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Welcome (or not so Welcome) Home: A Transatlantic Examination of 19th Century Spain's National Identity through the Literary Portrayal of the Indiano in Galdós and Eva Canel

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WELCOME (OR NOT SO WELCOME) HOME:
A TRANSATLANTIC EXAMINATION OF 19TH CENTURY SPAIN'S NATIONAL
IDENTITY THROUGH THE LITERARY PORTRAYAL OF THE *INDIANO* IN GALDÓS
AND EVA CANEL

A Thesis

Submitted to the Graduate Faculty of the
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in

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ABSTRACT

In the second half of the nineteenth century, Spain's history was marked by political, ideological, social, and economic crisis. The resultant division on all of these levels and a paralyzing culture of decadence left the nation fragmented and unable to establish a national identity. This and the conflict between tradition and modernity largely contributed to the Disaster of 1898 in which Spain lost Cuba, the last of its remaining American colonies. This thesis presents a transatlantic examination of some of the works of nineteenth century Spanish writers Benito Pérez Galdós and Eva Canel in which I focus specifically on the role of the *indiano* figure present in each of the works selected for this study. By analyzing the reentries of these Spaniards to their native country after years abroad in the Americas and with special attention to theories of the 'nation' and culture, I will discuss how these authors reveal the declining status of Spain and the role of the Americas in Spain as the nation struggled to hold on to its influence in the imperial world and approached the Disaster of 1898.

Chapter 1: Introduction

For more than three hundred years, Spain ruled as an empire with colonies in the Americas and the Philippines and, despite “appalling obstacles of time and distance,” was considered, in its early imperial years, to hold “one of the most complex and sophisticated administrative systems of the age” (Maltby 2-3). With this complex and sophisticated system, Spain also “took its ethical and humanitarian responsibilities more seriously than its rivals” (Maltby 3). Throughout the seventeenth, eighteenth, and part of the nineteenth century, Spain enjoyed the benefits from the relationship with its overseas colonies. As the population increased in both Spain and the colonies, so too did the trading industry, yielding a massive increase in revenue from domestic and commercial taxes (Maltby 165). “Puerto Rico and especially Cuba were important economic markets for goods produced on the Peninsula” (Copeland 222). As Maltby informs us, for example, “the monopoly of Cuban tobacco alone, established in 1765, yielded 3-3.5 million pesos annually during the last 20 years of the century” (165). Beyond trade, one of the ways that wealth made its way to Spain was through Spanish men who returned from the colonies with not only money but also innovative approaches to economy and scientific advancements (Copeland 222). Such a relationship with the colonies made Spaniards consider them “la España 1isclánea1,” (Copeland 222) indicative of their influence and involvement with Spain. Flash-forward a couple of centuries and all of this prior glory would seem to have crumbled. For, as we know from Maltby, once the “greatest power of the sixteenth and early seventeenth century,” (2) the Spanish empire was “doomed . . . to unending conflict” (2).

The early nineteenth century brought with it multiple challenges for the Spanish empire. It's once inferior neighboring nations such as France and English began to grow faster and discover military advances that put them in front of Spain. In addition, the 1808 downfall of the monarchy and the subsequent peninsular crisis resulted in the self-rule of the majority of its American colonies, and by 1838, Spain found itself with control over only Cuba, Puerto Rico, and the Philippines, the last of its overseas colonies (Maltby 4). The next few decades would be marked by a struggle to maintain its waning imperial influence alongside the nation's own internal conflicts in its pursuit of the modernization that would be necessary to do so.

Among the internal conflicts was Spain's societal fragmentation driven by extreme division between social classes and conflicting ideological beliefs. A nation with deep-rooted traditions, national and societal progress posed a unique challenge for the Spanish people. As Beverley tells us, it has been said that

“The grand historical theme of the nineteenth century was the decline of ‘gentile society,’ the sometimes gradual, sometimes abrupt displacement of the European aristocracy and its economic base, feudal agriculture, by the new masters of urban science and capital deriving from the twin impact of the French and Industrial Revolutions. The theme had (and has) a special currency in those countries where the conflict between a nascent industrial capitalism and traditional culture and mode of production hung most in the balance” (55).

Along these lines, the nation was divided between “‘science’ and economic Liberalism against tradition, Catholic dogma, what Marx would call ‘feudal socialism;’ [and] bourgeois entrepreneur against paternal elite; individual against community” (Beverley 56). As Beverley phrases it, this created “two Spains,” (56)

whose lack of a unified, national identity would be detrimental in the advancement of the nation. Besides administrative mayhem within “a political system that all but violated the very basic principles of democracy,” (Anderson 2006: 2) “an industrial revolution which was at best described as *3iscelánea*,” (Anderson 2006: 2) and the societal and ideological division, another contributing factor of Spain’s decline that cannot be overlooked is the culture of decadence that emerged in the nineteenth century. As Lara Anderson tells us, “late nineteenth- and early twentieth-century Spaniards perceived themselves as a nation of people in decadence” (13). The superficiality, greed, and corruption that accompanied such decadence would add to the nation’s struggle to advance.

As Spain faced disorder within the Peninsula, the remaining colonies abroad became increasingly unsatisfied and resistant to Spanish control. Misfortunes in the trade industry and failed governmental reforms led to uprisings that, despite Spanish efforts to squelch, culminated in the Spanish American War in which Spain lost Cuba, the last of its American colonies. The devastating imperial loss added to the already existent struggle for Spain to establish a national identity, for, as Balfour puts it,

The Disaster exposed as a terrible delusion the belief that Spain was at least a middle-ranking world power, a belief that was a central component of the national culture . . . Spain’s political system, its national character, and Spanish nationhood itself now began to be widely questioned. This crisis was all the more acute because it occurred at the highest point in the age of empire, when the possession of colonies was seen as the bench-mark of a nation’s fitness to survive (49).

By now, the deep-seated history between the Spanish peninsula and Latin America is quite apparent. What is ironic, then, is the lack of scholarly attention given to Latin America in Spanish historical narratives and Hispanic studies as a whole due, in part, to the popular peninsular oblivion “to the possibility of the former colonies *influencing* the former metropolis” (Faber 21). Faber uses Alonso and Mainer, two scholars of nineteenth century Spanish literature, as examples of the absence of Latin America in scholarly texts that assess texts pertaining to that time and imagines the mentality behind it: “‘Why in the world,’ one imagines the unspoken reasoning, ‘would anyone writing a history of *Spanish* literature want to include *Latin Americans*? We’ll leave that to our Latin Americanist colleagues next door—or, better yet, to the Latin Americans themselves. *Zapatero, a tus zapatos*—the cobbler should stick to his last” (Faber 21). Their exclusion of Latin America from their texts represents an unfortunate “narrative to which Latin American culture is assumed to be almost entirely alien, and in any case, nonessential” (Faber 21). These trends have deterred transatlantic Hispanic studies to come into its worthy fruition in the field of Hispanism. For this reason, topics like my own—as you will see—that give proper attention to Latin American involvement with and influence on Spain excite scholars as they present fresh and/or overlooked subjects in the literary field of Hispanic studies¹.

In order to add to the budding field of transatlantic studies within the field of Hispanism, I will analyze multiple texts written by nineteenth century Spanish

¹ Works by Latin-American writers such as Gertrudis de Avellaneda’s poem *Al partir* (1913) also exist which show Latin America’s involvement in the peninsula. Of interest is also Doris Sommer’s *Foundational Fictions* (1991) and *Proceed with Caution* (1999).

writers Benito Pérez Galdós and Eva Canel, both of whom were well aware of the significant link between their motherland and the colonies and its impact on their nation. As Copeland says, Galdós “was undoubtedly aware of this connection between Spain and the Americas,” (223) supporting her statement with the biographical information that multiple of his family members, including uncles and siblings, emigrated themselves to the Americas and had intimate connections with Cuba. In fact, his oldest brother who left for Cuba returned to Las Palmas years later with a Cuban wife and a sufficient amount of money to build the family a house that is now visited as the Casa-Museo Pérez Galdós in Spain (Coffey 51). Besides these family relations, living in the Canary Islands allowed for him to observe “the constant transatlantic trade” between the Americas and Spain (Copeland 223). Moreover, Galdós spent his summers in Santander, an important port city where he witnessed even more dealings between the Americas and his mother country. Canel had even more of an awareness of the Americas considering her firsthand, vast travels throughout the colonies and her long residencies in her beloved Cuba where she eventually died (Woods 207-252). Galdós’ and Canel’s texts selected for this study are chosen strategically in that a discussion of their inclusion of influential Latin American subjects helps to mend the “regrettable division between a ‘Peninsular’ and a ‘Latin American’ field (Faber 27) and supersedes that “narrative to which Latin American culture is assumed to be almost entirely alien and, in any case, nonessential” (Faber 21) as expressed before.

Canel and Galdós belong to “the wide range of Spaniards who were united by a concern for the state of their country” (Anderson 2006: 13) who, because of the

array of issues the nation faced discussed above, felt “a very strong desire to find a ‘remedy for Spain’s decline” (Anderson 2006: 1). In Galdós’ *Marianela* (1878), *La loca de la casa* (1893), and *El abuelo* (1897) and in Canel’s *El indiano* (1894), we see how—in search for a solution—both authors look to the Americas and the ways in which what comes from abroad could possibly serve as a source of regeneration for Spain². As Copeland says, “one of these ways was in the form of men who returned and invested in enterprises linked with the colonies” (223). The men she refers to here, who appear in both authors’ texts, represent what has been termed the *indiano*, men who “were often from poor or working-class families who left Spain when young, made their fortune in the Americas, and then returned to Spain when older” (Copeland 223).

In what follows, through an examination of Galdós’ and Canel’s texts mentioned above, I will discuss how the *indiano* figure’s reentry into Spain reveals the problematic Spanish society, the direction the nation is headed as it approaches the Disaster of 1898, where the solution would come from, and the authors’ attitudes towards it all. While this study is not the first to analyze the role of the *indiano* in Spanish literature, especially within the works of Galdós³, it is unique in that it offers not only a comparison between a male and female writer, but between one who never traveled to the colonies and one who not only traveled but also lived

² While these two authors are under focus in my study, they are not the only Spanish writers whose works feature topics of the Americas. For more on America in peninsular literature, see Gómez-Ferrer Morant (1989) pp. 26-47.

³ See Gómez-Ferrer Morant (1989), Quevedo García (1990), Coffey (2003), Copeland (2012), and Heneghan (2016) among others for more on the *indiano* figure.

there herself, offering an in-depth, transatlantic perspective worthy of scholarly attention.

Among others, previous scholars' Coffey (2003), Copeland (2012), and Heneghan (2016) attention to the notion of the Americas and the *indiano* in Galdós' work will be of particular help in my assessment of the *indianos* featured in this study including in my analysis of Canel's text as she is lesser known and not much has been written on her works, especially in specific regards to the *indiano* figure within her work. As you will see, my analysis follows Copeland's overall observation that "by the last decades of the nineteenth century, Galdós began to depict the former and current colonies as places that offered a fresh perspective on the problems Spain faced, implicitly showing how important colonial history and the colonial experience were to the 'process of defining national identity'" (222) as she proceeds to prove through her examination of Galdós' *Tormento* (1884) and *La loca de la casa*. I also draw upon Copeland's statement that the stereotype of the *indiano* "is that he is from Spain but marked in some way as 'other' by his stay in the colonies" (227) and especially contemplate whether or not the *indianos* included in my study satisfy the claim that "the *indiano* might be Spain's best hope for a renewal" (Copeland 223). From Coffey, I will discuss issue of national identity and Galdós' encouragement "to accept colonial independence" which would help "promote the development of an imagined community of Spaniards" (56). Along these lines, her discussion of Galdós' early novels, the *Episodios nacionales*, will help to develop my own thoughts on the re-imagination of Spain "as a nation defining itself anew" while imagining itself as a nation without its empire (Coffey 56).

Drawing on Heneghan's assessment of the *indiano* figure in regards to marriage, I will discuss the way in which Galdós' uses the *indiano* as a way to simultaneously shed light on the need for a reevaluation of Spain's relationship with the colonies and to express his concern with Spain's stunted progress in its evolution towards modernization (Heneghan 104).

