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Shifts in Narrative Voices in Four Novels of Emilia Pardo Bazan.

Kizzie Anita Gowin
Louisiana State University and Agricultural & Mechanical College

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SHIFTS IN NARRATIVE VOICES IN FOUR NOVELS OF EMILIA PARDO BAZAN

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SHIFTS IN NARRATIVE VOICES IN FOUR NOVELS OF EMILÍA PARDO BAZÁN

A Dissertation
Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Philosophy in The Department of Spanish and Portuguese

by
Kizzie Anita Gowin
B.A., Georgetown College, 1967
M.A., University of Kentucky, 1969
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ABSTRACT

The narrative voices in Los pazos de Ulloa (1886), La madre Naturaleza (1887), La Quimera (1905), and La sirena negra (1908) by Emilia Pardo Bazán were studied. The analysis revealed that the author primarily employed omniscient narration in Los pazos de Ulloa and La madre Naturaleza. She used the relatively new narrative techniques of free indirect style and interior monologue when she wished to present the innermost thoughts of the characters in these two naturalistic novels.

Pardo Bazán continued using the narrative techniques of the two earlier novels in La Quimera. However, she employed first-person narration more frequently and extensively in La Quimera because she gave more emphasis to the interior world in her twentieth-century works. She became more interested in death and idealism related to religious conversion in La Quimera and La sirena negra and she focused on the psychology of the novels' characters. The protagonist is the sole narrator of La sirena negra, which is his autobiography.

Pardo Bazán's deeper penetration into the psychology of the characters is a reflection of her satisfaction with
the balance she found between the restrictions of the French naturalists and the freedom of the Russian novelists regarding psychological treatment of the characters.
INTRODUCTION

Emilia Pardo Bazán was a distinguished writer of short stories, novels, and literary studies. She produced realistic, naturalistic, and spiritualistic novels, publishing her first fictional work in 1879. The height of her literary production occurred during 1880-1910.

Pardo Bazán was instrumental in introducing naturalism into Spanish literature. Two of her best-known naturalistic novels, Los pazos de Ulloa (1886) and La madre Naturaleza (1887), are discussed in this study. In these novels Pardo Bazán used the methods of observation and documentation proposed by the French naturalists but she rejected the crudity and the totally deterministic theories advocated by Emile Zola. She allowed determinism to influence her fictional characters, but, because she was a devout Catholic, she also gave them the free will to choose.

Besides playing an important role in introducing naturalism into Spain, Pardo Bazán was also instrumental in focusing interest on the Russian novel. This interest in the Russian writers of the late nineteenth century and her new orientation toward Spiritualism or Neo-Humanism may be seen in La Quimera (1905) and La sirena negra (1908). She was particularly influenced by Dostoevsky in her
development of characters and concern with abnormal psychology. Tolstoy's influence is evident in Pardo Bazán's presentation of the theme of death and religion in these two novels.

The variety of subjects and genres found in Pardo Bazán's writing has provided a great deal of material for scholarly studies. In the Aguilar Obras completas Federico Carlos Sáinz de Robles presents basic reference material concerning the life and works of Pardo Bazán. In her Vida y obra de Emilia Pardo Bazán Carmen Bravo-Villasante provides substantial biographical detail and many unedited letters. Robert E. Osborne gives a more complete analysis of all of Pardo Bazán's works in his Emilia Pardo Bazán: su vida y sus obras. Donald F. Brown analyzes her naturalistic works in The Catholic Naturalism of Pardo Bazán. Mary E. Giles has studied the imagery and style in Pardo's novels. Others who have made significant contributions to the study of Pardo Bazán's works are C. C. Glasscock, Eduardo Gómez de Baquero, Ronald B. Hilton, Harry L. Kirby, Jr., and Benito Varela Jácome.

Although some of the above studies have mentioned the narrative techniques in Pardo Bazán's novels, none has fully analyzed the contrasting narrative points of view in her naturalistic and spiritualistic novels. Whereas third-person narrative voices are more prevalent in Los pazos de Ulloa, a gradual shift toward the inner thoughts of the
characters takes place in La madre Naturaleza. This tendency toward deeper psychological insight into the characters is more fully developed by means of the more frequent use of first-person narrators in La Quimera. The culmination of the development of this technique is found in La sirena negra in which the entire story is told from the protagonist-narrator's point of view.

The primary purpose of this study is to examine the narrative voices employed by Pardo Bazán in the above-mentioned novels and the motivation behind the use of the various narrative points of view. This investigation shows that Pardo Bazán was gradually moving away from traditional narrative techniques toward new methods involving a deeper probing of the subconscious.

In dealing with the various narrative voices in the novels selected for this study, it has been necessary to establish basic definitions of terms frequently used. Although these terms are discussed at some length in the body of the text, they are presented here to serve as basic points of reference in our discussion:

Free indirect style is a narrative technique in which the characters' thoughts and words, given in the third person, merge with the author's narrative style.¹

Interior discourse consists of concise offhand remarks which the characters make to themselves. When interior discourse is extended it becomes interior monologue, which is also written in first person and gives the unspoken thoughts of the character.

Narrative voice is a term used interchangeably with point of view to refer to the vantage point from which a story is told.

The omniscient narrator has a completely unlimited point of view and since he knows everything about the characters, he may tell whatever he wishes in the story.

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2Harry L. Kirby, Jr., "Evolution of Thought in the Critical Writings and Novels of Emilia Pardo Bazán," Diss. Univ. of Illinois 1963, p. 113.


CHAPTER I

THIRD-PERSON NARRATIVE VOICES

IN LOS PAZOS DE ULLOA

In 1883 Emilia Pardo Bazán brought naturalism to the attention of the Spanish public with her treatise La cuestión palpitante. Although she did not wholeheartedly endorse the naturalistic school of writing as led by Emile Zola, she did admire the documentary method employed in his observation of society. Robert E. Osborne points out that, based upon his interpretation of La cuestión palpitante, Pardo Bazán proposed a novel in which there should be a careful observation of the external world. The characters must speak naturally and have thoughts suitable for their social and intellectual level. Osborne sees Pardo Bazán's ideal naturalism as one devoid of scientific pretension and preoccupation for the sordid aspects of life. According to Osborne, Pardo Bazán preferred moderation in literature and did not want to form part of any school.¹

Pardo Bazán implemented various elements of naturalism in what is regarded as a naturalistic novel, Los pazos de

Ulloa (1886). Osborne has categorized Los pazos de Ulloa and its sequel, La madre Naturaleza, among the best Spanish novels of the nineteenth century and Los pazos as the best novel written in the Spanish language until that time by a woman. He admires her for allowing the characters to tell us about themselves by means of their own actions and words. Osborne classifies the two novels as naturalistic, while noting that Pardo Bazán is more timid than Zola in the brutal and daring scenes. La madre Naturaleza will be discussed in the next chapter of this study.

Pardo Bazán employs various points of view or narrative voices in Los pazos. According to Bertil Romberg, point of view, used as a critical term, refers to the standpoint from which the author tells his story. The term also signifies the point from which the author allows the reader to see and follow the events of the novel. Throughout this study the term narrative voice is used interchangeably with point of view to refer to the vantage point from which a story is told.

In the early chapters of Los pazos de Ulloa the omniscient narrator dominates but we also find free indirect style and interior monologue, which will be discussed

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2 Osborne, p. 55.  
3 Osborne, p. 70.  
4 Romberg, p. 11.
later. According to Thrall and Hibbard, the omniscient narrator "is capable of knowing, seeing, and telling whatever he wishes in the story. . . . [He] is characterized by freedom in shifting from the exterior world to the inner selves of a number of characters." They further state that this point of view involves the author's freedom "to comment upon the meaning of actions and to state the thematic intentions of the story whenever and wherever he desires."\(^5\)

The opening paragraphs of *Los pazos* contain an introduction to the novel's protagonist, Julián Alvarez. The omniscient narrator describes Julián as a young man wearing priest's clothing and riding cautiously over the rough terrain. Details of the landscape in which Julián finds himself as well as information about the protagonist are given in passages such as the following:

La vereda, ensanchándose, se internaba por tierra montañosa, salpicada de manchones de robleal y algún que otro castaño todavía cargado de fruta; a derecha e izquierda, matorrales de brezo crecían desparramados y oscuros. Experimentaba el jinete indefinible malestar, disculpable en quien, nacido y criado en un pueblo tranquilo y soñoliento, se halla por vez primera frente a frente con la ruda y majestuosa soledad de la Naturaleza y recuerda historias de viajeros robados, de gentes asesinadas en sitios desiertos. \(^6\)

\(^5\) Thrall and Hibbard, p. 330.

\(^6\) This and all subsequent references to *Los pazos de Ulloa* are taken from Emilia Pardo Bazán, *Obras completas* (Novelas y cuentos) (Los pazos de Ulloa) (Madrid: Aguilar, 1973), I, 167-283.
In the early pages of the novel Pardo Bazán sets the scene for the story which is to unfold. Because of the way in which the author writes, the reader joins Julián as he withdraws from the protected environment of the seminary to the somewhat isolated and uncivilized world of the pazo. After praying at a wooden cross marking the spot where someone died a violent death, Julián hears shots which frighten him. Three hunters appear and in the ensuing conversation they are identified as various members of the pazo of Ulloa. For the first time the reader is given Julián's name and told that he has come to serve as the new priest at the pazo upon the recommendation of Señor Manuel De la Lage, the uncle of the master of the pazo, Pedro Moscoso.

Pardo Bazán uses the omniscient point of view to draw the contrasts between the ways in which Julián and Pedro and his followers view life and right and wrong. These contrasts may be seen in such scenes as the one in which Julián protests as Perucho, Pedro's young son, passes out from drinking an excessive amount of wine forced upon him by his father. In later chapters Julián learns of the relationship between Pedro and Sabel and, as a result, he finds it difficult to continue serving at the pazo. On the other hand, people in the community are aware of and accept the fact that Pedro and Sabel are the parents of Perucho.
In addition to providing information about the present occupants of the pazo, the omniscient narrative voice relates the history of the pazo and the ancestors of Pedro Moscoso. Gradually, the reader learns of the corruption being perpetrated at the estate under the leadership of Primitivo, Sabel's father and Pedro's overseer. Throughout the exposition (Chapters I-VIII) conversations and events are reported by the omniscient narrator.

Although these chapters are presented from the omniscient point of view, Julián is the center of Pardo Bazán's interest as he becomes acquainted with his new world. In Chapters IX-XIII Pedro Moscoso becomes the center of interest when he meets the De la Lage family and marries Nucha. In Chapter IX Pedro's thoughts about the girls and the uncle's hopes that Pedro may marry one of his daughters are told by the omniscient narrator. As in earlier chapters, conversations, such as one in Chapter X between Julián and Pedro about which daughter is the best choice for Pedro's wife, are reported by the omniscient narrator. The wedding festivities and the reactions of the people of Santiago de Compostela are presented in Chapter XI.

Pardo Bazán continues to develop the novel's plot primarily from the omniscient point of view in Chapters XIV-XVII with Nucha, Pedro's bride, as the center of interest. Attention is focused here upon Nucha after she reveals that she is pregnant with the heir to the pazo. This
attention remains focused on Nucha as she, Pedro, and Julián visit some of their neighbors. The omniscient narrative voice tends to give Nucha's impressions of the visits (Chapter XV). Chapter XVI tells of the progress of Nucha's pregnancy which culminates in Chapter XVII with her giving birth to a daughter, which angers Pedro.

Chapters XVIII-XXVIII deal with Nucha's convalescence and her fears and hallucinations. Nucha confides in Julián about seeing strange things:

\[ \ldots \; \text{veo cosas muy raras. La ropa que cuelga me representa siempre hombres ahorcados, o difuntos que salen del ataúd con la mortaja puesta; no importa que, mientras está el quinqué encendido, antes de acostarme, la arregle así o asá; al fin toma esas hechuras extravagantes aun no bien apago la luz y enciendo la lamparilla. Hay veces que distingo personas sin cabeza; otras, al contrario, les veo la cara con todas sus facciones, la boca muy abierta y haciendo muecas \ldots \; \text{Esos mamarrachos que hay pintados en el biombo se mueven, y cuando crujen las ventanas con el viento, como esta noche, me pongo a cavilar si son almas del otro mundo que se quejan. } \ldots \]  

(p. 243)

Nucha asks Julián to go with her to the basement to look for trunks containing clothes for the baby. Harry L. Kirby, Jr. suggests the influence of Dostoevsky in this scene. Pardo Bazán had praised the psychological intensity of Dostoevsky's *Crime and Punishment* in 1887 in her treatise *La revolución y la novela en Rusia*, and, Kirby points out, since she said that she had read *Crime and Punishment* in 1885, Dostoevsky may have possibly influenced her in scenes
dealing with similar psychological intensity. The scene is depicted in terms of a nightmare with a storm adding an eerie touch to Nucha's hallucinations. Nucha comments to Julián that she saw a large dog: "Se me figuró, al abrir, que estaba ahí dentro un perro muy grande, sentado, y que se levantaba, y se me echaba para morderme..." (p. 244).

After Julián and Nucha return to Nucha's room, the following hysterical reaction takes place:

Nucha, de repente, se incorporaba, lanzando un chillido, y corría al sofá, donde se reclinaba, lanzando interrumpidas carcajadas histéricas que sonaban a llanto. Sus manos crispadas arrancaban los corchetes de su traje, o comprimían sus sienes, o se clavaban en los almohadones del sofá, arañándolos con furor... Aunque tan inexperto, Julián comprendió lo que ocurría: el espasmo inevitable, la explosión del terror reprimido, el pago del alarde de valentía de la pobre Nucha... (p. 245)

Nucha's fear that harm will come to her daughter grows after Pedro loses the regional congressional elections. She confides in Julián that she wants to leave the pazo in Chapter XXVII. It is through the omniscient narration of Julián's and Nucha's conversations that the reader gets a picture of the fear that these two characters are experiencing in an environment which is totally alien to them.

Pardo Bazán's use of the omniscient point of view in Los pazos, according to Carole A. Bradford, is influenced by her concentration on the role of environment and external

circumstances in man's life. Carmen Bravo-Villasante states that because Pardo Bazán paints exterior man when he has nothing within, the reader gets the impression that most of the characters of Los pazos are primitive beings. The contrary is true with Julián and Nucha, according to Bravo-Villasante. It is when analyses of conscience take place that a narrative voice other than the omniscient is used. One narrative technique frequently employed by Pardo Bazán for the purpose of revealing the inner thoughts and feelings of her characters is free indirect style. It is known as erlebte Rede in German, as le style indirect libre in French, as narrated monologue, free indirect speech, or free indirect discourse in English, and as el estilo indirecto libre in Spanish. According to Dorrit Cohn, Flaubert was the first French novelist who frequently used this technique and who strongly influenced others to use it. Henry James frequently employed this style which became accepted as standard practice in the twentieth century. Robert Lott defines free indirect style as "the

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blurring of the contours between the characters' thoughts and words and the author's narrative style." "Free indirect style," Lott continues, "marks the midpoint between direct style (quoting) and indirect style (summing up or talking about)."\(^{11}\) Cohn says that with free indirect style it becomes possible to render a character's thoughts and feelings which are not "explicitly formulated in his mind." Cohn contends that whereas the figural voice is not quoted directly as it is in the interior monologue, free indirect style can reveal in a more effective way that part of the psyche which is not seen by the world and only partially by the self.\(^{12}\)

Free indirect style is the technique Pardo Bazán employs at the end of Chapter II to present Julián's thoughts about his reason for being at the pazo: "¿Quién le mandaba formar juicios temerarios? El venía allí para decir misa y ayudar al marqués en la administración, no para fallar acerca de su conducta y su carácter..." (p. 174). The author continues to use free indirect style to deepen Julián's psychological portrayal as he contemplates leaving the pazos after learning of Pedro's and Sabel's relationship. Julián is disturbed with himself for not having noticed what was actually going on at the

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\(^{11}\) Lott, p. 8.

\(^{12}\) Cohn, p. 110.
pazo. He feels he has a duty as a priest to better the
situation and yet he resents Pedro's treatment of him:

Volvía Julián preocupado a la casa solariega,
acusándose de excesiva simplicidad por no haber
reparado en cosas de tanto bulto. Él era sen-
cillo como la paloma; sólo que en este pícaro
mundo también se necesita ser cauto como la
serpiente . . . Ya no podía continuar en los
pazos . . . ¿Cómo volvía a vivir a cuestas de
su madre, sin más emolumentos que la misa? ¿Y
cómo dejaba así de golpe al señorito don Pedro,
que le trataba tan llanamente? ¿Y la casa de
Ulloa, que necesitaba un restaurador celoso y
adicto? Todo era verdad; pero ¿y su deber de
sacerdote católico? (p. 190)

The above feelings are very personal ones which call for
analysis by Julián, thus they lend themselves well to free
indirect style.

