 Fortunata's conversations with Juanito after the renewal of their illicit relationship reveal the guilt which she suffers: "... Y ahora créete que me entran remordimientos de engañar a ese pobre chico. Es un angelón sin pena ni gloria. Danme ganas a veces de desengancharle..."38 If Maximiliano were not the kind and compassionate man that he is, Fortunata would probably not entertain the sense of guilt that she does; she would be

37Fortunata y Jacinta, V, 277.
38Fortunata y Jacinta, V, 279.
completely free of the pains of conscience that she experiences. But she is not free, and somehow in her primitive personality the feeling of guilt continues to grow and haunt her. She finally decides to leave Maximiliano because she is unable to continue lying and deceiving him. The night she is to depart from Maximiliano her sense of guilt reaches a height unequaled elsewhere in the novel:

Desde que empezó a faltar, no había sentido remordimientos como los de aquella noche. El espectro de su maldad no había hecho antes más que presentarse como en broma, y érale a ella muy fácil espantarlo; pero ya no acontecía lo mismo. El espectro venía y se sentaba con ella, y con ella se levantaba; cuando se ponía a guardar ropa, la ayudaba; al suspirar, suspiraba; los ojos de ella eran los de él, y, en fin, la persona de ambos parecía una misma persona.39

"El espectro" of which Galdós speaks here is naturally Fortunata's conscience. Burdened by a conviction of having acted erroneously it demands expiation of the perpetrated misdeeds.

The idea of punishment as the logical price to pay for wrongdoings is almost foreign to Fortunata through most of her life; thus, we find no concern with any sort of deserved punishment in this character, nor is the idea of religious confession ever a possibility seriously contemplated in the novel. Maximiliano Rubín is the one who confronts Fortunata, nearly at the end of the work, with the likelihood that her

39Fortunata y Jacinta, V, 289.
unjust behavior merits some type of retribution. He tells her: "¿Pues ¿qué querías tú?...?... Hija, es preciso estar a las agrias y a las maduras. ¿Qué querías? ¿Matar y que no te mataran? El mundo es así. Hoy tiras tú la estocada, y mañana eres tú quien la recibe... ¿Dudas todavía?" Fortunata, much to her regret, has to agree with her husband, and comes to accept the possibility that she is being punished for her previous actions. In the past, when feelings of punishment had appeared in Fortunata, they had been quickly dispelled, responding to her characteristic ambivalence:

En las horas en que se sentía muy culpable entraba temor de los castigos temporales y eternos. Acordábase de cuanto le enseñaron don León y las Micaelas, y volvían a su mente las impresiones de la vida del convento con frescura y claridad pasmosas. Cuando le daba por ahí iba a misa y aun se le ocurría confesarse; pero pronto le entraba miedo y lo dejaba para más adelante. Luego venía la contraria, o sea el sentimiento de su inculpabilidad, como una reversión mecánica del estado anterior, y todas las conmociones y aprensiones místicas huían de su mente.

At the end of the novel, when Maximiliano confronts Fortunata with the concept of deserved punishment, there is no possible escape; Fortunata has to accept the consequence of her acts.

As for the relation of guilt to Fortunata's personality development, it must be concluded that although guilt does not prevent her from performing numerous inexcusable deeds,

40Fortunata y Jacinta, V, 510.
41Fortunata y Jacinta, V, 332-333.
it does drive her to reflect upon them. As a result of this preoccupation she leaves Maximiliano, which reveals a certain amount of honesty within her dishonest behavior. Towards the end of the novel Fortunata seems to have developed a rudimentary conscience, even though the impulses of the id still dominate her psyche.

**Miau**

In the novel *Miau* (1889) the manifestations of guilt are found in two secondary characters, Luisito and Víctor Cadalso. The protagonist, Ramón Villaamil shows no symptoms of guilt. In the case of Luisito there are no objective grounds for guilt; nevertheless he experiences its symptoms as a transference of his grandfather's predicament. The investigation of the personality of Víctor Cadalso will be much like that of Juanito Santa Cruz, that is, we will try to answer the question why does he not have a strong sense of guilt when in fact he should be burdened with it.

Luisito's sense of guilt seems to be caused partially by his grandfather's inability to secure a government appointment for just two months, the time he needs to be eligible for retirement and a pension. Luisito is the bearer of Villaamil's letters in which his grandfather begs to be reinstated to the job from which he was fired. Consequently, the boy is in constant contact with his grandfather's anguish and suffering when the latter finds himself rejected by all the government officials to whom he appeals. It can be
said that Luisito internalizes Villaamil's problems and imagines that perhaps it is his fault that his grandfather is turned down on every try to secure the elusive position. Luisito develops a mechanism by which he finds himself accused of certain wrongdoings—namely not studying enough—by the highest authority, God. Villaamil's grandson, in his near-epileptic seizures, thinks that he converses with God, usually a benevolent father-figure, and God urges him to study more and know his lessons so that his grandfather will be able to receive the appointment he seeks.

Luisito no doubt feels guilty about not applying himself enough in his studies. As a means of punishment for this minor misdeed he imagines that God not only punishes him for his neglect of his school work but that this is the reason why don Ramón is ridiculed and ignored everywhere he goes. What we witness then is the developing conscience of a child, the ways of the super-ego in achieving conformity with those mandates which society considers beneficial and necessary.

In Luisito's first dream we find the substance of the problem: Luisito is not devoting enough time to his school work; thus, his grandfather will not be re-hired. God appears to Luisito and says to him: "Tú eres un buen chico. Pero es preciso que estudies algo más. Hoy no te supiste la lección de Gramática."\(^2\) Later God adds: "No basta que seas formal en clase; es menester que estudies, que te fijes

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\(^2\)Miau, V, 559.
In a later vision God again admonishes Luisito: "¿Cómo quieres que yo coloque a tu abuelo si tú no estudias? Ya ves cuan abatido está el pobre señor, esperando como pan bandito su credencial. Se le puede ahogar con un cabello. Pues tú tienes la culpa, porque si estudiara..." Juanito feels extremely guilty and sad about being responsible for his grandfather's calamities. Galdós relates what Luisito is going through in the following passage: "... la congoja de Cadalsito fue tan grande, que creyó le apretaban la garganta con una soga y le estaban dando garrote. Quiso exaltar un suspiro y no pudo." Luisito literally feels choked by his sense of guilt; he is carrying a burden much too strong for his tender disposition to endure. It may be that the illness which he suffers a little later in the novel could be interpreted as a consequence of the extreme pressures which he sustains.

Luisito has two more conversations with God in the remainder of the novel. In the first one of these God again reminds him that he must apply himself more to his school work, especially if he is to become a priest as he wishes.

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43Miau, V, 559.
44Miau, V, 577.
45Miau, V, 577.
In the second dialogue with God Luisito is told that his grandfather will never be given the appointment he desires and that the Almighty plans soon to call don Ramón to His side in Heaven. These two conversations do not add anything to the sense of guilt of Luisito that has not already been explored, but they do reaffirm the fact that Luisito maintains his feeling of being responsible for his grandfather's fate through the major part of the work.

Luisito's guilt feelings are certainly out of proportion with his actions; the boy hardly does anything that can be considered reprehensible throughout the novel. What we encounter in him then, is a sense of imaginary guilt, the exact opposite of real guilt, or guilt that is founded on actual perpetrated wrongdoings, as is the case, for example, in Torquemada. John G. McKenzie tells us that unrealistic guilt feelings are entirely subjective in nature;\(^6\) this, then, is Luisito's problem. With no objective evidence to support his decision, he construes his grandfather's troubles to be a result of his actions. He is tormented by a sense of guilt for which no real reasons can be discovered.

While Luisito feels guilty and should not, his father Victor Cadalso has more than enough grounds for developing a strong sense of guilt but does not. There are two major areas where Cadalso has more than once behaved incorrectly; they are in his actions with the Villaamil family and in his

\(^6\)McKenzie, p. 23.
dealings with the State.

It is of significance in this novel that Víctor Cadalso, obviously a dishonest and unscrupulous man, is rewarded by the very same State to which he is disloyal and from which he steals, while the upright and conscientious Ramón Villaamil is overlooked and rejected. This fact points to the inhumanity and unfairness of the State against which Galdós levies a strong attack in *Miau*. From the very beginning the author strives to demonstrate the contempt that Cadalso holds for the State which provides his livelihood. Víctor says:

Yo doy al Estado con una mano seis millones que andaban trasconejados, y alargo la otra para que me suelten mi comisión... ¡Ah! Pero, Estado, ladrón, indecente, ¿qué querías tú? ¡Mamarte los millones y después dejarme asperges? ¡Ah! Infame, eso habrías hecho si yo me descuido. Pero te juro que, por listo que tú seas, mas lo soy yo. Vamos de pillo a pillo.47

At no time is it possible to observe in Víctor any kind of remorse over his fraudulent behavior. It appears that Cadalso considered his manipulations a normal and logical matter within the workings of the State. Galdós implies that when members of an institution, such as the Spanish State, remain as blasé as Víctor over obvious wrongdoings, the institution itself is more than partly responsible for harboring and encouraging such conduct. Through Víctor Cadalso Galdós attacks the corruption prevalent in Spain during this second half of the nineteenth century; through

47 *Miau*, V, 584.
his lack of guilt the author also points out that Victor's actions were a commonplace occurrence within Spanish society.

Galdós endeavors to portray his character Victor Cadalso as a diabolical figure. There are several references to this quality of Victor. In a quick dialogue Abelarda, Ramón Villaamil's daughter, who is in love with Victor, says to Cadalso: "Has entrado en casa como Mefistófeles, por escotillón, y todos nos alteramos al verte." Later in the novel Galdós supports his characterization of Victor as an evil individual by having him tempt Abelarda and then trick her into believing that he was in love with her. Once she is convinced of his love, Victor takes pleasure in destroying the girl's dreams by explaining that his advances had never been serious and that he had never intended to marry her.

Abelarda's temptation is executed by Victor through confessions and discourses that resemble those of the Romantic heroes, especially Hernani. In these Cadalso declares his love for Abelarda and curses the barriers that stand in the way of their happiness. Victor says to Abelarda:

Te quiero y no debo quererte, porque eres demasiado angelical para mí. No puedes ser mía sino por el matrimonio, y el matrimonio, esa máquina absurda que sólo funciona bien para las personas vulgares, no nos sirve en estos momentos. Bueno o malo, como tú quieras suponerme, tengo, aunque parezca inmodestia, una misión que cumplir; aspiro a algo peligroso y difícil, para lo cual necesito ante todo libertad; corro desalado hacia un fin, al cual

48 Mía, V, 581.
no llegaría si no fuera solo. Acompañado me quedará a la mitad del camino. Adelante, adelante siempre. ¿Qué impulso me arrastra? La fatalidad, fuerza superior a mis deseos. No puedo volver atrás ni llevarte contigo. Temo envenecerte si algún día me alucino y cometo la torpeza insigne de decirte que te amo, de pedirte tu amor, despréciame, no te dejes llevar de tu inmensa bondad: arrójame de ti como a un animal dañino, porque más te valiera morir que ser mía.

Víctor trata, just for sport, to break up the relationship which Abelarda has with Ponce, the man whom she is supposed to marry. He does this by ridiculing Ponce and exalting Abelarda's virtues. He tells Ponce: "Digo que lo que es ella no está cortada para usted. Y lo sostendré contra todo el que opine lo contrario. La verdad por delante. Ella le quiere a usted, lo reconozco; pero en cuanto al corte... Es mucho corte el suyo; hablo del corte moral y también del físico, sí, señor, también del físico. ¿Quiere usted que lo diga claro? Pues para quien está cortada Abelarda es para mí... Para mí; y no hay que tomarlo a ofensa." It is possible that by exalting Abelarda's mediocre features Víctor is no more than justifying or supporting his sense of superiority, which could very well be a result of an inferiority complex, though this is not made completely clear. After all, Abelarda is the only living member of the Villaamil family who listens to Víctor's glorifications of himself, so it is to her that he must cater.

49Miau, V, 596-597.
50Miau, V, 606.
Galdós emphasizes Víctor's diabolical character by presenting us what Cadalso really thinks of Abelarda. It is evident that he does not care in the least for his sister-in-law; actually he believes her to be rather vulgar and certainly not worthy of his superior qualities. Galdós explains:

"Y cuando se retiró el impío, un minuto después de la desaparición de su víctima,... llevaba en los labios risilla diabólica, y este monólogo amargo y cruel: 'Si me descuido, me espeta la declaración con toda desvergüenza. Y ¡cuidado que es antipática y levantadita de cascos la niña!... Y cursi hasta dejárselo de sobra, y sosita... Todo se le podría perdonar si fuera guapa... ¡Ah Ponce, qué ganga te ha caído!... Es una plepa que no hay por donde cogerla para echarla a la basura."

Víctor carries his temptation of Abelarda to the extreme when he kisses her and asks if she is ready to follow him wherever he goes. Abelarda, who desired nothing so much as to belong to Víctor, naturally agrees with all he asks. It is because of this last love scene that Víctor's words just a short while later come as such a shock to Abelarda. He tells her: "Es preciso que nos separemos, mujer incomparable. Si nos juntamos, tu vida corre peligro y la mía también." He advises her to marry Ponce and forget about him. Galdós describes Abelarda's state of disbelief: "La palabra del monstruo y su salida fugaz dejaronla yerta, incapaz de movimiento, el cerebro cuajado en las ideas y en las impresiones de aquella entrevista, como sustanci

51 Miau, V, 610.
52 Miau, V, 646-647.
I believe Galdós has sufficiently proved Víctor's evil nature. His complete ego-centric attitude does not allow him for a minute to feel remorseful over his great misdeeds; Cadalso believes that it is his prerogative in this world to do as he pleases, no matter whom he hurts while exercising it. Guilt as in Juanito Santa Cruz would be an admission of his imperfection and inferiority to others. Therefore, he experiences no guilt; he lacks the moral standards which bring about a sense of wrongdoing. Since he does not entertain the possibility of having behaved erroneously he naturally does not suffer from guilt and consequently he feels no need for punishment of his actions.

Realidad

The analysis of the sense of guilt in Realidad (1889) centers around Augusta Cisneros, Tomás Orozco's wife, and Federico Viera, her lover. The personality of Tomás Orozco is naturally of importance in our discussion since it is in relation to him that the lovers feel guilty; Augusta, because she experiences at certain times a sense of wrongdoing towards her husband, and Federico, because he feels that he has betrayed the loyalty and friendship which Orozco has bestowed upon him.

Augusta's personality is basically dominated by the search for sensuous pleasures that she derives from her

53 Miau, V, 647.
relationship with Federico Viera and which she is unable to obtain from her husband, Tomás Orozco. While there are a number of parallels which can be drawn between Augusta's attachment to Federico Viera and the couple's relationship to Orozco and that of Fortunata to Juanito Santa Cruz and their feelings toward Maximiliano Rubin, it is obvious that in Realidad we are presented with a much more refined environment, and that Augusta has the ability to think and appraise facts and circumstances much deeper than Fortunata ever could. Nevertheless, Augusta exhibits the same kind of oscillation between feelings of guilt and a lack of them as Fortunata. The metaphor of the "veleta" which Galdós used to describe Fortunata's sense of guilt is equally applicable to Augusta. She is tormented by horrible guilt feelings but these are almost always quickly dissipated.