Alongside an examination of the *indianos* and what they reveal about the peninsula, I will use a plethora of relevant theoretical and cultural texts to help develop my analysis of Galdós' and Canel's texts examined in this study. Extremely significant to my analysis is the concept of the nation. Theorists Benedict Anderson, Ernest Renan, and Homi K. Bhaba's concepts of the nation will receive particular attention. Benedict Anderson's (1996) concept of the "imagined community" in his discussion of the nation will be of particular interest as this idea deems necessary the communal sharing of ideas in order to achieve the unity necessary in defining something a nation, in other words, the unity Spain would need in the process of establishing its identity as a nation. Renan's discussion in *What is a nation?* (1882) follows a similar notion of Anderson's that a nation is made up of individuals that share many things in common but goes on to highlight the equally important aspect of the act of forgetting in the creation of a nation, something I will discuss in terms of Spain's ability to reassess its identity in regards to colonial loss. Finally, Bhaba's idea of "nattionness" in his *Location of Culture* (1994) will serve me in

contemplating the idea of “in between space,” a result of the hybridity of cultures, which allows for the renegotiation of a nation’s “nationness.”⁴

This idea of cultural contact brings me to Raymond Williams’ (1997) discussion of his three categories of culture: the dominant, the residual, and the emergent, all of whose varied elements intersect and interrelate in the cultural process. His focus on the ever-transforming and intersecting quality of culture is reminiscent of Bhaba’s notion of the constant contact between cultures that gives way to a nation’s identity and will help me to analyze the evolution and interrelation of cultures as seen throughout Galdós’ and Canel’s texts and how this shapes Spain’s identity. Williams’ thoughts also remind us of Stuart Hall’s discussion of culture in his essay “Deconstructing the Popular” (1998) which emphasizes the unfixed nature of the process of culture. His idea that certain elements of culture are always destroyed and replaced by something new is significant to my thoughts on the old vs. new, a theme that will make itself apparent throughout this study.

I will also use Hobsbawm’s concept of invented tradition (1983) to help comprehend the culture of tradition and compulsive repetition of those traditions, something that we will see risks stagnancy and immobility in the advancement of Spain as a nation. Similar to this notion is my discussion of Boym’s thoughts on nostalgia from her text, *The Future of Nostalgia* (2001), which presents the potential cultural consequences of nostalgia, yet also discusses the way in which nostalgia is sometimes a sign of an attempt to reconstruct identity and alleviate one’s sense of

⁴ Also of interest on this topic is also cultural theorist Arjun Appadurai’s notion of the nation as seen in pp. 295-310 of *Theory, Culture & Society* (1990).

loss, elements that certainly merit our attention when taking into account Spain's identity and imperial crisis alike.

Eric Storm's ideas from his *The Culture of Regionalism* (2010) will also be of value to this study as he explains the idea of identity not based on the national identity but on regional identity. The phenomenon of regionalists' promotion of the culture of the Provence and of the old in place of the metropolis and what is new reflects the previously mentioned theorists' ideas of the destruction, emergence, and overall transformative nature of culture and also aids in my discussion of this type of cultural shift as seen in one of the Galdosian texts included in this study. Finally, I will touch on Steffanson and Markowitz's discussion of the not always pleasant homecoming experience of emigrants and the concept of transculturation as seen in *Homecomings: Unsettling Paths of Return* (2004). Their ideas hold important truths throughout this study but especially in regards to Eva Canel who, as an emigrant herself, embodied the idea of transculturation and who likely—based on her suggestions in her texts—experienced the abrupt emotions of homecomings discussed by these theorists.

In chapter two, I will center on *Marianela*, the first of the three Galdosian texts selected for this study. Teodoro, the *indiano* featured in this text, represents the scientific advancement and wealth that returns with him from the West but how it can only go so far in a culture of greed and decadence. In this chapter, I discuss Galdós' somewhat ambivalent portrayal of this *indiano* in terms of his failure to completely resolve the problem presented in the novel and argue that, with this failure, he suggests Spain's incompetence and subsequent reliance on the colonies, a

reliance that he warns cannot be counted on considering the little imperial power left as Spain draws nearer to the Disaster of 1898. Drawing on this notion, I discuss the according urge for his audience to reimagine its identity as one without the colonies.

In chapter three, I will discuss *La loca de la casa* but first provide a brief analysis of Galdós' earlier work *Tormento* in order to bridge the large gap of time between the publications of *Marianela* and *La loca de la casa*. In this chapter, I will pay special attention to the significance of the author's shift from the *pueblo*, as seen in the context of *Marianela* to the more urban metropolis. I will emphasize the *indiano's* most distinguishable quality of being a self-made man, his consequent value of labor, and how this is negatively received amidst an aristocratic environment accustomed to inherited wealth. In this chapter, I will also find it opportune to expand on the idea of the *indiano* figure as 'the other' along with the fear of seeing oneself in 'the other' which gives way to a discussion of the hypocrisy and blurred lines of Spain's colonial discourse. Finally, I will discuss the solution of the play as a representation of the fusion of two different social classes, the colonies and the motherland, and the old and new.

In chapter four, I will analyze the experience of a "failed" *indiano's* return to Spain in terms of his lack of fortune, his old age, and his health. Along these lines, I will discuss how although he cannot provide economic, commercial, or scientific progress, his condition allows for him to see clearly what Spain needs in terms of moral regeneration. Being that this text shows the return to a provincial town and that the protagonist is a man of tradition, eager to reinstall old values into a

modernizing Spain, I will give a significant amount of attention to the concept of regionalism and the clashing of cultures. As he is unable to create lasting change because of his age, as there is no son who can carry out regeneration because he is dead, and as those that are alive around him are hopelessly corrupt, I will discuss the significance of where the solution comes from in this work.

Focusing on an entirely different author, in the fifth and final chapter, I will explore Canel's *El indiano*. After providing important biographical information that helps the reader to interpret the play at hand, I discuss yet another *indiano* who returns to a corrupt and greedy Spain. The notion of the house or home representing the nation plays an important role in the analysis of this work as it represents Spain, a home that does not feel like home due to the customs an emigrant (or, an *indiano*) adjusts to abroad and the changes that occur back home while he is away. In a brief synopsis of another of Canel's texts, *La mulata* (1893), I discuss yet another example of the greed that has plagued Spanish society. I go on to explore how, in another instance, in both of Canel's texts, we see the fusion of two social classes and the exchange of mutual benefits which represents Spain's relationship with the colonies. What is of importance in my analysis of Canel's texts is where the solution is said to take place: outside of Spain, suggesting the Spain's inability to serve as a functional nation/home for characters such as the *indiano* who do not fit into the decadent, superficial culture, a topic which I explore more in detail the conclusion.

In the conclusion, I will offer various observations I have made in comparing and contrasting the two authors' texts included in this study. I draw similarities

between *indianos* who do not offer a complete solution to the Spanish nation's problems which brings me to one of the most notable commonalities I have found between all each of the texts under examination: the role of the female in the solution. I discuss the texts from both authors that include the fusion of the aristocracy and the working class and what this suggests, and I, as mentioned before, expand on one of the main differences of Canel's works: the solution transpiring outside of Spain as opposed to Galdós' works that signal solutions that are to come to fruition within the peninsula. Overall, through the texts examined in this study, both authors reveal the overarching concern for the state of decline Spain faces as it attempts to maintain its influence in the imperial world and modernize within with opposing cultures, politics, and ideologies that have impeded a national identity. Through a criticism of the divided and corrupt society of their motherland, Canel and Galdós actively call attention to the reform and unity that would be imperative for Spain to regenerate and move forward as a nation as the world around it advanced.

Chapter 2: "Close but no Cigar: The *Indiano* Figure within Pérez Galdós' *Marianela*"

Although published twenty years before the Disaster of 1898, *Marianela*, written by Benito Pérez Galdós, includes subtle political undertones related to Spain's diminishing status in the imperial world and its internal, social turmoil. As Coffey points out, "public attitudes relative to colonial loss and the end of empire took shape and developed throughout the century, beginning with the initial imperial losses in the 1820s and culminating with 1898, and...these attitudes played an important part in attempts to establish a national identity" (49). She goes on to mention the fact that these attitudes in literature which included allusions to colonial history were coming about "as [Spaniards] struggled to construct a definition of Spain as a nation" (Coffey 49). Although said to be more reticent to address these issues in his 1870s texts, upon a careful examination of *Marianela*, the audience can be sure that Galdós' attitude towards the condition of the Spanish nation indeed is present, as we see revealed through an *indiano's* return to his native country after years of living in the Americas.

Marianela takes place in a small town and centers on Nela, a physically deformed girl born into extreme poverty and orphaned at a young age. Marginalized by her position in society, her one purpose in life is to serve as the guide for the blinded Pablo, a man of a bourgeois decent. In this novel, Galdós expresses the lack of progress and advancement in Spain through descriptions of the dusty, small, mining town made of stone and the characters that inhabit it. The stone's role in this novel becomes an apparent motif for the lack of the nation's progress as the text

continues to develop. Just as rocks are associated with minimal movement or change, the Spaniards of Socartes, show no signs of forward movement or evolution. For example, in the chapter entitled “Stony Hearts,” in which Galdós provides descriptions of Nela’s family members and their relationships, he describes Tanasio as a boy who was born to be a machine and compares him to a stone since, like a stone, he would never be known to think or originate an idea, implying it impossible for him to progress. Furthermore, Señana, the mother figure of the household, has a hard time understanding her other son, Celipín’s “aspiración diabólica a dejar de ser piedra” (85). In an ironic tone, the question immediately follows: “¿Por ventura había existencia más feliz y ejemplar que la de los peñascos?” showing the lack of even the slightest consideration for self-advancement (85). As most novels do, the characters in *Marianela* include one whose role, in theory, reveals the solution to the conflict. In this case, we have Teodoro, who cures Pablo of his blindness, yet still leaves room for discussion about whether or not Galdós ultimately portrays, through him, the *indiano* figure in a positive or negative light. In what follows, I will explore how Galdós uses the figure of the *indiano* to address the status of the nation and, more precisely, the imperial future of Spain.

Before delving into the discussion of the novel’s *indiano*, it is worth examining some of the other main characters of *Marianela* in order to further layout the framework of how the *indiano* factors into this story. To begin with, an examination of Señana and Sofía allows the reader to come to know the problematic way in which Spanish society has begun to function. Señana, Nela’s caretaker, is stricken with greed and demonstrates complete apathy towards the poor conditions

in which her children live. The narrator tells us that, as her children never complain about their circumstance and “como no mostraban nunca pujos de emancipación ni anhelo de otra vida mejor y más diga de seres inteligentes, la Señana dejaba correr los días” (83). Moreover, she reasons that it is not important to provide her children with a sufficient education because “los pobres...siempre habían de ser pobres, y como pobres portarse, sin farolear como los ricos y gente de la ciudad, que esta toda comida de vicios y podrida de pecados” (85). Here, we see perfect illustrations of multiple problems: the children’s acceptance of their dismal destiny and position in society and the mother’s perpetuation of the status quo.

When we look at Sofía in the dealings of Nela and her opinions on poverty as a whole, we see, as Lister describes, “a hard-hearted indifference” (384). When asked why it never occurred to her to buy Nela a pair of shoes, she reasons that she would just wear them out in two days, declares that nothing can be done for Nela and says that “la sociedad no puede amparar a todos,” (128) another reflection of Spain’s inaction towards its troublesome condition. Instead of giving attention to the issues that surround them, both of these characters and many others such as Don Manuel, Don Francisco, and Florentina seem to be distracted by their obsession with what is material: Señana only cares about the money her children produce for her; Sofía only cares about her piano, her futile charity events and her puppy which she cares about more than she does a suffering child; Don Manuel and Don Francisco only care about the continuation of their family wealth through the union of their children; and Florentina believes material goods can save Nela. In chapter four, the

narrator directly addresses—almost preaches, even—the evils of materialism, revealing Galdós’ strong stance against it.

Se ha declamado mucho contra el positivismo de las ciudades, plaga que, entre las galas y el esplendor de la cultura, corroe los cimientos morales de la sociedad pero hay una plaga más terrible, y es el positivismo de las aldeas, que petrifica millones de seres, matando en ellos toda ambición noble y encerrándoles en el círculo de una existencia mecánica, brutal y tenebrosa. Hay en nuestras sociedades enemigos muy espantosos; a saber: la especulación, el agio, la metalización del hombre culto, el negocio; pero sobre éstos descuella un monstruo que, a la callada, destroza más que ninguno: la codicia del aldeano. Para el aldeano codicioso no hay ley moral, ni religión, ni nociones claras del bien (82).