Julián also experiences a conflict between his loyalty
to Pedro and his loyalty to the De la Lage family as he is
questioned by Pedro about the daughters of Señor De la Lage.
Pedro believes that Julián's mother, who is the housekeeper
for the De la Lage family, must have commented to her son
about the girls. Julián is uncomfortable about whether he
should tell Pedro anything his mother has shared with him
about the young ladies:

Julián se tornó purpúreo. ¡Que si le habían
contado! ¡Pues no habían de contárle! . . .
Pero una cosa es que se lo hubiesen contado y
otra que él lo pudiese repetir. ¿Cómo revelar
la manía de la señorita Carmen, empeñada en
casarse, contra viento y marea de su padre, con
un estudiantillo de Medicina, un nadie, hijo de
un herrador de pueblo (¡oh, baldón para la pre-
clara estirpe de los Pardo!). . . . (p. 203)

The narration continues as Julián thinks about each girl
and what his mother has told him about each one. Free indirect style is used on more than one occasion to portray Julián's inner psychological struggle concerning his duty to serve at the pazo and his thinking of leaving because of his inability to cope with the situation at hand:

No, ese guapo no era él. ¡Buena misa sería la que dijese, con la cabeza hecha una olla de grillos! . . .
La cosa era bien clara. Situación: la misma del año penúltimo. Tenía que marcharse de aquella casa. . . . A otra parte, pues, con la música.
¿Por qué le disgustaba tanto la perspectiva de salir de los pazos? Bien mirado, él era un extraño en aquella casa.
Es decir, eso de extraño . . . Extraño, no; pues vivía unido espiritualmente a la familia por el respeto, por la adhesión, por la costumbre. Sobre todo, la niña. El acordarse de la niña le dejó como embobado. No podía explicarse a sí mismo el gran sacudimiento interior que le causaba pensar que no volvería a cogerla en brazos. ¡Mire usted que estaba encariñado con la tal muñeca! Se le llenaron de lágrimas los ojos. (p. 237)

Julián's fondness for Nucha's baby is also seen in the above paragraph. He had not shared his feeling for the baby with anyone else because he might have found it to be too personal or he might not have realized until this moment how deep his love was for the child.

In a later scene Julián witnesses a group of the women at the pazo as they listen to María la Sabia, an old woman who tells fortunes, read the future by using a deck of playing cards. Julián is upset because he is afraid that
harm may come to Nucha and her daughter:

Volvió Julián a su cuarto, agitadísimo. Ni él mismo sabía lo que le correteaba por el magín. Bien presumía antes a cuantos riesgos se expusían Nucha y su hija viviendo en los pazos; ahora . . . ahora los divisaba inminentes, clarísimos. ¡Tremenda situación! El capellán le daba vueltas a su cerebro excitado: a la niña la robarían para matarla de hambre; a Nucha la envenenarían tal vez. Intentaba serenarse. ¡Bah! No abundan tanto los crímenes por esos mundos, a Dios gracias. Hay jueces, hay magistrados, hay verdugos. Aquel hato de bribones se contentaría con explotar al señorito y a la casa, con hacer rancho de ella, con mandar, anulando en su dignidad y poder doméstico a la señorita. Pero . . . ¿si no se contentaba? (p. 240)

Julián's fears continue and cause him to think about leaving the pazo with Nucha. Pardo Bazán uses free indirect style to disclose Julián's wishful thinking about his and Nucha's escape:

Se representaba la escena de la escapatoria. Sería al amanecer. Nucha iría envuelta en muchos abrigos. El cargaría con la niña, dormidita y arropadísima también. Por sí acaso, llevaría en el bolsillo un tarro con leche caliente. Andando bien, llegarían a Cebre en tres horas escasas. Allí se podrían hacer sopas. La nena no pasaría hambre. Tomarían en el coche la berlina, el sitio más cómodo. Cada vuelta de la rueda los alejaría de los tétricos pazos. (p. 273)

Robert Lott has pointed out that while Pardo Bazán uses free indirect style in Los pazos with some restraint, she will develop it in her later novels.¹³ One finds that the technique is interwoven in Los pazos with the omniscient

¹³Lott, p. 9.
narrative voice. As may be seen from the above examples, Pardo Bazán employs free indirect style to give insight into Julián's psychology. This style is also used to provide information about Pedro's thoughts. Its primary use with Pedro Moscoso occurs in Chapters IX-XI and XIII. Pedro is visiting the De la Lage family in Santiago de Compostela. Pedro would rather be in the country than in the city and this feeling influences his less than enthusiastic attitude about Santiago:

... y en cuanto a lo que de un pueblo antiguo puede enamorar a un espíritu culto, los grandes recuerdos, la eterna vida del arte conservada en monumentos y ruinas, de eso entendía don Pedro lo mismo que de griego o latín. ¡Piedras mohosas! Ya le bastaban las de los pazos. Nótese cómo un hidalgo campesino de muy rancio criterio se hallaba al nivel de los demócratas más vandálicos y demoledores. A pesar de conocer Crense y haber estado en Santiago cuando niño, discurría y fantaseaba a su modo lo que debe ser una ciudad moderna: calles anchas, mucha regularidad en las construcciones, todo nuevo y flamante, gran policía, ¿qué menos puede ofrecer la civilización a sus esclavos? Es cierto que Santiago poseía dos o tres edificios espaciosos: la Catedral, el Consistorio, San Martín... Pero en ellos existían cosas muy sin razón ponderadas, en concepto del marqués; por ejemplo: la Gloria, de la Catedral. ¡Vaya unos santos más mal hechos y unas santas más larguiruchas y sin forma humana! ¡Unas columnas más raramente esculpidas!

(p. 201)

As in previously cited cases, the thoughts of Pedro would not have been entirely appropriate to share with his host or with other characters. Therefore, free indirect style is for Pardo Bazán the most appropriate technique for her purpose.
The point of view shifts continuously throughout Los pazos as the author seeks to use a technique that will achieve a particular effect. Pardo Bazán presents the violent death of Primitivo, the mayordomo, and the angry encounter of Pedro, Julián, and Nucha in the chapel in Chapter XXVIII as they are seen and understood by Perucho. The narrative thus placed is in the third person with everything being seen through Perucho's eyes. The first paragraph of the chapter shifts the perspective of what is happening from Julián to Perucho. Lott finds the style an interesting way to reflect Perucho's psychology and scale of values.\textsuperscript{14} Perucho is accustomed to being rewarded monetarily by those whom he helps. He is usually given money by Julián when he assists at mass. However, one day Julián and Nucha are in the chapel after mass and Julián does not pay Perucho. The boy sulks until he remembers that his grandfather, Primitivo, had promised him money if he told him when Nucha stayed in the chapel after mass. Perucho goes to Primitivo and finds him counting his money: "Perucho se quedó deslumbrado ante tan fabulosa riqueza. ¡Allí estaban sus dos cuartos! ¡Menuda pepita de aquel gran criadero de monedas! Lleno de esperanza, alzó la voz cuanto pudo y dio su recado. Que la señora estaba en la capilla con el señor capellán . . . Que le habían despedido

\textsuperscript{14}Lott, p. 4.
de allf" (p. 273). Primitivo does not pay Perucho because he hurriedly leaves the room. Perucho is left alone with the money but resists the temptation to take a portion of it. He decides to search after his grandfather in order to receive his reward. Primitivo promises to pay him twice the original amount if he will tell Pedro that Nucha is with Julián. Perucho completes that mission, and he finds Primitivo at the precise moment the latter is murdered:

El niño entonces vio una cosa terrible, una cosa que recordó años después y aún toda su vida: el hombre emboscado se incorporaba, con su único ojo centelleante y fiero; se echaba a la cara la formidable tercerola negra; flotaba un borrón de humo, que el aire disipó instantáneamente, y a través de sus últimos tules grises, el abuelo giraba sobre sí mismo como una peonza y caía boca abajo, mordiendo, sin duda, en suprema convulsión, la hierba y el lodo del camino. (p. 276)

Perucho runs back to the pazo where he witnesses another unpleasant scene as Pedro angrily lashes out at Nucha while Julián begs him for mercy. Recalling analogous scenes, Perucho fears for the life of Nucha's baby, who is so dear to him: "¿Quién sabe si, luego que acabe con su mujer y con don Julián, se le ocurriría al señorito quitar la vida a la <<nené>>?" (p. 276). Lott believes that the above scenes are presented through Perucho's eyes because Pardo Bazán wished to minimize details of Primitivo's murder and of the angry confrontation of Pedro, Julián, and Nucha.  

15Lott, p. 4.
Perucho hides the baby from the other inhabitants of the *pazo* in order to protect her from Pedro's anger. Perucho and the baby are eventually discovered by the baby's nurse. The narrative style of the scenes in which Perucho takes care of the baby and tells her a story gives a tender and loving picture of this little boy who highly values money but who also loves a defenseless baby. By narrating this chapter of the novel from Perucho's point of view Pardo Bazán has added variety to the narration and has effectively shown Perucho's scale of values.

Pardo Bazán does not limit her narrative voices to the third person in *Los pazos*. She also employs the first-person narrative technique of interior monologue. Leon Surmelian has defined interior or internal monologue as unspoken speech written in the first person without a narrator coming between the character and the reader. Such a technique allows the reader direct access to the most intimate thoughts of a person. The thoughts expressed are caught in their original state as they take place. Being thoughts in the process of formation, they are the expression of the most intimate thoughts closest to the subconscious. Surmelian points out that interior monologue can reveal the character's secret longings, and what

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16 Surmelian, p. 165.
he would be ashamed to confess or even admit to himself, his deepest wishes, hopes, fears, and memories.\footnote{Surmelian, p. 175.}

The third type of narrative voice found in \textit{Los pazos de Ulloa} is interior monologue. There are numerous examples, a few of which will be cited here. One of the first times Pardo Bazán employs interior monologue is in a scene in which Julián is returning to the pazo after Pedro's and Nucha's marriage:

\begin{quote}
Bendito seas, Dios mío--pensaba para sí--, pues me has permitido cumplir una obra buena, grata a tus ojos. He encontrado en los pazos, hace un año, el vicio, el escándalo, la grosería y las malas pasiones; y vuelvo trayendo el matrimonio cristiano, las virtudes del hogar consagrado por Ti. Yo, yo he sido el agente de que te has valido para tan santa obra... Dios mío, gracias.
\end{quote}

(p. 212)

Just as Pardo Bazán uses interior monologue to reveal Julián's satisfaction with what he has done as God's agent, she also selects this technique in Chapter XIX for Julián's self-analysis of his shortcomings:

\begin{quote}
Soy un majadero, un Juan Lanás. No sé a qué he venido aquí la vez segunda. No debí volver. Estaba visto que el señorito tenía que parar en esto. Mi poca energía tiene la culpa. Con riesgo de la vida debí barrer esa canalla, si no por buenas, a latigazos. Pero yo no tengo agallas, como dice muy bien el señorito, y ellos pueden y saben más que yo, a pesar de ser más brutos. Me han engañado, me han embaucado; no he puesto en la calle a esa moza desvergonzada, se han reído de mí y ha triunfado el infierno.
\end{quote}

(p. 238)

In Chapter XVII Julián ponders his lack of experience and wisdom in spiritually guiding Nucha:
¿Y quién soy yo— se decía Julián— para guiar a una persona como la señorita Marcelina? Ni tengo edad, ni experiencia, ni sabiduría suficiente; y lo peor es que también me falta virtud, porque yo debía aceptar gustoso todos los padecimientos de la señorita, creer que Dios se los envía para probarla, para acrecentar sus méritos, para darle mayor cantidad de gloria en el otro mundo . . .; y soy tan malo, tan carnal, tan ciego, tan inepto, que me paso la vida dudando de la bondad divina, porque veo a esta pobre señora entre adversidades y tribulaciones pasajeras. . . . (p. 269)

Pardo Bazán's use of interior monologue complements her use of free indirect style, thus giving deeper insight into the psychology of Julián. By means of these techniques, the reader becomes acquainted with Julián's fondness for Nucha and her daughter, his sense of inadequacy, and his inner conflicts involving his duty as a priest and his loyalty to his employer.

By using the omniscient narrative point of view Pardo Bazán sets the stage for action with the descriptions of nature and the environment. The omniscient narrator also reports conversations and events. The omniscient narrative voice is alternated with other third-person and first-person narrative voices. The omniscient narrator describes the exterior world but Pardo Bazán wished to delve into the inner beings of her characters and does so by also using free indirect style and interior monologue. At the time that Los pazos was written, free indirect style and interior monologue were relatively new narrative techniques which
would be used much more frequently in the twentieth century. Interior monologue is regarded by critics as the narrative technique which reveals more about a character's feelings and thoughts than other techniques. Free indirect style provides insight into the character's mind but interior monologue takes the analysis a step further by expressing thoughts that are closest to the subconscious. By employing these three narrative voices Pardo Bazán can give a more complete picture of the characters and the situations than she might if she had told the story using only the omniscient narrative voice.
 CHAPTER II

CONTINUING USE OF MULTIPLE NARRATIVE VOICES IN LA MADRE NATURALEZA

La madre Naturaleza (1887) is a sequel to Los pazos de Ulloa, although it may be read independently of the latter. Robert E. Osborne believes that La madre Naturaleza is as good artistically as Los pazos and Federico C. Sáinz de Robles states that the sequel is Pardo Bazán's best novel. In La madre Naturaleza the children of Los pazos, Perucho and Manuela, now in adolescence, have fallen in love but they are unaware that they are both offspring of Don Pedro Moscoso, the master of the manor house.

The first chapter of La madre Naturaleza provides background information about the young people's friendship as well as observations on their relationship to "Mother Nature." As the novel's title indicates, nature plays a special role in the novel. Pardo Bazán uses the omniscient narrative voice in treating nature in Chapters I-IV and

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1 Osborne, p. 65.

focuses on the two young people who have grown up in the bosom of la madre Naturaleza: "No era la primera vez que se encontraban así, juntos y lejos de toda mirada humana, sin más compañía que la madre Naturaleza, a cuyos pechos se habían criado" (p. 288). These two youngsters have been separated for several months while Perucho has been away in school. Now that they are together during his vacation, they spend as much time as possible walking together in the countryside:

Con todo eso no renunciaban a correrse junto y sin compañía de nadie. A falta de testigos, los distraían y tranquilizaban la menor cosa... Impremeditadamente se escudaban con la Naturaleza, su protectora y cómplice. (p. 288)

The only education which Manuela has received has been from nature:

La niña, gran botánica por instinto, conocía todas las plantas y hierbas bonitas del país; pero jamás había encontrado ni a la orilla de las fuentes, tan elegantes hijas péndulas, tan colosales y perfumados helechos, tanto pulular de insectos, como en aquel lugar húmedo y caluroso. Parecía que la Naturaleza se revelaba allí más potente y lasciva que nunca, ostentando sus fuerzas genésicas con libre impudor. (p. 288)

With nature as a backdrop and with Perucho's and Manuela's close relationship to Mother Nature, the eventual incestuous relationship can be regarded as natural.

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3This and all subsequent references to la madre Naturaleza are taken from Emilia Pardo Bazán, Obras completas (Novelas y cuentos) (La madre Naturaleza) (Madrid: Aguilar, 1973), I, 286-410.
It should be noted that at the beginning of the novel Pardo Bazán apparently purposely avoids identifying Perucho and Manuela. Part of this must be due to the fact that she wants to give an overall picture without going into specific details. She is also attempting to persuade the reader to look favorably on the idyllic relationship between the two young people before she reveals that they are half brother and sister. The reader does not know any more than they themselves do about the incestuous nature of their attraction to each other. In the treatment of Julián in Los pueblos she follows the same technique to help the reader see through Julián's eyes before he realizes what is really happening. This technique is again seen in her treatment of Gabriel Pardo de la Lage in La madre Natural-

eza.

After setting the stage for the unfolding of the action at the pazo, the focus shifts in Chapter V from Perucho and Manuela to a mysterious passenger in a stagecoach. Trampeta, a politician from the area, tells the mysterious passenger what has been happening at the pazo. Most of the events about which Trampeta speaks are those contained in Los pueblos de Ulloa.

Pardo Bazán adds more suspense and realism to the mystery of the unidentified stagecoach passenger by using interior monologue and interior discourse in addition to omniscient narration to reveal Trampeta's curiosity.
Trampeta does not directly ask the passenger who he is because he is not the type of man who uses direct means to achieve what he wants. He is concerned with politics and he sees others in light of what role they may play in his political life. He usually knows everyone of importance in the area but this gentleman puzzles him:

Este me huele a títula o diputado de los conservadores. ¿Quién será, demonios, que no le he visto nunca?—y después de reflexionar breves instantes---: De fijo--decidió--es algún forastero que va a la finca del marqués de las Cruces o a la de San Rafael... Claro. Allí todo el mundo se come a los santos y les hace el "salamelé" a los curas... Pues el marqués de las Cruces no es, que a ese bien le conozco... El de San Rafael, menos... ¡lojalá! Nos haría reventar de risa con sus dichos..., ¡señor más ocurrente y más natural!... ¿Será alguno de los maridos de las sobrinas? ¡Ca!, vendría la señora también con él. Pero ¿quién rayos será?