Augusta appears to experience the great majority of her feelings of remorse at the outset of the novel, when she still thinks that there is a chance that Orozco will understand her and possibly forgive her for her misdeeds. As the work progresses and Augusta realizes that her husband has, for all practical purposes, ceased to be human, and is thus not affected by passions, she becomes convinced, through a process of rationalization, that Tomás is probably just as responsible for her actions as she is. She gives in completely to the enjoyment of her affair with Federico Viera, and though she compounds her lover's guilt, she seems to undergo very few pangs of conscience for her
actions. Comparing her guilt feelings to those of her husband's, which are negligible, Augusta says: "Este bienaventurado no sabe lo que es vivir con los pies sobre la tierra. El tiene alas." The guilt that Augusta experiences is aroused by the belief that she has not acted correctly toward her husband; Orozco's minimal feelings of guilt are born out of his conviction that he has not performed as many good deeds as he could have. Augusta's guilt is a problem created by a transgression of the barriers which the super-ego or conscience has erected; Orozco feels guilty when he cannot comply at all times with the very lofty standards which he has set for himself.

It is easily observed that Augusta lacks a sense of inner peace. Her conscience torments her as she is asked to account for her actions. She is unable to sleep. She states: "A mi me desasosiega el pecado..." To alleviate her sense of guilt Augusta might have turned to either a religious confession or a confession of her sins to her husband. We find that this in itself is impossible; her religious beliefs are shaky and she is anything but devout; she also does not think that her husband could comprehend her actions or the reasons for them. Thus, she yearns for relief from her guilt and contemplates the idea of confession and acceptance of responsibility for her acts but is

54 Realidad, V, 805.
55 Realidad, V, 808.
convinced that she would not be able to carry these out. Augusta explains: "Si me fe religiosa fuera más viva..., me consolaría. Pero mis creencias están, como techo de casa vieja, llenas de goteras.... Por ese lado no hay esperanzas." Speaking about her desire to be freed of the demands of her conscience Augusta states: "Se calmaría quizá si lo contase a alguien. Consuelo del espíritu turbado es la confesión; pero la confesión religiosa no acaba de satisfacerme."57

Once Federico dies Augusta acknowledges that she will either have to tell Orozco about her behavior or forever carry the burden of her sins. Tomás seems so unconcerned about her feelings that she decides to withhold any kind of confession of wrongdoing from her husband. She says: "¡Confesar! Esto me aterra. Si el fuera más hombre y menos santo, tal vez...."58 Augusta decides that the type of forgiveness that Orozco could offer her is not what she needs: "Y pregunto yo: ¿Ese perdón vale? ¿El perdón del que no siente, es tal perdón? Puede un alma consolarse con semejante indulgencia, venida de quien no participa de nuestras debilidades? "Oh!, no; su santidad me hiela. Yo no confieso, no confesaré...."59 She states that she would prefer a religious confession to the cold acceptance by Orozco of

56 Realidad, V, 805.
57 Realidad, V, 808.
58 Realidad, V, 896.
59 Realidad, V, 896.
the fact that she had been involved with Viera: "... el dogma frío y teórico de este hombre no me entra. Prefiero arrodillarme en el confesonario de cualquier iglesia." Augusta renounces the possibility of ever again being completely open with her husband. She yearns for an expression of humanity on the part of Orozco, finds none, and thus considers that it is just as well that he never finds out from her about the affair with Federico. Augusta says: "Si viera en él la expresión humana del dolor por la ofensa que le hice, yo no mentiría, y después de confesada la verdad, le pediría perdón. Ningún rayo celeste parte de su alma para penetrar en la mía. No hay simpatía espiritual. Su perfección, si lo es, no hace vibrar ningún sentimiento de los que viven en mí." Augusta and Orozco have grown so far apart that there is no probability of being able to bridge the gap that separates her earthliness from his saintliness.

Augusta's decision not to confess her sins to her husband is partly due, as has been explained, to Orozco's attitude toward her. But this is not the whole truth; also influencing her resolution is the fact that she does not feel as guilty as she should for her actions. She states: "No siento en mí la disculpa." At times she believes, much as Fortunata did about Juanito Santa Cruz that her love

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60 Realidad, V, 897.
62 Realidad, V, 809.
for Federico Viera is exempt from the moral judgement of others, that it is a pure and guiltless relationship and by no means sinful. She says that though at times her conscience bothers her, her guilt feelings are quickly dispelled: "Yo siento a veces en mi conciencia tumultos de reprehensión, pero en seguida salen, por aquí y por allá, mil ideas que me absuelven."63 Speaking on the nature of the relationship between Federico and herself, Augusta explains that "Todavía no me he convencido de que esto sea una cosa muy mala, rematadamente mala."64 Not convinced of having erred, it is only natural that Augusta feels no necessity for punishment. When the deserved punishment comes, in the manner of Federico's suicide, Augusta is unable to accept the event as such: "Esto, no puede ser castigo, porque si fuera castigo, no resultaría tan terrible. No merezco tanto, no."65

It is evident that Augusta thinks that if Federico's death can be interpreted as punishment for her misdeeds the strength of that punishment is entirely out of proportion with the evilness of the crime committed. To the end of Realidad Augusta continues to believe that she has not done much wrong in entering into an adulterous love affair with her husband's friend. For this reason we find no strong

63Realidad, V, 827.
64Realidad, V, 828.
65Realidad, V, 893.
sense of guilt in Augusta as the novel comes to a close.

The most obvious manifestations of guilt in Realidad are found within the psyche of Federico Viera. Viera is no simple character; rather, he is a very complex man, burdened by a code of conduct that some would consider outdated; in addition he is troubled by great feelings of guilt which are partly due to infringements upon that code. A study of his personality is necessary if the nature of his guilt feelings are to be understood.

What immediately stands out in Federico's personality is his extreme aristocratic nature. Viera is dominated by a concept of honor which we think as typical of a Seventeenth Century man: he has a complete lack of understanding for such modern ideas as equality of classes, which naturally contradict his belief in the superiority of the aristocracy, of which he considers himself a part. Federico is a proud man, and although his financial position does not allow him to lead the kind of life he would like, he remains at all times proud, superior and very much alone in a world that has changed and left him behind. Federico is a symbol of the decaying Spanish aristocracy, slowly being replaced by a more vigorous middle class; he encompasses within his personality those virtues which at one time were believed to be sacred by Spaniards, that is, honor and pride in oneself. Viera also exhibits many signs of decadence; it is impossible for him in his financial condition to support the life style which he establishes for himself. Unable to
go to his friends for money—his pride prevents him from this—he gambles, loses frequently, and finds himself surrounded by creditors hungry for their money. Federico's only relief is found in the person of Leonor "la Peri", his prostitute friend, from whom he can "borrow" money without feeling inferior. It is this contrast between ideals and reality that causes Federico to feel guilty, that gives him the feeling of inadequacy which eventually drives him to suicide.

Federico's aristocratic nature is recognized by all. He himself acknowledges his position; he says: "Yo no soy de esta época... Esto que en lenguaje poético se llama pueblo, yo lo detesto... Soy aristócrata hasta la médula... no lo puedo remediar."66 Recognizing the contradiction between what he yearns to be and what he actually is, Viera explains: "Soy un botarate, un vicioso...; pero hay en mi alma un fondo de dignidad que nada puede destruir."67 Malibrán, Federico's adversary, describes Federico perfectly when he states: "... opino que es un desequilibrado de marca mayor, aristócrata por las ideas y los gustos, sin los medios materiales de que toda idea necesita disponer para manifestarse dignamente. Absolutista por temperamento, reniega de verse gobernado por el parecer de la multitud, y su orgullo tropieza a cada instante con

66Realidad, V, 815.
67Realidad, V, 814.
las garrulerías de la igualdad. Es una contradicción viva, una antítesis..."68 Augusta, for whom Federico's pride stands in the way of a completely open relationship, characterizes him as a man with no common sense, dominated by arrogance and haughtiness. She says to Vierra: "Lo claro y sencillo es que no tienes sentido común..., o en ti no hay más que orgullo, soberbia, hinchazón, caballería andante y ganas de hacer el paladín."69

Having achieved an understanding of the factors that motivate Federico's personality, we can now proceed to an examination of his feelings of guilt. It has been proposed that Federico feels guilty because he believes he is disloyal to Tomás Orozco's friendship when he enters into an adulterous relationship with his wife. Contributing to this sense of guilt are Orozco's proposals that Federico accept financial help from him in order that Viera may be able to stabilize his life and remove himself from the circle of vice in which he is caught. Taking into account Federico's aristocratic and proud notions, it is obvious that an acceptance of what Orozco offers is an impossibility, and that even the extension of such a proposal would be a source for a sense of guilt because Federico knows that he is deceiving a man who has nothing else in mind but his well being. Federico's friend, Manolo Infante, tells him


69*Realidad*, V, 884.
of Orozco's desire to make Viera's life a better one: "A ti te quiere mucho; tiene por ti verdadera debilidad. ¿Sabes lo que me dijo ayer? Te lo repito textualmente: 'Es preciso que entre todos hagamos un esfuerzo para regularizar la vida de ese pobre Federico, arrancándole sus hábitos viciosos. Es un excelente corazón y un carácter hidalgo debajo de su capa de libertino con embozos de bohemio.'"70 Federico is naturally disturbed by Orozco's good intentions. After all, if he could hate Tomás, he would not feel as guilty over his actions. But Orozco does not allow Federico the opportunity to hate him. He is as condescending and as thoughtful as any man could be. This is the reason why Federico feels trapped, unable to escape from Orozco's desire to be charitable as long as he continues his affair with Augusta.

It is impossible for Viera to accept any help from Augusta either. He reasons that taking the money which his mistress offers him would be in fact taking Orozco's money. This is unthinkable for Federico. He explains: "Me parece que la oigo: que desea regenerarme; que debo pensar en vivir de un modo regular; el estribillo de la última tarde que nos vimos. Y para eso me ofrecerá sus riquezas. ¿Qué oprobio, aceptar tal cosa, vivir, y vivir bien, con la fortuna del hombre a quien ultrajo?"71 Augusta insists that

70 Realidad, V, 813.
71 Realidad, V, 821.
Federico accept financial help from her. Again Federico refuses and says: "No puedo considerar tal cosa. Querida mia, si me amas, impide por cuantos medios estén a tu alcance los favores de ese hombre, a quien yo, por mil motivos debiera reverenciar... De un hombre a quien tú y yo ofendemos gravemente." It is evident that Federico feels that he is wrong in deceiving Orozco. He does not want to be reminded of his misdeeds, and of his guilt, by having to accept Orozco's help, directly or indirectly. Federico would then be forced to realize that his lofty code of behavior is nothing but a farce, an illusion which in practice is impossible to follow.

Federico Viera's symptoms of guilt seem to be a curious uneasiness and a pain he feels in his chest when his wrongdoings become conscious. He states: "Hace tiempo que yo siento una pena, un sobresalto...; más claro: un remordimiento por el ultraje que infiero al hombre más generoso, más digno que existe en el mundo." Federico realizes that he is trapped in a set of circumstances from which there is no possible escape. He seems to understand that Orozco's friendship is driving him to seek the punishment he believes he deserves when he says: "Este hombre me está asesinando." He tries to escape from the presence of Orozco but

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72 Realidad, V, 827.
73 Realidad, V, 828-829.
74 Realidad, V, 869.
everywhere he goes the shadow of his guilt, personified in the shadow of Orozco, follows him. There is no possibility of hiding; his conscience accompanies him relentlessly. Thinking that he has successfully eluded Orozco he states: "¡Ay, qué descanso!... Libre de ese hombre! Huiré y me esconderé donde no pueda oír su voz, donde su mirada noble y profunda no me anonade. Imposible vivir así..."75 He seeks refuge in the house of San Salomé but even here the shadow of Orozco appears and confronts him with his guilt. Federico acknowledges the tragic situation in which he is caught, constantly tormented by Orozco's generous offers and by his feeling of guilt over his actions: "La vida, tal como la voy arrastrando ahora, es imposible. Recibir mi salvación del hombre a quien he ultrajado, imposible también."76 The likelihood of achieving deliverance from his ever present conscience is inconceivable at this point to Federico. This is emphasized by Viera in the following statement: "Triste de mí, ¡con qué furia me acometen mis ideas, estos centinelas incansables que me vigilan, que me cercan de día y de noche!"77 Federico's torture is unrelenting; he senses that he must seek relief, either by experiencing some kind of punishment or by confessing his sins to Orozco; certainly to continue living burdened by

75Realidad, V, 870.
76Realidad, V, 871.
77Realidad, V, 882.
such feelings of guilt is impossible.

A confession of his misdeeds to Tomás Orozco is contemplated on several occasions by Federico Viera, but he decides against it, for this would be an infringement upon his lofty code of behavior. To confess to Orozco would be admitting to having been disloyal and to having acted dishonorably. Such an admission is unthinkable within the personality of Federico Viera, for it would erase any remaining illusions he might have about his gentlemanly conduct. Reality is much too strong for Viera, and for him to discard the last remnants of his imaginary world would be to destroy his reason for being. When the shadow of Orozco asks Federico why he does not accept his generous offers, Viera is unable to tell him the real reason; he can not make himself confess to his wrongdoings: "... ¿por qué no acepto tu donativo? Pues sencillamente porque no me da la gana. ¿Lo quieres más claro? (Acalorado y descompuesto) Y si te empeñas en que ríñamos, reñiremos. Por mí no ha de quedar, Prepárate y elige la forma de renír que más te agrade y en que veas más probabilidad de vencerme. Porque tú debes triunfar y yo debo sucumbir." 78

Inherent in Federico's preceding statement is a very obvious desire for punishment. Convinced that a confession to Tomás Orozco is an impossibility, Federico realizes that the only other method of achieving relief from his guilt is

78Realidad, V, 873.
to accept whatever punishment is levied upon him. Federico explains his anxiety to Augusta: "¡Ay, Augusta! Yo no puedo vivir así; yo tengo sobre mi alma un peso insoporable... Se ha complicado esto de tal modo, que es preciso echar una víctima al monstruo, al problema, y la víctima, o mucho me engaño, o seré yo."  

Federico here anticipates his fast approaching decision to take his own life, which is his solution to the problem of alleviating his tragic sense of guilt. He relates his state of soul to Augusta. Again in Federico we witness an extremely pessimistic outlook. He is now completely sure that there is no way out of his dilemma other than self-destruction: "... cuando las dificultades de la vida se complican de modo que no ves solución por ninguna parte; cuando por más que te devanes los sesos, no encuentras sino negaciones; cuando nada se afirma en tu alma; cuando las ideas que has venerado siempre se vuelven contra ti, la existencia es un cerco que te oprime y te ahoga."  

Federico feels encircled, unable to communicate his problems to anyone. For him the only way out is suicide. As he shoots himself Viera says: "No más padecer." He is finally free of his conscience, of his torture. No longer will he have to endure the weight of an overwhelming feeling of guilt.

79 Realidad, V, 880.
80 Realidad, V, 880.
81 Realidad, V, 887.
Federico Viera is one of the characters of the novels of Pérez Galdós who stands out as being thoroughly motivated by a sense of guilt. Guilt controls him through his affair with Augusta Cisnero, and guilt finally leads him to his ultimate action, suicide.