And just like that, Galdós makes as clear as day one of his principle preoccupations with Spanish society. In the context of this novel, his concern seems to be the decadence and greed that has developed within a positivist society and all of the damage these elements create. Galdós’ denunciation of and focus on the concept of decadence reflects Lisa Anderson’s statement that “there was an awareness of national decadence from at least the mid nineteenth century onwards” (3). The previous passage confirms Galdós position as a Regenerationist writer whose novels “construe consumerism as a disease capable of rendering almost anyone unwell” (Anderson 2006: 9). Moreover, such materialism blinds society (in keeping with the theme of blindness) to the reality of its condition, further deterring any progress or modernization.¹ As a result, the characters permit—even support—the continuation of the status quo, a sign of Galdós’ disparagement of the nation’s inaction in dealing with its status as a nation and its fading position in the imperial world.

¹ For more on the topic of blindness in the works of Galdós, see Vernon Chamberlin’s “The *Ciego* in the Novels of Galdós: *Costumbrismo*, Realism, Symbolism” (2006).

In discussing the deeper meanings found in *Marianela* in his article “Symbolism in Marianela,” Lister proposes that we interpret Pablo as a symbol of Spain, a popular and perhaps widely accepted notion of this particular character (345). As Lister has argued, Pablo’s blindness makes him an idealist which would suggest that Spain has strayed from reality. It is important to keep in mind that Pablo comes from a wealthy family of the upper class who, because of his status in society, has access to appropriate medical treatment, education, and anything else he may need to overcome life’s obstacles. Along these lines and supported by his horrific reaction to Nela’s physical appearance once he is cured, I would posit that Pablo’s character more specifically represents the superficial Spanish bourgeoisie, a culture that is blinded by its obsession with the superficial to its declining condition as a nation, a nation that is in need of a reality check.

Lister later suggests that *Marianela*’s character represents how Galdós perceived the national religion at that time: superstitious and a “mixture of paganism and sentimentalism” (348). While I do believe this point to be valid, to say that *Marianela*’s character functions as a symbol of Spain’s state of religion sells her symbolization short. I am more convinced that *Marianela* represents Spain as a whole. As Teodoro says himself, “como la Nela hay muchos miles de seres en el mundo...al principio creí que Nela era un caso excepcional, pero no, he meditado, he recordado, y he visto en ella un caso de los más comunes” (216). Here, Galdós calls attention upon the lower class and the vast amount of people that belong to it. Nela’s lack of knowledge about religion, as discussed by Lister, simply walks hand-in-hand with her general lack of education and “primitive” and “undeveloped” attributes

(Lister 348). Ultimately perishing from others' unawareness and neglect of proper care, we can draw a comparison between Marianela and Spain, especially when we consider the socio-historical context of the country at that time, a time when, as Lisa Surwillo puts it, the nation struggled with "the uncertain future of a volatile empire" (67). Why "volatile" to describe the empire? Soon after the short-lived hope from the Glorious Revolution of 1868, the idea of progress was stifled by the Bourbon Restoration which was impelled by the shortcomings of the Glorious Revolution, coupled with the success of the Ten Years' War (67). Meanwhile, through his novels, Galdós expressed his "progressive disappointment with the bourgeoisie to keep the nation afloat" during this unstable time due the greedy, colonialist mentality that had penetrated "the tissue of Spanish society, the very heart of the nation" (67). Such greed can be traced back to Spain's attempt to maintain control over its status in the imperial world as its colonies began to show resistance. As Schmidt-Norwara tells us, one of the biggest motives behind Spain's 1830 transition to a constitutional government was the "exploitation of the remaining colonies in the name of the 'national economy,'" (3) suggesting the corruption and greed in the Spanish administration's efforts to continue to thrive as an imperial nation. Returning to *Marianela*, we assuredly see the fatal effects of such greed on Nela, illustrative of Galdós unease of the corruption within Spain and the disastrous effect it would have on the future of the nation.

This brings me to the novel's *indiano* figure, a figure that gives a "fresh perspective on the problems Spain faced," (222) as Copeland so phrases and, in typical *Galdosiano* fashion, can be characterized positively or negatively. Galdós

introduces the reader to Teodoro Golfín, a native of Spain who returns to his mother country after years of obtaining his fortune and fame as an accomplished doctor in the Americas. Teodoro's background fits the criteria that Copeland sets out as the typical *indiano*: "[T]hey were often from poor or working class families who left Spain when young, made their fortune in the Americas, and then returned to Spain when older" (223). Strapped with unprecedented knowledge and wealth, Teodoro's return is met by a bleak and underdeveloped Spain, as represented by the scenery Galdós chooses for the novel—a small town, veiled in the soot of the coal mines—and by the people he encounters that inhabit it: Pablo, blind to reality, and Marianela, unkempt and far behind in physical and intellectual development.

It is worth briefly discussing the significance and implications of Galdós' decision to situate the story in a rural town. Towards the beginning of his writing career, Galdós showed a firm attitude towards the importance of *el pueblo* or the small, provincial towns of Spain and the role they played in the status of the nation. If one wanted a genuine look at the condition and attitudes of the Spaniards, Galdós believed he should look to the provincial countryside, that which made up the majority of the population. As Carranza puts it,

...[A]l pintarnos Galdós el panorama histórico-social del siglo XIX...es el pueblo, en la verdadera acepción moderna de esta palabra, el grupo que se destaca con mayor fuerza y eficaz actuación...revelando en sus actitudes humanas el espíritu típico de su raza (28).

Accordingly, if any change were to happen, it would depend upon *el pueblo*. Take Galdós' *Doña Perfecta* for example: the small, rural town of Orbajosa rejects any and all modernization, which is represented by the conflict between Doña Perfecta, who symbolizes traditional Spain and Pepe Rey, who symbolizes progress and is

repeatedly misunderstood, rejected, and eventually killed for his ideas of advancement. Here, we see Galdós' critique of the small town as a source of the nation's delay in progress. In regards to modernizing this provincial town, Frédéric Conrod says, "lógicamente, el punto de partida de tal urbanización tenía que venir de su centro político, geográfico y cultural, lo cual en España reúne las tres condiciones de manera incontestable: su ciudad capital, Madrid" (62) as symbolized by Pepe Rey. However, what Galdós' works tell us is that no such urbanization will be possible for the nation as a whole if *el pueblo* is not on the same page.

In analyzing Galdós' portrayal of Teodoro as a positive or negative *indiano* figure (or as a functional solution), the very meaning of his name hints at the overwhelming amount of evidence of favorable characterization. As Quevedo points out, "Teodoro" means "*regalo de dios,*" or gift from God (490). Another explicit hint to positive characterization is the narrator's common reference to him as the good doctor. He is the overarching symbol of scientific advancement and continually pursues progress once returned in Spain. Illustrative of his perpetual pursuit of advancement, when Teodoro finds himself lost on his way to Socartes, he says, "¡Retroceder! ¡Qué absurdo! O yo dejo de ser quien soy, o llegaré esta noche a las minas de Socartes y abrazaré a mi querido hermano. Adelante, siempre adelante" (53). The phrase "adelante, siempre adelante," is seen more 21is once, representing, as Quevedo puts it, "un estilo de vida: ir siempre hacia delante, salvando los obstáculos que pone la adversidad de propio entorno" (488). He is wealthy and educated, and he is successful in recognizing the delayed conditions Spain faces after having spent time in the Americas. On the same walk to the town, Teodoro

comments on a certain passage to be “un esófago...el estómago de un gran insectívoro,” (60) that, moments later, his new companion Pablo describes as delightful. This stark contrast of perceptions serves as a representation of Spain being blind to its problems and suffering from an acute unawareness of the condition it is in. Teodoro, on the other hand, can see more clearly the reality of the condition of the nation.

Seemingly the only adult that has an ounce of awareness, empathy, charity, and hard-work ethic in his blood, Teodoro clearly differs from the adults that surround him, something we can consider as Copeland’s idea of an *indiano* figure’s “marked otherness” (227). Adding to his otherness is the fact that while Don Manuel, Don Francisco, and Sofia all have inherited their wealth from generations of family before them, Teodoro is a self-made man. He has gained his wealth on his own accord as the fruit of his hard work and labor, which likely explains his empathetic and charitable spirit. The contrast of this self-made man and those that were given everything reflects what nineteenth century cultural theorist Samuel Smiles conceives of the spirit of self-help in his 1859 work, *Self-Help: The Art Of Achievement, Illustrated By Accounts Of The Lives Of Great Men*:

The spirit of self-help is the root of all genuine growth in the individual; and, exhibited in the lives of many, it constitutes the true source of national vigour and strength. Help from without is often enfeebling in its effects, but help from within invariably invigorates. Whatever is done FOR men or classes, to a certain extent takes away the stimulus and necessity of doing for themselves; and where men are subjected to over-guidance...the inevitable tendency is to render them comparatively helpless. (1)

Based on Smiles’ thoughts, Teodoro’s history of self-help signifies progress not only on a personal level but also on a national level for Spain, while the others’ history of

mindless inheritance renders them helpless. Put in other words, “National progress is the sum of individual industry, energy, and uprightness, as national decay is of individual idleness, selfishness, and vice” (Smiles 2). Moreover, Teodoro exemplifies Scanlon’s claim that “Galdós’s early work...exalts the...virtues of perseverance, work, thrift, honesty, order, and family affection” (831) and his “basic faith in the regenerating force of the more humble bourgeois virtues” (832).

Copeland discusses another idea generally associated with the *indiano*, which is “that of social mobility made possible by money, which also signals their difference from traditional Spanish society,” (227). In the case of Teodoro, while his newfound wealth ascends his societal status to the upper class, it may be noted that he never fully integrates into the mores of the metropolitan society because he cannot look past the decadency and greed that plagues it. As Teodoro does not just observe but actively challenges the problematic areas of society by directly confronting the decadency and immorality, he is the antipode of characters such as Sofía and Don Manuel who are unmindful to the damaging effects of their oblivion and perpetuation of the status quo. By addressing Sofía’s materialistic ways and criticizing those like Señana who neglect children of care and education, Teodoro fulfills what Gómez-Ferrer Morant describes as a way that Galdós commonly criticizes “una sociedad habituada a la limosna, al personalismo, y a la inercia y apatía en el trabajo” (31).

Continuing to analyze the positive aspects of Teodoro, we may also look to how the other characters view him. To start, his physical appearance is decidedly handsome. The reader learns he is a man “de complexión recia, buena talla, ancho de

espaldas, resuelto de ademanes, firme de andadura, basto de facciones, de mirar osado y vivo, ligero...excelente persona por doquiera que se le mirara” (51). It is as if his success is visible in his stature and physical appearance. Illustrative of how highly he is acclaimed is Celipin’s attempt to imitate Teodoro in all that he does, down to how he carries his accessories, in the hopes of obtaining the same good fortune as Teodoro. When speaking to Nela about the *indiano*, he asks, “¿no es verdad que así se pone el señor Teodoro? Ahora pasaba por la charca de Hinojales y me miré en el agua...me quedé pasmado, porque me vi con la *misma* figura de don Teodoro Golfín” (177). Also demonstrative of how highly he is acclaimed is the comparison Pablo makes between Teodoro and Christopher Columbus. Referring to Columbus, Pablo insists, “no puedo figurármelo a él sino como a un Teodoro Golfín, y a la Europa, como a un gran ciego para quien la América y sus maravillas fueron la luz” (207).

Beyond his physical appearance, those around Teodoro perceive him as a hero, as an all-knowing man who still remains—despite his passion for science and newfound wealth—charitable and steadfast in religion. When he meets Nela, he immediately feels sympathy and serious concern for her. He strokes her face, a universal act of tenderness she never experienced as a child, constantly reassures her that she is, indeed, good for something when she insists that she is not, gives her a bit of money, dresses her wound, carries her on his shoulders, and desperately tries to save her life in her final moments. One can assume it is because of his aforementioned otherness that his fixation for Nela exists, unlike those who were born into wealth and never had to experience any hardship themselves. As Gómez-

Ferrer Morant says of *indianos*, “las condiciones de esta vida plena de dureza y privaciones conforman la personalidad del joven emigrante y dejan tan profunda huella en él, que ni su posterior riqueza ni el giro que experimenta su vida al regresar a la patria serán capaces de borrarla” (35).