Trampeta's frustration at being unsuccessful in his efforts to get the mysterious passenger to divulge his identity is presented in interior discourse. Harry L. Kirby, Jr. defines interior discourse as "concise offhand remarks which a character makes to himself about the situation in which he finds himself or about what someone has said." "This device," Kirby continues, "is also used to explain thoughts behind gestures and to create realistically brief moments of reflection. When interior discourse is extended or expanded, it becomes interior monologue."  

\footnote{Kirby, "Evolution of Thought," p. 105.}
curiosity and frustration are evident in his interior discourse: "¡Borríco de mí!—pensé—. Dice que conoce al marqués . . . Será su amigo, y no querrá más chismes . . . Aunque don Pedro Moscoso, ¿qué ha de ser amigo de ninguna persona tan así . . . , tan decente!" (p. 303).

Except for the above moments the author's omniscient narrative voice is predominant as she reports the conversation between Trampeta and Gabriel as well as the stagecoach accident in which Gabriel is injured. Pardo Bazán uses the accident to introduce Máximo Juncal, the physician who appeared in Los pazo de Ulloa as the doctor of Nucha, the deceased wife of Pedro Moscoso of the pazo of Ulloa. Dr. Juncal witnesses the stagecoach accident. As he comes to the aid of the travelers, Dr. Juncal sees the resemblance between Gabriel and the latter's sister, Nucha. It is at this time that Trampeta and the reader learn the identity of the mysterious passenger.

Gabriel becomes the center of Pardo Bazán's attention in Chapters VII-XI as Dr. Juncal takes Gabriel home with him to take care of a minor injury which Gabriel suffered in the stagecoach accident. The omniscient narrative voice continues to be used in these chapters as Dr. Juncal relates to Gabriel past events at the pazo and the care of Nucha before her death. Dr. Juncal's close relationship with Nucha in her last days forms the basis for the friendship which develops between Gabriel and Dr. Juncal. Much of the
information which Dr. Juncal gives about the pazo has already been related to Gabriel by Trampeta. Dr. Juncal does add that Perucho, being the son of Sabel and Pedro, receives preferential treatment from the marqués and at the same time he notes that Manuela, the daughter of Pedro and Nucha, is often neglected or hardly cared for at all. Gabriel reveals to Dr. Juncal that he plans to marry Manuela.

Dr. Juncal accompanies Gabriel on part of his journey to the pazo of Ulloa. Chapters XII-XVII are devoted to Gabriel's arrival and his becoming acquainted with its occupants. By employing the omniscient point of view Pardo Bazán gives the reader insight into the mind of each man as Gabriel and Pedro meet. A portion of the narration of Gabriel's thoughts reflects his attitude toward Pedro's appearance:

"Lo cierto es que Gabriel, notando en su cuello señales evidentes del peso de los años y del esfuerzo con que iba descendiendo ya el agrio rechazo de la vida, sintió por él esa compasión involuntaria que inspiran a los corazones generosos las personas aborrecidas o antipáticas cuando caminan al desenlace de las humanas tribulaciones, fauces e iniquidades: la muerte."

(p. 330)

Through interior discourse Pardo Bazán interjects the following thought to reveal Gabriel's inner feelings: "¡Yo que le tenía por un castillo!—pensó—. Pero también los castillos se desmoronan" (p. 330). In order to portray a fuller picture of the attitudes of the two characters,
Pedro's reaction to Gabriel then follows. Perplexed by Gabriel's arrival, Pedro ponders the reason for his brother-in-law's visit:

De su parte, el marqués, lleno de curiosidad y suspicacia, estaba que daría el dedo menique por saber qué viento traía a su cuñado. Pensaba en recriminaciones, en acusaciones, en cuentas del pasado, ajustadas ahora por quien tenía derecho a ajustarlas, y pensaba también en cosa más inmediata y práctica, en una discusión referente a las partidas que se hallaban incoadas y pendientes desde el fallecimiento del señor De la Lage. (p. 330)

At the conclusion of this chapter Pardo Bazán speaking as the omniscient narrator provides us with a description of the arrival of Peruchó and Manuela and follows this with Gabriel's reaction:

Y venía tan íntima y arrimada la pareja, que más que carro de mies parecía aquello el nido amoroso que la Naturaleza brinda liberalmente, sea a la fiera entre la espinosa maleza del bosque, sea al ave en la copa del arbusto. Gabriel sintió de nuevo una extraña impresión; algo raro e inexplicable que le apretó la garganta y le nubló la vista. (p. 331)

After meeting the inhabitants of the pazo, Gabriel spends a sleepless night during which he wonders about his feelings for Manuela. His thoughts on this matter are given via narrative voices which are discussed later in this study. The remainder of Chapter XV is narrated principally by the omniscient narrator. In a conversation with Pedro, Gabriel expresses his feelings about Pedro's treatment of Manuela. Gabriel also informs Pedro of his intention to marry Manuela:
—Pero . . . , ¡estará decente que andes tú por ahí acompañando a la chica después de saber que tienes tales proyectos? —Mis proyectos son bien honestos, y no parece sino que tu hija anda muy recogida y perniquebrada. —¡Hombre . . . , hombre! —La has criado como un marimacho, sin recato alguno, ¿sabes? Y muy mal, por no decir infernalmente. —Y a ti . . . ¿quién te da vela . . . ? —Poca cosa: como intento ser su marido y como que soy el hermano de su madre. (p. 338)

The omniscient narrator gives accounts in Chapters XVI and XVII of the walks in the country which Manuela and Gabriel take. After spending short periods of time with Manuela, Gabriel senses that Manuela has become friendlier toward him:

Le parecía imposible haberla amansado tanto en tan corto tiempo; indiferente del todo hacía pocas horas en la era, a pesar por la mañana, se había ablandado, conversaba familiar e íntimamente con él, se pasaba el día acompañándole, sin dar muestras de cansancio, ni de fastidio; más aún: sentía involuntariamente el poder de aquel afecto nuevo, no se enojaba por miradas claras y expresivas, ni por palabras o movimientos afectuosos; era, en suma, una cera virgen y Gabriel presentía enajenado los deliciosos relieves que un hombre como él sabría imprimirle. Resolvió no espantar a la cierva ni insinuarse más por no perder las conseguidas ventajas; seguir aprovechándolas, haciéndose simpático, adquiriendo cierto ascendiente sobre Manuela, y aguardar un momento favorable. (p. 349)

After a brief visit with Julián Alvarez, Manuela and Gabriel return to the pazo where Perucho, jealous of Gabriel's attention to Manuela, is anxiously waiting. Perucho extracts from Manuela the promise that she will spend the next day with him in the country.
In Chapters XIX-XXI the author's omniscient narrative voice chronicles Perucho's and Manuela's outing in the country. During their conversations Perucho insists that they not return to the pazo that day because of Gabriel, whom Perucho instinctively regards as his rival for Manuela. Perucho and Manuela speak of their feelings for each other and Perucho suggests that they should be like "marido y mujer." Manuela promises to marry Perucho as soon as possible. Their journey ends in a most intimate manner:

Al fin, sin saber cómo, sin estudio, sin premeditación, tan impensadamente como se encuentran las mariposas en la atmósfera primaveral, los rostros se unieron y los labios se juntaron con débil suspiro, mezclándose en los dos alientos el aroma fragante de las frambuesas y fresillas y residuos del sabor delicioso del panal de miel. . . .

(p. 368)

The omniscient narrative voice is most appropriate for the above scene since the author has created a private moment for the two young people. She has described that moment in a faintly poetic manner and she can express their viewpoints simultaneously as the scene reaches its culmination.

The overnight absence of Perucho and Manuela causes Gabriel to worry. Pedro is indifferent to Gabriel's concern. The conversations about the missing girl and the reactions of various characters are treated from the omniscient point of view. Upon receiving no consolation from Pedro, Gabriel goes searching for Perucho and Manuela. Gabriel eventually sees the two lovers walking along in the
following manner:

El bulto se acercó... Era doble: se componía de dos cuerpos tan pegados el uno al otro como la goma al árbol; no hablaban; ¿para qué? Él la sostenía por la cintura, y ella se recostaba en su hombro y le pasaba el brazo izquierdo alrededor del cuello. Marchaban con el paso elástico y perezoso a la vez, propio de la juventud y de la dicha avara, que regatea los minutos. (p. 384)

Upon their return to the pazo, Gabriel confronts Perucho with the truth about the latter's relationship to Manuela. Pardo Bazán as the omniscient narrator conveys the intense emotions involved in this scene in Chapter XXVIII. By assuming omniscience, the author is able to give the feelings and reactions of both characters. Such a matter seen through the eyes of only one character would not provide a complete picture of the situation.

After Gabriel explains to Perucho that Pedro is his father and, therefore, Perucho and Manuela are half brother and sister, Perucho goes to his father seeking further explanation and he learns that he is indeed the illegitimate offspring of Pedro. At this point Pardo Bazán develops the scene between Pedro and Perucho using a modified form of free indirect style, which will be discussed later.

Pardo Bazán concentrates in Chapters XXX-XXXVI on the events which follow this revelation. Overcome by this knowledge, Manuela becomes ill. At Gabriel's request, Dr. Juncal and Julián Alvarez, the priest, visit Manuela. These visits and Gabriel's conversations with these gentlemen are related by the omniscient narrator in Chapters XXX-
XXXVI. Julián informs Gabriel of Manuela's decision to become a nun. Gabriel proposes marriage to Manuela but she rejects him. Her concern for Perucho causes her to ask that Gabriel find him and console him. Omniscient narration and interior discourse are combined in the final paragraph of the novel as Gabriel leaves the pazo:

Gabriel Pardo se volvió hacia los pazos por última vez y sepultó la mirada en el valle, con una extraña mezcla de atracción y rencor, mientras pensaba: «Naturaleza, te llaman madre... Deberían llamarte madrastra.» (p. 410)

The omniscient narrative voice is complemented at times in La madre Naturaleza by free indirect style, a technique used earlier in Los pazos de Ulloa but more developed here. Free indirect style is primarily employed by nineteenth-century novelists to share effectively with the reader the feelings and thoughts of the novel's characters more deeply than they could be shown by direct quotation. Pardo Bazán uses free indirect style predominantly in Chapter VIII as a vehicle for providing information about Gabriel's youth, career, and affection for his sister, Nucha. Gabriel's close relationship to Nucha is emotionally presented via free indirect style when Gabriel learns of her death:

¡Su pobre «mamita»! ¡Con qué vanidad le había enviado él su retrato; con qué orgullo había comprado, de sus economías, una sortija de oro para regalársela en su boda! ¡Qué admiración gozosa, unida a unos asomos de infantiles celos, había sentido al saber que su hermana tenía una chiquilla! . . . ¡Monada como
ella! ¡Una chiquilla! . . . Y ahora . . .
fríán, callada, apagados aquellos dulces y vagos
ojos, metida en un ataúd, muerta, muerta,
muerta! (p. 312)

Gabriel's disillusionment about his life is seen by means
of this narrative technique:

¡Qué vida tan sosa al principio la suya!
Mal visto entre sus compañeros a causa de sus
opiniones políticas; sin ánimo para volver a
sepultarse en los libros de metafísica, que
eran hoy para él lo que la envoltura de la
cruga cuando ya voló la mariposa, sintió de
repente, convirtiendo los ojos hacia sí mismo,
que no le quedaba en lo más íntimo sino des-
creimiento y cansancio. ¿Quién o qué le había
demostrado la inanidad de sus filosofías? Nadie,
nada. La fe no se destruye con razones: es error
imaginar que hay argucia que eche abajo un senti-
miento. La fe es como el amor, bien lo advirta
Gabriel. (p. 316)

More biographical details are added as Pardo Bazán
engages in a seemingly playful game in which a sofa and an
armchair converse about Gabriel's abilities as a soldier:

Un día, en el Centro militar, al caer la tarde,
Gabriel sorprendió un diálogo de sofá a butaca.
--¡Y el comandante Pardo? --preguntaba el
sofá--. ¿Le ha visto usted desde que ha llegado
de su excursión por tierras de extranjis?
--Ayer me lo encontré en la Carrera . . .
--respondía la butaca.
--¡Y qué cuenta? ¿Viene entusiasmado?
--¡Entusiasmado! Decidido a que crucen por
doquier caminos y canales. Siempre dije yo
que se guillaba; pero ahora me ratifico.
Somnámbulo. Chifladísimo.
--De remate--confirmó el sofá. (p. 317)

The reader is uncertain who is speaking in this dialogue.
Perhaps the sofa and the armchair represent other soldiers
or officers discussing Gabriel's state of mind. Or, more
likely, it is a dialogue which takes place only in Gabriel's
imagination. The text preceding and following this conversation is written in free indirect style, thus adding to speculation that these may be imaginings in Gabriel's mind as he examines his "calling" as a soldier. Gabriel is attempting to sort out his feelings concerning life, death, and his relationships to his father and his sister, Nucha. He is trying to find direction for his life:

¿Cómo no se la habría ocurrido antes? ¿Por qué, hasta que circunstancias fortuitas le arrojaron al hogar viejo, no le cruzó por las mentes idea tan sencilla . . . , pero-grullada semejante? ¿Es posible que se pase un hombre la vida con la linterna de Diógenes en la mano, buscando sendas y probando derroteros, cuando la felicidad le está prevenida en el cumplimiento de la ley natural? La esposa, el hijo, la familia: arca santa donde se salva del diluvio toda fe; Jordán en que se regenera y purifica el alma. (p. 318)

Free indirect style is quite effective in presenting Gabriel's deepest emotions and thoughts of which he may not be fully aware or which he may not readily admit to himself. For example, in Chapter XVII Gabriel is unable to fall asleep during his first night at the pazo. The night is described as a night of fever caused by love:

¡Amorosa! ¡Una niña a quien había visto un cuarto de hora, que le había dicho <buenas tardes> por junto y en seguida a recoger gavillas de centeno, sin mirarle más a la cara! ¡Una niña cuyos rasgos fisonómicos le sería imposible recordar con exactitud! (p. 337)

As she does so often in La madre Naturaleza, Pardo Bazán alternates narrative techniques at this point. She shifts to the first-person point of view as Gabriel analyzes his feelings in an interior monologue:
No soy yo quien se enamora, es mi imaginación condenada—pensaba el comandante—. Parezco un cadete. Pero es que en esa chiquilla he cifrado yo muchas cosas. La familia pasada y la futura, mi «manita» y mi hogar, mis ya casi desvanecidas memorias de cariño y mis justas aspiraciones a los afectos santos que todo hombre tiene derecho a poseer... Por eso me ha entrado así tan fuerte.

(p. 337)

Gabriel's concern about his place in the world is manifested in interior monologue on more than one occasion. One such case is in Chapter VIII when Gabriel takes stock of himself and Spain, finding himself a victim of Spain and of the period in which he lives. He interrogates himself about his education and his dreams of military glory:

Yo no soy un chiflado—pensaba don Gabriel, respirando, sin percibirlo, por la herida—. Yo soy víctima de mi época y del estado de mi nación, ni más ni menos. Y nuestro destino corre parejas. Los mismos desencantos hemos sufrido; iguales caminos hemos emprendido, y las mismas esperanzas quiméricas nos han agitado. ¿Fue estéril todo? ¿Hemos perdido el tiempo? ¿Sentenciados a no producir ni fundar cosa alguna? Cansados, sí, porque el cansancio sigue a la lucha; pero ¿no hemos aprendido ni progresado nada? Yo sin ir más lejos, ¿soy el mismo que cuando salí del colegio? ¿No ha ganado algo mi educación externa desde que frecuenté el gran mundo? El suceso de mis amoríos malogrados, ¿no me curó y preservó de ilícitos y torpes devaneos? Aquellos libros que no me dieron la certeza, ¿por ventura no me cultivaron y ensancharon el entendimiento, no me hicieron más recto, más tolerante y más reflexivo? Mis sueños de gloria militar, mis rachas políticas, ¿no sirven, cuando menos, para probarme a mí mismo que aspiro a algo superior, que me intereso por mi raza y por mi patria, que siento y que vivo?