The Torquemada Novels

The fundamental manifestations of guilt in the Torquemada series of novels—*Torquemada en la hoguera* (1889), *Torquemada en la Cruz* (1893), *Torquemada en el purgatorio* (1894) and *Torquemada y San Pedro* (1895)—are contained in the first work of this sequence, *Torquemada en la hoguera*. The sense of guilt that Torquemada experiences here is related to the illness of his son Valentin, which the protagonist interprets as punishment for the evil deeds that he has committed as a money lender. Torquemada sets out to expiate this guilt through charity and rationalization of his actions. It can be said that he seeks—or rather buys—comfort from the people who make up his business world; it must be noted that these are the same people whom he has previously tormented by ruthless demands of the money which they owe him. The difference is that now Torquemada needs his victims to alleviate his guilt, and he imagines that if he can have them recognize that he is not as bad a person as he feels he is, that, in effect, he will no longer deserve the punishment which is being levied upon him by humanity or some such higher authority.
A statement by Sigmund Freud in *Civilization and Its Discontents* seems to fit the plight of Torquemada perfectly, as it relates to the character's emotional state during the illness of his son. Freud explains that "As long as things go well with a man, his conscience is lenient and lets the ego do all kinds of things; when some calamity befalls, he holds an inquisition within, discovers his sin, heightens the standards of his conscience, imposes abstinences on himself and punishes himself with penances."\(^{82}\) In the case of Torquemada it can be easily observed that the protagonist imposes abstinences and penances on himself as he tries to save his son, Valentin, from death, but the heightening of the standard of conscience is missing from Torquemada's development in this first work.

It is obvious that Galdós believes Torquemada to be guilty of numerous misdeeds. In the opening lines of *Torquemada en la hoguera* the author states: "Voy a contar como fue al quemadero el inhumano que tantas vidas infelices consumió en llamas..."\(^{83}\) What Galdós intends to recount then is the itinerary of Torquemada on his journey to his deserved punishment, that is, to damnation.

As Valentin is afflicted by a case of meningitis we can observe Torquemada's fear and anxiety; he believes that

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\(^{82}\)Freud, *Civilization and Its Discontents*, p. 110.

\(^{83}\)*Torquemada en la hoguera*, V, 906.
he bears the blame for his son's illness. Galdós explains: "El desasosiego, la inquietud nerviosa, el desvarío del tacaño sin venture, no se pueden describir." Torquemada himself expresses his fear of being responsible for Valentín's state: "He faltado a la Humanidad, y esa muy tal y cual me las cobra ahora con los réditos atrasados..." Torquemada attempts to rationalize his behavior by explaining that he is not as bad as people think him to be, and that his actions are not as blameworthy as they appear to be: "Eso que dicen de que no he hecho bien a nadie es mentira. Que me lo prueben... porque no basta decirlo. ¿Y los tantísimos a quien he sacado de apuros?..." A very noticeable ambivalence can be ascertained in the personality of Torquemada at this stage of his development; he seems to oscillate between a denial of any wrongdoing, and an acceptance of a certain amount of blame for his deeds. Often both positions directly follow each other: no sooner does Torquemada proclaim his innocence than he realizes his guilt. An example of the oscillation is the following interior monologue of the protagonist: "¡Ay Dios, que pena, que pena!... ¡Si me pones bueno a mi hijo, yo no sé que cosas haría; pero que cosas tan magníficas y tan...! ¿Pero quién es el sinvergüenza que dice que no tengo apuntada ninguna

84 Torquemada en la hoguera, V, 915.
85 Torquemada en la hoguera, V, 916.
86 Torquemada en la hoguera, V, 916.
buena obra?" The "sinvergüenza" of whom Torquemada speaks above is his own conscience. It is his conscience, his super-ego, that makes the judgment which Torquemada projects on others, that is, that he has not treated correctly that humanity which he now fears so much, and which he so desperately needs to relieve him of his feeling of guilt.

Just in case the good actions which Torquemada insists he has performed are not sufficient to save Valentín's life, our protagonist goes into a wild spree of selfish and false charity. His first act of so-called mercy is to treat his tenants a little more humanely. Naturally, they are all surprised at this new and, up to then, unexpressed aspect of Torquemada's personality. Throughout his life Torquemada had been a landlord noted for his cruelty; now, he proclaims his humanity: "Quien dijese... que soy inhumano, miente más que la Gaceta. Yo soy humano; yo compadezco a los desgraciados; yo los ayudo en lo que puedo..."88 "...yo os juro que si no os he parecido caritativo y bueno, no quiere esto decír que no lo sea, ¡puffales! , y que si son menester pruebas, pruebas se darán."89 It is obvious that inherent in these statements of Torquemada, where he refers to his own charity, is the suspicion that he has not acted as he should have, and that while he needs his fellow human

87Torquemada en la hoguera, V, 916.
88Torquemada en la hoguera, V, 918.
89Torquemada en la hoguera, V, 918.
beings to re-affirm his place among the world's charitable people, he is not going to be acknowledged as a generous man merely by his past actions. Torquemada knows that he needs to perform many more humanitarian acts before attaining forgiveness for his crimes, and that he has a limited amount of time to make himself worthy of said forgiveness. Therefore, he concentrates on correcting his immediate past misdeeds by seeking those who stand as proof of his inhumanity.

Two such cases involve a certain don Juan, who has asked Torquemada to lend him some money but whom the usurer has ignored, and Isidora Rufete, the heroine of La desheredada, who desperately needs help to keep her husband Martín provided with medical attention during his illness. Don Juan sends Torquemada two letters asking for his assistance, but Torquemada disregards both. When Valentin falls mortally ill, Torquemada remembers don Juan and sets out to provide him with whatever he needs. When our protagonist finds out that don Juan no longer requires his services, that he has secured a loan through other channels, Torquemada is furious. "¡Se ha sacado usted el premio gordo por vida de...! - exclamó Torquemada con grosería-. Don Juan, no gaste usted bromas conmigo... ¿Es que duda de que le hable con seriedad? Porque eso de que no le hace falta..., rábano!..., ¡a usted!, que sería capaz de tragarse, no
digo yo este pico, sino la Casa de la Moneda enterita..."90
Thoroughly disgusted, Torquemada leaves, but not before he
tells Don Juan what a good heart he, Torquemada, has. "En
fin, usted no lo ha querido de mí, usted se lo pierde.
Vaya diciendo ahora que no tengo buen corazón; quien no lo
tiene es usted..."91 Torquemada then continues on his
"charitable" journey by going to Isidora's, to whom he had
promised help. He finds Isidora and Martín more receptive,
for they are absolutely desperate. He agrees to lend the
couple three thousand "reales", but then changes his mind
and just gives them the money expecting no payment whatso­
ever. Again Torquemada reminds everyone of his generosity:
"Comparen la tiranía de esos chupones que les embargaron el
estudio y os dejaron en cueros vivos; comparen eso, digo,
con mi generosidad y con este corazón tierno que me ha dado
Dios... Soy tan bueno, que yo mismo me tengo que alabar y
darme las gracias por el bien que hago."92 Torquemada is
correct when he states that he has to exalt his own chari­
table acts; this is because no one else believes that
charity is a lasting feature of his personality. Rather,
they believe it to be a temporary aberration of his mind.
They think "A este condenado le ha pasado algún desavío...
Don Francisco no está bueno de la cafetera..."93

90Torquemada en la hoguera, V, 926.
91Torquemada en la hoguera, V, 926.
92Torquemada en la hoguera, V, 928.
Performing the aforementioned charitable deed provides Torquemada a certain measure of alleviation of his sense of guilt. It appears that he feels relieved of at least a portion of the guilt he experienced when he states: "¡Qué alivio siento en mi interior desde que he hecho este benéficio!," and: "¡Vaya, que es bueno ser bueno! ... ¡Siento en mi interior una cosa, un consuelo...!" The burden which Torquemada feels is alleviated but not entirely dispelled. As he returns to his home he finds that Valentin is somewhat improved, obviously deceptively so, Torquemada believes that his crash program of charity is responsible for this momentary turn for the better, and thus carries it even further by remembering his long neglected maid, tía Roma. To her he not only offers gifts, which she harshly rejects, but also a very expensive pearl, which she in turn is to present to the Virgin as payment for Valentin's recovery. Tía Roma refuses to accept any such "reward" for the Virgin, and, in her own very picturesque manner, reminds Torquemada that one can not buy the grace of God, nor the intercession of the Virgin, through material means. She says to Torquemada: "... usted está malo de la jícara.

93Torquemada en la hoguera, V, 917-918.
94Torquemada en la hoguera, V, 930.
95Torquemada en la hoguera, V, 930.
Dígame, por su vida, ¿para qué quiere ese requilorio la Virgen del Carmen?"96 and: "¡Valiente caso hace la Virgen de perlas y pindonguerías!... Créame a mí: vándala y déle a los pobres el dinero."97 Tía Roma implies that the only medium through which the favor of God may be achieved is the spiritual one; thus, she negates Torquemada's whole campaign of mercy, because it was inspired by material reason rather than by faith. Torquemada of course does not realize this fact and continues to believe that Valentín will be saved because of the good deeds which he has performed.

Proof of the assertion that Torquemada's charity is of false nature is further substantiated. Returning home after having handed out alms to several beggars, Torquemada is confronted by yet another needy man. This beggar is described as ". . . un anciano mendigo y haraposo, con pantalones de soldado, la cabeza al aire, un andrajo de chaqueta por los hombros y mostrando el pecho desnudo. . . . Tenía la barba erizada y la frente llena de arrugas, como San Pedro; el cráneo terso y dos rizados mechones blancos en las sienes."98 As Torquemada walks by, the old man, extremely cold and in need of an overcoat, says to him:

96Torquemada en la hoguera, V, 931.
97Torquemada en la hoguera, V, 931.
98Torquemada en la hoguera, V, 921.
"Señor, señor... mire como estoy, mireme." Torquemada hesitates, thinks about giving the poor man his own overcoat, but since it is a new one he decides against it. Later Torquemada feels remorse and guilt over his action, and to right this wrong that he feels he has committed, he goes back with an older and worn out coat and gives it to the beggar. Even this token act of charity leaves him in a remorseful state; he says: "Y ahora, créemelo, me remuerde la conciencia por no haberle dado la nueva..." Not only is Torquemada's conscience going to bother him at that specific moment; this feeling of guilt is going to remain with him throughout his life. It is this episode that provides the title for the last of the Torquemada novels, Torquemada y San Pedro. In this novel, as Torquemada is fast approaching the end of his life, this incident is again brought to his conscious level. Torquemada associates San Pedro throughout this work with the priest Gamborena, his spiritual advisor because of the resemblance of the priest with the beggar to whom Torquemada gave his old coat in Torquemada en la hoguera. As Torquemada lies delirious on his deathbed, he imagines that he is talking to San Pedro at the gates of Heaven. As Galdós had described the beggar in the first novel he now refers to San Pedro, saying: "Observó que estaba descalzo y que llevaba sobre los hombros

99 Torquemada en la hoguera, V, 921.
100 Torquemada en la hoguera, V, 922.
una capa con embozos colorados bastante vieja." Torquemada has thus never been able to disassociate himself from the lack of true charity with which he treated the old beggar in the first novel of the series. He feels a strong sense of guilt over this act until his very death.

Torquemada's outward demonstrations of guilt all but end with Valentin's death. Except for some minor experiences of shame by Torquemada, and certain unimportant guilt feelings on the part of Cruz del Aguila, his sister-in-law, there are no recognizable examples of guilt other than those already mentioned. Guilt in the last three novels of the series is no longer an over-riding emotion. This in itself is curious; it seems that the time after Valentin's death would have been especially suitable for the appearance of a strong sense of guilt in Torquemada. Contrary to this, however, we find nothing of the sort. It may be that Torquemada believed that he had done all in his power to save Valentin, and that the fact that his son did not recover could no longer be blamed on his misdeeds, which, in his mind, he had expiated.

Even though the conscious awareness of guilt is no longer a factor in the last three Torquemada novels, there is a very obvious feeling that some type of punishment is still being levied upon Torquemada, as he has to endure the mandates of his sister-in-law, Cruz del Águila. This is

101 Torquemada y San Pedro, V, 1194.
symbolically Torquemada's cross to bear for the rest of his life, his justly deserved punishment for all his wrongdoings. Cruz's tyranny becomes almost unbearable at times for Torquemada. Though he sooner or later acquiesces in most of her wishes, Torquemada resents being ordered about by his sister-in-law, and he believes that he lives in some kind of earthly purgatory, where he is paying for his sins. In Torquemada en el purgatorio the protagonist exclaims: "¡Demonio, así no se puede vivir! Esta vida es un purgatorio para mí, y aquí estoy penando por todos los pecados de mi vida..."

Cruz contradicts all of Torquemada's basic instincts, that is, the strict saving of money and the constant preoccupation with hoarding wealth. To Torquemada this sort of punishment would equal, if not exceed, the suffering he experienced during Valentín's illness; it becomes not only his earthly purgatory but also his earthly hell. Adding to Torquemada's punishment is the fact that his second son, Valentinico, whom his father expected to be the image, the re-incarnation of the first Valentín, turns out to be an idiot.

Torquemada, though no longer burdened with the strong sense of guilt which we observe in Torquemada en la hoguera, continues to be punished for his misdeeds throughout the rest of the novels. Death comes to him in Torquemada y San Pedro, and Torquemada is at last delivered from the earthly

102 Torquemada en el purgatorio, V, 1070.
payment of his faults.

**Angel Guerra**

The study of guilt in *Angel Guerra* (1890-91) is limited to the protagonist, after whom the novel is named. Guerra exhibits a diversity of guilt feelings brought about by different causes; this in itself is a departure from the usual Galdosian technique where a character feels guilty about one specific misdeed or set of misdeeds all relating to the same offense. Most of Guerra's feelings of wrongdoing may be classified as minor from an objective standpoint, all except the guilt he experiences as a result of his passion for the heavenly Leré. Here again we are presented with another variety of guilt, the unconscious type. Angel Guerra represses his passion for Leré and thus the guilt he feels for loving, in a most human manner, the person whom he had vowed to love only in a religious or mystical manner. We shall return to the relationship between Angel Guerra and Leré later on, but first we shall analyze the minor manifestations of guilt in Angel Guerra.

It needs to be pointed out that superficially Angel Guerra appears to be dominated by emotions other than guilt, such as his initial involvement in politics, his passion for Leré and finally his mysticism and desire to perform great works of charity. Concurrent with each of the aforementioned passions is a feeling of guilt which motivates Angel to renounce his liberal political beliefs and seemingly
to transform his worldly love for Léré into a religious adoration of the perfect being.