Returning to the way in which the characters view our *indiano*, perhaps the most notable instance of the glorification of Teodoro comes from the sheer fact that he was able to make a blind man see, undoubtedly a strategic allusion made by Galdós to one of the most well-known, biblical miracles. Accordingly, both Don Francisco and Carlos Golfín compare him to God himself. After the successful execution of the eye surgery, for example, Carlos exclaims, “después de Dios, mi hermano Teodoro” (174). He continues, “es el rey de los hombres... Si es lo que digo: después de Dios, Teodoro” (174). Although it is clear that, through the eyes of the other characters, Galdós portrays the *indiano* to be God-like in his abilities and attributes, the reader may still question if, in the end, Galdós wholly portrays him in a positive manner.

To begin with, the general concept of comparing humankind to God is typically frowned upon, leading the reader to wonder if perhaps Galdós used this instance to represent the overzealous and unrealistic belief that the *indiano*—even with all of his westernized advancements—could serve as a complete solution for Spain. Along the same lines, it is worth noting briefly two other examples from the text that hint at Teodoro’s shortcomings in terms of fulfilling the role of a solution. In discussing the concept of marriage, he states, “sería para mí una *epigénesis* o cristal *seudomórfico*, es decir, un sistema de cristalización que no me corresponde”

(121). The fact that he does not want to get married suggests he will not procreate, meaning all of the progress that he brings back to Spain will not be continued in generations to come. Upon deeper thought, one may even deem his ridicule of people such as Sofía and Señana (who neglect to care for the poor and educate children) hypocritical since he theoretically will not have any of his own that he could raise in a positive manner. The other example, as Lister points out, is that, when he was asked if Pablo will be able to see, Teodoro himself never guarantees a magical cure (348). With this, perhaps Galdós is suggesting again that a returned *indiano* does not necessarily warrant a complete solution to all the problems for the nation. For although he does effectively restore one of Pablo's five senses, Nela—in turn—loses all of five of hers in death, a devastating fact that cannot be ignored. Galdós chooses an error so dramatic that it automatically registers as a significant, negative blow to all of his aforementioned good graces, leaving no choice but to reevaluate his perception of the *indiano*. I am confident that not one person can finish this novel with only positive associations of Teodoro for, though he had nothing but good intentions with Nela, the reader cannot help but share the anguish Teodoro feels that he is the cause of her death. This may bring the reader to consider exactly what message Galdós sends with the *indiano* being at least part of the cause of such devastation.

Based on how early *Marianela* was written in relation to the actual crisis of 1898, it would make sense for the depiction of our *indiano* to be somewhere in the middle of positive and negative, as Spain's power in the imperial world continued to diminish yet had not been lost entirely. However, if one thing is certain about the

indiano figure in this novel, it is that it serves, at the very least, to begin to shed light on the fact that Spain was suffering from a lack of a national identity, and that, as symbolized in Teodoro's failure to save Nela, Spain cannot rely entirely on the colonies to solve all of its problems when the problems chiefly center around its own corrupt and socially stratified society. This, coupled with the nation's quickly diminishing control over the colonies, accordingly calls for the Spaniards to look inward and reevaluate themselves as a nation. In turn, Teodoro represents, as Heneghan phrases it, "the need for the metropolis" (or, Spain as a whole) "to re-think the basis of its unity" (94).

Following these notions, the *indiano* in this text serves as one of Galdós' perhaps earliest conduits of creating an imagined community, as theorist Benedict Anderson has said is necessary "in the process of creating the shared concepts of nation and nationalism" (Coffey 50). These "shared concepts" would be vital in order for Spain to achieve the unity Heneghan mentions and would establish—or reestablish—its national identity during a time of political and societal fragmentation. *Marianela*, as a whole, satisfies Coffey's observation that Galdós' works "reflect the liberal impulse of the later half of the nineteenth century to re-envision the past as part of the complicated task of nation building" (56). She continues, adding, "But the process of reinvention, in the service of establishing a sense of patriotic unity, begins with series of novels that omit unpleasant aspects of the nation's historical past" (56). The series of novels she refers to here is Galdós' *Episodios nacionales*, and her discussion of the early works within it and of Galdós'

omission of unfortunate aspects of colonial history merits our attention as Galdós published *Marianela* in the same timeframe.²

As Coffey tells us, several of the early works within the *Episodios nacionales* feature characters in the administration, for example, that do not accept culpability of colonial losses. By criticizing the poor management and character of the administration, Galdós exculpates the people, and by avoiding too much detail about historical events, he achieves the omission of unpleasant elements of the nation's past, both of which "encourage readers to accept colonial independence without seeing themselves as lesser for it" (Coffey 56). For Galdós, such would be necessary for the reinvention of "Spain as a nation, not as an empire," which implies the need for Spain to imagine itself as a nation without the colonies (Coffey 56). We must keep in mind that this would be an especially difficult task for a society that, as Schmidt-Nowara puts it, "viewed the colonies as *la España 28iscelánea28* (overseas Spain), integral parts of the Spanish state and nation" (2).

This idea of avoiding the subject of past misfortunes in order to form a nation can be found in Ernest Renan's concept of the nation. In his text, "What is a Nation," where he thoroughly discusses what exactly it is that makes a nation a nation, Renan gives considerable attention to the act of forgetting: "Forgetting, I would even go so far as to say historical error, is a crucial factor in the creation of a nation" (11). He goes on to affirm this belief when he states, "yet the essence of a nation is that all individuals have many things in common, and also that they have forgotten many things" (11). Furthermore, in considering Galdós' efforts to shift Spanish society's

² For more on Coffey's analysis of the *Episodios nacionales*, see pp. 54-55 in "Un Curso de Filosofía Práctica: Galdós' Assessment of Spanish Colonial History."

view of Spain from an empire to a nation, we may consider Renan's discussion of the ability to be a nation even if it does not include an empirical past or present, using the United States—which originally formed a nation through successive additions—as an example. As Renan says, "It must therefore be admitted that a nation can exist without a dynastic principle" (13). He goes on to assert, "[A]part from dynastic right, there is also national right" (13). Following this notion, Galdós' desire for Spain to begin to exist as a nation, in place of an empire, would be indeed possible. What would be necessary for Spain to achieve its identity as a nation "is present-day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received in an undivided form" (Renan 19) and "to have a common will in the present; to have performed great deeds together, to wish to perform still more—these are the essential conditions for being a people" (Renan 19). An otherwise fragmented and stratified society would not suffice.

Returning to *Marianela*, we see the aforementioned notion of forgetting in the absence of references to the colonies, especially anything negative in that particular regard. In fact, the warm welcome back to the homeland and the admiration that Teodoro receives completely distract from and mask any controversy with the Americas. As Coffey says, "the absences of references to Spanish colonialism . . . signals an attempt to reconfigure Spain as a postcolonial entity in the minds of readers, as a nation moving beyond colonialism both in the past and the present" and also allow for Spain to anticipate the losses to come (54). The strategic way in which the *indiano* figure calls for readers to reevaluate Spain's status as a nation without the help of the colonies while also carefully avoiding

direct scrutiny and ridicule of historical upsets reveals Galdós' skillful involvement in the creation of an imagined community so that Spain could achieve the unity necessary for the nation to move on from its declining days as an empire and begin its identification as a nation-state.

The following chapter will analyze the experience of the reentry to the patria of another of Galdós' *indiano* figures from his *La loca de la casa*, a work that is included in his contemporary novels but is written as a play. Published fifteen years after *Marianela*, I will begin by touching on an earlier published text, *Tormento* to provide a glimpse into the evolution of Galdós' attitudes perceived with the passing of time. Focusing on the major contrast in the setting (now in an urban city) and the negative reception the *indiano* experiences due to his modern economic approaches, I will discuss what these elements suggest about Spain's social and national status as it continued in its pursuit of modernity. Moreover, I will highlight how Galdós reveals his attitude towards the fusion of social classes and of the old and new.

Chapter 3: “Diamond in the Rough: the *Indiano* Figure in *La loca de la casa*”

As Spain continued to lose its power over the colonies in the West and struggle with its identity within its own borders (Heneghan 94), Galdós’ beliefs regarding Spanish society began to evolve. While he once looked upon the middle and lower classes as the starting place for progress, Copeland mentions that “beginning in the 1890s his attitudes towards [the] classes had started to change. Galdós came to believe the . . . regeneration of society had to ultimately come from both the aristocracy and the working classes, as the bourgeoisie had exhausted its potential” (236). As always, his literature provides insight into the evolution of his attitude towards Spain’s status as a nation. Published almost two decades after *Marianela*, one may look to *La loca de la casa* to observe Galdós’ changing socio-political criticism and Spain’s condition as a nation which are revealed through the inclusion of the *indiano* figure. Given the amount of time between publications of these two works, it is worth first referencing one of his earlier works that precedes *La loca de la casa* to see the beginnings of Galdós’ shift in ideas as carried out through the *indiano* figure.

Both *Tormento* and *La loca de la casa* fall within part of Galdós’ *novelas contemporáneas* (contemporary novels) in which the theme of America “se presenta como la tierra de un hombre nuevo: el emigrante o indiano, de personalidad vigorosa, capaz de crearse su propio destino y de influir en el destino de los demás, posible agente de renovación en una sociedad desvitalizada como la española (del

Río 284).¹ In the case of *Tormento*, we have Agustín Caballero who embodies all of these characteristics after living thirty years in Mexico and Texas where he makes his fortune. However, unlike Teodoro, his reception by his fellow Spaniards is not one of warmth, acceptance, and admiration. On the contrary, as Copeland tells us, he is referred to as a savage and a “Caribe” (231). As quoted by del Río, “el color de América, tinte de fiebre y fatiga en las ardientes humedades del Golfo Mexicano” marks him as an “other” (285). Considering the series of wars provoked by colonial resistance and ever-growing demands for autonomy, the rejection Caballero encounters is representative of Spanish society’s repression of the West amidst the growing tension between the *patria* and the colonies, one that was not so present within the context of *Marianela* (Heneghan 91, Schmidt-Nowara 2). Moreover, his struggle to fit into Madrilenian society reveals Galdós’ significant criticism of the metropolis as exemplified in the following passage:

En verdad aquel hombre había prestado a la civilización de América servicios positivos, si no brillantes, era tosco y desmañado, y parecía muy fuera de lugar en una capital burocrática donde hay personas que han hecho brillantes carreras por saber hacerse el lazo de la corbata (qtd. In del Río 285).

Here, the feeling of displacement Caballero experiences for having had involvement with authentic, hard work creates a conflation of work and the marking of the ‘other’ and thus calls to attention the inefficiency, laziness, inactivity, and stagnancy of the metropolis.

¹ While most of Galdós’ works focus on the character of the *indiano* as a possible agent of regeneration, *Amigo Manso* (1882) features the figure of a *criolla* (a Latin American with Spanish decent) as does Eva Canel’s *La mulata* (1893).

We see in another instance how Caballero's struggle to reenter society reveals problems of the metropolis when Caballero returns to Spain with the certainty that in the metropolis—supposedly representative of morality, customs, faith, and social order—he would start a family and lead a life of order. However, he struggles to achieve this goal within Madrilenian society because it is actually Madrid that is corrupt, the very place that ascribes corruption, faithlessness, and what is savage to the colonies².

It is worth recognizing that in *Tormento*, Galdós' focus has shifted from the rural *pueblo* to urban Madrid, the very center of Spain that is associated with administrative responsibilities, politics, and progress. By centering on Madrid, Galdós now looks upon the urban metropolis and the aristocrats that inhabit it as responsible for the diminishing status of the nation and, accordingly, as the place that would serve as the starting point for change and progress. As del Río puts it, Galdós' "insistencia en pintar la irresponsabilidad de la sociedad madrileña, encanallada o inhibida" (284) clearly reveals how he viewed the colonial 33isclán by this point.

We find a similar reflection of Spanish society within *La loca de la casa*, this time revealed through Jose María Cruz, also known as Pepet. Set in the fictional Catalanian city of Santa Madrona, Galdós again situates the story in a more urban city, turning his gaze from the provincial to the metropolitan and validating del Río's opinion that "nadie en la abundante y 33isclá 33isclánea del desastre denunció

² In pages 283-285, del Río discusses Galdós' frequent criticism of Madrid as a venal, cold, irresponsible, and thoughtless society. Galdós' attitudes depict Madrid as full of "las falsas pretensions, la presunción, y la indolencia" (285).

con mayor penetración la actitud de la metrópoli” (284). As we know from Surwillo, the slavery and slave trade from the colonies, specifically from Cuba, “transformed Catalonia into the most economically and industrially developed area in the Iberian Peninsula,” allowing for it to be situated “within the ‘imperial club’” (167). That is to say, Catalonia was unique in that, in terms of history and geopolitics, it ranked equally amongst other European states, which gave way to a progressive mentality that eventually resulted in efforts for its own statehood (Surwillo 167). Also, with the most to lose³, Catalonia had the greatest power over the direction Spain would go in terms of its relationship with the colonies and the imperial policies in the Antilles which were beginning to be questioned and resisted for their corruption both within the colonies and in the motherland (Surwillo 169). It is no surprise, then, that a liberal like Galdós would set his novel in a city in Catalonia where its progressive mentality could serve as a positive nucleus of regeneration for Spain and where he could call attention to the need for political reform with the hopes that these things, along with its superior position amongst the rest of Europe, would give way to national advancement. In addition, “tampoco es casual que del Madrid burocrático y picaresco de las novelas se haya pasado en *La loca de la casa* al ambiente industrial de Cataluña, donde la aristocracia empezaba, sin renunciar por entero a sus prejuicios, a entrar en el mundo capitalista y a aceptar sus responsabilidades sociales” (del Río 287).