(pp. 318-319)

Pardo Bazán uses interior monologue to give a psychological portrait of Gabriel. He is portrayed more than
once as a dreamer with a vivid imagination. He is also
Nucha's devoted brother, who regards himself as the savior
of his sister's daughter. His desire to rescue Manuela
from the pazo and to educate her is expressed in the follow­
ing excerpt from an interior monologue: "¡Cuánto tengo aquí
que enmendar, que enseñar, que formar!--reflexionaba Gabriel,
muy encariñado ya con su oficio de preceptor--. Pero hay
terreno, hay sujeto . . . ¡La han descuidado tanto!"
(p. 339). Manuela's life at the pazo and the possibility
of her eventually loving him frequently occupy Gabriel's
mind. In Chapter XXII Gabriel analyzes Manuela's attributes
and background:

La chiquilla posee un fondo sorprendente de
rectitud; además tiene, como su madre, tierno
el corazón y las entrañas humanas: es fácil, es
casi elemental el método para hacerse querer de
ella: no hay más que aparecer muy cariñoso,
interesante por la pobrecita . . . , lo cual la
coge de nuevas, porque se ha criado en completo
abandono, gracias a mi bendito cuñado y a sus
lúos e historias . . . . Tenemos aquí lo que se
llama un <<naïfe>>, o sea un diamante en bruto
. . . , y ¿quién sabe si vale más así? Se me
figura que me hace doble gracia de esta manera;
¡que sí, señor . . . ! ¡Ah! Sencillez, carácter
primitivo y campestre, comercio exclusivo con la
madre Naturaleza, su única maestra y su única
protectora . . . .

(p. 368)

Gabriel considers what he can do toward helping Manuela
fall in love with him:

¿Me querrá algún día de verdad, con toda su
alma? Si la saco de este purgatorio, si le hago
conocer la vida de las gentes racionales, si la
enseño a gustar de la música y de las artes, si
la restituyo a su verdadera clase social . . . ,
al gobierno soberano de su casa, que hoy rige una
As Gabriel suffers from insomnia in Chapter XXII, he looks for something to read. Pardo Bazán takes this opportunity to lay the groundwork for the events which will occur later involving Perucho and Manuela. Gabriel reads Fray Luis de León's "Traducción literal y declaración del libro de los Cantares de Salomón." In expressing Gabriel's thoughts about the work Pardo Bazán reveals his thoughts through interior monologue:

¡Demonio . . . , qué retebién escribía el fraile! Tiene razón en decir que estos moldes se han perdido . . . ¡Zape, zape! Y no se mordía la lengua . . . ¡Vaya unos comentarios, vaya unos escolios y aclaraciones, como si la cosa de por sí no estuviese bastante clara ya! ¡Mire usted que estas metafísicas acerca del beso! No, y es que ningún poeta ni ningún escritor de ahora discurriría explicación más bonita; está oliendo a Platón desde cien leguas . . . ¡Qué lindo! Este deseo de cobrar cada uno que ama su alma, que sienta serle robada por el otro, e irla a buscar en la boca de ella o acabar de entregarla toda . . . ¡Mire usted que es bonito, y endiablado, y poético, y todo lo demás que usted quiera! ¡Ah! . . ., pues no digo nada de los detalles de . . . ¡Santo Dios, santo fuerte! No, lo que es este libro . . . ¡Luego se andan escandalizando de cualquier cosa que hoy se escriba, que ninguna tiene ni este fuego, ni esta fuerza, ni esta hermosura, ni esta . . . acción comunicativa! ¡Pero qué
According to Harry Kirby, Gabriel is particularly receptive to the poem because the verses remind him of Manuela. Gabriel's desire to be with Manuela is reflected in a dream which he has after reading the poem:

Gabriel vio viñas y prados, campos de mies opulenta, un mar de mies que no conclusa nunca; su sobrina le guiaba al través de él, diciéndole mil ternezas en bíblico estilo y en primorosa lengua castellana; el cura de Ulloa estaba allí, no austero y triste, sino paternal y venerable, con un jarro de agua fresca en la mano ... Gabriel pegaba la boca al jarro, bebía, bebía ... ¡Qué agua tan delgada, tan refrigerante y deliciosa! (p. 372)

As Kirby notes, the dream reveals several of Gabriel's basic conscious and subconscious feelings regarding Manuela. It is quite natural for Gabriel to imagine that Manuela would speak to him through the words of the Bride in the poem because Gabriel wants to ask Manuela to marry him, and already considers her as his potential bride.  

The next morning, upon learning that Manuela and Perucho have probably spent the previous night together in the country, Gabriel worries. After a heated conversation with Pedro, who is indifferent to the situation, Gabriel goes in search of Manuela. It is such a hot afternoon

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5Harry L. Kirby, Jr., "Pardo Bazán's Use of the "Cantar de los Cantares" in La madre Naturaleza," Hispania, 61 (1978), 905-906.
that Gabriel seeks the shade of an oak tree. Here he engages in a long interior monologue. Excerpts from this monologue reflect his displeasure over Pedro's indifference:

No hay remedio—comenzó a devanar Gabriel—. Yo corto por lo sano . . . El animal de mi cuñado, tengo que reconocerlo, no ve <esto> que veo yo . . . Es que si lo viese y viéndolo lo consintiese . . ., nada: cuatro tiros. (p. 378)

Gabriel believes that his visit to the pazo is providential:

No puede negarse que mi venida aquí ha sido providencial. El abandono en que está la niña, hija de mi pobre Nucha, clama al Cielo . . . Debió enterarme antes, mucho antes. He dejado pasar años sin tomarme la molestia . . . Bien; yo no podía tampoco suponer . . . ¡Qué calor! (p. 378)

He later focuses on the influence that nature has on Manuela: "Y a Manuela, ¿qué le diré la señora Naturaleza, la única mamá que ha conocido?" (p. 379). Then, Gabriel recalls portions of his reading of the previous night. He remembers seeing the writing of children on some of the pages of the poem, and he wonders if their love for each other might have been fostered by the verses; however, he decides that although Perucho and Manuela may have learned to read from that work, they probably did not understand its content. After thinking about fragments of the text, Gabriel becomes more fearful of the relationship that he begins to believe exists between Manuela and Perucho:

Pero es cosa que eriza los pelos . . . La hija de mi hermana, la esperanza de mi corazón, caída en ese abismo . . . ¡Qué monstruosidad horrible! Y no hay duda . . . Soy un idiota en haberlo comprendido, desde luego . . . Presenti-
When Perucho and Manuela return to the pazo in Chapter XVIII, Gabriel angrily confronts Perucho with the fact that Perucho and Manuela are half brother and sister. Perucho is shocked and goes to Pedro to question what he has learned from Gabriel. El Gallo eavesdrops on the conversation and through El Gallo's thoughts the author reports the conversation that ensues between Pedro and his son. Pardo Bazán gives dimension to the scene by reflecting the conversation through El Gallo since the latter has played the role of father to Perucho for so many years. There is heightened interest because El Gallo knows the truth and the reader is allowed to monitor his reaction as Perucho speaks:

Acalorado, muy acalorado ..., Perucho preguntaba y el señor de Ulloa daba explicaciones en tono brusco, a manera de persona que confirma una verdad sabida y conocida hace tiempo .... ¡Callen! Aquí empieza el asombro del Gallo ....: el mocoso del rapaz en vez de alegrarse, se pone como un potro bravo .... ¡Un genio tan <<maino>> como gasta siempre, y ahora qué <<fantesía>>! ¡Dios nos libre! Está diciéndole trescientas al señor ..... Si éste lo toma por malas, se va a armar la de <<saquinte>> .... Le echa en cara que no le reconoció desde pequeñito. ¡Se insolenta! Hoy hay aquí un terremoto .... El señor ...., no se oye cuasimente ....; de indínado que está parece que le sale la voz de dentro de una olla .... ¿Y el rapaz? Ese berrea bien .... ¡Ay, lo que está diciendo! .... Que se va, y que se va, y que se va de esta casa arrenegada .... Que se larga, aunque tenga que pedir limosna por
el mundo adelante . . . Que más que se esté muriendo el señor y le llame para cerrarle los ojos no viene, sino que le amarren con cordones y le traigan así, codo con codo atado . . . Que se cisca en lo que le deje por testamento y que no quiere de él ni la hostia . . . ¡Ojo! . . . Habla el señor . . . ¡No se oye miga! . . . Todo lo entrapalla con toser y con la rabia que tiene . . . ¡El rapaz! . . . Que bueno, que si le mandan la Guardia Civil para traerlo acá de pareja en pareja, que vendrá a la fuerza, pero se ahorrará con la faja o se tirará al Aveiro . . . Que de lo que gane trabajando le ha de enviar el dinero que gastó con él, y que después no le debe nada y ya le puede aborrecer a su gusto . . . Ahora el señor alborota . . . Que no le tiente, que conforme le hizo también le deshace . . ., que le tira a la cabeza un demonio . . . Que maldito y condenado sea . . . ¡Arre!

In Chapter XXXII Gabriel analyzes the situation and his confused feelings in an interior monologue:

Aquí se han tronzado moralmente dos existencias; se les ha estropeado la vida a dos seres en la flor de la edad. Los dos se causan horror a sí mismos; los dos se creen reos de un crimen, de un pecado espantoso . . ., y los dos, bien lo veo, seguirán queriéndose largo tiempo aún. ¿Son delincuentes en rigor? Por de pronto, que no lo sabían; pero supongamos que lo supiesen, y así y todo . . . No; dentro de la ley natural, eso no es un crimen ni lo ha sido nunca. Si en los tiempos primitivos, de una sola pareja se formó la raza humana, ¿cómo diantres se pobló el mundo sino con «esc»? ¡Ea, se acabó; está visto que yo no tengo lo que llaman por ahí sentido moral! ¡A fuerza de lecturas, de estudiar y de ejercitar la razón me he acostumbrado a ver el pro y al contra de todas las cosas! . . . ¡Me he lucido! Lo que la Humanidad encuentra claro como el agua, lo que un niño puede resolver con las nociones aprendidas en la escuela a mí me parece hondísimo e insoluble. . . .

Another first-person narrative technique which is used at various times to reveal Gabriel's thoughts is interior
discourse. This technique was defined and discussed earlier in this study with reference to Trampeta's curiosity about Gabriel's identity. A few examples will demonstrate how Pardo Bazán uses interior discourse to shed light on Gabriel's thoughts about himself and others. One of the first times interior discourse is so employed is in Chapter VIII when Gabriel questions himself about his valor as a soldier: "¿Si seré un cobardón? ¿Si tendrá la sangre blanca?" (p. 314).

Interior discourse is used in addition to interior monologue to allow us to see what plans Gabriel has for Manuela. He thinks of his niece as being "... un terreno inculto, virgen, lleno de espinos, ortigas, zarzales ... Pobre huérfana y pobre hermana mía," he says to himself. "Si viviese ... A falta suya, yo desbrozaré esa maleza a fuerza de paciencia y de cariño" (p. 339). This narrative technique is also employed to give Gabriel's assessment of Manuela on their first outing: "Qué nerviosa es. ... Al mismo tiempo hay sangre generosa y roja ... Me gusta que tenga nervios. ¡Por el camino de los nervios se puede conseguir tanto de la mujer!" (p. 344). He evaluates the situation and realizes that his formal education is of little benefit in his efforts to win Manuela's love: "Vea usted—pensaba para sí el artillero—. ¿De qué me sirven aquí filosofías ni matemáticas? Me convendría para conquistar a esta criatura saber pescar anguilas" (p. 346). These are
only a few selected examples of interior discourse but they will serve to illustrate Pardo Bazán's frequent use of this technique in her novel.

As she had done in *Los pazos de Ulloa*, Pardo Bazán in *La madre Naturaleza* uses a variety of narrative voices. The omniscient narrator plays an important role in the early chapters as the reader, who may not have read *Los pazos de Ulloa* learns about the people who live at the manor house and about events which have occurred there. By describing nature and nature's relationship to Perucho and Manuela, the omniscient narrator sets the tone of the novel and the background for subsequent developments in the narrative. Throughout the work Pardo Bazán employs the omniscient narrative voice to describe settings or to convey to the reader information which is known by more than one character.

When Pardo Bazán wants to create a closer bond between the reader and a character, she uses either free indirect style or one of two first-person narrative techniques: interior discourse or interior monologue. By employing these narrative techniques she shares with the reader a character's deep emotions or thoughts. She uses these techniques most frequently in her treatment of Gabriel. More extensive use is made of interior monologue in *La madre Naturaleza* than in *Los pazos de Ulloa*. Pardo Bazán
not only employs interior monologue more frequently in the sequel but she also presents the longest interior monologue of the two novels in *La madre Naturaleza* in Chapter XXV when Gabriel ponders the relationship which he suspects exists between Perucho and Manuela. It thus becomes apparent that as she progresses in her career Pardo Bazán is becoming more adept in handling the various narrative techniques. Further, more extensive use of these will be seen in *La Quimera* in the following chapter.
CHAPTER III

THE PREDOMINANCE OF FIRST-PERSON NARRATION IN LA QUIMERA

Emilia Pardo Bazán presented a series of lectures in 1887 at the Ateneo in Madrid entitled "La revolución y la novela en Rusia." These lectures marked the beginning of the new direction in her work toward the spiritual-idealism of the Russian novel. Kirby points out that there is more influence of Russian idealism in Pardo Bazán's novels in the 1890's and a predominant interest in death and idealism related to religious conversion after the turn of the century.¹ These elements are present in La Quimera written in 1905. C. C. Glascock states that La Quimera "embodies the results of a life-long study of psychology (that is to say of character), of art, of religion, nay, of life itself. It sums up the author's experience in life, in art and in faith; it expresses her aesthetic and her religious creeds."²

Mary E. Giles observes a gradual shift away from the portrayal of external reality in Pardo Bazán's early novels,

like *Los pazos de Ulloa* and *La madre Naturaleza*, to the presentation of interior conflict in *La Quimera* and *La sirena negra*. The principal subject matter of the two latter novels, according to Kirby, is the analysis of abnormal characters. He notes Pardo Bazán's adaptation of external reality to reflect the inner struggles of the characters. In her prologue to *La Quimera*, Pardo Bazán states her intention to study *el alta aspiración*:

> Quise estudiar un aspecto del alma contemporánea, una forma de nuestra malestar, el *alta aspiración*, que se diferencia de la ambición, antigua (por más que tenga procedentes en psicologías definidas por la Historia). La ambición propiamente dicha era más concreta y positiva en su objeto que esta dolorosa inquietud, en la cual domina un exaltado idealismo.

By thus indicating her desire to make such a study, Pardo Bazán commits herself to focusing on the psychology of the novel's characters. This type of novel calls for extensive use of first-person narrative techniques in addition to the use of the omniscient narrative voice.

Another factor which must be taken into account when discussing narrative voices in *La Quimera* is the autobiographical basis of the novel. Carmen Bravo-Villasante

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states that in writing *La Quimera* Pardo Bazán was inspired by the life of Joaquín Vaamonde, an artist who until his death dreamed of achieving a great work of art. Pardo Bazán had aided Vaamonde in becoming a portrait painter of ladies of Madrid's high society and she and her mother took care of and consoled Vaamonde while he was dying of tuberculosis. Pardo Bazán was in Paris when she received the telegram of his death and, according to Bravo-Villasante, she, alone at that time in a hotel room, conceived the idea of *La Quimera*, which would be based on Vaamonde's life and her own experiences. The novel contains numerous autobiographical elements. Bravo-Villasante notes that Pardo Bazán is Minia Dumbría, the famous composer, who represents success and triumph in music. Minia listens to the dreams expressed by Silvio Lago, the painter, who fails in the pursuit of his vocation, which has become an obsession for him. *La Quimera* is the study of the vocation of the artist who sacrifices all for his career and his ideal.

The significance of the above information for this study of narrative voices in Pardo Bazán's novels is explained in part by Bradford:

> The importance of the autobiographical basis for the novel lies in the fact that it also affects the point of view. It explains in part

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the reason why all the novel is not narrated by Silvio Lago. Aside from the fact that Pardo was still experimenting with new narrative techniques in La Quimera, there are details in Silvio's story which were so familiar to the author, that it was perhaps more satisfactory to view Silvio from the outside, as she had observed the artist Vaamonde. 