Angel Guerra's radical rejection of his previously revolutionary political views is a result of the guilt he experiences over having participated in the assassination of an army officer. Although he is one of many present when the unfortunate incident takes place, it is obvious that Angel blames himself at least partly for the officer's death. He dreams about it, and is tormented by a nightmare where the corpse of the man comes to haunt him. He says to his lover Dulcenombre:

-¿No lo ves tú...? El de las granadas en el cuello. La cabeza no la veo, porque cae debajo de la cama; veo el cuello con las granadas, el cuerpo de paño azul y luego las piernas, las piernas larguísima con franjas rojas, y los pies con espuelas, que caen junto a la puerta de cristales. Arrastralo. Me incomoda, me pone triste. No es que yo le tenga miedo. Yo no le maté, ¡caramba! Fuimos varios, muchos; y no es justo que, siendo de todos la culpa, el cadáver se meta en mi casa. Yo, si pudiera, te lo digo con sinceridad, si pudiera devolverle la vida, se la devolvería.¹⁰³

A certain amount of rationalization is obvious in the above statement. Previously Guerra had admitted his share of the blame for the crime which had been committed. Now, he tries to pass on his responsibility to the group of people present at the time of the murder. He ends by rationalizing his actions as the unfortunate result of war, where one must kill in order not to be killed. He states:

... suponiendo que el deber, un punto de honor ... relativo, me hubieran llevado a tomar parte en aquella

¹⁰³Angel Guerra, V, 1211.
escaramuza . . . , ¿qué responsabilidad moral tendría yo? Porque hay que considerar estas desgracias como accidentes de una acción militar . . . Concedo que tratándose de guerra civil, de lucha política, el caso no es glorioso que digamos . . ., pero es guerra, ¿si o no? Pues en toda guerra ocurren desastres y matanzas. No se pueden evitar . . ., cae a veces lo mejor-cito . . ., no se repara . . ., hay que matar para que no le maten a uno . . ., admitida la necesidad de la lucha, o partiendo del hecho fatal de la lucha . . ., como tú quieras . . ., tienes que concederme que las desgracias parciales son inevitables.104

Angel would very much like to believe that he is in no way morally responsible for the assassination of the army officer, but he is unable to do so. The previously quoted passage reveals not only incertitude on Angel's part about his rationalization process but even a consciousness that his assertions are untrue and his actions unjustifiable. Guerra continues to feel guilty about his conduct; that is evidenced by the fact that he seems to need the absolution of Leré, whom he considers to be a Divine authority. He confesses his crime to her and asks for forgiveness: "Repito que pesa sobre mi conciencia, y que no puedo echar este peso de mí . . ., ¿Me lo perdonas tú?"105 Leré, believing herself not in a position to judge or forgive someone else's acts declines to absolve Guerra of his sin; Angel, nonetheless, feels very much relieved of his guilt by having disclosed his misdeed to the one person in this world whom he thinks is worthy of hearing his confession.

It is important to notice that Angel has a recurrent

104 Angel Guerra, V, 1233.
105 Angel Guerra, V, 1271.
vision or nightmare that he experiences when he feels he has acted incorrectly. This vision takes the form of a Greek mask, the image of a man who with Guerra had witnessed the shootings that followed the rebellion of the sergeants of 1868. This is no doubt a reflection of Galdós' own impressions of those same tragic incidents, which he remembered throughout his life. Galdós describes Angel's vision as follows: "Uno de los pormenores que con mayor viveza persistían en su mente era el del hombre aquel desconocido, con cara de mascarón griego y cabellos como púas." When late in the novel Angel Guerra beats Aristides Babel, almost to death, the brother of Angel's old lover Dulcénombre, because the latter dares to ask for reparations from Angel for the harm he had supposedly done to Dulce and the Babel family, Guerra feels very guilty and the image of the mask re-appears. It must be remembered that at this stage of the work Angel is well into his program of developing a new way of life for himself, away from the aggressiveness and passionate behavior that had previously dominated his personality. Angel is ashamed of what he has done, of what Leré will think when she finds out about his actions. Galdós explains Angel's reversion to his aggressive behavior as follows: "El temperamento bravo y altanero resurgía en él, llevándose por delante, como huracán impetuoso, las ideas nuevas, desbaratando y haciendo
Angel is aware of what he has done to the months of effort of shaping a new life for himself, but his primary concern is for what Leré may construe this setback to mean: "¿Qué dirá ella cuando lo sepa!... Acción impropia de un creyente, de un cristiano... ¡Vaya un amor al prójimo, vaya una caridad!" Conscious of his misdeed, Angel fears rejection and loss of esteem from Leré, for Angel, the only person whose opinion mattered in this world; he states "¡Ay, cuando ella lo sepa! ¿Qué pensará de mí? Me creerá incapaz de corrección, perdido para siempre. Tiembro de que lo sepa..." Angel's guilt may not have been as pronounced if it were not for Leré's possible retaliation in the form of loss of confidence. Leré in effect becomes Angel's super-ego or conscience, and when he transgresses her mandates he experiences deep feelings of guilt. This is the case in the incident with Aristides Babel. Guerra does not live up to the standards set by Leré, his new moral conscience, and thus he is tormented by an extreme sense of guilt. He is not able to sleep well, and when he does sleep the Greek mask returns to remind him of his wrongdoings: "Sin poder conciliar el sueño, pasó toda la noche oyendo

107Angel Guerra, V, 1379.
108Angel Guerra, V, 1379.
109Angel Guerra, V, 1380.
cantos de gallo, rumores que jumbrosos del viento en las tejas y en las aterridas ramas secas de las higueras del corral, sones con los cuales se confundía el clamor austero de su conciencia comentando el terrible homicidio y sus resultas. La máscara griega con los pelos erizados le volvió a visitar, poniéndosele junto a las almohadas. ..

Another source of guilt feelings for Angel Guerra is the illness of his mother, doña Sales. Angel's relationship with his domineering mother had always been strained, to say the least. When she falls mortally ill and Angel returns to the house from which he has been absent for a long period of time, he is placed in a position where he has to accept a certain amount of responsibility for doña Sales' turn for the worse. Everyone seems to blame Guerra for at least contributing to his mother's illness by his irresponsible and rebellious behavior. Again he tries to rationalize his actions, in this case by explaining that his fanatical beliefs were stronger than his desire to submit to doña Sales' demands; he feels that, in any case, he was unwilling to comply with her every wish:

Si me dais a entender que los disgustos que yo le doy han podido para destruirla más que su naturaleza para defenderla, no tendré consuelo, y si ocurre una desgracia... No, no me digáis que mamá se muere. No me digáis eso; sed indulgentes. Mi maldad no es maldad, es fanatismo, enfermedad del espíritu que ciega el entendimiento y dispara la voluntad. Mi madre y yo pensamos y hemos pensado siempre de distinta manera. No es

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110 Angel Guerra, V, 1380.
culpa mía... Cierto, ya sé lo que me vais a decir, cierto que yo debí, ya que no subordinar mi pensamiento al suyo, por lo menos contemporizar, disimulando... Pero no supe, no pude hacerlo, no puedo. Mi fanatismo ha sido más fuerte que yo, y dado el primer paso, los acontecimientos me han llevado más lejos de lo que creí... III

Doña Sales' illness progresses and death finally takes her. Angel feels directly responsible for his mother's death because at one point in their last conversation, just prior to her fatal attack of dyspnea, he removes his hand from hers when she says something which is apparently disagreeable to him. Angel feels that this is the mortal blow for doña Sales, and that he is the one who has killed her. Naturally, he experiences great remorse and guilt. He says: "Porque, sí, tengo que acusarme, y me acusaré mientras viva, de un acto brutal, movimiento instintivo que fue como el leñosimo impulso que descarga un arma de fuego. Yo tenía una mano de mi madre entre las mías. Algo me dijo que me hirió en lo más vivo de mi amor propio. Rechacé la mano casi sin darme cuenta de ello." 112 Angel continues to be tormented by his conscience which tells him that he acted in a reprehensible manner. Galdós describes his feelings in regard to his cruel behavior toward his mother as follows: "Esta idea le atormentaba día y noche, y al avanzar del tiempo más tenazmente a su magín se adhería, y su espíritu

111 Angel Guerra, V, 1232.
112 Angel Guerra, V, 1255.
se iba encapotando más y llenándose de sombras.\textsuperscript{113}

It is hard to ascertain whether Angel's guilt in relation to doña Sales' death is a contributing element in his regeneration. Doña Sales' death, together with the death of Guerra's daughter Encarnación, may have motivated Angel to seek a better life, a more stable and peaceful existence. But the factor that decisively moves Angel towards desiring a sound and meaningful life is his love for Leré. Regardless of all outward appearances, of all the stated intentions on the part of Angel Guerra of embracing a religious way of life, of regarding Leré only as his spiritual guide, it is obvious that Angel does not for a moment stop loving Leré with a passion befitting that of a man for a woman.

From the time when Angel declares his love to Leré as she is preparing to leave for Toledo, to the moment of his death, Guerra never ceases to hope for the unlikely possibility of being able to achieve fulfillment of his passion for Leré. All his charitable schemes, including the idea of the founding of the new religious order, are only ideas designed by Guerra so that he may remain close to his loved one. He realizes that it is very improbable that Leré will ever change her mind about following her religious vocation. Nevertheless, Angel refuses to accept the matter as completely closed and, he decides that it is better to be near

\textsuperscript{113}Angel Guerra, V, 1255.
Leré in a religious environment than away from her in a worldly one. He thus makes a number of sacrifices in order to remain within Leré's domain. Guerra goes as far as pledging that he will become a priest, a profession for which he has absolutely no calling.

As Angel Guerra's religious relations with Leré progress it becomes very obvious that Guerra is deceiving his spiritual counselor. His deceit is not ill-intentioned; at times it even appears to be unconscious. We can not be sure whether Guerra ever intended to carry out Leré's wish that he become a priest; Cálidos has Guerra killed before he is forced into this commitment which would have certainly been an erroneous one. But we have enough other evidence that points to the fact that Guerra's religious and charitable actions do not emanate wholly out of his spiritual convictions. At least a part of his intentions are motivated by material and sensuous inclinations. Guerra senses this and feels guilty about it. To have to deceive the most precious human being in his life in order to remain close to her must have been a great burden for Guerra to withstand. This is why I believe that we have the periodic setbacks, such as the incident with Aristides Babel; Guerra needs to find an outlet to relieve the pressures that result from his awareness of deceiving the one he loves.

Angel Guerra is unable to restrain the strong impulses of his id at all times. He is continuously tormented by the sensuous desires he experiences towards Leré. One such
instance is described by Guerra to the priest Casado. Guerra had come to help Leré watch over a sick man, and Angel had finally persuaded Leré to get some sleep. As she lies asleep the following scene takes place:

De puntillas me acerqué al cuarto en que reposaba la hermana Lorenza, y a la escasa claridad que allí entraba de la sala la vi... medio la vela y medio la sentía. Ya sabe usted que duermen vestidas, tan sólo aflojándose el justillo y quitándose la toca. La manta la cubría de las rodillas abajo. No me pregunte usted si había suficiente claridad en el cuarto para verla bien; yo sólo sé que la vi, y que consideré la mayor felicidad posible en este mundo y en el otro...

Tentación horrible. Mi sangre era fuego, y al propio tiempo un frío mortal me corría por el espinazo. Mis ideas... Pero no había ideas en mí, sino un apetito primordial, paradisíaco... lo llamo así porque relaciono mi estado con el de los primeros pobladores del mundo, en la fecha remota del pecado original.

Angel Guerra's preceding disclosure to his friend the priest, Casado, is obviously a confession of his sins, of his evil thoughts. Through this admission of his wrongdoings Angel seeks to relieve the feelings of guilt that are born out of his passion for his religious advisor, Leré, and out of the fact that he has once again suffered a setback in what is supposed to be a progression towards a life free of human concerns and passions.

The above temptation is not the only one that Guerra undergoes; there is actually a much more intense one, even if it happens to be in the form of a dream or hallucination. This dream experience takes place as Angel is returning to his farm retreat, "el cigarral de Guadalupe", on the

114 Angel Guerra, V, 1456.
outskirts of Toledo, after having learned that the husband of a sick woman for whom Lerd was caring has tried to kill her. Guerra is confused and disturbed; as he marches back to Guadalupe a wind and rain storm descends upon him and his small group of followers, including the child Jesús and his pet kid. The kid runs away scared by the thunder and Guerra tries to catch up with him. As a result Angel slips and falls and loses consciousness. While unconscious he imagines the following fantasy, which reveals the tormented state of his soul:

El paso irregular del chotillo pronto le llevó a la boca de una gruta en cuyo interior se veía luz. Penetraron en ella el animal y el hombre, hallándose éste en tal manera poseído de la situación, que nada de lo que veía le causaba sorpresa; antes bien, todo lo hallaba natural y conforme consigo mismo. Franqueada la cueva, encontraronse en otro cráter mayor que el primero, y de cantiles más altos y escabrosos, en los cuales había pasos o grietas accesibles, con peldaños tallados en la roca. Por una de estas escaleras vio descender a Lerd, vestida de hermana del Socorro, pero toda de blanco, alzando un poco la falda por delante para no tropezar con ella. En la derecha mano traía una luz que le teñía el rostro de resplandor rojizo. Tan natural consideró Guerra aquel encuentro, que se adelantó hacia la mística joven como si la esperase.

At this point Lerd asks Angel to be silent and leads him farther into the cave. Galdós continues:

Metíose por una cavidad, que a su paso se iba iluminando del mismo resplandor sanguinolento que su lámpara despedía, y tras ella siguieron el cabritillo y Guerra. Pero éste no pudo contenerse, y abalanzándose hacia la doctora, le echó ambas manos al cuello. La doctora se deslizó suavemente de aquel abrazo y siguió. Angel, furioso, dio un salto para cogerla de nuevo; pero lo mismo era tocarla que la gallarda imagen se deshacía entre sus brazos como si fuera humo. El infeliz, exhalando un mugido sordo, cayó en tierra, y en el
mismo instante se le echó encima el cabritillo, poniéndole las dos patas delanteras sobre el pecho... Horrible transformación del animal, que de inocente y gracioso chivato, convirtiéndose en el más feo y sanducho cabrón que es dado imaginar, con cuernos disformes y retorcidos y unas barbas asquerosas! Angel no podía respirar. El feroz macho le oprimía el tórax y le echaba su resuello inmundo y pestilente. Invocando todas las fuerzas de su espíritu, puso al fin el hombre sacar su voz del pecho aplastado y clamó con angustia:

-Huye, perro infame. No tentarás al hijo de tu Dios.

In the dream Guerra then loses consciousness and when he recovers he finds Leré by his side. Her chest is bare and blood is emanating from her breast.

Sin mirar a su amigo, [ella] arrancóse un pedazo de carne blanca y gruesa y lo arrojó al animal, que hocicaba junto al desdichado Guerra. Este pudo advertir que el cabrón devoraba lo que le arrojó la santa. La cual había vuelto a cubrirse el seno, y fijaba en el amigo sin ventura sus ojos de enfermera piadosa, como si contemplara un cruel padecimiento imposible de remediar. Los resoplidos de la fiera infundían al pobre pecador un terror angustioso. Quiso levantarse; con ojos suplicantes pidió auxilio a su maestra, que no hacía más que suspirar, sentada, apoyando el codo en su rodilla y la cabeza en la palma de la mano. Angel se puso a rezar. El cabrón le hocicaba, le mordía, gruñendo desaforadamente. Suplicio mayor ni en los mismos infiernos lo habría, de seguro.

To this horrible scene Guerra then exclaims:

-¿Qué haces, Leré de mi vida, que no me socorres? . . . Si te ofendí, ¿no eres tú la misma piedad? ¿No eres mensajera del que perdona? ¿No eres tú el ángel de la compasión y el consuelo de los que sufren? Ampárame. Ten lástima de mí y no me dejes devorar. ¿Tan cruel castigo merecen un mal pensamiento y una acción instintiva?115

The episode quoted above is extremely relevant in determining Guerra's true feelings. Galdós is careful to

115 Angel Guerra, VI 1484-1485.
underscore Angel's double nature; in him we encounter two opposing forces: man trying to be closer to God, and his animalistic instincts which prevent him from achieving a perfect union with the Supreme Being. As the author explains, "penetraron en ella el animal y el hombre..." he is referring to those contradictory factors present in all human beings, the ego and the id. The oppressing weight of the id is symbolized by the "feroz macho (que) le oprimía el torax," the instincts that keep Guerra from being able to regard Lere only as his religious guide and ally. Lere, Angel's super-ego or conscience, watches over Guerra's predicament without taking any action. She knows that in Angel's case the forces of the id will never be completely defeated. To appease them all that can be done is to periodically give in to their mandates.