³ According to Harrison, in the 19th century, Catalonia was one of the only parts of the entire nation where signs of substantial, capitalist development could be seen (431). However, its industrial, capitalistic economy was nevertheless below the standards of neighboring Western counties and therefore heavily relied upon its involvement with colonial markets, namely Cuba in the last years of the century, with whom it traded cotton and linen on behalf of its textile industry (432-433).

In this text, Galdós seems to criticize the wealthy aristocracy—represented by the Catalan, industrial-elite Moncada family—as the source of the stagnancy of the nation due to its refusal to let go of what is traditional and to accept the reality of the regeneration that is so desperately needed in Spain. When we look at *Marianela* in terms of how the characters seem blind to the negative direction in which the nation was heading, it seems as if it accurately foreshadows the circumstances of the current text: a family that finds itself in substantial debt with hardly any options to resurrect itself—that is, until Cruz, a symbol of western progress, comes along. Similar to Caballero, Cruz struggles to reenter Spanish society and faces extreme ridicule and rejection. It is interesting to note that even in the midst of a financial crisis, the family still relentlessly scorns Cruz who is their only way out as he is well endowed and wealthy from having lived in the Americas. Before his arrival, the Moncadas already anticipate him to be a certain way, reflecting Copeland’s statement that “the *indiano* stereotype represents a ‘fixed’ colonial identity about whom everything is already known: he is a colonial subject returned to the metropolis, wealthy, and a social climber” (228). In the context of *La loca de la casa*, the mainlanders refer to the *indiano* (even before he arrives) as “ese bárbaro,” “ese animal,” “el gorilla,” and “el bruto,” showing Spanish society’s perception of those that come from America as untamed, primitive, savage, and comparable to animals (Act 1, Scene II). From the beginning, Cruz’s character undoubtedly embodies de Paz de Castro’s description of Galdós’ *indiano* figures:

El indiano es el extravagante; hay algo en él que lo hace raro, peculiar, que lo convierte en <<otro>>, distinto al resto de individuos de la sociedad donde intenta acomodarse. Otridad que tiene que ver con la idea, viciada por la ignorancia y los prejuicios, de la España colonial

como tierra de bárbaros, donde la civilización todavía no ha hecho mella y el desconcierto moral cunde por doquier. Es ese salvajismo del que parecen haberse contagiado los hombres que retornan de América (57).

His tattoos and darker skin racially mark him as the 'other' and magnify his perception amongst the family as a native, fulfilling what Coffey says of the *indiano's* tendency to visibly bare "the physical signs of colonialism" (60). It is important to note here that while the 'fixed' colonial identity and the physical markings give power to the objectification of the *indiano* as the Other, they also represent "the threat of identification (of the other within the self)" (Copeland 228). Following this notion, this hints at the possibility that what motivates the stereotypes, labels, and racial markings is the nation's attempt to justify and maintain control over the colonies, all the while never looking inward and accepting that reformation in their relations with the colonies was needed. For, as we know from Dorota Heneghan, "it became evident that the peninsular politicians were not willing to make sufficient concessions to Cuban demands for greater autonomy and freer trade and were overall ill-prepared (as the conflict in the mid-1880s with Germany over the Spanish-held Caroline Islands in the western Pacific showed) to protect their country's colonial interests" (93).

Returning to his difficult reentry into the metropolis, Cruz is surrounded by aristocrats who scoff at anything other than inherited wealth, which further alienates him considering his self-made background. Hard work and labor are completely foreign to the family, as exemplified when Moncada thinks of his daughter marrying into wealth as his "solo 36iscelán" (1621). However, considering

the hardships it took to achieve his fortune, Cruz finds pride in his success and the different way he had to go about to achieve it:

Cruz—Como me he formado en la soledad, sin que nadie me compadeciera, adquiriendo todas las cosas por ruda conquista, brazo a brazo, a estilo de los primeros pueblos del mundo, hállome amasado con la sangre del egoism, de aquel egoism que echó los cimientos de la riqueza y de la civilización (1625).

As Copeland puts it, “Cruz’s insistence on not covering up his difference is linked with the way he himself interprets his ‘savagery’: as a logical consequence of having to fight for his wealth, not as a deviation from society” (239). He describes himself as an “hombre, rudo endurecido en las luchas con la Naturaleza,” (1625) supporting the notion that for the *indianos*, after years of pilgrimage, of familiarizing themselves with death, of combat, and general strife in America, life in America is irrevocably connected to their character (de Paz de Castro 58). In Cruz’s case, as we know, his encounters with strife begin long before his departure to the colonies, dating back to his infancy in which even his own family treated him like an animal. However, it is these same hardships—coupled with those experienced abroad that give way to the healthy rigor typical of the *indiano* figure—that make Cruz all the more eager to redeem himself in his own homeland.

For the same reasons, he is not ashamed to take pride in or talk about his wealth. The direct way in which he speaks about his affluence and passion for money shocks the mannered, traditional Moncada family:

Cruz—Yo no distingo nada, y aseguro que el dinero es bueno. Tengo bastante sinceridad para declarar que me gusta... que deseo poseerlo, y que no me dejo quitar a dos tirones el que he sabido hacer mío con mis brazos forzudos, con mi voluntad ponderosa, con mi corta inteligencia (1624).

Cruz is just as frank in the way he speaks out directly about the Moncada's disastrous situation, which equally horrifies the family. In these ways, more than a symbol of progress, I believe that Cruz is a symbol of practicality. Like Teodoro, Cruz's character illustrates how an *indiano's* return is frequently met with a fresh outlook on the problems that have accumulated and gone unaddressed within the motherland, and he is not afraid to address them. As Coffey says of Caballero, Cruz "rejects traditional social rules in favor of circumstance and reality" (61). Or, in other words, he is not concerned with trading in his practicality in order satisfy the "código social que constituye la base de <<la 38isce sociedad>> madrileña" which gives way to "la vieja sociedad de corte estamental" (Gómez-Ferrar Morant 36). As Cruz himself puts it, "cuando me piden mi opinión, la doy sin floreos. Soy muy burdo, muy mazacote" (1624). Cruz calls it as he sees it, which is exactly what Spain needs in order to progress and is illustrated impeccably in an exchange between him and Moncada regarding the condition of the family:

Moncada—Desde la muerte de mi hijo está un poco descuidada.
Cruz—(con sequedad.) Y un mucho. Falta de 38isceláne, sobre gente.
El trabajo no marcha con regularidad (1622).

In this way, he is the antipode of characters such as Eulalia who, described as a "señora de cabellos blancos, de rostro pálido y sin movilidad," symbolizes stagnancy and tradition and accordingly blames all of Moncada's problems on a lack of faith and "el afán de acumular riquezas" (1621). Eulalia, among other characters, believes the solution can be found in prayer and faith alone. This is not to say that Galdós criticizes religion and morals; rather, he simply points out how the complete

reliance upon traditional values would not be enough to save Spain and acts as a setback at that time.

A comparison of the Moncada family as a whole, including *la marquesa* and Huguet, to Cruz reveals two opposite mentalities regarding wealth. The former views money as a source of profit and a signal of social status, and the latter opposes personalism and favoritism and defends work and self-motivated economy (Gómez-Ferrer Morant 31). Cruz's discouragement of charity should come as no surprise considering his background in which he was given nothing and worked for everything. It is worth discussing his anti-charity sentiment, for, as it may seem harsh, his logic behind it is appropriate in the context of, as Gómez-Ferrer Morant puts it, "una sociedad habituada a la limosna, al personalismo, y a la inercia y apatía en el trabajo" (31). Cruz credits the lack of compassion he received from anyone else for his success and explicitly announces his disapproval of charity when he explains that the second personal rule of thumb that he follows is "no dar nada a nadie graciosamente. El que no puede o no sabe ganarlo, que se muera y deje el puesto a quien sepa trabajar. No debe evitarse la muerte del que no puede vivir" (1624-1625) rationalizes his viewpoint by stating that where there is compassion, there is ingratitude and goes on—in what is almost sermon-like in form—to express the consequences that result from this compassion:

Cruz—Digo que la compasión, según yo lo he visto, aquí principalmente, desmoraliza a la humanidad, y le quita el vigor para las grandes luchas con la Naturaleza. De ahí viene, no lo duden, este sentimentalismo, que todo lo agosta, el incumplimiento de las leyes, el perdón de los criminales, la elevación de los tontos, el poder inmenso de la influencia personal, la vagancia, el esperarlo todo de la amistad y las recomendaciones, la falta de puntualidad en el comercio, la insolvencia...por eso no hay trabajo, ni vida, ni nada...y todo lo

resuelven con limosnas, aumentando cada día el número de mendigos, de vagos y de trapisondistas (1625).

By now, it is clear that, as Martínez Pico points out, “Galdós admiró y elogió el espíritu innovador y emprendedor de los hispanoamericanos, espíritu, por cierto, que, para él, prácticamente no existía en España” (47). It is for these qualities that Galdós considered what came from the West as Spain’s salvation (Martínez Pico 47).

In an 1889 article for *La Prensa*, he wrote,

Y en este renuevo o reencarnación de España en la tierra que descubrieron sus naos, ¡cuan sensible, rápido, y franco es el progreso, entre nosotros tan lento, tan perezoso, que camina tan a remolque, cual si tropezase a cada momento con proverbiales apatías y consuetudinarios obstáculos! (qtd. In Martínez Pico 47)

Through the *indiano*, Galdós makes evident Spain’s need for the work ethic that comes from the Americas in order to progress. As shown, he simultaneously makes evident his criticism of the absence of a work ethic in Spanish society and of all of the incompetence and laziness that can arise from a community that depends on others. Considering that 19th century Spain was a nation-state that “was literally nourished by its slave economy and by the protected markets this economy entailed,” (Surwillo 3) we can apply the same dangerous notion of dependency on others in the context of Spain’s reliance on the colonies and the policies in place that secured profit from them. Surwillo confirms that in his works, Galdós “reveals...the nation is dependent on its corrupt colonial base” (67). Taking into account Surwillo’s statement that once Spain lost its American colonies, Catalonia was forced to reconsider not only its policies and federations but also its opinions of self-determination (174), we may consider Cruz a foretelling from Galdós of the type of hard work that Spain will need to adopt when the colonies are lost.

When we look at Samuel Smiles' *Character* (1881), also published in the later half of the nineteenth century, we see the same emphasis on the importance of self-determination for the well-being of a nation. In reference to "energy of will" and "self-originating force," Smiles states, "where it is, there is life; where it is not, there is faintness, helplessness, and despondency" (28). Along these lines, it is self-help that has given Cruz life and the lack thereof that has made the Moncadas helpless and despondent. The Moncada's lavish, traditional, aristocratic lifestyle that has left them broke is reflective of what Smiles says about a nation:

The people may seem to be highly civilized, and yet be ready to fall to pieces at the first touch of adversity...They may be rich, polite, and artistic, and yet hovering on the brink of ruin...If living...with no such end but pleasure...such a nation is doomed, and its decay is inevitable (43).

They have clearly met their ruin yet still try to hold onto their pride and their civilized, upper-class image.