The first of the novel's six chapters is entitled "Alborada," the name of the hometown to which Silvio returns. The omniscient narrator describes the setting as a stranger to the area seeks directions to a bakery. Pardo Bazán goes from the general to the specific in the opening paragraphs of La Quimera, as she did in Los pazos de Ulloa and La madre Naturaleza. She does not reveal who Silvio is until he identifies himself to the baker's wife as her husband's cousin. Pardo Bazán uses the omniscient narrative voice to provide a physical description of the cousins and to comment on their different spiritual dispositions. As omniscient narrator she is quite easily able to shift from the exterior to the interior world as is seen in the following account of the men's meeting:

Apareció el panadero, sudoroso, empolvado de harina, y no dijera nadie, al pronto, sino que era el propio Silvio o un hermano gemelo. La misma finura de tipo; ambos, de ojos azul grisiento; de menudo bigote dorado, de tez blanca, de cara oval, de pelo alborotado, sedoso, rubio ceniza. Mirándolos más despacio, se advertía que, bajo iguales máscaras de carne, la cara verdadera, espiritual, era no solo

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8 Bradford, p. 240.
Following an account of Silvio's visit with his cousin's family, the author's omniscient narrative voice relates Silvio's journey to Alborada and his apprehension upon arriving at the home of Minia Dumbría. His unease is quelled when he is invited to stay at the Dumbría's so that he can paint Minia's portrait. This visit allows Silvio and Minia to discuss art and music. The reader also learns about the artist's background through his conversations with Minia and her mother. He has just returned from Buenos Aires and is in poor health because he did not earn enough money from various jobs to eat properly. He wants to become someone important and he feels that painting portraits will give him the money necessary to study in France and England so that he may become a well-known artist. Pardo Bazán also uses their discussions as a means for presenting her own knowledge of art. Silvio shares his thoughts about his "Chimera" with Minia. One of the first indications of his attitude toward death is given as he says that his "Chimera" is either to triumph or to die. Minia shows him her tomb in the house which causes Silvio

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9 This and all subsequent references to La Quimera are taken from Emilia Pardo Bazán, Obras completas (Novelas y cuentos) (La Quimera) (Madrid: Aguilar, 1973), I, 707-896.
to state that he has difficulty imagining not existing.

In addition to employing dialogue to inform the reader of the characters' thoughts, Pardo Bazán uses the omniscient narrative voice to reveal their thoughts about others and to treat situations in general. She does not present their impressions by means of a first-person narrative voice here because she is not attempting to give the characters' most intimate thoughts. We have noted the use of the omniscient point of view with regard to Silvio; it is also similarly used with Minia. For example, the omniscient narrator states at one point what Minia was thinking as she posed for her portrait:

Volvió a descansar la mirada en el paisaje; quiso perderse, confundirse diluir su personalidad en las lejanías color amatista de los montes que formando anfiteatro lo cercaban. No pudo: el conocido murmullo de notas, la efervescencia musical, era invencible. Hubiese deseado estar sentada ante el piano, traduciendo todo lo que—con la vaguedad del boceto al pastel en que se afanaba Silvio—hervía dentro de su cerebro fácilmente excitable. Como la ola tras la ola, y aun del modo continuo y presuroso que cae el surtidor en el tazón, los elementos de un poema sinfónico apuntaban y se desvanecían.

(pp. 717-718)

On another occasion Pardo Bazán uses the omniscient narrative voice with Minia in order to add information about Silvio's appearance:

Minia le consideró. Era todavía más juvenil que de veintitrés la cara oval y algo consumida, entre el marco del pelo sedoso, desordenado con encanto y salpicado en aquel punto de hojitas de acacia. El perfil sorprendía por cierta
The omniscient narrative voice predominates in Chapter I with Pardo Bazán employing only one first-person narrative technique—interior discourse. This point of view is used only a few times in Chapter I and then insignificantly. The most important example of interior discourse occurs while Silvio is painting Minia's portrait. It is seen in Minia's reaction to Silvio's request that she assume the same pose that she had earlier:

¡La expresión de antes!—pensaba para sí—. Si este es artista, si posee sensibilidad, no ignorará que no nos bañamos dos veces en la misma agua, ni se reproduce el mismo minuto de nuestra vida. (p. 718)

In Chapter II, along with a change of the novel's setting from Alborada to Madrid, comes a change in voice from primarily omniscient to first-person narration. The first several pages of the chapter are taken from Silvio Lago's memoirs. He writes that he has found a place to live and work which is affordable and suitable, but which may not be so desirable to the upper-class ladies who he hopes will come to him to have their portraits painted. Silvio mainly describes his activities and the people he knows; however, he also writes at length about art. The opening paragraph of his discussion of the masters gives the reader some insight into Silvio's preferences in art:

En primer lugar no experimento gran entusiasmo, en general, por la pintura antigua. Nos han
fastidiado bastante con la admiración de lo antiguo, negro y embetunado y con luz falsa. Los antiguos eran otros embusteros, igual que yo. Hasta nuestro siglo, y bien adelantado, no se supo lo que era la verdad. Y no la tragan, no la tragan los condenados burgueses. !La luz cruda, dicen! !La quieren cocida, guisada? Mejor se pinta hoy, que se ha pintado nunca. Y si es así, ¿por qué me he vuelto del Museo destrazado de asombro? (p. 728)

He continues his discussion focusing on Velázquez, Goya, and Rubens. This treatment of artists and their works gives Pardo Bazán an opportunity to express her own critical views on art.

Silvio's memoirs also provide insight into his personality and health. He had alluded to difficulty with digestion when talking with Minia in Chapter I and early in Chapter II he writes:

La noche cae, y como no he de comer—no era la digestión del boa, era la indigestión--, no salgo; me quedo en mi rincón, me refugio en la alcoba, envuelto en mi poncho gaucho, que me sirve de manta de viaje y de cama. Me siento mal, muy mal; parece que dentro del estómago tengo una barra de plomo; la cabeza me duele. . . . Trataré de dormir. A cerrar los ojos, a no acordarse de nada. (p. 720)

We become aware of how Silvio views others as he writes his opinions of his fellow artists at the Sociedad de Acuarelistas:

Empiezo a conocer algunos del oficio; muchachos como yo, tal vez con las mismas esperanzas que yo. ¡Puede que no tan quiméricas! los veo que fuman, ríen, hablan de mujeres—piensan con ahínco en algo más que arte—. Hay uno, sin embargo, rabioso, emberrenchinado como yo: se profesa «impresionista» (!qué diablura!) y se llama Solano. Tiene unos ojos que giran, que miran azorados, insensatamente: ojos de raposo cogido en la trampa. (p. 729)
Silvio writes in his memoirs about feelings which he would be reluctant to share with anyone. For example, he reveals his insecurity about his future as a portrait painter:

Como he adquirido una tetera, me inundo de té para digerir las porquerías; estoy muy nervioso, sueño dislates, y de día miro mi taller desmantelado, mi casa sin muebles, mis perchas sin ropa, y los planes de atraer aquí al gran mundo, y al gran mundo femenino, se me representan como delirios de la calentura. (pp. 730-731)

Silvio's memoirs play a significant role in divulging his mixed emotions about his profession. He does not look forward to waiting in the foyers of elegant homes to be called when the subject of the portrait commands him to paint. On the other hand, he is afraid he may not have the opportunity to experience that humiliation. He writes of these confused feelings in the following excerpt from his memoirs:

En mi crisis de desaliento me <<siento>> sufrir y rabiar, no por lo que temo que va a pasarme, sino (me ocurre muy a menudo) por cuanto de malo me ha pasado en la vida. Lo repaso, lo recuerdo, lo rumío, y las contrariedades difuntas resucitan; ni aun las grandes, no; las pequeñas, las ruines. Quisiera trocar mi suerte, ser carpintero o herrero, no hallarme aquí, emprender un viaje, recluirme en Zais; a pesar del contento del estómago, mi cerebro se ensombrece, y de puro nervioso echo chispas, como los gatos. ¡Miseria, nulidad de la vida! (p. 732)

From time to time Silvio is displeased with having to paint portraits in order to survive instead of being able financially to pursue what he considers more serious art. When Minia and her mother admonish him for spending too much money on furnishings for his studio, Silvio admits to himself
his agreement with their opinions:

Lo que me irrita es justamente la conformidad de estas ideas con las mías; con las mías íntimas, y que no practico porque no puedo. No hay cosa que nos fasticie, a ratos, como encontrar encarnado en otra persona el dictamen secreto de nuestra conciencia. Ante Minia me avergonzaré de mis pasteles comerciales como de una desnudez deformé. Su mirada, a un tiempo llena de serenidad y de incurable desencanto, es un espejo donde <me veo>... y me odio. (p. 737)

As was noted earlier in this study, Silvio's memoirs allow us to penetrate more deeply psychologically into his character than we would be able to if a third-person narrative voice were relating the story. The first-person narrative voice creates a closer bond between the reader and the character as the reader is aware of feelings and thoughts which Silvio does not share with anyone else: "Si en vez de escribir este libro de Memorias hablase con alguien, miraría lo que dijese, no me llamaran fatuo. Aquí, ¿qué más da? Me confieso conmigo mismo..." (p. 738). Two paragraphs which immediately follow this expression of secrecy deal with Silvio's personal feelings toward women. Given his present vocation, his opinions are best kept to himself:

La mujer es un peligro en general. Para mí, con mis propósitos, sería el abismo. Por fortuna no padezco del mal de querer. Hasta padezco del contrario. No hay mujer que no me canse a los ocho días. Cuando estoy nervioso, me irritan. Las hartaría de puñetazos. ¡Concilién ustedes esto con mi cara soñadora y mis ojos llenos de vaguedad romántica, que tantos timos han dado involuntariamente! Lo malo es que no doy el timo solo con los ojos. Lo doy,
sin querer tampoco con la voz, con el gesto y con la frase. Y estoy notando el efecto, y pienso que no es un proceder honrado, y sigo adelante y recargo la suerte . . . Fatalidad, ya irremediable. No luchó. A luchar, lucharía para no disolverme en los crueles brazos de la Quimera!

Cuanto más tierno e insinuante me pongo al exterior, más crudas se alzan en mi interior las protestas de mi desdén hacia ese instinto natural que, convertido en ideal, tanto disloca a la especie humana. ¡Darle a «eso» transcendencia existiendo el Arte!

Earlier we read Silvio's assessment of his fellow artists. Now, in talking with another artist and friend, Cenizate, he learns of others' opinions of him:

Por Cenizate sé lo que de mí se murmura: nunca seré nada; no tengo de talento ni tanto así; soy un adulador, un degradado; me ensalzan porque intrigo, porque mi tipo afeminado encapricha a las señoras— a las bribonas, es lo literal—; sigo la brillante carrera de retratista guapo . . . , etcétera.

Silvio reacts to this criticism in the following manner:

Nadie se acusa con mayor severidad que me acuso yo, pero al fin y a la postre, cuando me azotan así, es cuando me sublevo. ¿Qué hicieron ellos, vamos a ver? ¿Qué hacen, qué harán? ¿Se nos prepara una nueva generación de gran altura? ¿Dejan tantas obras maestras las exposiciones? Ellos y yo, por ahora, garrapateamos, manchamos, tanteamos . . . Acaso ellos, en mi pellejo, descubierto este filón de los retratos fáciles, no continuarían abrasiéndose, como yo, en el ansia devoradora de «lo otro».

So far we have attempted to draw a verbal picture of the protagonist, who is often depicted in his own words as an artist who is superior to others, although insecure, and who will demonstrate his genius if given the financial means with which to accomplish his work.
We have not yet learned anything specific about Silvio's relationship to women. Clara Ayamonte and Espina Porcel are the two principal women in his love-life. Pardo Bazán first treats Clara and then Espina. In an earlier conversation with one of his clients, Silvio had learned some details about Clara's life. Clara's mother had died giving birth to her. Dr. Mariano Luz, who delivered her, raised her and helped her manage financially. In the last entry of his memoirs at this time in La Quimera, Silvio gives his account of his seduction of Clara. One day Clara arrives wrapped in furs and suggests that Silvio study her hands that day instead of beginning the portrait. The passages which follow are Silvio's thoughts about his contact with Clara and his evaluation of his feelings toward women. He wonders whether he is normal and, as he does so often, he questions himself about the part which the "Chimera" plays in his relationships with women:

Primero el movimiento instintivo, sin cálculo, de echarse atrás; luego, una sonrisa de resignación, aceptando probablemente la fatalidad de que el sentimiento haya de concretarse en el gesto eterno, monótono, sin diferencia ni respeto a la categoría de las almas. Yo, que por lo mismo que no siento hondo soy apremiante, nada trovador, veo la sonrisa, sé comprenderla, y adopto una actitud en que hay respeto y arrullo: medio sentado, medio inclinado, le rodeo el talle con un brazo, y mi mano busca el calor y la suavidad de la nutria. Acaso el contacto con la densa piel del animal es lo único que me produce grata sensación. Por lo demás, empiezo a encontrar que todo esto es ridículo, y que lo mejor sería estudiar las manos concienzudamente. Mientras discurso así, conservando mi
dura lucidez, la rutina me obliga a murmurar al oído de Clara cosas tiernas, los inevitables "¿Verdad que tenía que suceder?", los "¡A qué no te lo figurabas cuando entraste aquí?" La chubersquí, mal arreglada hoy, calienta poco; y el frío que me engarrotó bajo la blusa de dril es lo que me impulsa a acercar la cara a otra cara fría también como el hielo, y por la cual veo, con asombro, deslizarse despacio, glaciales, perlinas, dos lágrimas.

Con un movimiento de desagrado, compruebo en mi interior la extraña impresión de siempre: el instintivo desprecio hacia la mujer que se me rinde. ¿No hay en esto algo de anormal, no es una inferioridad de mi alma? ¿O es que me ha embrujado, al nacer, la celosa Quimera?

(Pp. 741-742)

Pardo Bazán ends this section of Chapter II by leaving the reader in somewhat the same state of mind as Silvio.

At this point in the novel only Silvio's attitude toward Clara has been given. In order to present a more well-rounded picture of the situation Pardo Bazán chooses to tell Clara's side of the story by means of letters exchanged between Clara and her guardian, Dr. Mariano Luz. Their correspondence is helpful in providing background information about Clara's life and her special relationship with Luz. Clara was married to her cousin for a short time prior to his death which resulted from a fall from a horse. Clara recounts in her letters how Dr. Luz has always been nearby whenever she needed him. Dr. Luz's response to Clara's letter is important for our understanding of her relationship with Silvio. Just as Silvio strives for fame, Clara seeks ideal love. Silvio intimates that he is a superior being and Luz diagnoses Clara's problems as having
their origin in a similar kind of superiority:

Clara, Clara querida: Tu mal consiste, te lo he dicho y te lo repito, en un exceso de elevación moral unido a una sensibilidad demasiado viva. ¡Ojalá—no me llames bruto—fueses una mujer de más bajas y materiales inclinaciones! Lo inferior se encuentra dondequiera. Lo inaccesible es ese ensueño tuyo, esa aspiración ardorosa que trae de la mano el desengaño y la caída del cielo. . . . Tus males proceden de que eres superior, en la esfera del sentimiento, a las mujeres que te rodean. . . . Tú padeces una <idealitis crónica>. Este padecimiento no es vulgar; solo ataca a privilegiadas organizaciones.

(pp. 746-747)

Clara, agreeing with Luz's diagnosis, informs him that she is in love with Silvio. Her analysis of Silvio is quite accurate when one considers what Silvio has written in his memoirs. Clara does not believe that Silvio has the time or money to paint the types of works of which he is capable. In order to facilitate his rise to fame, she says she can do no less than marry him, thus making her fortune available for his use:

He pensado ofrecer a ese artista (el hombre más desinteresado de la Tierra) mi mano. Con ella ve la fortuna, el medio de realizar su vocación. Conozco lo arriesgado del paso que voy a dar; conozco que enajeno mi libertad y cometo (así te expresarías tú) la única locura hasta la fecha milagrosamente evitada. No puedo menos. Me avasallan con violencia dulce dos sentimientos: ansia de purificación y anhelo de sacrificio.

(p. 748)

This section of Chapter II then concludes with Luz writing to Clara that he is on his way from Berlin to Madrid to advise her.