Having reached an understanding of the workings of Angel Guerra's psyche, it is not difficult to understand that he would be constantly tormented by feelings of guilt. Conscious of his real desires for Lere, it appears that Angel has ample grounds to feel ashamed of his deceit of his loved one. While he has her believe that the goal he actually wants to achieve is to be her friend in religion, his real motivation is entirely sensual.

On his deathbed Angel Guerra finally confesses what his

116 Angel Guerra, V, 1484.
117 Angel Guerra, V, 1484.
real intentions regarding Leré have been all along. "Declaro que la única forma de aproximación que en realidad de mi ser me satisface plenamente, no es la mística, sino la humana, santificada por el sacramento, y que no siendo esto posible, desbarato el espejismo de mi vocación religiosa, y acepto la muerte como solución única, pues no hay ni puede haber otra."\(^{118}\) Having cleared his conscience of the secret which he has kept for so long, Angel Guerra can die in peace, without being burdened by the sense of guilt which has tormented him during his association with Leré. Death is the only means of escape for Angel Guerra, who, as his very own name illustrates, has been an example of the contradictory elements of the human mind.

**La desheredada**

It was pointed out in the first chapter of this study that guilt and inferiority feelings are closely related.\(^{119}\) It is for this reason that I have chosen to include the novel *La desheredada* (1881) among those that feature guilt as the dominating factor in the personality of the characters. Obviously what is presented here is a variation of the theme of guilt, a topic which may merit a completely separate analysis.

As has been already established, guilt and inferiority feelings are similar in that they both arise "as a kind of

\(^{118}\)Angel Guerra, V, 1531.

\(^{119}\)See pp.
tension between what one is and what one would like to be, between what one does and feels and what one should do or feel.  

But whereas blame is an inherent characteristic of guilt, inferiority feelings do not carry along this preoccupation. The individual is more concerned with concealing his inferiority, with catching up with those whom he considers superior. Sometimes simply imagining oneself superior without any substantiating evidence is enough; in other instances the super-ego requires actual proof that one has achieved a superior status. Thus, oftentimes the individual ridden by inferiority feelings is an extremely competitive person, as he strives to achieve the recognition which he so desperately needs.

Isidora Rufete, the protagonist of La desheredada, exhibits strong feelings of inferiority regarding her social status and financial position. To overcome these she becomes obsessed by the belief that she is the illegitimate daughter of a woman of noble birth. Isidora considers herself the granddaughter of the marquesa de Aransis, and her only goal in life is to be recognized as such. Isidora is encouraged in her delusion by her "uncle" Santiago Quijano-Quijada. Quijano-Quijada repeatedly tells Isidora about some documents which supposedly prove her noble but illegitimate birth, and this, coupled with Isidora's strong dislike for the miserly environment in which she was brought

120 Alexander, p. 41.
up, spurs her to accept her uncle's contention.

Isidora explains her ideas of her ancestry as follows:

"No sé si me explicaré bien; quiero decir que a mí no me corresponde compartir las penas y la miseria de Tomás Rufete, porque aunque le llamo mi padre, y a su mujer mi madre, es porque me criaron, y no porque yo sea verdadera-mente su hija."121 Later on she adds: ". . . mi madre... fue hija de una marquesa."122 Isidora's obsession at times appears to be more like a dream, a novelistic occurrence, than a theory with solid basis, as the following passage reveals.

No es caso nuevo ni mucho menos—decía—. Los libros están llenos de casos semejantes. ¡Yo he leído mi propia historia tantas veces...! Y qué cosa hay, más linda que cuando nos pintan una joven pobrecita, muy pobrecita, que vive en una guardilla y trabaja para mantenerse; y esa joven, que es bonita como los ángeles y, por supuesto, honrada, más honrada que los ángeles, llora mucho y padece porque unos pícaros la quieren infamar; y luego, en cierto día, se para una gran carretela en la puerta y sube una señora marquesa muy guapa, y va a la joven, y hablan y se explican, y lloran mucho las dos, viendo a resultar que la muchacha es hija de la marquesa, que la tuvo de un cierto conde calavera? Por lo cual, de repente cambia de posición la niña, y habita palacios, y se casa con un joven que ya, en los tiempos de su pobreza, la pretendía y ella le amaba..."123

Without having achieved any kind of success in her pretensions, Isidora considers herself superior to many

121_La desheredada_, IV, 974.
122_La desheredada_, IV, 984.
123_La desheredada_, IV, 1011.
people with whom she comes in contact. She treats her obs-
session, her dream, as if it were in effect reality. She
tells Augusto Miquis, her first suitor, the following when
he talks about marriage: "¡Si yo no me caso contigo!..."124
And Galdós explains "Había en su expresión un tonillo de
lástima impertinente, que poco más o menos quería decir:
¡Si yo soy mucho para ti, tan pequeño!"125 In relation
to the daughters of her godfather, José de Relimpio,
Isidora believes herself to be infinitely superior. "Isi-
dora no disimulaba bien su idea de la inferioridad de Emilia
y Leonor, ya en posición social, ya en hermosura, buen gusto
y maneras de presentarse."126

Curiously throughout the pages of La desheredada
Isidora Rufete does not for one minute feel guilty about
the degradation that results from her entering into illicit
amorous relations with several men. It is as if Isidora
could not be tarnished by low and evil things. At no time
does she blame herself for her rapidly deteriorating moral
character. When, from time to time, she stops to realize
that she has descended almost to the level of a prostitute,
she blames her environment, God, or anything but herself.
This is naturally a projection of her actions, a mechanism
by which she can still cling to her ideas about her noble

124 La desheredada, IV, 995.
125 La desheredada, IV, 995.
126 La desheredada, IV, 1019.
birth and superior position, and at the same time give in to the demands of four different lovers. Isidora completely rejects the possibility of being bad and thus does not accept any kind of responsibility for her acts. She says: "Y no me digan que soy mala. Yo no soy mala. Es que las circunstancias me obligan a parecerlo. Y si no, que baje una santa del cielo y se ponga en mi lugar, a ver si no haría lo mismo..." On another occasion Isidora blames God for her predicaments: "Yo empeñada en ser buena, y Dios, la Providencia y mi rojo destino empeñados en que he de ser mala."  

It should be obvious, then, that guilt is, most of the time, an element foreign to Isidora's personality. Her personality is dominated by her feelings of inferiority, which drive her to compete with those whom she considers superior. As Galdós says, her psyche is a mixture of contradictory passions in constant combat: "... fiero tumulto y combate en que estaban dentro de ella la cólera, los remordimientos, el orgullo." Pride is usually the victorious element. It is a false pride actually, but a pride which is born out of a delusion about her ancestry and birth and this pride constitutes Isidora Rufete's driving force. Without it her personality would be perhaps a stable

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127 La desheredada, IV, 1124.
128 La desheredada, IV, 1155.
129 La desheredada, IV, 1094.
one. This is suggested when we again meet Isidora in Torquemada en la hoguera. Having lost her false pride, her belief in her noble lineage, Isidora becomes a completely different person, preoccupied, like most human beings, with the problems of daily existence rather than with some lofty and elusive dream.

Lo prohibido

A further variation on the theme of guilt occurs in Lo prohibido (1884-1885). Within a setting that combines both naturalistic and decadent elements the character of José María Bueno de Guzmán, the protagonist, is presented. He is ridden by an obsession which drives him to search for pleasures which are morally prohibited to him. This, in brief, is the premise of the novel. Galdós succeeds in developing this simple question into one of his most captivating creations.

José María's mind is complex. It is obvious that his id dominates his personality, and he strives to fulfill its mandates. Curiously, these mandates only apply to passions which appear to be prohibited by social ordinances; removal of the appearance of proscription appeases the id. José María is able to experience guilt; thus, it can be concluded that he possesses a super-ego or conscience of some sort. This conscience of his is certainly a peculiar one; it allows him to feel guilty about some occurrences but does not seem to bother him when he undertakes the conquest of a
forbidden object or person.

The mechanism which is of relevance in the study of this novel is the one which occurs once the edicts of the super-ego have been violated. Ordinarily the individual would feel guilty, but in José María we witness no such guilt. Rather, he perseveres in his attempt to satisfy the desires of his id. If he is unable to achieve his goal, José María goes on trying. It is this continued endeavor which ultimately results in a masochistic attitude. Realizing the unlikelihood of ever having his ambitions gratified, José María persists, and thus brings upon himself the same type of punishment which would normally be the unconscious or conscious yearning of the average human being who experiences guilt feelings. In the case of the average human being, however, the sense of defeat is brought about by external as well as internal forces, that is, by society as well as by the individual himself. In the case of José María the sense of defeat is brought about only by himself, by his perseverance past the point where the normal person would feel guilty. José María's attitude fits in with the definition of masochism which Gerhart Piers provides. To him masochism "... is based on a peculiar narcissistic maneuver that prevents the defeat from being inflicted by others by bringing it about oneself."130

Before entering into a discussion of José María's

masochistic behavior in *Lo prohibido*, it is appropriate to analyze first why and how this character experiences guilt. Most of the manifestations of guilt in José María concern his affair with his married cousin Eloísa. The fact that Eloísa is married makes her more desirable to José María, who undergoes little or no remorse as he lures her into an adulterous relationship. Later José María experiences minor feelings of guilt, mostly related to José Carrillo, Eloísa's dying husband, and to their son, Rafaelito, who appears to prefer José María to his own father. José María is bothered by a sense of guilt over what he is doing to Carrillo. He feels that he owes him at least some hours of company and care. José María explains: "También empleaba algunos ratos en acompañar al pobre Carrillo, que apenas salía de su cuarto. Figurándome que tenía con él una deuda enorme, se la pagaba con buenas palabras y con atenciones cariñosas."

José María's sense of guilt is increased by Carrillo's benevolence and friendliness toward him. If Carrillo despised him, José María would not feel so guilty, but Carrillo is nothing but thankful for the attention which José María shows him. José María wishes that Carrillo would tell him that he hates him. He says: "Si quieres salvarte, di que me has aborrecido y que me perdonas . . . Matándome, nos habríamos condenado juntos. Pero no has tenido ni siquiera la intención de ello, y me estrechas la mano y me llamas amiga.

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131*Lo prohibido*, IV, 1754.
... 'Ah!', miserable cero ..."\textsuperscript{132}

Another source of guilt for José María, which is related to his sense of wrongdoing toward Pepe Carrillo, is the partiality which Carrillo's son, Rafaelito, shows for José María. José María's guilt is heightened when Pepe, referring to Rafaelito, tells him "Te quiere mas que a mí."\textsuperscript{133} José María reflects on this sorrowful pronouncement of Carrillo: "Hubiéramos agradado que el pequeño no me acibarase el espíritu con sus preferencias; trataba yo de volver por los fueros de la Naturaleza ofendida; pero no lo podía conseguir. El chiquillo me adoraba. Viéndole desasirse con gesto desabrido de los brazos de su padre, sentía yo en mí alma un peso que me aplanaba ... ... Y Carrillo me miraba como con envidia, y me hacía volver los ojos a otra parte, sobrecogido de inexplicable turbación."\textsuperscript{134}

It is not too often that José María feels any sort of guilt over taking Eloísa away from her dying husband. Even when he does recognize the reprehensible nature of his actions his remorse is of short duration. It is a sense of guilt which quickly and easily dissipates. This may be due to the fact that once Pepe Carrillo dies and Eloísa becomes a free woman she loses the appeal which at one time had made her desirable to José María.

\textsuperscript{132}Lo prohibido, IV, 1759.
\textsuperscript{133}Lo prohibido, IV, 1755.
\textsuperscript{134}Lo prohibido, IV, 1755.
The protagonist's appetites now turn in a different direction. He becomes obsessed with possessing Camila, also his cousin, and the wife of Constantino Miquis. José María is rejected in all his advances, but rather than giving up his efforts to seduce her, he keeps up his unrelenting attempts. The more it becomes obvious that Camila will not budge, the more José María desires her. His attitude becomes totally masochistic. Not for a minute does he experience any kind of guilt feelings over trying to pervert Camila's moral character, though he is humiliated by both his cousin and Constantino. It is as if José María were bringing upon himself the punishment which he deserves for attempting to disturb the marital bliss and innocence of Camila's home.

When José María goes too far in his amorous advances towards Camila, he is beaten by Camila herself. He is undisturbed by this obvious rejection and tells his cousin: "Te quiero más cuanto más me pegues, y concluiré loco, saliendo a gritar por las calles que eres la mujer más sublime que he conocido." José María's abnormal obsession borders on the neurotic and comes to an end only when death takes him.

It is certain that a study on masochism in the novels of Pérez Galdós would yield many other interesting results if it were to be undertaken in any depth. For the purposes
of this analysis, however, it is sufficient to note that in *Lo prohibido* José María's feelings of guilt and need for punishment are superseded by his masochistic attitude which leads him to experience the same punishment while he endures no strong sense of guilt.
CHAPTER III

GUILT AS AN INCIDENTAL HAPPENING
IN HUMAN NATURE

The novels discussed in the following section of this study may be grouped into a cohesive unit because guilt is only an incidental factor in the nature of the characters; it is now just one passion, among the many that the characters experience, and it no longer motivates action. Six works are treated in this chapter, again in chronological order. They are El doctor Centeno (1883), La de Bringas (1884), Tristana (1892), Nazarín (1895), Hálma (1895), and Misericordia (1897).

It is important to notice that even if Galdós relegates guilt to a secondary position, in the novels considered here it is still a very present preoccupation in the author's mind as he tries to have his creations conform as closely as possible to the reality from which they originate. It is of significance that in seventeen of the twenty novels treated in this study guilt plays either a principal or secondary role. There is an absence of a sense of guilt in only three novels, which will be discussed in the fourth and last section of this analysis. Obviously, Galdós was very much aware of the relevancy of guilt as one of the major constituent elements of the human psyche.

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El doctor Centeno

*El doctor Centeno* (1883) is the novel of the nearly picaresque adventures of Felipin Centeno, whom Galdós previously introduced in *Marianela*, as the brother of "la Nela." Felipin, age thirteen or fourteen, comes to Madrid hoping to fulfill his ambition of becoming a physician, and while it is doubtful that his wishes will ever be realized, he succeeds in advancing his penurious position to a fairly comfortable existence, as is evidenced in *Tormento*.

The guilt experiences in *El doctor Centeno* are mostly confined to the priest don Pedro Polo, Felipin's teacher and master. Pedro Polo is characterized as a clergyman lacking the necessary vocation and zeal which his profession demands. Thus, he becomes involved with Amparo Sánchez-Emperador, the protagonist of *Tormento*. While in *Tormento* we witness the anguish which Amparo feels because of her illicit relationship with Pedro Polo, in the novel under discussion we are presented with the guilt of Pedro Polo as it relates to his position as a priest.