This brings me to one of the biggest ironies in the play. As we know, the Moncadas, a symbol of aristocratic Spain, see themselves as civilized and ascribe all that is animalistic, corrupt, and primitive to Cruz, a symbol of the colonies. In fact, Vernon Chamberlin tells us, "the generic words 'bestia,' 'fiera,' 'monstruo,' and 'animal' are applied to Cruz by many characters throughout the novel (at least twenty-eight times)" (35). Yet in the end, it is Daniel who, like an untamed animal, cannot control his emotion and savagely attacks Cruz. Axe in hand, Daniel exclaims, "quiero beber tu sangre," (1660) leaving with Victoria no choice but to detain him physically. In this scene, Daniel assumes the primitive and uncivilized characteristics the family originally prescribes to Cruz, and we see the realization of

what I discussed earlier: the fear of seeing oneself in the 'other', which consequently deconstructs colonial discourse. For, as Copeland says, "if disorder and fraud exist in the metropolis, which has been upheld as the antithesis of the colonies, then the distinctions between the two are blurred and the authority of the colonial discourse is revealed to be relative instead of absolute" (234). Moreover, this scene brings to light a significant inversion of control. Daniel's loss of control is reflective of Spain's diminishing control over the colonies that have begun to show resistance to Spain. Meanwhile, it is Cruz, a symbol of the colonies, who overall is in control as we are aware that his fortune determines their destiny. Just as it is said about Caballero of *Tormento*, Cruz is "el pícaro ennoblecido por el trabajo...que puede salvar y salva a España de la degradación en que le han hecho caer" (qtd. In del Río 286). Along these lines, I delight in thinking of how these two men who represent the colonies and thus the 'colonized,' ultimately take on the role of the colonizer, given that they serve to help put Spain back on its feet and bring with them new ways for society to function, as exemplified by Cruz's capitalistic approach to economy. In fact, Galdós overtly expresses this phenomenon in an article in *La Prensa* from 1889: "Es América, es América, la civilización conquistada con sangre y laureles de guerra, que ahora, con filial generosidad, a su vez nos conquista trayéndonos laureles más preciosos: el bienestar, la cultura, y la paz" (qtd. In Martínez Pico 49). All of the above reflects how the author strategically puts into question the identity of the metropolis, by blurring the binary between the colonies and the motherland, forcing Spanish society to reevaluate itself in relation to the colonies.

The overarching irony of the basic premise that the Moncada's only way out of their financial crisis is through the very brute that they detest throughout the play may lead us to assume that Spain will deteriorate if it continues to remain stagnant and reject the culture, class and practicality that Cruz represents. Following this notion, the *indiano*, in and of itself, and in its relationship to Spain represents Bhabha's concept of hybridization, "the idea that cultures are not distinct and separate but are always in contact with each other, always ongoing and changing rather than fixed or static" (Copeland 228). Moreover, Cruz's hybrid identification as both Spanish and colonial lends to an understanding of him as an "in between space," and consequently satisfies what Bhabha says in his *Location of Culture* can negotiate the idea of "nationness":

These 'in-between spaces' provide for the terrain for elaborating strategies of selfhood—singular or communal—that initiate new signs of identity, and innovative signs of collaboration, and contestation, in the act of defining the idea of society itself. It is in the emergence of the interstices—the overlap and displacement of domains of difference—that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated (2).

Bhabha's concepts bring me to Raymond Williams' theory which expresses that "the complexity of a culture is to be found not only in its variable processes and their social definitions—traditions, institutions, and formations—but also in the dynamic interrelations, at every point in the process, of historically varied and variable elements" (353). Williams highlights the importance of the interrelations that exist between these difference points in the process of culture which he divides into three categories: dominant, residual, and emergent.

The dominant—which, in the context of this work, is a corrupt and inefficient Spain—defines the present, prevailing culture. With the dominant culture, however, there frequently occurs a phenomenon of returning to elements of the past, to the values which still seem to have meaning because they represent aspects of the human experience that the dominant culture neglects or cannot recognize (Williams 354). In fact, for the dominant to make sense, “a residual cultural element . . . will in most cases have had to be incorporated,” even if this incorporation is shaped by reinterpretation or dilution (Williams 354). When we understand the waning and diluted morality and religious adherence that stem from a conservative Spain as the residual element of culture, we see how the residual refers to something of the past that still remains active in the cultural process. Though hardly recognized in the dominantly corrupt culture, there still exist people like Eulalia, for example, that hold onto religious and conservative beliefs, making her role an example of the variability in culture that Williams says adds to its complexity. Being that her religiousness is diluted and misdirected, we can consider how Williams says,

Thus ... certain experiences, meanings, and values which cannot be expressed or substantially verified in terms of the dominant culture, are nevertheless lived and practiced on the basis of the residue—cultural as well as social—of some previous social and cultural institution or formation (354).

Most pertinent of Williams’ elements of culture in regards to *La loca de la casa* is the emergent, which refers to the idea that new meanings, values, practices and relationships are always being created and depends on the discovery and realization of new or adapted ways of life (Williams 354). Immediately, we may parallel Cruz to the emergent culture considering the new economic approach he

brings with him from the Americas. In this way, he clearly illustrates how the emergent culture largely draws on Marxist theory: “the formation of a new class, the coming to consciousness of a new class, and within this, in actual process, the (often uneven) emergence of elements of a new cultural formation” (Williams 354). With the returns of *indianos* like Cruz, Spain has become aware of the emergence of an Americanized form of life. William notes that as the emergent culture is a newly formed class, it is likely that it is incomplete, “for new practice is not, of course, and isolated process. To the degree that is oppositional rather than alternative, the process of attempted incorporation significantly begins” (355). Certainly, we can assume that the modernity Cruz’s character represents and the new culture he encourages are not complete yet are certainly emerging.

William’s thoughts on the metamorphic nature of the dominant, residual, and emergent elements of culture return us to Bhabha’s notion discussed earlier that cultures always are in contact with one another, intersecting, negotiating meaning and giving way to a national identity. As I will discuss, Galdós illustrates such contact and negotiation within *La loca de la casa*. Ultimately symbolized by Victoria’s pregnancy, the solution to the nation’s setback is the union of Victoria and Cruz, paralleling, as Copeland says, the “fusion of the working class with the aristocracy,” (236) and “colony and motherland” (237). Copeland puts it perfectly when she compares their offspring as the “new ‘blueprint for the nation’” (237). From Martínez Pico, we learn that this is not an isolated metaphor; referring to the 45isce of Mara and Belisario of Galdós *La vuelta al mundo en la “Numancia,”* Martínez Pico describes the combination of the two as “un nuevo árbol lleno de

savia que la sociedad necesitaba para renovarse, como, de hecho, ocurre cuando...tienen un hijo, que se convierte en símbolo de un futuro prometedor” (49). Victoria and Cruz’s union suggests the need for Spain to let go of pretensions between social classes and to reimagine its identity as one that accepts and includes the progress of the West, hard work, and labor in order to advance as a nation. As Rodgers echoes, “if measures of reform are to be effective, the aristocracy must shed its hollow attachment to its effete brand of ‘civilization’, become more modest and practical, and recognize the essential community and interdependency of the whole nation” (483).

Both Victoria and Cruz change each other in ways that show that the fusion of all that they represent finally reaches functional harmony, a harmony that would be necessary for Spain’s formation of an identity and progress. Cruz agrees to some of Victoria’s charity-related demands, and Victoria adapts to Cruz’s economic outlooks. The way in which Victoria makes up for what Cruz lacks in compassion and Cruz makes up for what Victoria lacks in practicality, is reminiscent of what Galdós wrote in *La Prensa* in 1887 regarding the mutually beneficial relationship between the colonies and Spain:

La emigración a las Repúblicas de sangre española me ha parecido siempre conveniente, y España misma recoge un día y otro los frutos de esa magnífica simiente que derrama en las naciones nuevas fundadas por nuestra raza. Exportamos a hombres e importamos capitales, de lo cual resulta que cada país recibe lo que más le hace falta, con lo cual se satisfacen necesidades sociales y se contribuye al progreso general (qtd. In Bly 23).

For this reason, in a time of political and military conflict with the colonies, Galdós pushed for close friendship with the Antillean counties (Martínez Pico 42). As

Martínez Pico says, “según Galdós, España tenía que reconciliarse con América para crear un ambiente de fraternidad y de ayuda mutua entre los países hispanoparlantes” (43). By the end, Victoria and Cruz seem to reconcile with each other’s differences and exemplify the mutuality of benefits as previously discussed. Victoria seems more empathetic and compassionate towards Cruz, calling him by affectionate names, and Cruz seems to be more open to and understanding of Victoria’s insistence to help others. Here, Galdós hints at the need for a society that strikes the right balance of tradition and modernity and the hard work that comes with it. All in all, Spain could no longer afford fragmentation internally, between its classes, or externally, between the motherland and the West, and Cruz’s character serves as the fusing bond that would allow Spain to define itself and progress as a nation.

Within the next chapter, we will continue to see the decadence and corruption discussed in the previous chapters through the experience of yet another of Galdós’ *indianos* in *El abuelo*. In analyzing this *47* *iscela dialogada*, also written like a play as seen with *La loca de la casa*, this chapter will emphasize the significance of the “failed” aspect of this particular *indiano*, the author’s return to a rural setting, and the cultural conflict between modernity and tradition. Moreover, I will highlight the notion of nobility amongst a superficial society and the fusion of the old and the new in regards to the future of the nation.

Chapter 4: “A Living Anachronism: a Failed *Indiano*’s Return to Spain in Galdós’ *El abuelo*”

Dividing his work into five *jornadas*, or “days,” each made up of multiple scenes filled with extensive dialogue, Galdós created his famous, late work *El abuelo*, a *48isclá dialogada* that reads much like that of a play. With careful observation, the reader comes to learn that the dialogue Galdós writes functions as much more than simply conversations between characters. It is the conduit through which Galdós—with the absence of extensive narration—is able to urgently and quickly reveal the state of Spanish society and the direction the nation is headed. Published just one year before the Disaster of 1898, such urgency is warranted, and the novel unfolds the continued theme of Spain’s turbulent journey to modernity as it faced corruption, decadence and internal fragmentation, all culpable elements of the misfortune that was fast approaching¹. Considering the growing nearness of the disaster, the corruption, and the instability within Spain, it makes sense that Galdós’ pessimism began to reveal itself throughout his texts. As we know from Martínez Pico, for example, “en los artículos que Galdós escribió para *La Prensa* de Buenos Aires, es muy evidente el pesimismo que sentía con respecto al futuro de España. Se aprecia en algunos dichos artículos su creencia de que España estaba agotada a finales del siglo XIX” (46). In one such article, Galdós wrote, “bien claro se ve que la dolencia existía con anterioridad a nuestros desastres, y que la no contribuyó poco a producirlos. Los desastres no causaron la enfermedad; sólo la pusieron de

¹ As Labanyi puts it, the “political instability and impotence” of a nation unable “to integrate the contradictory interests of the industrial bourgeoisie and the rural oligarchies” were “epitomized in the loss of the remaining colonies” (154).

manifiesto, confundiéndose la tristeza de aquel desventurado caso con los achaques que ya minaban al enfermo” (qtd. In Martínez Pico 46). These attitudes also, of course, surfaced in his literary works, reflected in Knights observation that “in general, Galdós’s later works such as . . . *El abuelo* . . . evidence a tendency which many scholars have investigated: . . . a penchant for the dark underbelly of humanity” (72). Much like his previous works, *El abuelo* features the inclusion of the *indiano* figure, which, similar to the dialogue, serves as one of Galdós’ primary tools in revealing these types of sentiments, cultural observations, and criticism of the nation at that time. In what follows, by providing an in-depth analysis of the *indiano* figure within *El abuelo*, I will discuss how Galdós succeeds in communicating his attitude towards the national status of Spain at the later half of the 19th century.

As de Paz de Castro informs us, while the *Diccionario de la Real Academia* terms the *indiano* as a person who returns rich from America, the *Diccionario Histórico del Español de Canarias* points out that the Canarian meaning of the word does not always imply the idea of the wealth that returns from American emigration; rather, the term more broadly refers to a person who returns after living and working on the *Nuevo Continente* (57). Applying this to Galdós’ texts, de Paz de Castro posits, “por lo que hemos podido 49iscelán, Galdós emplea el término ajustándose normalmente a la definición académica,” (57) as we have seen with both Golfín and Cruz, once lowerclassmen whose success in America grants them ascension on the social ladder upon arriving in Spain. However, *normalmente* is the key word in de Paz de Castro’s statement, for having returned to Spain “sin polvo 49iscelán que fue a buscar,” (780) Don Rodrigo, the *indiano* in the present analysis,

is “pobre como las ratas” (780) and accordingly falls more in line with the *Diccionario Histórico del Español Canarias*’ broader definition of the *indiano*.