At this point Pardo Bazán shifts the narrative voice
as the omniscient narrator picks up the story focusing on Silvio and his clients. Silvio paints Luz's portrait and likes him more than he likes Clara, as he says in one of the few examples of interior discourse interjected in the narration: "Me gusta más él que ella. Él, con esos mechones grises, arremolinados, esa tez morena, esa frente morena y surcada, tan inteligente, tiene una cabeza de estudio. Loado sea Dios. Descansaré de encajes y rasos" (p. 750). Luz tells Clara that Silvio is talented but, he says, she must be aware of his frailty. Silvio rejects Clara's proposal of marriage because he says that he lives only for his dreams and cannot be bound by marriage. While visiting Minia Dumbría, Silvio explains that those who are dedicated to the pursuit of lofty goals must be free to do whatever is necessary to achieve them. However, Minia advises him to seek a reconciliation with Clara because she is such a fine person. Minia also warns him that he may lose customers as a result of his rejection of Clara. Silvio then responds that he will paint in other countries. Pardo Bazán makes full use of the omniscient point of view at this time to reveal what thoughts are occurring in both Minia's and Silvio's minds when Minia's mother arrives. Minia, as well as Silvio, is in the clutch of the "Chimera," and both envy the full and satisfying life of Minia's mother, the Baroness:
Silvio contemplaba con envidia a la dama; abatido y exasperado a la vez como se sentía, comparaba su juventud dolorosa a aquella ancianidad exuberante, sana, lozana, divertible y divertida tan fácilmente, abierta a las impresiones gratas y exagerándolas para compensar las decepciones y los desengaños. El mismo pensamiento ocurría a Minia; también Minia, cautiva entre las garras de la Quimera, había deseado a menudo recortar su espíritu encerrándolo en círculo más estrecho; en vez de tender a lo inaccesible, buscar el contentamiento que se viene a la mano. Amar lo que está a nuestro alcance es la sabiduría suprema, discurría la compositora. (pp. 764-765)

Pardo Bazán continues using the omniscient narrative voice as she changes her focus from Silvio to Clara and Dr. Luz. Throughout this portion of the chapter the novelist frequently interjects first-person narrative techniques. For example, Luz's observations about Clara's present condition are given at times in interior monologue:

Esto—pensaba—no es como lo demás. Esto trae cola. ¡Su misma placidez me asusta! . . . Antes, al caerse de lo alto de su ensueño, ha solido presentar los síntomas de esta clase de afecciones morales: desasosiego, crisis nerviosas, explosiones involuntarias de aflicción, alteraciones funcionales, inapetencia, sueño cambiado y a deshora, alternativas de risa y lágrimas . . .; lo natural. Se deja correr . . ., y el tiempo interviene con su lima. Ahora . . . estamos peor, peor. Así se manifiesta la incapacidad para la vida, el agotamiento de las fuerzas que la sostienen. (p. 767)

At other times the omniscient narrator tells us about Luz's thoughts and judgements of Clara. The following excerpt is representative of this:

El doctor sufría la atracción que ejercen sobre los profesionales que conservan el fuego sagrado ciertos fenómenos y estados que no se explican
solo por lo físico, y la idea suicida, la incapacidad de vivir, se contaban en este número. Mariano Luz sostenía que no se llega a concebir tal propósito sin una preparación larga y honda. No dejaba de parecerle sacrílego considerar la enfermedad de Clara «un caso»; pero creía que, tratándose de curarla, era preciso mirarla como a las otras enfermas. Necesitaba el hábito observador, el ojo clínico, para discernir los progresos del mal, bajo la apariencia de normalidad y frialdad indiferente de que Clara se revestía. (p. 768)

Another change occurs in the narrative point of view as Pardo Bazán once again includes pages from Silvio's memoirs. Silvio explains his reasons for writing about himself:

Al trasladarme a mejor taller, en calle decorosa, cerca del Palacio de Bibliotecas y Museos, vuelvo a escribir en este cuaderno lo que me ocurre. Sirve para explicarme ciertos cambios que noto en mí, y reconocer lo que puede desviarme de mi senda. Este procedimiento es más eficaz que confesarme con Minia. Nadie desenreda el ovillo como quien torció la hebra sacándola de su propia sustancia. (p. 774)

Pardo Bazán employs the first-person narrative voice so effectively with Silvio that the reader is able to follow the protagonist's changes in moods, and thereby come to a better understanding of his psychological make-up. We referred earlier to Silvio's poor health. In the following excerpt Silvio writes about his sense of optimism brought about by his feeling better physically after having dined at Minia Dumbría's:

Me siento en disposición optimista con la cabeza vacía, el estómago tranquilo, como suelo tenerlo al día siguiente de comer en casa de Minia guisos caseros. Y merced al bienestar
físico, el porvenir se me antoja a la vez seguro y lejano, algo que llegará a su hora y que no debe estropearnos el presente. (p. 775)

Silvio makes an entry in his memoirs about Clara after seeing her leaving a church one day. His uncertainty about acknowledging her is expressed in the following manner:

El dolor, obra nuestra, nos impide aislarnos del que sufre por nosotros. Conocía yo bien la manera de ser de la Ayamonte, que en vez de ruborizarse con la emoción, palidece. Casi detuve el caballo, no sé a qué fin. Tal vez fuese para decirle que me perdonase, que me pesa, no de mi condición, pero sí de su maleabilidad. Con el aturdimiento me olvidé de saludar. Y ella pasó despaciosa, serena, y en sus pupilas resplandecía algo: una luz singular, una proyección de alma . . . ¡Será que . . . ? ¡Bah! ¡Tan pronto! (p. 777)

He remembers her for a long time and realizes that she once loved him, but he asks, "¿Qué importa que le quieran a uno? Lo que interesa es que no le estorben, que no le aten los brazos" (p. 777).

After attending an exhibition of painting which he does not highly esteem, Silvio sees the corpse of an acquaintance lying in the street. He is not able to forget what he has seen and his thoughts focus on death. He points out that the dead man was a victim of the "Chimera":

¡Ese era, hace minutos, uno que anhelaba lo mismo que yo anhelo! Y siempre más valiente que yo; lo mismo cuando embadurnaba sus tabillas mendicantes y las enviaba a vender a los cafés, que ahora cuando reposa en el suelo con los miembros rotos, convencido de lo imposible de su Quimera. (p. 785)

Silvio attempts to forget by drinking excessively. He wakes up the following morning envying the dead man.
A shift in narrative voice occurs immediately following the above scene. Pardo Bazán gives this section the title "Las cuatro meditaciones." She purposely makes the reader wonder who the narrator is. Since the preceding portion of the chapter contained excerpts from Silvio's memoirs, one might think that Silvio is the narrator of the meditations. However, if the reader looks closely at the first paragraph in this section and if he recalls an earlier scene in which Dr. Luz showed Clara an x-ray of her hand, he will be able to identify the narrator as Clara. Upon viewing the skeletal hand in the x-ray, Clara thought it seemed to beckon her:

Dibujóse, cada vez más visiblemente, la marca terrible de una mano de esqueleto. Abierta como estaba, desviado el pulgar, la mano tenía la actitud de un llamamiento, de una señ¡ imperiosa. Parecía decir: "Ven." (p. 773)

Near the end of that section of the novel which precedes Silvio's memoirs, Clara experienced a peculiar sensation:

Su cuerpo y hasta su inteligencia le parecían ser cosa ajena, carga que la sujetaba al mundo material.

Experimentaba el ansia de acción que acompaña a ciertos trastornos espirituales... (p. 774)

Upon reading the first paragraph of the first meditation, we find a reference to the skeletal hand of the x-ray:

Alrededor de mí, tinieblas. Allá en el fondo--tan lejos de su contorno se pierde--un disco de claridad. Dentro de él, haciendo la señal misteriosa, la mano descarnada. Camino, y el disco retrocede, y las tinieblas me siguen como perros negros que no aflan. (p. 785)
Further early proof that the narrator is Clara, or at least a woman, is found in the second paragraph in the use of the feminine adjective sola: "Desde el primer día me dejaron sola y mis pasos fueron caídas" (p. 785). The first time that Clara is definitely revealed as the narrator is in the fourth and last meditation when she imagines she hears her name being called.

Another voice shift occurs as the author, once again omniscient, resumes the narrative after Clara wakes from her meditations. Clara later tells Dr. Luz that she is going to become a nun, whereupon he reveals that she is his daughter. He is quite upset about her decision and hopes that she will change her mind. She, however, enters a convent in Avila after pretending that she is going on a weekend trip. Interior discourse is interspersed here with omniscient narration.

The last section of Chapter II is composed of Silvio Lago's memoirs. In the opening paragraphs Silvio writes about Clara's entrance into the convent and his role in her decision. He feels that he has done well in not marrying her, but that there is a bond which unites him with Clara and Luz: "Fuerte lazo nos une a aquellos que padecen por nosotros... Un hilo invisible, una corriente secreta va de mí a esos dos seres, en cuyo destino he influido tan activamente. Por eso me empeño en creer que Clara es feliz... en su convento, soñando" (p. 796). Silvio's
sense of self-importance is quite evident in his belief that he caused Clara to become a nun. The revelation of this facet of Silvio's personality is made more significant because he himself acknowledges it rather than a third-person narrator who conjectures that he may have such feelings.

Pardo Bazán shifts our attention to Espina Porcel, another woman with whom Silvio is involved. In his analysis of their relationship, he states that he is certain that they are not in love with each other. He believes that he is attracted to her by her elegance and refinement. He regards her as an unstable person, one who is never in the same mood for two consecutive days. In explaining his feelings for her and the other women in his life, he analyzes himself:

   Yo no causaría a nadie el menor daño. Yo sufría cuando por mi culpa sufre alguien. Yo soy capaz de darle a un desgraciado la camisa. . . . Yo quiero a mis amigas excelentes: la Palma, la Baronesa, Minia. Yo deploré no acertar a querer mucho, de corazón, a Clara Ayamonte. Todo esto parece bondad, parece altruismo. Y, sin embargo, me deleito en la amoralidad de Espina, como si deshiciésem el loca un bombón muy delicado, sávido a quintaesencias, de gusto desconocido, de perfume que trastorna. (p. 808)

Although Silvio breaks off his physical relationship with Espina when her lover, Valdivia, appears to be jealous, he is invited by Valdivia to accompany him and Espina to Paris. Chapter II ends with Silvio looking forward to a new life and success as he departs for Paris.
As we can see from the preceding treatment of Chapter II, the first-person narrative voice predominates. We are better able to understand Silvio because he personally expresses his feelings about his physical, social and professional life. By means of the correspondence between Clara and Luz, the reader is given a more fully developed idea of a woman who is seeking ideal love, and she, like Silvio, does not find her "Chimera." Via the first-person point of view we are also given both sides of the story of the relationship between Clara and Silvio. The omniscient voice contributes to the narrative by revealing the reactions and thoughts of various characters and this gives an added dimension to the story.

In the opening pages of Chapter III the author's omniscient narrative voice reports Silvio's walks through Paris. This narration is interrupted by an interior monologue in which Silvio thinks about his aspirations. As he wanders along the streets of Paris, he sees a cathedral and is reminded of Clara. He compares his situation to that of Clara in the following interior monologue:

¡Cuánto la envidio!—pensó el pintor—.
Yo no sé si querer lo que quiero. Yo debiera no vivir sino para mis fines, para mi resolución. ¿Qué hay de común entre lo transitorio y yo? Está visto: la tela de mi carácter se rompe. Voy sin rumbo. ¡Cuántos años todavía de anhelar y no conseguir! ¡Tengo siquiera lo que se llama vocación! El que «quiere» hace lo que Clara hizo. ¡Es que Clara logró asirse a algo!

(p. 822)
This technique reveals more about his frustrations and hopes than did the pages of his memoirs.

The author's omniscient narrative voice predominates in Chapter III as she describes social events which Silvio attends in Paris and his impressions of the members of society and of the paintings which he sees in the museums. The omniscient narrator often discusses the relationship which now exists between Silvio and Espina since he terminated their affair. The effect that she has on him is mentioned occasionally as in the following example:

La perversa atracción de Espina se le había transformado en repulsión, y Lago se conocía; sabía que sus sentimientos eran brotes bravos de espino montés; que la misma traición, el mismo disimulo artero, de los cuales sentíase capaz, no podía provocarlos a voluntad y mediante reflexión; le reventaban del alma bajo la presión de las circunstancias. Ni siquiera le movía ya al romántico respeto a Valdivia; su alejamiento era otra cosa: una especie de náusea moral. El cutis de Espina se le figuraba frío como el de un reptil. La neurosis, el diablillo de la neurosis debía de danzar en esto.

(p. 832)

Later, Silvio is so irritated because he cannot understand Espina that he decides to catch her off guard, and thereby come closer to a comprehension of her true psychological make-up. Upon physically attacking her and tearing her clothes, Silvio withdraws in horror when he sees evidence of addiction to morphine. The omniscient narrator informs us that Espina's addiction is the only way she can cope with life and with not having achieved her dreams. Silvio honestly admits, at one point, in interior discourse that
Espina may well be responsible for the change in his art:
"Esto tengo que agradecer a la Porcel, a su individualismo aristocrático y poético, a su desprecio de la imitación literal y de la verdad gruesa. ¡Tal vez ella me ha revelado a mí mismo!" (p. 835). Pardo Bazán also employs interior discourse to express Silvio's opinion of Espina's lover, Valdivia: "Este hombre sería dichoso y, además, encantador si no fuese la víbora que lleva enroscada—pensaba Silvio—. Acabaría él también por mordernos a todos" (p. 836).

Espina shows her cruelty by humiliating Silvio in public. One of the few times that free indirect style is used in the novel occurs when Silvio angrily reacts to Espina's suggestion that he work as a fashion designer: "¿Qué se proponía Espina? ¿Qué monstruosa venganza era aquella? ¿Qué goce para su estragado espíritu? ¿Cabía bañarse así en el agua amarga del ajeno sufrimiento?" (p. 846). Pardo Bazán again employs free indirect style to reveal that Silvio has become so disillusioned with Paris that he cannot stay there: "¡Quedarse en París! ¿Cómo se le había podido ocurrir otra cosa? ¿Qué fuerzas humanas le apartaban a él de aquel foco de fiebre artística? Quedarse, estudiar, esperar la vuelta de los emigrantes . . . " (pp. 849-850).

When we begin Chapter IV, entitled "Intermedio artístico," we find the first-person narrative point of view employed in the form of letters from Silvio in
Brussels to Minia in Alborada. The title of the chapter is appropriate because Silvio is traveling to see works of art displayed in various cities and through his letters he reports his trip to Minia. Silvio has come to Brussels seeking inspiration for his work. He becomes the friend and traveling companion of a young Swedish journalist, Nils Limsoe. In one of his letters Silvio writes of his conversion to religious art and his abandonment of former concepts of painting as a result of the development of convictions which Limsoe has shared with him. Silvio writes in his last letter that he has found direction and meaning for his life on this journey.

The author's omniscient voice resumes the narration in Chapter V in order to paint as objectively as possible Silvio's emotional turmoil which is brought about by certain events and also to show the reactions of other characters. Upon returning to Paris, Silvio receives an invitation from Espina Porcel asking him to attend a party at her home. The purpose of the invitation is to display a portrait. Silvio eagerly awaits that evening because he presumes that she is going to show his portrait of her:

Y la noche vino, como viene sin falta para el día y para el hombre. Silvio sentía impulsos de danzar su acostumbrada danza inglesa, al punto de dar a un cochero las señas de la morada de Espina Porcel. Al mismo tiempo estaba rendido. No había parado desde que recibió el billete, parte por necesidad de comprar varias cosillas, parte por entretener su fiebre de impaciencia. Creía ya pasada la barra de París, aseguradas subsistencia y fama naciente. (p. 866)
At the party he is pleased because he believes the guests are commenting on his painting. However, when the Condesa de la Pirineos voices her opinion, Silvio realizes that his portrait is not the one on display. Silvio then learns that all of the invitations except his specified that the portrait which the guests would see would be that of another artist. The Condesa de la Pirineos insists that Espina show her guests Silvio's portrait. Espina obliges by taking them on a long walk through the house to a room where the portrait hangs between a photograph of a jockey and a calendar. Some guests laugh, but the Condesa voices her disapproval of Espina's poor taste and informs Espina that if she does not want the portrait that she will be happy to have it. The Condesa then proudly exits with Silvio. The latter's feelings are described by the omniscient narrator:

La escitación nerviosa se desbordaba. Un torrente de sentimiento devastaba su alma impresionable. La vida le parecía otra. Y se asombraba, no de la malignidad de Espina, sino de que aquella malignidad le hubiese él saboreado un día como extraño confite y la hubiese tenido por signo de elevación en las categorías humanas. . . . Ahora le parecía a Silvio que lo verdaderamente distinguido y raro es la bondad, la justicia, la cólera contra felones y miserables. Se recreaba en la majestad de una gran señora, que era buena, tres veces buena. (p. 872)

As the Condesa takes leave of Silvio, she assures him of her support. The final paragraph of the chapter gives a picture of a serene and optimistic Silvio:
Silvio se quedó en pie en la acera, palpitando de un gozo y de una esperanza que le movían a alzar los ojos hacia el firmamento, alto, estrellado y frío, con ese gesto que hacemos involuntariamente para referir nuestras grandes emociones a algo mayor que ellas, a lo verdaderamente inmenso, a lo que nos envuelve y protege con su magnitud. La helada que parecía descender de la majestuosa bóveda salpicada de joyas de pedrería, le sobrecogió; y la sensación glacial que recorrió sus venas y sus huesos se enlazó con la idea vagamente religiosa que descendía de los astros de las constelaciones radiantes.