Guilt manifests itself in Pedro Polo as anger and moodiness. The anger which he experiences is twofold. First of all, Polo is obviously angry at being a priest; secondly, he is enraged because he allows himself to become involved with a woman whom he knows he will never be able to marry. Pedro Polo normally transfers his frustrations to the children who are part of the school he directs. He becomes stricter with his blameless pupils and flies off
in rage at the least sign of misbehavior. Felipin describes Pedro Polo's mood at these times as follows: "... solía estar don Pedro muy taciturno y displicente. Notaban los alumnos en él refinamientos de rigor y exigencias inquisitoriales al tomar la lección. ... Se paseaba silencioso de un ángulo a otro de su cuarto, y Felipe se asustaba oyéndole dar unos suspiros tan grandes, que eran como si por el resuello quisiera descargarse de un pesadísimo tormento interior."

The "pesadísimo tormento" of which Felipín speaks above is Pedro Polo's conscience. His conscience reminds him that he has vowed to obey the strict standards of the Church, and that any infringements upon that code of behavior deserve punishment. The punishment which Polo receives is the sense of guilt with which he is burdened throughout the novel, and for which there is no apparent solution.

Pedro Polo not only experiences fits of rage and moodiness but his physical appearance deteriorates as he is unable to eat or sleep. He is especially tormented by his guilt immediately after he sees Amparo socially. Galdós describes his condition as follows: "Precisamente en la mañana que siguió a la noche de referencia fue cuando el 'Doctor' se espantó al ver a su amo: ¡tan desfigurado

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1El doctor Centeno, IV, 1324. As in the previous chapter, all references to the works of Galdós come from Federico Carlos Sáinz de Robles' edition.
estaba: Era su rostro verde, como oxidado bronce. Sus ojos, que tenían matices amarillos y ráfagas rojas, recordaban a Centeno la bandera española, y sus labios eran de color de la tela con que se visten los obispos. 2

Don Pedro Polo's feelings of guilt are heightened when Felipín by chance discovers his master courting Amparo. The author describes the scene as follows: "Como en todo se fijaba, observó que junto a una de las rejas bajas del edificio había un bulto, un hombre con las solapas del gabán negro de verano levantadas... Al pasar, Felipe notó un cuchichero...miró...Aunque la noche estaba oscura..., ¡sí, era él...! Felipe se estremeció, embargado de grandísima sensación de pavor y vergüenza. Sintió el ardor de la sangre en su cara hasta la raíz del cabello... ¡Era, era don Pedro!" 3 Felipín hereafter becomes, in don Pedro's mind, the evidence that accuses him of his terrible crime against his prescribed code of behavior. Polo is unable to permit Felipín to continue residing in his home because the child serves as the constant reminder of the priest's sin. Due to this reason Polo dismisses Felipín from his service and expels him from his house.

While guilt is obviously the dominating factor of the actions of Pedro Polo, it is important that Polo is only a secondary character in the novel. His presence in El doctor

2El doctor Centeno, IV, 1334.
3El doctor Centeno, IV, 1337.
Centeno is short lived and he does not reappear until Tormento, where he becomes Amparo's source of anguish, much as Felipin had been his.

The remaining experiences involving guilt in this work are minor and unimportant as far as the development of the plot is concerned. One of these involves Alejandro Miquis, who becomes Felipin's master after the child is discharged from Polo's service. Miquis, by nature a Romantic poet and dramatist, feels ashamed of having wasted a fairly large amount of money which he has received from his aunt. Galdós explains: "Su capital mermaba rápidamente, creciendo en igual grado sus remordimientos. . . . Falta grave, delito más bien, había cometido Alejandro. Con ninguna argucia podía disculparse ni acallar su consciencia; y cuando el dinero se acababa, cuando anunciadas por síntomas lúgubres volvían las escaseces, iba ya faltando el atenuador de los remordimientos, que era el dinero mismo y los goces que proporcionaba." For Alejandro the only consolation is to submerge himself in his artistic endeavors, to block out all signs that point to his erroneous behavior. "Para ahogar la pena que esto le causaba élale preciso engolfarse en el arte, sumergirse en sus ondas purísimas y engañar la imaginación con soñados triunfos y delicias." Felipin has but one guilt experience in the novel.

4El doctor Centeno, IV, 1383-
5El doctor Centeno, IV, 1382.
Curiously, it is also related to his wasting of money, in this case Alejandro Miquis’ money. Felipín is lured by some friends into a tavern where he has several drinks. Inebriated and almost unconscious he offers to pay the bill with money destined for his master Alejandro Miquis. Afterwards he feels a combination of guilt and shame for his actions. He is afraid of what Miquis will say when he finds out what he has done, and his conscience tells him that he was wrong in wasting the desperately needed money. The novelist explains Felipín’s feelings: "Recobró Felipe sus facultades instantáneamente. Entraron como de golpe y con tumultuosa sorpresa, cual guerreros que acometen airados el puesto de que les expulsó la perfidia. De todo lo que entró en el cerebro del hijo de Socar tes, lo primero y lo que más ruido hizo fue la vergüenza... Esta era tan fuerte, y le dominaba tanto, que no sabía si apresurar o detener su vuelta a casa. ¿Qué le diría don Alejandro? ¿Qué le diría él para disculparse?"

While guilt appears briefly in both Felipín Centeno and Alejandro Miquis, it never becomes a real factor relevant in either of these characters. It serves to make them more human and believable, but it never dominates their actions. The guilt experience of Felipín has a special significance, though. The ability to feel guilt sharply differentiates Felipín from his picaresque precursors, as they

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6El doctor Centeno, IV, 1418.
were unable to undergo any emotion stronger than pity for their masters. Felipín has a special kind of love for his masters, including Pedro Polo, and this, coupled with the fact that he can feel guilty over certain wrongdoings, makes him a totally realistic artistic creation.

La de Brínagas

La de Brínagas (1884) is a curious novel as far as guilt feelings are concerned. In it we find more than sufficient reason for the protagonist, Rosalía Brínagas, to feel guilty, but we are astounded at the relative small number of times that she does experience any kind of remorse over her actions.

An explanation of this peculiarity can be found through a study of the personality of Rosalía. She is another of the characters of Pérez Galdós who is dominated by an obsession. In her case the obsession is money and the pleasures it provides, especially a large and expensive wardrobe.

Rosalía and her husband Francisco de Brínagas live in the upper floors of the royal palace in Madrid, a concession made by the Queen to certain government employees and friends whom the Queen wanted to favor. Within this environment Rosalía comes in contact with many women who are supposedly superior to her in social and financial position. Rosalía's goal in life is to appear to be at least the equal of these "great ladies" of the Court. Unfortunately, she
lacks the means to outfit herself in the manner of the lady she pretends to be, but this does not prevent her from spending modest sums of her husband's hard-earned money on clothes which she is aware she can not afford. There can be no misunderstanding of the fact that Rosalía knows at all times that she is misusing household funds and savings reserved for emergencies. Her irresponsible behavior is impulsive and inexcusable, but she is able to rationalize her faults away by believing that she deserves a better lot than that which Francisco de Brignas can provide for her.

Rosalía's downfall into the hands of hungry creditors begins when she is lured by her friend Milagros, "la marquesa de Tellería", into buying a shawl which, from a financial standpoint, is beyond her means. Milagros tells her: "¡Cómprela usted ..., por Dios! ... ¿Por qué ha de privarse de una prenda que le cae tan bien?" Rosalía rationalizes about her financial position and makes herself believe that she will be able to pay for the shawl, even though she knows that she lacks the money: "La verdad, mil setecientos reales no eran suma exorbitante para ella, y fácil le sería reunirlos, si la prendera le vendía algunas cosas que ya no quería ponerse; si, además, economizaba, escatimando con paciencia y tesón el gasto diario de la casa." When Rosalía is billed for the shawl she is unable

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7 *La de Brignas*, IV, 1590.
8 *La de Brignas*, IV, 1590.
to pay. Luckily, she secures a loan for the needed amount from Gonzalo Torres, a food friend of the Bringas household. Continuing her irresponsible behavior, Rosália pays for only half of the shawl and spends the rest.

As the date to repay Torres approaches, Francisco de Bringas falls ill with an eye affliction which leaves him temporarily blind. Rosália now experiences a sense of guilt for her actions. She imagines that her behavior is the cause of her husband's illness and that she is being punished for her misdeeds: "... y la Pipaón (Rosália), considerando aquella súbita desgracia que Dios le enviaba, la conceptuó castigo de las faltas que había cometido." Rosália's guilt dissipates quickly and she sees in her husband's sickness a way out of her monetary dilemma: while her husband was unable to see, Rosália could, without fear of being exposed, pawn a set of silver candelabra and thus obtain enough money to repay Torres. She goes ahead with her plan and for the time being survives her financial predicament.

Rosália's wrongdoings do not cease here. Looking through Francisco's things one day, she finds the box in which her husband keeps his money. Under a false bottom she discovers several bank bills of large denominations. Pressed by her friend Milagros, the marquesa de Tellería, to lend her five thousand "reales", which the marquesa says

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9La de Bringas, IV, 1608.
she desperately needs, Rosalía accedes. Rosalía replaces the money with pieces of paper which exactly resemble the shape of the bills. Unfortunately for Rosalía, a short time later Francisco undergoes surgery which is sure to return his eyesight. Rosalía is frantic, for she must return the money to the box before Francisco discovers her crime, and Milagros is only able to pay for half of the amount borrowed from Bringas' savings. It occurs to Rosalía that she may again secure a loan from Torres, but he is without funds and refers her to the money-lender Torquemada, from whom Rosalía finally acquires the needed sum.

It is important that if Rosalía feels any sort of feelings of guilt throughout her ordeal, they are not reflected in the novel. Actually, her husband's illness is viewed by her as some kind of a blessing, and his recovery as a major disaster. Her concern at times appears to be only for the money she has wasted away and for the best way to recover it. We may infer that Rosalía must have felt ashamed of her actions, for she dreads the thought of Francisco discovering what she has done, but, as has been previously stated, the work itself does not bear this out.

The period of time which Torquemada allows Rosalía to repay the loan expires and the usurer threatens the Bringas woman with exposure. Rosalía, now desperate, seeks help from Manuel María José Pez. She is ready to go as far as selling her honor to Pez to obtain the needed amount of money. Entirely by chance, Pez refuses to lend Rosalía any
money and she is now forced to turn to her last resort, Refugio Sanchez-Emperador. Rosalía had always considered Refugio much lower socially than herself, and not worthy of being called her friend. Rosalía's situation becomes so hopeless that she has no other choice than to humiliate herself in front of Refugio and beg for the money she needs. In this manner Galdós bestows upon Rosalía the punishment she deserves for her irresponsible behavior.

In a masterfully conceived scene, Refugio tortures Rosalía for the way in which she had been treated in the past. Then, she gives Rosalía the loan which she needs. Refugio condemns Rosalía's dominating urge to appear superior to all that surround her. She tells Rosalía: "Muchas no comen para poder vestirse; pero algunas se las arreglan de otro modo... Yo sé historias, ¡ah!, yo he visto mundo... Las tales se buscan la vida, se negocian el trapo como pueden, y luego hablan de otras, como si ellas no fueran peores..."10 Rosalía's state of soul as she has to endure this long overdue punishment is described by Galdós: "Era demasiado suplicio aquel para resistirlo sin estallar. Rosalía apretaba los dientes, haciendo cuantas muecas fueron necesarias para imitar sonrisas. 'Debo de estar echando espuma por la boca-pensaba.- Si no me voy pronto de aquí, creo que me da algo'."11 But Rosalía is able to contain

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10 La de Bringas, IV, 1662.
11 La de Bringas, IV, 1662.
herself and withstand Refugio's cruel irony. As Refugio hands the money over to Rosalía, she supplies the fulminating blow to the Bringas woman. She tells her that Rosalía's good friend and idol Milagros had been to her house not long ago and had referred to Rosalía as a pretentious and vulgar woman. "Habló de usted y dijo..., ¿qué risa!... ¡dijo que era usted una cursi!"  

Rosalía, realizing that her eagerness to appear refined and superior had long been recognized for what it actually was, the pretentiousness of a mediocre person, decides to dedicate herself to her home and her sick husband, and abandon the socially competitive existence which she had led up to that point. Thus, Rosalía is able to accept and cope with her true situation, that of a middle-class housewife. The author states: "Lo que sí puede asegurarse, por referencias bien comprobadas, es que en lo sucesivo supo la de Bringas triunfar fácilmente y con cierto donaire de las situaciones penosas que le creaban sus irregularidades."  

Rosalía's problems in the novel can then be viewed as a period of adjustment, an "ensayo de aquella mudanza moral," which she achieves as the work comes to a close.

It has been demonstrated that guilt is a somewhat incidental happening in the person of Rosalía Bringas. Guilt

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12 La de Bringas, IV, 1665.
13 La de Bringas, IV, 1670.
14 La de Bringas, IV, 1670.
feelings are rare in Rosalía when there is actually ample ground for much stronger manifestations of this tendency. Nevertheless, Rosalía has to endure the same harsh punishment which a person with a more intense sense of guilt would be likely to undergo. Guilt serves the purpose of making Rosalía stop from time to time her pretentious behavior and reflect upon her erroneous actions. Finally, this results in a positive development in her personality.

Tristana

Tristana (1892) contributes next to nothing of importance in the analysis of guilt in the novels of Pérez Galdós. We find very few manifestations of guilt in the work, and these are just casual. Guilt does not necessarily motivate the actions of either don Lope Garrido or Tristana Reluz, the protagonists.

This novel, which has attracted a very small amount of critical attention, provides the author with an outlet in which he specifically studies the situation of women within the context of nineteenth century Spanish society, as they try to become independent of man's subjugation. Tristana and don Lope are thus more like symbols than human characters, she of women and he of men in general.

Don Lope is presented as an aging don Juan, a man who throughout his life had been dedicated to the conquest and enjoyment of the female. He is entrusted with the care of Tristana by her dying mother, Josefina de Reluz, and thus
becomes the guardian of the unfortunate girl. Unable to restrain his sexual desires, don Lope makes Tristana his mistress, a role which she passively accepts.

It is after Tristana has been don Lope's mistress for a certain length of time that don Lope begins to experience guilt in regard to his behavior. This in itself is curious, for up to this time don Lope had accepted no responsibility or blame for any of his many conquests. To him women were objects created only for the satisfaction of his sexual instincts, and he could see no wrong in giving in to the mandates of his id. "Era que don Lope, por afiejo dogma de su caballería sedentaria, no admitía crimen ni falta ni responsabilidad en cuestiones de faldas. Fuera del caso de cortejar a la dama, esposa o manceba de un amigo íntimo, en amor todo lo tenía por lícito. . . . Sostenía que en las relaciones de hombre y mujer no hay más ley que la anarquía, si la anarquía es ley. . . ." 15 It is possible that the circumstances under which Tristana comes to live at don Lope's house create in him some sort of sense of wrongdoing over having seduced the innocent and vulnerable orphan. At any rate, we witness minor feelings of guilt in don Lope, a sign that he possesses some kind of rudimentary moral conscience. Unfortunately these guilt feelings do not last long, and they do not motivate don Lope to make amends for his misdeeds. Galdos explains: "... casi sentía en la

15Tristana, V, 1547.
conciencia algo como un cosquilleo tímido, precursor de remordimiento. Pero esto duraba poco, y el caballero recobraba su bravía entereza."