Also unlike Golfín and Cruz, Don Rodrigo—to whom the title refers—returns to Spain as an old, aged man. He is physically frail and weak, and his growing loss of vision is telling of the deteriorating condition of his health. Paralleling Don Rodrigo’s decline, “Galdós centers the action of his play in the decaying architecture of the estate, La Pardina,” (Beverley 56) the site of his aristocratic upbringing. The estate, which he once inherited as a young man, is now owned and run by the bourgeois Venancio and Gregoria, his former servants, on whose hospitality *he* now depends. Venancio and Gregoria are well aware of the inversion at hand:

Venancio.—Nosotros, Gregoria, dando de comer al conde de Albrit, el grande, el poderoso, con su cáfila de reyes y príncipes en su parentela, el que no hace veinte años todavía era dueño de los términos de Laín, Jerusa, y Polan!... Díganme luego que no da vueltas el mundo... Qué caídas y tropezones, Gregoria; qué caer los de arriba, y qué empinarsse los de abajo! (803).

In all of the ways mentioned above, from the very onset of the novel, Galdós suggests that “the aging, solitary aristocrat of *El abuelo*” embodies the “qualities of a class faced with its historical eclipse,” (Beverley 55), one that was gradually overtaken in the 19th century by the bourgeois middle-class “with the rise of new professional experts in a variety of fields (law, medicine, education, politics, economics, literature, etc) who vied . . . with the State, for control over . . . the national population” (Labanyi 170).

It is no coincidence that Galdós chose for, in the case of *El abuelo*, his *indiano* figure to lack the success typical of other *indianos*. To begin with, we may first call to mind the instance that Don Rodrigo credits the misfortunes he has encountered as

what motivates his mission to reestablish his family's identity in the first place. As he tells the priest, the doctor, Venancio y Gregoria, "la ancianidad da derecho al egoísmo; pero a mí, pásmense ustedes, me han rejuvenecido las desgracias, y tras las desgracias han venido las ideas a darme vigor. Por unas y otras, yo tengo aún que hacer en el mundo" (843). But while his failures serve as the driving force behind his mission, we must not fail to be cognizant of what *further* significance his failures have in terms of the way that Galdós is able to increasingly expose the culture to which Don Rodrigo returns. For it is in his failed state as an *indiano* who returns without having progressed that he is especially aware of the cultural transformations that have taken place—namely, the corruption and decadence that have made their way into Spanish society².

In fact, his low socioeconomic rank allows for him not only to observe, but also be the victim of such corruption and decadence. For example, while they outwardly speak to him with respect out of old obligations, the characters' true intentions expose the two-facedness and greed typical of the bourgeois, *nouveau riche* culture. Because Don Rodrigo's involvement in Lucrecia's affairs could interfere with the wealth and advancement her position offers them and the town as a whole, the characters are eager to rid Jerusa of his presence and conspire against him. Don Rodrigo's blindness does not make him unable to sense the corruption

² Part of the "consumer revolution" of the 19th century, the middle-class began to emulate aristocratic fashion and lifestyles. To have finer things signified social status and a particular lifestyle. The decadence and consumerism "was the consequence of those social groups struggling to rig themselves out with the paraphernalia of gentility" (Cruz 91). By the 1820s, consumer culture transformed into "an integral part of the making of nineteenth-century bourgeois identity" (105). For more on the discussion of decadence and modernity, see pp. 91-107.

and bad intentions they have as they plot. Before even being tricked into captivity at the monastery, the ultimate culmination of the characters' deceptive motives, Don Rodrigo doubts that he can trust them for, as he says, "viven en ambiente formado por las conveniencias, el egoísmo, y la hipocresía, y cuando se les habla de la suprema ley del honor, ponen cara de asombro estúpido, como si oyeron referir cuentos de brujas," (820) one of Galdós' many digs at the dominant culture. An example of this hypocrisy can be observed in the fact that persons such as the doctor and the priest, whose professions call for integrity and good judgment, lead dishonest and unethical lives. They are willing to overlook the sinful nature of Lucrecia in exchange for the benefits and progress—such as the telegraph station and Jorbes road—she brings to the town. In the following exchange, we see how Galdós, through Don Rodrigo, brilliantly and inadvertently exposes such hypocrisy:

El Médico: ¿Sería tan amable el Sr. D. Rodrigo que nos dijera qué misión es esa?

El Conde: Misión que, en cierto modo, tiene cierto paralelismo con la tuya, Salvador, y con la tuya, Carmelo.

El Cura: Tres misiones paralelas.

El Conde: Tú, *pastor Curiambro*, luchas en el terreno de la moral, disputando almas al pecado; tú, Salvador, te bates con la muerte en el terreno físico, tratando de arrancarle los pobres cuerpos humanos; yo combato en la esfera moral contra el deshonor, que es lo mismo que decir: por el derecho por la justicia... (843).

Don Rodrigo's interactions with Senén, the ultimate personification of the greed and materialism criticized in this text, further reveal the falseness that has pervaded Spanish society. Once a poor worker of the estate, Senén's newfound wealth only reflects the poor taste and materialistic values of the *nouveaux riche*, exemplified by the revolting perfume that Don Rodrigo and even the villainous Lucrecia cannot tolerate. Further, his wealth is only reflective of the crafty social

climbing and fraud that got him there. As Don Rodrigo points out, “el dinero lo ganan, Senén, todos aquellos que con paciencia y fina observación van detrás de los que lo pierden” (813). When Senén attempts to validate his income as the product of all of the work he does for Lucrecia, Don Rodrigo, again, calls out the corrupt background of that wealth: “La condesa es una gran potencia. Nadie le niega nada. Ya sabes tú, picaruelo, a qué aldabones te agarras” (813).

Through Senén, the reader gets a clear glance into the mentality that has developed alongside progress and the criticism Galdós imparts on it. In one scene, Senén justifies Lucrecia’s immorality and scandals as we see when—as if catching up the others on the times—he explains his thoughts on honorable behavior:

Senén.—La honradez y la no honradez, señores míos, son cosas tan elásticas, que cada país y cada civilización...cada civilización, digo, las aprecia de distinto modo. Pretendéis que la moralidad sea la misma en los pueblos patriarcales, digamos primitivos; como esta pobre Jerusa, y los *grandes centros* (807).

He goes on to express that in these *grandes centros*, one encounters “otro mundo, otras ideas, otra moralidad” (807) where Lucrecia cannot be blamed for enjoying herself. In this instance, Galdós makes us aware of and criticizes the looseness in morality that has come with modernity. Further evidence of this phenomenon is provided when Don Rodrigo addresses the others and says, “compadecéis el mío, yo compadeceré el vuestro: el religioso y el científico...¡Cómo ha de ser! En la relajación a que hemos llegado, el honor ha venido a ser un sentimiento casi burlesco” (843). In all of these exchanges, Galdós criticizes the decadent culture at hand while simultaneously developing Don Rodrigo’s character’s portrayal of wisdom, ethics, and integrity.

All of the change Don Rodrigo encounters results in a sense of nostalgia for the Jerusa (Spain) he once knew and a general inclination for the past. It delights him that the furniture seems not to have moved or changed much. He insists on taking the old shortcuts he took as a young man, reflects on the prestige of his lineage in Jerusa, requests the room his mother used to sleep in, and recalls all of the good fortune he had as the inheritor of the estate. In the following excerpt, we see the melancholic reminiscence of the days of old:

El Conde.— ...¡[C]uántas veces, joven, en la plenitud de la vida, y con todo el verdor de las ilusiones fomentadas por la gradeza de mi linaje; cuántas veces solo, con mi esposa, o con mis amigos, vine a pasar alegres temporadas en la Pardina!" (816).

A man of tradition and reluctant to let go of the past, his greatest desire is to determine which of Lucrecia's daughters is his biological granddaughter so that he may keep the family's legacy pure and within the bloodline. However, by this point in time in Spain, the paternalistic landlord approach was beginning to be an outdated custom:

"[T]he number of the large estates increased until the greater part of the land in Spain had passed into the possession of a class of *nouveaux riches* who worked it with a sharper eye to profit than the feudal landlords had done. . . (The reform) broke up the stagnation of Spanish rural life and brought with it a degree of prosperity that had not been known before" (qtd. In Beverley 60).

Therefore, as Beverley phrases it, "the count's sense of legitimacy" that "is coded into the aristocratic prejudices of a 'nobleza de ley'" (58) is out-of-date and beginning to be trampled on by the emerging bourgeois class. Even it were the case that perhaps the vilified *nouveau riche* characters of this novel could have worked the estate "with a sharper eye to profit," breaking up the stagnation and making way

for modernity, Don Rodrigo's proclivity for tradition is fixed: "No puedo sofocar mis 55iscelá de 55iscelánea, de persona acostumbrada a mandar" (816-817).

Here, we may be reminded of Hobsbawm's concept of invented tradition which he describes as "a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behavior by repetition, which automatically implies continuity with the past" (1). He later adds the following thoughts on this concept:

In short, they are responses to novel situations which take the form of reference to old situations, or which establish their own past by quasi-obligatory repetition. It is the contrast between the constant change and innovation of the modern world and the attempt to structure at least some parts of social life within it as unchanging and invariant (Hobsbawm 2).

Drawing from Hobsbawm's thoughts, we can apply the same kind of mentality towards Don Rodrigo who finds his traditional approach to life almost obligatory. He aims to repeat what has been repeated for years before him in his lineage, never providing any explicit reasoning for such determination besides it being understood as a natural law, which we see illustrated in his personal thoughts:

El Conde.—En mi corazón hay plétora de amor a mi descendencia. Pero la certidumbre de que una de las dos, una... no es de ley, me vuelve loco... No, no es esto locura, no puede serlo; esto es razón, derecho, justicia, el sentimiento del honor en toda su grandeza. . . No puedo, no debo 55isceláne intrusos en mi linaje (845).

Returning to Don Rodrigo's nostalgia that results from this type of mentality, it is important to keep in mind what Svetlana Boym's warns in her text, *The Future of Nostalgia*. Boym says nostalgia is the longing for something that now does not exist or never existed (xxi). Moreover, and pertinent to this discussion, it is a longing

for a different time that can paralyze a person or group of people (Boym xiv).

Consider the following passage in which Don Rodrigo's explanation of his nostalgia reflects the paralyzing effect it can create:

El Conde.—La emoción que he sentido al entrar aquí, no me deja respirar... No creí volver a verte, casa mía, casa bendita de mis mayores, de mi madre... No esperaba recibir en mi alma esta ola de vida, formada por los recuerdos, embate de calor y de salud, que al pronto reanima al ser caduco; pero después... mata, sí mata. La memoria me abrumba, el sentimiento me ahoga...(816).

Reading this passage more figuratively and in light of Boym's thoughts on nostalgia, this passage shows how inclinations for the past make one unable to progress. Along these lines, Don Rodrigo's nostalgia, which 'drowns' and 'kills' him, represents the detrimental effects Spain would suffer in its attempts to modernize so long as it held on to the past. Galdós almost explicitly expresses this idea in the instance that the doctor speaks about Don Rodrigo:

El médico.—En la conversación que anoche tuvimos, pude observar que a la exaltación del orgullo aristocrático, añade nuestro D. Rodrigo otra monomanía: la sutileza del honor y de la moral rígida, en un grado de rigidez casi imposible, y sin casi, en las sociedades modernas (840).

As the doctor expresses, his rigidity and resistance to anything new are impossible variables in the equation for a modern society.

Boym mentions yet another point regarding the topic of nostalgia that merits our attention. She posits that with nostalgia, we try to rediscover our identity to repair the sense of loss (Boym xvi). Don Rodrigo certainly has experienced loss: the loss of his fortune and social status from a failed venture to Perú, the loss of his son, the loss of his vision, and the loss of his estate. Representative of the gradual corrosion of the influence of the aristocracy and full of personal losses previously

mentioned, we are able to see how Don Rodrigo's efforts to reestablish the power within his bloodline are symbolic of attempts to revitalize that culture and its identity. On this note, we may consider the following statement made by Knight:

As active members in late nineteenth-century Spanish society, Galdós's characters are forced to confront situations of unemployment, political corruption, adultery, criminality, and madness. In the face of trauma, depression and personal and social crises, the desire for a coherent self-image leads them to be persuaded to believe in whatever promises . . . that unified and stable image (76).