(pp. 872-873)

One would presume that given the encouragement and support of the Condesa de la Pirineos, Silvio would resume his work with a bright outlook toward the future. Nevertheless, in the opening paragraphs of Chapter VI we learn, by means of a conversation between Minía Dumbría and her mother, that Silvio is not well and that he wants to stay with them for a time before returning to France. Minía believes that he is coming to die. The following description by the author's omniscient narrative voice details what condition Silvio is in when Minía and her mother greet him:

Sus mejillas se hundían, y bajo la gorra inglesa de viaje sus orejas de cera se despegaban y transparentaban la luz solar. Sus ojos, cercados de livor, mazados, tenían en la pupila esa transparencia acuosa que revela, antes que síntoma alguno, la rapidez de las combustiones que, desnutiendo el organismo, determinan la consunción.

(p. 874)

The author’s presence is more evident at this point in the narrative than at any other time as she uses the first person plural form of the verbs in two sentences of her
account of Silvio's arrival at Alborada:

Desde que nos acercamos a Alborada hay más soledad, más rusticidad; huele a trementina, a madreselva, a lejanas brisas salitrosas, a flemo de vaca. Se corta la cinta de villas, casuchas, molinos, tapias prolongación de los arrabales de la floreciente Marineda, y entramos en la región aldeana, en la Mariña rural.

(p. 874)

The days of Silvio's illness are chronicled by the author's omniscient voice. Some days he feels well enough to think that he can paint. Among the many vivid descriptions which Pardo Bazán gives of this time in Silvio's life is one in which he attempts to paint:

De repente, un vértigo le cubrió de sombras las pupilas, una mano de bronce le cayó sobre el pecho; era la palma de un gigante oscuro que había entrado por la abierta ventana y que, del manotón, le arrancaba paleta, pinceles, todo . . . Y, desvanecido, Silvio soltó los instrumentos y recayó en el sillón, gesticulando insensatamente. Sobrevino el ataque de nervios, anunciado por el primero de los rugidos ester­torosos que habían de llegar a ser forma usual y aterradora de su queja.

Desde aquel momento, los trebejos de pintar desaparecieron. . . .

(p. 879)

A few sentences later there is an indication of how Sil­vio's illness is affecting his mind:

Sobre todas las demás sensaciones angustiosas percibía una, casi intolerable: la de la disocia­ción. . . . Silvio, como artista y sensitivo afinado y refinado, había reconocido siempre poderosamente la identidad de su ser; pero al presente, horas enteras, bañado en viscoso sudor, molidos los huesos por la prolongada estancia en el lecho, invadida la cabeza por las colonias microbianas, perdía la noción de su realidad, se sentía hundido, anegado en la naturaleza enemiga, en la dañina materia. (p. 879)
When Silvio receives word of Espina Porcel's death, he comments to Minia that he believes that she died from striving to live a life of elegance and refinement which contrasted sharply with her real life. Silvio suffers an attack of nerves, perhaps brought on by news of Espina's death. The omniscient narrator relates Silvio's feelings in a long paragraph from which the following excerpts are taken:

Silvio percibió una mortaja de sombra que le envolvía y lo envolvía todo. Era, quizás, efecto de la impresión repentina causada por la esquela mortuoria; era, quizás, que el oscuro presentimiento de su propia destrucción se concretaba al fin. . . . En un instante la realidad se transpuso a la otra margen, que el agua del trozo de ría, llena de tinieblas, le representaba vivamente. No fue impresión heroica, sino de espanto; de espanto, frío, letal. Los árboles, ya borrosos, le parecieron fantasmagóricos; la ría, lago siniestro donde rema el barquero implacable; la silueta de las Torres, temerosa, cual si fuese la de uno de esos edificios de la Edad Media, cuyas paredes ahogaron sollozos y cobijaron dramas; y el toldo de las acacias espléndidas, extendido como regio pabellón, un manto plomizo del cual goteaba humedad de tumba. (pp. 886-887)

Near the end of this paragraph a few lines appear in free indirect style:

¡Morir! ¡Morir también, como Espina, como la modernista radiante, la de inimitable existencia! ¡No ser, desaparecer, reunirse con la Porcel en la macabra alcoba de la tierra húmeda o entre el informe y caótico silencio de los cerrados nichos! (p. 887)

Silvio is indifferent to those around him and he is so fearful of death that Minia and her mother are careful not to wear black because he associates the color with mourning.
and death. Pardo Bazán employs free indirect style at this time in the novel to reveal Silvio's inner fears and thoughts about his illness:

¡Combate, agonía, tortura la de aquel alma, incrustada en el vivir como en la encía la raíz del diente nuevo! La vida, con su adherencia de pulpo, con sus tentáculos recios, se agarraba. No quería soltar la presa. ¡Deseos, nostalgias, pena de lo incumplido, de lo fallido, de lo vano e irrisorio del Destino! ¡Dolor de las flores no cogidas, de los aromas no respirados, de las glorias soñadas; agua que se derrama sobre el arenal antes de acercarla a la boca; rabia, calentura, disnea, fatiga, cansancio infinito, miserias orgánicas, la decadencia total! (p. 887)

Silvio has pursued his "Chimera" throughout his life and only in his last hours does he find release from its grasp as he confesses to the priest. Via the omniscient narrative voice Pardo Bazán beautifully describes the relief and peace which Silvio experiences after receiving absolution:

Absuelto, Silvio experimentó una sensación de alivio, una sedacción, refugiándose en bahía de tranquilas aguas, cerca de una costa fértil. El problema de <<tal vez soñar>>, el mayor de los terrores del morir, no le torturaba ya. Si soñase, soñaría como en vida--sueños de aurora, de luz, de desconocidas felicidades--, en que se ensancha el espíritu y alcanza lo que nunca ofrece la limitada zona del vivir terrenal. Y vio--a través del velo de la lluvia, que ahora caía mansa, en hilos continuos de cardado cristal, como las lágrimas que bañan una faz resignada, dolorosa--a su Quimera, antes devoradora, actualmente apacible, hecha, no de fuego, sino de brumas suaves y de alfójares líquidos, de vapores transparentes y de claridad atenuadísima; y, conformándose, sintióse reconciliado con el universo, con las Manos que lo guían . . . Al adormecerse plácidamente las mortales inquietudes,
The author has chosen the omniscient point of view for this particular moment because no one other than Silvio or the omniscient narrator can know what the character sees or feels in this emotional and physical state. Pardo Bazán selects this same narrative voice to describe Silvio's final vision:

Silvio, cerrando por un momento los párpados, sintió que sobre su lengua descansaba la suave partícula. El Cordero místico, manso y herido, derramando de su costado abierto un río de granates, vino entonces a recostárselle sobre el hombro. Balaba tiernamente; parecía decir: «También muero; mira cómo mi vida fluye de mis venas... Muero por ti... Por ti, ¿no lo ves?»

Pardo Bazán continues using multiple narrative voices in La Quimera as she did in Los pazos de Ulloa and La madre Naturaleza to provide a full portrayal of the characters. The omniscient narrator fulfills the same functions as in the early novels by describing the setting and the characters, by reporting events, and by telling how the characters react to others and to situations. She does not, however, use free indirect style as frequently, undoubtedly because she is more interested in presenting as much of the novel as possible through Silvio's memoirs and through correspondence between principal characters. These technical devices
clearly give the characters greater autonomy than they had in the earlier novels.

In comparing the narrative points of view in Los pazos de Ulloa, La madre Naturaleza, and La Quimera, we find that the novelist uses the first-person narrative voice much more extensively in the last work in order to achieve deeper psychological penetration. In the next chapter we will examine La sirena negra in which the first-person narrative voice is the only one used and the protagonist is the sole narrator.
CHAPTER IV

THE PROTAGONIST AS NARRATOR

IN LA SIRENA NEGRA

Of the four novels by Pardo Bazán discussed in this study it is in La sirena negra (1908) where the first-person narrative voice predominates completely. Germán Gullón points out that by using the first-person narrative voice the character can speak with verisimilitude about his intimate problems. A disadvantage in employing this narrative voice, according to Gullón, is that what the narrator says about others or about events in which he has not directly participated may not go beyond opinions or inferences.¹ In the opinion of Leon Surmelian, first-person narration intensifies the narrative and increases its emotional impact. Although it creates a bond of intimacy by drawing the reader into the emotional life of the character who is telling the story, Surmelian cautions that none of the thoughts of other characters may be presented from the inside because the narrator cannot penetrate their thoughts.


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Surmelian stresses that the protagonist who is narrating the novel is personally involved in the events and that if other characters influence his fate in any way, he cannot be neutral in his presentation of them.²

Commenting on La sirena negra, Mary E. Giles states that Pardo Bazán emulates contemporary novelists, such as Paul Bourget and Joris-Karl Huysmans, by giving little attention to environment and appearance. Rather than adopting a simple plot line, according to Giles, Pardo Bazán concentrates on the protagonist's emotional conflict in La sirena negra.³

The sole narrator of the work is Gaspar de Montenegro, an aristocratic young Spaniard, who relates the story of his obsession with death. We dealt with the influence which Pardo Bazán's life had on her composition of La Quimera. Osborne notes that one can see in her letters and writings that she was thinking a great deal about her own death during the time that she was writing La Quimera and La sirena negra. Osborne further states that what distinguishes these last two novels from the earlier ones, such as Los pazos de Ulloa and La madre Naturaleza, is the author's desire to write psychological studies.⁴ In order to accomplish

²Surmelian, p. 74.
⁴Osborne, p. 115.
this she employs the first-person narrative voice to a greater extent in these later works. Pardo Bazán used predominantly first-person narrative techniques in *La Quimera* complemented by the omniscient narrative voice for the purpose of giving a more complete picture of Silvio. In *La sirena negra*, however, the reader learns of other characters' thoughts and actions only through the protagonist.

*La sirena negra* is the story of Gaspar's life, but it is not an autobiography in the strict sense of the word. What the protagonist-narrator tells about his life is strongly colored by his obsession with death. He is analyzing himself with regard to this preoccupation. Such introspection calls for the use of the first-person narrative voice. One detail of this novel which does not differ from the other three studied herein is the mystery of the identity of the character, in this case the protagonist-narrator, who appears in the opening paragraphs of the work. Although we are certain that the narrator of *La sirena negra* is male because of the use of masculine adjectives when referring to himself, he does not give his name until Chapter VII, when another character refers to him by name. His entire name, Gaspar de Montenegro, is not revealed until Chapter XII, when he states that he, Gaspar de Montenegro, is regarded as God by Rafaelín, his adopted son. Pardo Bazán has chosen not to make the narrator's identity an important
part of the novel because she is writing about the interior rather than the exterior world.

We get some insight into the narrator's personality in the opening paragraph of the novel as he is leaving the theatre. He reveals that he is not eager to socialize with others:

... me separé del grupo que venía conmigo desde el teatro de Apolo, donde acabábamos de asistir a un estreno afortunado. Si hablase en alta voz, hubiese dicho grupo de amigos; pero, para mí hayo, ¿qué necesidad tengo de edulcorar la infusión? Espero no poseer amigo ninguno; no tanto por culpa de los que pudiesen serlo, cuanto por la mía. Si alguna vez me he dejado llevar del deseo de comunicación, de expansión, de registrarme el alma y enseñar un poco de su oscuro contenido, a la media hora de hacerlo estaba corrido y pesaroso....

(p. 872)

As we can see from this first paragraph and the following ones, the novel is not one of action but introspection. The narrator does not describe social activities because he focuses on himself and he sees everything and everyone in the light of his obsession with death. The night even reflects his inner mood: "La noche no me ofrecía sino impresiones de color sombrío, como las palabras leídas por Dante sobre el dintel de la puerta del infierno" (p. 873). The description he gives of the night as well as his other

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5This and all subsequent references to *La sirena negra* are taken from Emilia Pardo Bazán, Obras completas (Novelas y cuentos) (*La sirena negra*) (Madrid: Aguilar, 1973), II, 872-928.
references to nature are reflections of his frame of mind and are not similar to pictures of nature in the other novels in this study. Bradford sees nature in La sirena negra as being "tied intimately to the spiritual essence which is behind it."^6

On this same evening Gaspar and a sereno take an injured drunkard home to his wife. Gaspar gives a little money to help the couple, but he does not care to do more because he does not want to perform any action: "La acción es enemiga de los ensueños y reflexiones, en que encuentro atractivo singular. Ni hay acción tan noble como una idea . . . "(p. 874). Gradually, the reader gains more insight into the protagonist-narrator's psychology via the latter's own words. He indicates the attraction he feels for death near the end of Chapter I: "Bebí en cualquier sitio un vaso de café caliente para despabilarme, y al contrario, diríase que aumentó mi afán de reposo, mi nostalgia de la muerte temporal, mi sed de la nada" (p. 875). After pointing out that one rests when one dies, Gaspar goes home to bed: "La frialdad de las sábanas cede a la corriente de calor que pronto establece el cuerpo; el colchón rebota con suave elasticidad al dar yo vuelta y arroparme; los ruidos de la calle se extinguen para mí . . . Por última vez, suspiro de bienestar . . . Duermo" (p. 875). The manner

^6Bradford, p. 211.
in which his going to bed is presented, following his com-
ments on death, can be interpreted as a desire to die and
not hear the sounds of this world.

Gaspar's attraction to death is seen in a relation-
ship which develops between him and the consumptive Rita
Quiñones. He meets her in a physician's office as he waits
to consult the doctor about his gastritis. Gaspar's descrip-
tion of her as a character reminiscent of Goya's caprichos
demonstrates the artistic influences seen in Pardo Bazán's
narrative technique:

Para dar idea del tipo de esta mujer, sería
preciso evocar las histéricas de Goya, de
palidez fosforescente, de pelo enfoscado en
erizén, de pupilas como lagos de asfalto,
donde duerme la tempestad romántica. El
modesto manto de granandina, negro marco de
la enflaquecida faz, adquiere garbo de mantilla
maja al rodear el crespo tejaroz que deja en
sombra la frente. (p. 876)

The woman has brought her child to the doctor, but she is
the one who is so ill. Gaspar gets some information about
her from the doctor and he goes to visit her on the pre-
text of giving a toy to her son, Rafaelín. Actually,
Gaspar is attracted to her because of her nearness to
death. In trying to comfort her in her fear of death
Gaspar compares death to sleep. His curiosity about her
background and her thoughts is expressed in a unique and
original manner:

... yo la considero, y quisiera abrir su
cabeza, destaparla, registrarla, para conocer
el arcano que oculta, y por el cual me tiene
sujeto, con fidelidad de amante que espera, y
teme, y respete, y calla; el arcano, único
atraactivo de este espíritu que, de noche, vaga
perdido entre las tinieblas del Miedo y del
Mal. (p. 879)

When Gaspar's sister, Camila, tells him that people are
wondering if he is Rafaelín's father, he decides he will
indeed become his father. He feels that Rafaelín may be
his hope of living a natural life:

¡Era la vida, la vida, la vida, la maga, que
me llamaba otra vez, y al llamarme me ofrecía
una copa de amor! La pobre Rita estaba sen-
tenciada; pero ¿el niño? Poc él podría yo—¿quién
sabe?—interesarme en algo sencillo, bueno,
natural. (p. 880)

Camila prefers for Gaspar to marry Trini and live
what she considers to be a normal life. In an interior
monologue Gaspar thinks about such a marriage:

Si Trini se revela, si vibra . . . --calculaba
yo--, siento que vibraré también; y no será,
como en Rita, una atracción perversa, seudo-
rromántica . . . será el hogar, con humareda
azul del puchero, lo que es yo no me siento
capaz de resistirlo! (p. 881)

When Trini says that she has difficulty understanding
Gaspar's relationship with Rafaelín, Gaspar through interior
discourse realizes that he does not want to marry her:
"Malo, malo--discurrí en mi interior--. Corta de entende-
deras, corta de cara, carirredonda . . . ¡Malo! ¡Esta no
es mi hembra!" (p. 881). Gaspar is seeking a reason for
living and a way to conquer his desire for death and he
believes that Rafaelín is the means to obtaining a new
life. When Trini cannot accept the role that Gaspar has
designated for her, he goes to visit Rita and Rafaelín. Rita is near death and Gaspar keeps a vigil by her bedside. He falls asleep and has a dream of the medieval Dance of Death. Gaspar's nightmare treats the traditional medieval Dance of Death as he sees the Pope, an emperor, a nobleman, a physician, and other representatives of the various social classes pass. In addition to these figures, acquaintances and relatives of his appear in the procession and just as he observes Rita and Rafaelín in the dance, Rita's maid brings him back to reality by waking him. When Gaspar realizes that Rita is on the verge of dying, he reacts calmly because of what he has witnessed in the Dance of Death:

Acababa de asistir anticipadamente al momento que iba a transcurrir ahora: los pasos de la Seca tal vez resonaban en la calle, en la calle, en la escalera tal vez. De todos modos, no tardaría en presentarse. Eran inútiles llaves y cerrojos para oponerse a su paso; y el doctor, con sus recetas y sus posiciones, estaba soberanamente en ridículo, fuerza es reconocerlo. (p. 889)

After Rita's death Gaspar makes plans to educate and take care of Rafaelín. He again feels attracted to life and sees the boy as the one who will help him live a satisfying life. He reveals more about his illusions in the following excerpt from an interior monologue which treats Rafaelín:

¡Hazme padre sin que yo tenga que rendirme al yugo de una Trini, de una mujer práctica, positiva, bien equilibrada, que lleve cuentas y
Gaspar is not successful at convincing Camila of the goodness of his plan to raise Rafaelín and he uses her comments to reflect the attitudes of those so involved in their social lives that they do not understand that they must eventually die. He summarizes his opinion of such reactions to death and he describes his own concept of life versus death:

"Fue evidente para mí entonces que Camila era lo mismo que la mayoría de los humanos; que unas veces creía; otras, las más, no creía en el glorioso advenimiento de la Segadora. Era indudable que, distraída por el necio devaneo de su vida—según el mundo, sensata, decorosa, loable—, no se persuadía sino raras veces de que esta vida, exactamente lo mismo que otra vida disipada, arrastrada, pobre, deshonrosa, infamante, era algo colgado de un pelo, era como resbalar aprisa por el borde de un precipicio, era la pesadilla de una persona que no sabe en qué hora ha puesto el despertador y que, a la menos imaginada, ha de escuchar el retintín violento que la llama a lo desconocido. Ni la sensatez ni el decoro son obstáculo al paso de la Seca; y toda la consideración social no puede lo que el gusano."