Near the end of the novel, as Tristana faces amputation of one of her legs, don Lope imagines that he is to blame for the girl's illness. He believes that Tristana's predicament comes only as punishment for his evil behavior, not only with Tristana, but with all the women whom he had victimized. Don Lope states:

Reconozco en mí un egoísmo capaz de mover las montañas, un egoísmo que no vacilo en llamar santo, porque me lleva a la reforma de mi carácter y de todo mi ser. Por él abomino de mis aventuras, de mis escándalos; por él me consagraré, si Dios me concede lo que le pido, al bien y a la dicha de esta sin par mujer, que no es mujer, sino un ángel de sabiduría y de gracia. ¿Y yo la tuve en mis manos y no supe entenderla! Confiesa y declara, Lope amigo, que eres un zote, que sólo la vida instruye, y que la ciencia verdadera no crece sino en los eriales de la vejez...17

It can be said that don Lope's rejection of his previous life style comes a little late and does not mean much. After all, don Lope is quickly approaching old age and his career as a don Juan has definitely come to an end, whether he likes it or not. Nevertheless, that he makes an admission of his faults and decides to do all in his power to right the wrongs he has committed, in itself is a positive development in his personality.

Tristana seems to undergo only one guilt experience in

16Tristana, V, 1548.
17Tristana, V, 1594.
the work. This occurs when she realizes that she has done wrong in concealing the true nature of her relationship with don Lope from Horacio Díaz, the man with whom she is in love. Her conscience demands that she confess the truth and not continue deceiving her lover. Tristana agrees and is very much relieved of the burden which her guilt had created. She tells Horacio: "Te estoy engañando, y no debo ni quiero engañarte. La verdad se me sale. No estoy casada con mi marido... digo, con mi papá..., digo con ese hombre... Un día y otro pensaba decírtelo; pero no me salía, hijo, no me salía... Ignoraba, ignoro aún, si lo sientes o te alegras, si valgo más o valgo menos a tus ojos... Soy una mujer deshonrada, pero soy libre."18

Tristana never experiences any kind of guilt feelings in relation to her illicit affair with Horacio. She believes that she is a free woman, and thus able to do as she pleases with her love. Neither does she suffer any type of remorse over having betrayed don Lope's trust, but this is understandable considering what that gentleman's attitude toward her had been.

Guilt in Tristana is rare. When it does occur it is intended to lend realistic overtones to these symbolic characters of Galdós. Even with the appearance of guilt and other passions in Tristana and don Lope, the author does not succeed in achieving in these two creations of his.

18Tristana, V, 1563-1564.
more than mere character sketches. The changes in their personalities are too sudden and unsubstantiated to be truly believable. Caldós falls short of his usual masterful ability to create real human beings in his novels.

Nazarín and Halma

I have chosen to treat guilt in *Nazarín* (1895) and *Halma* (1895) under the same heading because of the very intimate relationship between these two works. *Halma* may be viewed as a continuation of *Nazarín*. Caldós obviously felt a need to explain the outcome of the trial which *Nazarín* had to undergo, and also to re-affirm the priest's doctrine of love and charity which had been proposed in the first work but not developed to its fullest. The author is enthralled at this stage of his novelistic career by the notion of spiritual idealism; to this matter he completely devoted three of his most captivating creations: *Nazarín*, *Halma* and *Misericordia*.

The question of guilt in *Nazarín* and *Halma* is definitely a very secondary concern. The works are full of many more potent themes, such as the true meaning of Christianity, the attitude of society towards a modern day saint, the true nature of love and charity, and the redemption of the individual through unselfish love and belief in his eternal goodness. Nevertheless, we do observe certain manifestations of guilt in these novels. These manifestations mostly concern the feelings of people as they compare themselves to
the saintly Nazarín.

Nazarín himself experiences no guilt; his soul seems to be completely at peace. The standards which he sets for himself are high and simple and he complies with them at all times, even through the trying moments of his incarceration and trial. These are very personal standards, devoid of all concern for society's opinion. Thus, Nazarín feels no shame when people ridicule him for his beliefs and actions. He acknowledges the inability of human beings to comprehend his motives and he is not disturbed by their misunderstanding. Nazarín appears to perceive the difficulty that a thoroughly material society has accepting a course of action based purely on spiritual considerations. Such conduct had become so rare, it deviated so much from the behavior of the masses, that it was almost unbelievable and was supposedly reserved only for those who were mentally ill. It is not hard to see, then, how Nazarín would have been immediately branded insane by those who had become extremely suspicious of anyone whose actions did not conform with the rules set forth by the social apparatus.

Nazarín embarks on a journey full of mystical overtones, but he never loses complete touch with reality. He knows that people in general fail to understand his reasons for withdrawing from the material world. He is very much aware that his chosen solitude and way of life are unacceptable to most human beings. Thus, he does not try to convert anyone. The few converts that he does acquire,
Andara, Beatriz and "el Sacrilego", literally force themselves on the priest. At no time does Nazarín hold any contempt for the society that condemns him. He forgives those who accuse him much like Christ, who served as inspiration for this character, would have done.

Once Nazarín wins, through no desire of his own, the dedication of a very small flock of followers, his personality seems to undergo some change. While he still wishes to be left alone from time to time to meditate, he now assumes responsibility for the spiritual betterment of his people. The following passage illustrates the double nature of his work, the mystical contemplation which he thoroughly enjoys, mixed with the spiritual guidance which he bestows on his flock. "Subió el moro a su atalaya, desde donde miraba más que al firmamento a la tierra. . . . Ave mística, recorría los espacios de lo ideal, sin olvidar la realidad ni el cuidado de sus polluelos." ¹⁹ This development in Nazarín's personality is a positive one. Though he does not actively seek to enlist converts, he welcomes those willing to renew their faith in God through a rejection of their sins and a promise to work energetically to spread Christ's message of love and charity.

Nazarín seems to have a special gift that drives his followers to renounce their past behavior and live a more meaningful existence. It is as if being next to him auto-

¹⁹_Nazarín, V, 1743.
matically cleansed one of perpetrated wrongdoings, while accepting responsibility for them. Andara says "La verdad, ahora me pesa de todas las maldades y truhanerías que hice..." The more mystical Beatriz confesses: "...yo lloro por mis culpas, ¡ay!, la mar de ofensas a Dios y al prójimo. Y pienso que, por mucho que llore, no es bastante, no es bastante para que tantísima culpa me sea perdonada." The criminal "el Sacrilégo" declares to Nazarín: "...yo soy muy malo y no merezco ni tan siquiera que usted hable conmigo." All three of the priest's converts feel extremely guilty about their misdeeds, especially when they compare their actions to the virtues of the saintly Nazarín. It is this feeling of inferiority that motivates them to try to be more like their spiritual guide, who actually becomes their super-ego, while they develop the moral conscience which they had originally lacked.

The same feeling of inferiority which arises in Nazarín's followers appears as in the priest don Manuel Flórez. Flórez had been, throughout his life, a priest who catered only to the higher classes of society. He had removed himself from those who needed him the most, the poor, the forgotten people of society. Instead, he devoted all his time to listening to the petty troubles of the rich,

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20 Nazarín, V, 1760.
21 Nazarín, V, 1760-1761.
in whose houses he practically lived. Don Manuel Flórez is not presented by Galdós as a bad person. Rather, he is characterized as one of the many clergymen in Spain who had lost sight of the true nature of their profession, and who had accommodated themselves to the easy life of the aristocracy.

Flórez is confused by Nazarín's piety and way of life. At first he is unable to understand the reasons for Nazarín's actions and he cannot come to a decision as to the truth of his beliefs. The following conversation between don Manuel and Halma reveals the priest's uncertainty. Halma asks Flórez:

_Dígame lo que piensa, en conciencia, de ese hombre. ¿Es un pillo?_  
_Creo que no._  
_— ¡Firmemente que no?_  
_— Sostengo con plena convicción que no es un malvado._  
_— Luego es un loco._  
_— No me atrevo a decir tanto._  
_— Luego es un hombre de miras elevadas, un hombre que..._  
_— Tampoco afirmo eso._  
_— Luego usted no ha podido formar una opinión concreta._  
_— No, señora, no he podido, y, créame usted, ha sido para mí el tal Nazarín objeto de grandes confusiones._

Flórez's confusion in regard to Nazarín is accentuated in the following passage.

_Yo no sé si es santo, pero lo que es a pureza de conciencia no le gana nadie. Desde luego le declararía yo digno de canonización, si su conducta al lanzarse a correr aventuras por los caminos no me ofreciera un punto negro, la rebeldía al superior... De todo lo cual voy coligiendo que en este hombre bendito existen confundidas y amalgamadas las dos naturalezas, el santo y el loco, sin que sea fácil separar una de_  

---Halma, V, 1797.
otra, ni marcar entre las dos una línea divisoria. Es
singular ese hombre, y en mis largos años no he visto
un caso igual, ni siquiera que remotamente se le
asemeje... No sé, no sé...\textsuperscript{24}

It is obvious that don Manuel cannot accept Nazarín's be-
behavior for what it really is, the actions of a man who is
convinced that love and charity constitute the foundations
of Christianity, and who recognizes that modern society has
completely lost touch with those elementary principles. The
part of Nazarín's conduct that bothers Flórez the most is
his rejection of society, his search for peace away from
the material concerns of everyday life. This is natural,
for Flórez had grown accustomed to the conveniences of the
material world. It is this material world that Nazarín was
trying to leave behind as he embarked on his mystical
journey.

Don Manuel slowly begins to realize that there are no
hidden motives in Nazarín's doctrine of love and charity.
As Flórez compares himself to Nazarín, he is aware of his
inferiority, of his insignificance. "Yo creí ser de lo
mejorcito, y ahora resulta que hay quien me da quince y
raya. Pues reconozco yo mi insignificancia, o mi inferio-
ridad manifiesta, y alabada sea la perfección dondequiera
que se encuentre."\textsuperscript{25} Don Manuel starts to feel guilty about
not having practiced the faith as Nazarín did, devoid of
all material concerns. He tries to rationalize his

\textsuperscript{24}Halma, V, 1809.

\textsuperscript{25}Halma, V, 1815.
behavior by explaining that Nazarin's methods are primitive, and that the sophistication of society prevents him from imitating the saintly priest. "Señor, Señor, llevar a la práctica la doctrina en todo su rigor y pureza, no puede ser, no puede ser. Para ello sería precisa la destrucción de todo lo existente. Pues qué, Jesús mío, ¿tu Santa Iglesia no vive en la civilización? ¿Adónde vamos a parar si...? No, no, no hay que pensar lo... Digo que no puede ser... Señor, ¿verdad que no puede ser?" Flórez convinces no one, not even himself. He continues to be tormented by his feelings of guilt about his lack of religious zeal as he compares himself to Nazarin.

It appears that Flórez would honestly like to break away from the material restraints which society has placed upon him, but he doubts whether he would be able to effect such a separation. He recognizes what the true nature of his work has been in the past, and the false nature of it. Flórez at this point is not even sure that he deserves a place in Heaven. This is all a natural consequence of his sense of guilt, of the realization of the absurdity of his life. Flórez says:

Dios me dice: "No eres nada..., eres el vulgo cristiano, lo que es y no es... Vas bien vestido y calzas bonito zapato con hebillas de plata... ¿Y qué? Eres atento en el hablar, obsequioso con todo el mundo; respetuoso de mí; pero sin amor. El fuego del amor divino es en ti un fuego pintado, con llamadas de almazarrón como las de los cuadros de ánimas. Llevas y traes

26Halma, V, 1815.
limosnas como la administración de Correos lleva y trae cartas...; pero tu corazón... ¡ah! Yo, que lo veo todo, lo he visto, lo he sentido pal­pitar, más que por la miseria humana, por la elegancia de tus hebillas de plata..." Luego viene un aire... Hermosa debe de ser la muerte para los que mueren en el Señor. ¡Yo también quiero morir en El, yo quiero, yo quiero!...27

After this admission by Flórez of his erroneous be­havior we witness in him a sincere desire to spend the rest of his life serving the true ideals of religion. He de­clares: "...y yo nada necesito ya, pues quiero ser pobre lo que me quede de vida..."28 Unfortunately for Flórez this resolution comes a little late, for he has but very few remaining moments of life. As don Manuel lies on his deathbed, he is still tormented by his guilt, a guilt that endures to the very last minute of his existence. His final words are the following: "No soy nada, no he hecho nada... Vida inútil, 'el santo de salón, clérigo sim­pático'... ¡Oh, qué dolor, simpático, farsa! Nada grande... Amor, no; sacrificio, no; anulación, no... Hebillas, pe­queñez, egoísmo... Enseñéme aquél... Aquél, sí..."29

Don Manuel Flórez is not the only character in Halma who is shown the true way by Nazarin. The latter makes Halma herself realize that her idea of founding an asylum for the needy in Pedralba is nothing but a scheme of self­gratification. This becomes obvious in Halma's insistence

27Halma, V, 1821.
28Halma, V, 1830.
29Halma, V, 1831.
that the asylum is "her" project, to be governed by "her" laws: "Yo ambicionaba crearne una pequeña sociedad mía, consagrada conmigo al servicio de Dios; yo deseaba decirle a la sociedad grande: 'No te quiero, abomino de ti, y me voy a formar, con cuatro piedras y una docena de personas, mi pueblo ideal, con mis leyes y mis usos, todo con independencia de ti..."30

Nazarín condemns Halma's selfish behavior by forcing her to recognize the falseness of her motivation. He says to her: "Necesita usted modificar radicalmente su sistema de practicar la caridad y su sistema de vida. Si así no lo hiciere, podría perder el reposo, y con el reposo..., hasta la misma virtud."31 Later on Nazarín adds: "Como digo que desde hace bastante tiempo la señora vive en una equivocación lastimosa..., pero desde hace mucho tiempo."32 The priest tells Halma that she lacks a true mystical calling, that her place is within the structure of a family of her own. "El ardor de vida mística no lo tiene usted más que en su imaginación...."33 says Nazarín; he further explains: "Y a usted, que es buena, y noble, y virtuosa, le digo que no busque la perfección en el espiritualismo solitario, porque no la encontrará, que su vida necesita del apoyo de

30Halma, V, 1863-1864.
31Halma, V, 1867.
32Halma, V, 1867.
33Halma, V, 1869.
otra vida para no tambalearse, para andar siempre bien derecha." Catalina, recognizing her guilt and shocked by later her spiritual guide proposes, faints. Later, when she regains consciousness, she realizes the truth which Nazarín's pronouncements contain: "Esa idea de que yo me case me andaba rondando el alma, sin atreverse a entrar en ella, porque yo la tenía ocupada por mil artificios de mi vanidad de santa imaginativa y de mística visionaria... Me ha dicho la gran verdad, que ha tardado en posesionarse de mi espíritu, entontecido con las ideas rutinarias que estoy metiendo y atarugando en él desde hace algún tiempo."35

The place of guilt in the two novels under discussion is, as has been stated, very secondary. Nevertheless, Nazarín is able to bring about in many of the characters a sense of wrongdoing over their past misdeeds. This recognition on every occasion has positive effects on the development of the respective characters' personalities.

Misericordia

Guilt in Misericordia (1897) is confined to certain experiences of two secondary characters, doña Francisca Juárez de Zapata, and Juliana, doña Paca's daughter-in-law. Benina, the protagonist of the novel, does not undergo a sense of guilt. Rather, she accentuates, much as Nazarín

34Halma, V, 1869.
35Halma, V, 1870.
did in the two preceding works, the guilt which doña Paca and Juliana already feel.