(p. 895)

Gaspar takes advantage of the state of mind in which he finds himself at this time to think about his past. He says that he seldom has such moments of nostalgia, and therefore he will look at his interior rather than his exterior life. He regards what is within as more important. The most significant parts of this interior monologue deal with his obsession with death. He never shares any of these feelings...
with others because they would not understand him. It is appropriate that Pardo Bazán has selected the first-person narrative voice of the protagonist to narrate his own personal story. No other character or narrative voice could have effectively traced the development of this obsession in a young man through to his adult life.

Gaspar recalls that at first he did not find death attractive or good nor does he regard her as such now because Rafaelín stands between them. He recounts the first time he saw death. He and his parents were in the country and it was late afternoon:

The sun is setting as Gaspar sees death beckoning him in the form of a woman. He gives the following description of their encounter:

Y unas pupilas oscuras, enormes—de asfalto y tinieblas, como las de Rita Quiñones, la pecadora--, me miraban desde el fondo del agua. Si eran pupilas de mujer—porque lo sobrenatural sentimental, para el varón es siempre femenino--, al menos la mujer no alzaba del agua ni el torso...
morbido ni la grupa redonda; ni blanqueaban sus
carnes bajo la linfa, ni debía poseer cabellera
rubia como la de las hijas del Rin. . . . La
mujer, tal cual yo la conocía en aquel momento,
¡qué nauseas provocaba en mí! . . . En cambio,
la del agua, la que me llamaba sin voz, la toda
mirar, la toda callar . . ., ¡con qué sugestión
de olvido y de reposo me ofrecía sus invisibles
brazos, enredados en las algas oscilantes del
lecho del río!

Inclinarme nada más un poco, y el abrazo
divino vendría a mí; ella subiría desde la pro-
fundidad, yo me precipitaría . . . Dos veces
inicié el gesto, y dos veces me detuvo el
instinto—la ruindad debiera llamarlo—.

(p. 897)

From time to time throughout his life, he recalls his
vision of death which made him different from others.

Gaspar meets another person who is also attracted by
death, Desiderio Solís, Rafaelín's tutor. Gaspar has hired
Solís and Miss Annie Dogson, an English governess, to edu-
cate the child. The two men are not friends, but Gaspar
finds Solís an interesting person with whom he enjoys dis-
cussing his ideas. He points out that he and Solís believe
that everything lies except death. Although Solís shares
some of Gaspar's beliefs, the latter is not certain that
he wants Solís teaching Rafaelín. Gaspar gives his analysis
of Solís in an interior monologue because he cannot confront
the tutor with his opinions. In expressing his judgement
of Solís, Gaspar also provides us with more information
about himself: "Estoy desnudo de compasión, desnudo de
bondad, soy exaltado en mí mismo, despreciador de los
otros . . . Si he recogido al niño ha sido por instinto
egoista y de conservación, por no dejarme llevar del atractivo que ejerce sobre mí la Guadañadora!" (p. 905). He continues by saying that superior man is insensitive and he does not want to be called good because he would no longer be superior. Gaspar's most egotistical statement about his superiority is one in which he says he is God to Rafaelín.

Rafaelín changes Gaspar's outlook on life considerably, although he does think of death occasionally when talking to Desiderio. Gaspar even describes nature in brighter terms, thereby creating a lighter narrative tone in the novel. In the following brief description of the landscape at Portodor, Gaspar analyzes why he sees things differently:

Al amanecer, la extensión de la ría, poblada de barcas de pesca, es un himno de alegría heroica, el animoso canto de la Naturaleza eternamente joven. Algo de esta alegría quiere infiltrarse en mí alma. No sé si porque respiro aire mejor o porque el niño ejerce en mí singular influjo, desde que he llegado a esta aldea riente, saudosa y familiar, un poco de paz, de amor al mundo, entran en mí... ¡Ah! ¡Ya era tiempo!

(p. 909)

Gaspar sees himself as a child again as he watches Rafaelín playing. As he explains in the following lines from an interior monologue, Rafaelín is able to distract him from his old dream of death:

Yo no soy esa parte de mi ser a quien tu blancura ha trastornado. Yo soy el que piensa, razona, conoce, prevé, diseca. Yo soy el que ama otras cosas muy oscuras, muy sombrías; yo soy el galán de la Negra... El niño puede distraerme de este ensueño viejo; tú, no aunque juegues a salir de las olas, salvo la franela, como Afrodita... 

(p. 913)
Another person who attracts Gaspar to life rather than death is Annie, Rafaelín's governess. Hers is a sexual attraction which Gaspar tries to resist.

Following a visit by Camila and Trini to Portodor, Annie enters Gaspar's room and learns from him that he and Trini plan to marry. Annie is jealous and slaps him, whereupon he rapes her:

Ciego y disparado, aproveché, pues, el momento en que miss Annie, todavía amenazadora, permanecía inmóvil, y la enlace y envolví y ahogué entre las elásticas serpientes de mis brazos, riendo a carcajadas, con risa nerviosa producida por la excitación que el golpe me causaba. La defensa encarnizada de la mujer recrudeció mi repentina barbarie; y cuando digo la mía, digo mal; la de aquel que no era yo, o, al menos, no era mi yo humano y consciente, sino uno de los varios hombres que hay en cada hombre, que cometen lo que aborrecen y se preguntan después: <<¿Pero cómo he podido . . .? ¿Cómo me he dejado llevar de tal locura? . . .>>, sin encontrar respuesta. (pp. 924-925)

The first-person narrative voice is especially effective in relating what happened:

Ella, al pronto, hería, pegaba, mordía, usaba de sus uñas, de sus dientes, de sus pies; pero yo, nervioso, frenético, luchaba sin sentir los golpes, y la sujetaba e inutilizaba su defensa. Cuando arranqué un jirón de la tela sutil de su corpiño y vi la blancura de su piel, me ofusqué del todo. (p. 925)

Gaspar finds himself speechless as Annie, cursing him, leaves the room. Upon going to bed, Gaspar is unable to fall asleep. He recalls the earlier part of the day and notes how this contrasts with the later tragic occurrence. In the following excerpt Gaspar expresses his feelings
following his attack on Annie:

Me sentía envuelto en lodo, hecho de lodo, y lo peor era que el lodo que me formaba discurría y se jugaba a sí mismo, y se encontraba doblemente lodo, no tanto por el delito perpetrado como por lo instintivo, lo vulgar del delito—mero impulso—y por haberlo cometido en perjuicio propio. ¡Escoger para la íntima barbaridad la misma noche en que, del mar apacible y desembrujado, de los setos y matorrales enloquecidos, de la risa de un niño, de la ternura maternal de una mujer, había nacido para mí el porvenir, la aceptación de mi suerte, mi reconciliación con el mundo! (p. 925)

Gaspar is ready to surrender to death because it is the only solution. In interior discourse he talks to death assuring her of his faithfulness: "No tengas celos tía, mi antigua amada; te he sido infiel, pero ya vuelvo a ti. Espérame, que tardaré poco" (p. 926). He thinks of how he can secure Rafaelín's future after his suicide. He searches his conscience regarding his ability to commit suicide:

¿Serán estos planes el disfraz de una cobardía ante el acto supremo? No; es lo contrario; es que el acto no será en mí fruto de un arrebato, sino cristalización de aspiraciones y tendencias continuas, contra las cuales ya no tengo defensa. Bien me he resistido... Ya no batallo. Seca mía, venciste. Te llevo en la masa de la sangre. Abré tu tálamo frío. (p. 926)

In the paragraphs which follow Gaspar's above assertion that he will kill himself, he informs us that something terrible has happened which has changed him into another person forever. The effect of the incident on him is evident in the following passage:

Han transcurrido pocas horas desde que así pensaba . . . , y en ellas cupo el suceso más
espantoso . . . No sé cómo decírmelo a mí mismo, en mi autoconfesión . . . Y el suceso es lo de menos; nunca un suceso vale nada . . . Los efectos del suceso en mí . . . Soy otro; y de esta vez, soy otro para siempre. (p. 926)

He then reconstructs the sequence of events in which Desiderio Solís challenged him to a duel to avenge his rape of Annie. Gaspar sees in Solís a person who can be instrumental in bringing death to him. He thus refuses to defend himself and Solís slaps him. Upon seeing this happen, Rafaelín runs to Gaspar. However, the latter pays no attention to him because he can only see death: "El negro velo en que ella se envuelve flotaba ante mis ojos. Lo había olvidado todo, todo, menos que iba a encontrarme con la maga de mis ensueños; que iba a dormir, saturado de laudano, en su fresco regazo de sombra" (p. 927). Solís fires at Gaspar, accidentally killing Rafaelín, who was running to Gaspar. Solís then commits suicide.

In the final paragraphs of the novel Gaspar shares with us his conversion. Rafaelín is his redeemer who gave his life for Gaspar so that the latter might live. As Gaspar sheds tears of repentance, the black siren of death leaves:

> A cada lágrima, la Seca se aleja un paso: sus canillas suenan más apagadamente en los peldaños de la escalera . . . La Negra se marcha, escoltada por su paje rojo, el Pecado; derrotada, destronada . . . , impotente. ¡Oh Tú, a quien he ofendido tanto! Dispón de mí; viviré como ordenes y me llamarás cuando te plazca . . . !Pero no me abandones! Tu presencia es ya tu perdón. (p. 928)
By means of Gaspar's narration we have followed the changes in his emotional state. He is first attracted to death, later repulsed by it, and finally he rejects it in favor of religious conversion.

In each of the first three novels analyzed in this study Pardo Bazán employed a variety of narrative voices. However, in _La sirena negra_ she dedicates herself to writing a psychological novel, choosing the first-person narrative voice of the protagonist to tell the story. The autobiographical approach is quite effective in allowing the protagonist-narrator to speak about his intimate feelings and concerns, and especially his obsession with death. We are better able to understand Gaspar because he reveals his feelings through his words. We learn about him and others by means of what he chooses to tell us. Gaspar may distort what others say or do and we must be conscious of the fact that the protagonist-narrator cannot be completely objective in his presentation of others because of his relationship to them. Gaspar is selective about what he tells in his autobiography. He gives only information which is related to his obsession with death. Even his view of nature is related to his attitudes toward life and death.
CONCLUSION

This study has focused on the narrative voices which Emilia Pardo Bazán employs in two of her naturalistic novels, Los pazos de Ulloa and La madre Naturaleza, and two of her so-called spiritualistic, idealistic novels, La Quimera and La sirena negra. In varying degrees she uses the same narrative points of view in the first three novels. Shifts in narrative voices accompany her change of emphasis from external reality in her early works to internal reality in the later ones.

Pardo Bazán primarily uses the omniscient viewpoint in Los pazos and La madre Naturaleza because she is describing the exterior world or she is giving the reactions of various characters to given situations. Quite often the omniscient narrator describes nature and nature's relationship to the characters. However, Pardo Bazán uses two relatively new narrative techniques, free indirect style and interior monologue, in Los pazos in order to probe into the interior worlds of the characters. She employs these two techniques principally with Julián Alvarez to allow the reader to share this character's view of what is happening around him. Interior monologue takes the analysis a step further by expressing ideas which are closest to the
subconscious. By using these three narrative voices Pardo Bazán provides a more complete picture of the characters and situations at the pazo.

She continues using the omniscient point of view for descriptive purposes and for reporting events in La madre Naturaleza but she makes much more frequent and extensive use of free indirect style and the first-person narrative techniques, interior discourse and interior monologue, in treating Gabriel Pardo De la Lage. She pays more attention to the psychology of the characters and therefore uses narrative voices which reveal their intimate thoughts and feelings. The longest interior monologue of these two novels is that of Gabriel in Chapter XXV of La madre Naturaleza.

First-person narrative techniques are dominant in Pardo Bazán's novels of the twentieth century. She is much more interested in idealism related to religious conversion and death in La Quimera and La sirena negra. She uses multiple narrative voices in La Quimera to provide as complete a portrayal of Silvio Lago as possible.

If Pardo Bazán had followed in Los pazos de Ulloa and La madre Naturaleza the naturalistic tenets dictated by Zola, she would have avoided any treatment of the psychological. According to naturalistic theory, a writer should not be aware of what is going on in the characters' minds. Pardo Bazán undoubtedly found this aspect of naturalism
restrictive because as early as 1884 in the prologue to La dama joven she advocated a balance between realistic detail and the interior world: "Vida es la vida orgánica, y vida también la psíquica... Reclamo todo para el arte; pido que no se desmembre su vasto reino..."\(^1\) In that same year in her prologue to El cisne de Vilamorta she rejected the division of reality into external and internal reality: "Parece que no necesita refutación el error de los que parten en dos mitades la realidad sensible e inteligible, con la misma frescura que si partiesen una naranja..."\(^2\)

Critics have called her naturalism "Catholic naturalism" or "mitigated naturalism" mainly because of her Catholic attitudes. That is, they felt she modified the naturalism in her novels because of her Catholic beliefs. She did not feel that characters were totally dominated by determinism but perhaps had some free will to act on their own. In the present study we noticed that her naturalism is also modified by the manner in which she treats the characters. Being unwilling to depict only exterior reality, she chooses to give her characters psychological depth. In Los pazos de Ulloa, besides the omniscient point of view which

\(^1\)Emilia Pardo Bazán, "Prólogo" a La dama joven, Obras completas (Cuentos y crítica literaria) (Madrid: Aguilar, 1973), III, 669.

\(^2\)Pardo Bazán, "Prólogo" a El cisne de Vilamorta, III, 670.
was commonly used in naturalistic novels, Pardo Bazán employs the narrative devices of free indirect style and interior monologue, which a naturalistic writer would not normally use. In *La madre Naturaleza*, which is also considered one of her best known naturalistic works, she strives to give even more psychological treatment of Gabriel through free indirect style, interior discourse, and interior monologue.

We have noted that there is a greater development of penetration into the psychological content of the characters in *La Quimera* and *La sirena negra*. This is a reflection of Pardo Bazán's satisfaction with the balance she found between the restrictions of the French naturalists and the freedom of the Russian novelists. She was undoubtedly more comfortable with the tenets of the spiritual-idealism of the Russian novelists because it allowed writers to delve freely into the psychology of their characters. The progressive development of psychological narrative techniques which we have examined in her novels in this study clearly sets her apart from her contemporaries and distinguishes her as a modern Spanish novelist.
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VITA

The author, the daughter of Mr. and Mrs. William Andrew Gowin, was born on November 9, 1945, in Lebanon, Kentucky. She spent her childhood near Shelbyville, Kentucky and graduated from Shelbyville High School. In 1967 she received the B.A. degree from Georgetown College and in 1969 she was awarded the M.A. in Spanish from the University of Kentucky. She joined the faculty of Mississippi College in Clinton, Mississippi in 1969. She is presently employed there as Acting Chairman of the Department of Foreign Languages and Assistant Professor of Spanish. She is a candidate for the Ph.D. degree in Spanish at Louisiana State University in December, 1981.
Candidate: Kizzie Anita Gowin
Major Field: Spanish
Title of Thesis: Shifts in Narrative Voices in Four Novels of Emilia Pardo Bazán

Approved:

[Signatures]

Harry L. Kibler, Jr.
Major Professor and Chairman

Sean McGlynn
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Margaret Parker

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