Doña Paca's sense of guilt in Misericordia appears to be implied rather than supported by specific occurrences. She believes herself to be superior to Benina at all times, an irony masterfully exploited by Galdós. It becomes obvious throughout the work that Benina, while supposedly lower in class status to her employer, is superior to her in all aspects. Benina is doña Paca's sole means of support, a feat which she accomplishes when all else fails by becoming a beggar and securing the needed funds to satiate her mistress' hunger. The many sacrifices of Benina notwithstanding, doña Paca dismisses her from her service when she inherits a modest sum of money. There is no longer any room in doña Paca's house for Benina, and Juliana, who has now personally taken charge of her mother-in-law's affairs, insists that doña Paca expel her long time servant from her home. The novelist recounts doña Paca's words to Benina:

"-Yo de buena gana te recibiría otra vez aquí- afirmó doña Francisca, a cuyo lado, en la sombra, se puso Juliana, sugiriéndole por lo bajo lo que había de decir--; pero no cabemos en casa, y estamos aquí muy incómodas... Ya sabes que te quiero, que tu compañía me agrada más que ninguna..., pero...ya ves..."36

Following what by all logical reasons should have been

an extremely painful experience, we would expect to notice
great feelings of guilt on the part of doña Paca for her
cruel behavior towards the woman who had dedicated herself
completely to her care. The author provides only the fol-
lowing passage to substantiate doña Paca's discomfort over
her wrongdoings: "Atontada por crueles dudas que descon-
certaban su espíritu, doña Francisca no pudo expresar
ninguna idea, y siguió revisando los cubiertos desempeñados."37 Doña Paca's doubts concerning her behavior are not
strong enough to overcome the weakness of her personality,
which is now entirely submissive to the mandates of Juliana.

Juliana is the only character in Misericordia who ex-
periences strong guilt feelings. This is rightfully so,
for it is Juliana who proposes to doña Paca that she dismiss
Benina from her service. Benina poses an obvious threat to
Juliana's complete domination over the will of doña Paca.
Thus, Juliana proceeds to prepare her mother-in-law for
Benina's expulsion. She tells doña Paca: "No piense
usted más en la 'Nina', doña Paca, ni cuente con ella
aunque la encontremos, que ya lo voy dudando. Es muy buena,
pero ya está cuesta mayormente, y no le sirve a usted para
nada."38

Once doña Paca has told Benina that her services are
no longer required, Juliana begins to feel guilty about her

37 Misericordia, V, 1983.
evil conduct. Her guilt is reflected in a sort of nervousness which she experiences, as well as in attacks of hysteria. "... al mes, poco más o menos de la mudanza... empezó a resentirse Juliana de alteraciones muy extrañas en su salud. La que por su lozana robustez había hecho gala de compararse a las mulas, daba en la tontería de padecer lo más contrario a su natural perfectamente equilibrado. ¿Qué era equello? Embelecos nerviosos y ráfagas de histerismo. ..." 39 Juliana's uneasiness is accentuated as she becomes obsessed by the idea that her two sons are destined to fall ill, maybe even die. She is conscious that she has acted wrong and unconsciously she expects to be punished for her misdeeds. Galdós describes Juliana's state of soul as follows: "Por fin, sus monomanías histéricas se condenaron en una sola, en la idea de que los mellizos no gozaban de buena salud. De nada valía la evidencia de la extraordinaria robustez de los niños. Con las precauciones de que los rodeaba, y los cuidados prolijos y minuciosos que en su conversación ponía, los molestaba, les hacía llorar. De noche, arrojándose del lecho asegurando que las criaturas nadaban en sangre, degolladas por un asesino invisible. Si tosían, era que se ahogaban; si comían mal, era que les habían envenenado." 40 To appease her conscience, Juliana goes to Benina and offers her money.


She tells the old woman: "Como no nos hemos visto por ninguna parte, no he podido cumplir con usted; pero me pesan, me pesan en la conciencia los dos reales diarios, y aqui se los traigo en quince pesetas, que hacen el mes completo, 'señá Benina'."

This selfish gesture on the part of Juliana is not enough to relieve her of the burden which her misdeeds had created. She has to confess to Benina that she has sinned in order to be freed of her sense of guilt. Unable to hold off any longer the remorse within her, she says to Benina:

-A eso vengo, 'señá Benina', porque desde anoche se me ha metido en la cabeza otra idea: que usted, usted sola, me puede curar.
-¿Cómo?
-Diciéndome que no debo creer que se mueren los niños..., mandándome que no lo crea.
-¿Yo?
-Si usted me lo afirma, lo creeré, y me curaré de esta maldita idea... Porque..., lo digo claro; yo he pecado, yo soy muy mala..."

Benina, in an extremely compassionate manner, absolves Juliana of her wrongdoings and returns to her the peace which she had lost through her evil machinations. Benina tells Juliana, in a passage full of Biblical overtones, that she has nothing to worry about, and that she should go home and sin no more. "Yo no soy santa. Pero tus niños están buenos, y no padecen ningún mal... No llores...y ahora vete a tu casa, y no vuelvas a pecar."43

Guilt plays a very minor role in *Misericordia*. The principal concern of Galdós in this novel revolves around the themes of love and charity in the face of ingratitude. By emphasizing the guilt of those characters surrounding Benina, the protagonist, by contrast appears all the more compassionate and merciful.
CHAPTER IV

ABSENCE OF GUILT

The three novels that remain to be discussed are grouped together because of their apparent lack of guilt experiences. There are small feelings of remorse in two of the three works, but these are so minor and unimportant that they may be overlooked. The novels are, in chronological order, El amigo Manso (1882), La incógnita (1888-89), and La loca de la casa (1892).

It is perplexing that Galdós, after making guilt one of his constant preoccupations in the majority of the works of the "serie contemporánea", would so completely omit guilt in the works considered here. There is no outstanding unity among the three novels that will constitute the fourth and last section of this study. The first one, El amigo Manso, was written ten years before the second one, La incógnita, and it, three years before the third, La loca de la casa. Consequently, each of these creations falls into a different stage of Galdós' literary development. Each of the three works treats completely different subjects which obviously have no relation to each other.

The aim of the present chapter is to discover, if possible, why the novels are so free of a sense of guilt. A
probable solution to this bewildering problem is actually the simplest one; that is, that Galdós did not feel obliged to include guilt as an emotion in each of his works. The novelist was aware of the importance of guilt in the behavior of human beings, perhaps through his own experiences, and this in itself may have led him to appreciate that guilt was not necessary in every situation, that, in reality there are guilt-free persons and circumstances. However, I believe that we must refrain from searching for general answers as to why guilt is missing from these works. Rather, we shall attempt to provide a solution for each individual novel through the analysis of the author's principal concerns in them.

El amigo Manso

El amigo Manso (1882) presents a confounding series of problems. Critics generally disagree as to Galdós' main purpose in writing this novel. Casalduero insists on the work's naturalistic nature; Gullón, on the other hand, de-emphasizes the importance of naturalism and maintains that character creation and development is where the value of the novel resides. Sherman Eoff contends that El amigo Manso is first and foremost a philosophical work, and that

1Casalduero, p. 222.

all else is secondary to its philosophical perspective.\(^3\)

It seems that a synthesis of Eoff's and Gullón's opinions would yield the best appraisal of the work. Málximo Manso is a philosophical abstraction as the novel begins, and not a real character. "Soy... una condensación artística, diabólica hechura del pensamiento humano... Quimera soy, sueño de sueño y sombra de sombra, sospecha de una posibilidad..."\(^4\) As the novel progresses, he becomes a human being; yet, he always retains his initial philosophical perspective, though of a somewhat more practical nature than at the outset.

Máximo Manso's story is not very complex. Manso, an older man who has led a life completely separated from society, falls in love with a young woman, Irene. His love is not returned by Irene who is in turn in love with Manolito Peña, Manso's pupil and friend. Manso, accepting his fate, decides to intercede in favor of Peña and Irene, who finally marry. The novel takes the form of Manso's memoirs, which he tells after death, as he observes his past acquaintances going through life. Thus, the novel closes by returning to its original abstraction.

Within this context we find one or two expressions of a sense of guilt on the part of Máximo Manso, but these are

\(^3\)Eoff, pp. 134-136.

\(^4\)El amigo Manso, IV, 1165. As in previous chapters all references to the works of Galdós come from Federico Carlos Sáinz de Robles' edition.
so minor that they can be disregarded completely. Actually, it can be said that the novel is free of any kind of guilt experiences.

I do not believe that the guilt-less nature of the novel may be ascribed to its philosophical overtones. Realidad, a novel of strong philosophical concerns, is full of experiences of guilt, and one of its protagonists, Federico Viera is thoroughly motivated by his remorse over his wrongdoings. Rather, the answer to the absence of guilt has to be found in the personality of Máximo Manso himself.

Máximo's asocial behavior for the major part of his life might have resulted in an underdeveloped id. Máximo himself tells us that he was extremely proud of his celibacy, a vow which he never contemplated breaking until he met Irene. Thus, at least up to the point where Manso falls in love, we can assume that the mandates of his superego were never transgressed by the instinctive desires of the id. Máximo's love for Irene is a combination of material and ideal feelings, with the idealism always maintaining the upper hand. This is demonstrated by the ease with which Máximo accepts that Irene does not love and by his desire to help Irene and Manolito Peña achieve the happiness for which they seem destined.

It can be concluded, then, that in El amigo Manso the protagonist Máximo Manso, does not experience guilt because the barriers of the super-ego, which must be crossed in order for guilt feelings to arise, are never violated by
the wants of a weak and long supressed id.

**La incógnita**

*La incognita* (1888-1889) has been recognized by all critics to be the exterior portion of the events described in depth in *Realidad*. Federico Carlos Sáinz de Robles, in his introduction to *La incógnita* says: "Este asunto, de vivo dramatismo, de ingredientes excitantes y saporitos, lo desarrolla Caldós en dos obras. El aspecto externo en *La incógnita*. La descripción interior del mismo, en *Realidad*."5 Sáinz de Robles goes on to explain that "*La incógnita* es, pues, el anverso de una historia de la que *Realidad* es el envés. *La incógnita* es, pues, la superficie de la realidad."6

The story of *La incógnita* is composed of the detective style searchings of Manolo Infante for answers to the questions of whether Augusta Cisneros has a lover, and if so who, and whether Federico Viera actually committed suicide, and if so why. Infante presents all the evidence which he has in relation to these enigmas but we are made to wait until *Realidad* for an adequate response and for the inside story of the characters' motives for their actions.

*La incógnita* is an extremely superficial novel. Infante analyzes reality from his very subjective viewpoint and believes himself to be in the possession of truth.

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5*La incógnita*, V, 685.
6*La incógnita*, V, 686.
Galdós is quick to point out that reality is many-sided and extremely elusive, and that those who consider themselves to hold a patrimony on truth are nothing but fools. The novelist not only satirizes Infante but also emphasizes his naiveté.

The problem of the lack of guilt in the work is easily resolved. In La incógnita we are not presented with any revelations by the characters of their innermost feelings and emotions. What we do have are the probings of an outsider into the actions of those characters. Infante lacks the ability to discover the nature of the passion that tears Augusta and Federico apart. He obviously can not relate whether at one time or another they feel guilty or remorseful. He can only tell us what he sees, and even that impression is distorted by his own pre-conceived notions and prejudices. Only the characters themselves can explain their feelings, and this is why in Realidad we are able to study in depth the guilt that Augusta and Federico experience.

The two works mentioned in this section, La incógnita and Realidad, constitute Galdós' treatise on truth and reality. In a completely exterior novel like La incógnita there is no room for the presentation of the inner realities of human beings, of the passions, such as guilt, with which individuals are forced to contend. Only in creations where the characters pour out their souls can guilt feelings be perceived.
"La loca de la casa"

"La loca de la casa" (1892) is above all else a social novel. In it Galdós portrays the struggle of the lower classes (personified by Jose María Cruz) as they attempt to replace the impoverished aristocracy (personified by the Moncada family) as the dominating class. The author does not conceive this change to be a violent overthrow. Rather, he envisions it as a merger. For this reason Galdós has Jose María Cruz marry Victoria de Moncada and he thus achieves a union which will in time produce a generation of individuals who will be a product of relaxed class barriers, and who supposedly will inherit the best that both classes have to offer.

Another concern of Pérez Galdós in "La loca de la casa" is the confrontation of materialism and spiritualism. It must be remembered that the novel under discussion chronologically precedes the appearance of "Nazarín", where the concept of spiritual idealism is for the first time fully developed by our author. The naturalistic man, Jose María Cruz, self-made and devoid of any idealistic preoccupations, comes in contact with the spiritual world when he marries Victoria de Moncada, the young daughter of don Juan de Moncada. Victoria is destined to become a nun, but she decides to marry Cruz to help save her father from financial ruin. She envisions her marriage as a sacrifice and a challenge, one much stronger than any she would have been called upon to handle in a religious environment. Victoria
desires challenges much as Léré does in *Angel Guerra*, but unlike Léré who completely rejects the idea of marriage, Victoria accepts her place next to a man whom she thinks she might enjoy taming.

Curiously, Victoria gravitates towards the material world as Cruz moves towards a more spiritual existence. Again the idea of the confrontation between two seemingly opposite poles from which a positive development is derived is set forth by Pérez Galdós. Victoria comes to enjoy the pleasures provided by the real world while Cruz's personality is shaped more completely and meaningfully. Both extremes can benefit and learn from one another if pre-conceived prejudices can be set aside and forgotten.

Galdós' concern with class struggle and social development precludes the appearance of any feelings of guilt. The novelist's mind is more in the abstract domain than in the human, and the characters become more symbolic than truly realistic creations. In *La loca de la casa* the novelist decides to exclude a sense of guilt from the protagonists in order to emphasize their symbolic nature and accentuate the advisability of employing his solution to the confrontation of the material and the spiritual worlds.
CONCLUSION

In the pages of this study we have systematically analyzed all manifestations of guilt in the characters of several of the "novelas contemporáneas" of Benito Pérez Galdós. It may be concluded that guilt feelings are an integral part of the literary creations of Pérez Galdós. Guilt in numerous instances motivates the actions of the protagonists and other secondary characters, and its presence is felt almost everywhere.

The appearance of a sense of guilt is seen by Galdós as beneficial. It aids the characters in making positive personality developments as they are forced to reflect upon their wrongdoings. Guilt also helps Galdós make his artistic world more real, as guilt is exclusively a human concern.

The mechanism of guilt in Galdós, who chronologically precedes the writings of Freud on the subject, basically conforms to the psychologist's pronouncements. Guilt arises when the barriers created by the super-ego are transgressed by the desires of the id. The result is a sense of remorse over one's misdeeds and a desire to be punished for them. The idea of impending punishment is found in nearly all of the novelist's characters who experience guilt. The question of a religious or secular confession of one's sins as a
means of alleviating one's guilt is prevalent in many of
the works discussed. Galdós also has examples, among his
many creations, of shame experiences, inferiority feelings
and masochistic behavior, all closely related to guilt.

It can be stated, then, that guilt was a constant pre-
occupation in Benito Pérez Galdós' as he endeavored to make
his characters conform closely to the real world which in-
spired them.


Antonio Ramon Rigual was born in Havana, Cuba, on September 11, 1946. He graduated from Winter Park High School in Winter Park, Florida in 1963. He then attended Brevard Junior College, Brevard, North Carolina. He was married in 1965 and became a father in 1966. Upon graduation from junior college in 1965, he attended the University of South Florida in Tampa, Florida, where he received the Bachelor of Arts in December of 1967. He then attended Louisiana State University where he received the Master of Arts in May of 1970. He is presently a graduate student and a graduate teaching assistant at Louisiana State University where he is a candidate for the degree of Doctor of Philosophy.