It is clear that in the face of such a personal and social crisis, Don Rodrigo clings to the traditions that would ensure the stability and maintenance of his family's aristocratic identity. At this point, we may recall Benedict Anderson's thoughts on the concept of the nation. One definition that has been 57iscelánea57 the topic of the nation is "la universalidad formal de la nacionalidad como un concepto sociocultural—en el mundo moderno, todos tienen y deben 'tener' una nacionalidad" (Anderson 1996: 100). However, because the true meaning of "nationality" has been so hard to peg, Anderson finds it appropriate to apply the term "imagined community" when thinking of a nation; he stresses the word "imagined" since even without knowing every one of one's fellow compatriots, every person has his idea of their communion (Anderson 1996: 101). In this way, the struggle between the two cultures featured in this work serves as a parallel to the fractured state of Spain as a nation as it sought a national identity. While the *nouveau riche* imagine a modernized community, Don Rodrigo imagines the old, patriarchal community.

However, overall, Don Rodrigo's will to resurrect the waning influence of the aristocratic culture he once was a part of would go against Stuart Hall's thoughts on the process of culture in his text, "Deconstructing the Popular." According to Hall, "the meaning of a cultural form and its place or position in the cultural field is *not* inscribed inside its form. Nor is its position fixed once and forever" (449). In this case, the culture associated with Spain's old aristocracy could not be expected to last forever or be revived at the snap of a finger, for as Hall tells us:

Time and again, what we are really looking at is the active destruction of particular ways of life, and their transformation into something new. 'Cultural change' is a polite euphemism for the process by which some cultural forms and practices are driven out of the centre of popular life, actively (443).

Illustrative of this driving out and marginalization is most obviously the way that the characters actively force Don Rodrigo to be locked away at the monastery, as previously discussed. The novel makes clear the cultural conflict between the traditional, patriarchal aristocracy and the *nouveau riche*, working bourgeoisie. The latter are treading forward, demanding their dominance in the active present and repressing and pushing the former out of its way to make room. Reflective of this circumstance are Hall's thoughts on "popular culture":

It treats the domain of cultural forms and activities as a constantly changing field. Then it looks at the relations which constantly structure this field into dominant and subordinate formations. It looks at the process by which these relations of dominance and subordination are articulated. It treats them as a process: the process by means of which some things are actively preferred so that others can be dethroned. It has at its centre the changing and uneven relations of force which define the field of culture – that is, the question of cultural struggle and its many forms (449).

Hall's position on culture draws on Williams' theory of cultural metamorphosis, as discussed in chapter three, in the sense that it reminds us that culture is unstable and constantly the ground for transformation. It is interesting to briefly point out that although he is reluctant to give up his old ways, Don Rodrigo knows, at the end of the day, that this is how it goes:

El Conde.—Todo se borra, ¡ay! Aun las piedras escritas. Cuando la roña y el musgo las empuercan, y se han criado en ellas cien generaciones de arañas y lagartijas, viene el progreso, y las manda picar para escribir otra cosa... o aprovecharlas en una alcantarilla. No me quejo, no. Ese es el mundo. Rodamos todos hacia lo infinito (814).

This passage lends itself to be interpreted in a way that suggests that it is not progress itself that is being criticized in this text—you can almost hear “No me quejo, no” straight from the lips of Galdós—but the virtues that can be lost along the way, leading me to my concluding thoughts.

When one contemplates *El abuelo* overall, it seems to work backwards: Galdós shifts his gaze from the urban metropolis back to the rural countryside and the reader finds himself sympathizing with the honorable, endearing grandfather figure who represents the past. Also seemingly backwards, the scientific advancement, industrialism, and capitalistic approach towards hard work that Galdós once encouraged through *indianos* such as Cruz and Teodoro now are portrayed in a less positive light as Don Rodrigo reveals the corruption and falseness that can arise in the pursuit of becoming “civilized.” As he says, “dijéronme que la villa se había civilizado. Era una civilización improvisada y postiza, como la levita que compra el patán en un bazar de ropas hechas” (814).

Considering these inconsistencies, we may call to mind Eric Storm's discussion of the concept of regionalism in his *The Culture of Regionalism*. As Storm tells us, regionalism is a cultural phenomenon that can be defined as "the movement that promoted the study, construction and reinforcement of regional identity" (6) which began to surface in nations such as Spain, Germany and France in the 1890s (Storm 2). As a part of this movement, regionalists of these nations revived and promoted the culture of the Provence (Storm 1) and criticized the elitist and cosmopolitan character of the high culture (Storm 11). To explain the rise in regionalism, which places its emphasis on authenticity and tradition (Storm 285), Storm mentions multiple factors that caused these nations to experience such a cultural shift. Specific to Spain, Storm posits regionalism as a response to "the loss of the main colonies in 1898 and the need to regenerate the country" which "led to a profound malaise and identity crises" and to the centralized yet inefficient government that failed to impose a coherent national culture (15). For Germany, it is argued that regionalism originated as a reaction to "the fast process of industrialization and modernization that weakened traditional bonds of loyalty," (Storm 15) something we very well may consider in terms of Spain's regionalist motivation, especially bearing in mind Don Rodrigo's resentment of a "civilización improvisada y postiza" and his general hunger for tradition and loyalty (814). The inability to form a national identity in the midst of losing colonial power while struggling with modernity and corruption in the metropolis made Spain the perfect breeding site for "the new appreciation of the traditional popular culture of the provinces and its incorporation into the national heritage" (Storm 287). For all

of these reasons, language, literature, paintings, architecture, and international exhibitions concordantly began to present “great interest in the popular culture of the countryside,” (Storm 1) featuring and praising outdated themes and subjects as we see in *El abuelo*.

Along these lines, Galdós’ blatant criticism towards the current culture of decadence and his endearment of the past seep from the pages of this novel and reflect what Townson says of the literature of late 19th century Spain:

... repulsed by the values of capitalistic materialism, ... the Spanish pride, ignorance and laziness of old were now revisited as manifestations of an admirable personal integrity and a sense of honour. More broadly, Spain’s rustic landscape was no longer a sign of backwardness, but in an age in which the bourgeoisie was denounced for its philistinism and ‘progress’ for its physical and social destruction, a celebration of the bucolic virtues of a pre-modern society that was free from the vices of industrial capitalism, sprawling urbanization and social *anomie* (Townson 3).

Just as Williams says of the “archaic” element of culture, Don Rodrigo’s ways of integrity and honor are “recognized as an element of the past, to be observed, to be examined, or even on occasion to be consciously ‘revived’, in a deliberately specializing way” (Williams 353). In the case of *El abuelo*, they are revived amidst the corrupt, dominant class. However, it is in the face of such corruption that Don Rodrigo is led to redefine nobility as something that is determined not by social status, legitimacy, or economic wealth, but by love, loyalty, and personal integrity.

This brings me to the following passage from Knight:

The prevailing concerns no longer seem to be ... those mediated by official discourse, institutional authority, the weight of tradition, rationalist scientific methods and so forth. Rather, there appears to be a suggestion that a challenge must be mounted if one hopes to ascertain the most important truths about human beings. As Galdós’s Rodrigo seems to illustrate, this often implies a change in the ways in

which we think about the world, a shift in where we seek—and claim to find—ultimate answers (79).

In agreement with this text, by the end of the novel, Don Rodrigo undergoes a complete transformation in terms of his perspective on what matters most in life. His concerns no longer center around the traditional discourse he initially clung to, and it is only then that he finally moves forward in his final mission of life.

Galdós sends multiple important messages through the *indiano* figure of *El abuelo*: while he encourages Spain to let go of traditional discourse, represented by Don Rodrigo's acceptance of the illegitimate granddaughter, he also criticizes the crookedness that has surfaced as the nation has evolved. In this way, Beverley's closing remarks perfectly capture the solution for the nation's future: "Galdós' identification is neither with the Spain of agrarian feudalism nor with the 'intermediate' Spain of the Restoration: the *nouveau riche* Spain of Nell and her marquis, of Senén and the Jerusans. It is with the Count and with Dolly both, that is, with a Spain that has yet to come into being," (59) that is to say, a Spain that lets go of tradition yet modernizes with the integrity and honor of yore. With that being said, I will close with the following words Galdós wrote for *La Prensa* in 1901:

Si ha de haber regeneración, esperémosla de la gente vieja y de la gente nueva concertadas, de la experiencia y la iniciativa en perfecto consorcio; esperémosla sobre todo de una vigorosa reconstitución de la conciencia nacional. No dará el árbol frutos, ni siquiera flores, sin el interno movimiento de la savia. Las ramas nuevas de las viejas han de salir, y unas y otras no vienen sin la vida del tronco y de las raíces. Cuidemos el árbol, cuidemos el aire que le envuelve; cuidemos el suelo donde estuvo, está, y estará plantado (qtd. In Martínez Pico 46).

In an incredibly beautiful way, Galdós proves his passion for Spain's regeneration. In the final chapter of this study, I will discuss Eva Canel's *El indiano*, a play that

reveals another Spanish author's substantial interest on the topic of the Spanish nation and its regeneration. This coming chapter will examine Canel's take on the *indiano*, focusing on the ever-present culture of decadence, a stratified social class system, and the issues these elements present to the *indiano* in his (unachieved) attempt to feel at home. As always, the *indiano's* experience back at home will serve as a means by which the author exposes his or her attitude towards the status of Spain.

Chapter 5: Finding Home Abroad: the *Indiano* figure in Canel's *El indiano*

Scholars of nineteenth century literature tend to overlook one of the most prolific writers of its time: Agar Eva Infanzón Canel, more commonly known in short as Eva Canel. A native of Coaña, Canel spent her adolescence in Spain but, after meeting her husband at the young age of about fifteen or sixteen, (Woods 208) soon found herself transplanted in the Americas for extensive periods of time as they explored various Latin American colonies. Although captivated by the beauty and culture of the West—most notably, Cuba—and married to her political antithesis who “defendía a los autonomistas,” (Barcia Zequeria 229) Canel’s patriotism and loyalty to her mother country did not subside. In fact, her fervent support of Spain became especially heightened after her republican husband’s death and even more so during the wars fought between the two lands (Woods 235). As Woods tells us,

She came to espouse more conservative, even reactionary, social and political ideas: she supported the Spanish monarchy, the Catholic Church . . . With respect to her conservative political views, what was most significant during her second stay in America was that she came to regard herself as a defender of the mother country and her empire when Spain’s days as a colonial power in America were coming to an end (235).

A lover of Cuba but a staunch patriot, it should come as no surprise that she was, “very disappointed by the Spanish defeat in the war against the U.S. And it was because she wanted Spain to keep forever the marvelous island as her colony” (qtd. In Woods 235). Written in 1894 during her second residency in Cuba amidst the colonial insurrection that led to this defeat, (Woods 235) Canel’s unique position

merits my examination of the *indiano* figure within *El indiano*¹. In what follows, by examining the *indiano*'s return to Spain, I will attempt to decipher Canel's attitude towards Spain's imperial and societal condition as a nation as it approached the Disaster of 1898.

El indiano is set in the fictional town Tonga in Spain, where Antonio, the wealthy *indiano* featured in this text, returns home after living in the Americas. Distraught by the greed he encounters upon his arrival, he feels like a stranger in his own home. The only person he desires to help with his wealth is Marquesa who, unable to pay off a large mortgage, is desperate to save her family home. Here, we may note the symbolization of Spain through the figure of the "home" throughout the play. Marquesa's house, representative of Spain, is about to go under, and the *indiano* is here to help save it. Despite coming from different social classes, the two find rare, genuine motives in each other and plan to marry and leave Spain to live their married life together in Cuba.

Before Canel introduces Antonio, the conversations between the other characters as they await him already serve to reveal important aspects of the Spanish nation. Pachín's anxiety that Colosa will marry Antonio for his wealth despite her feelings for him is snuffed by Don Lucas' assertion that "Antonio necesita mujer de su igual" now that "tiene otra educación, otro trato de gentes" (152). With Colosa's willingness to overlook genuine feelings for Pachín and marry

¹ As we know from Balfour (9), Cuba led various wars in attempt for independence starting with an independence movement in 1868, provoking the Ten Years War, followed by its brief sequel in 1879 and finally gaining independence in 1898 in the Spanish-American war. For more on Cuban insurrection, see pp. 8-48 in Balfour's *The End of the Spanish Empire 1898-1923*. For more primary information on the Cuban wars of independence, see José Martí's *Cuba, política y revolución* (1936).

her uncle out of convenience and for money, we see already the greed that awaits Antonio's return. At the same time, Don Lucas' assertion reinforces the idea of the social ascension acquired by returned *indianos* and shows the preoccupation with grouping groups of people based on their social ranking. Once on the level of the *criada* that Colosa is, Antonio is now supposedly 'too good' for such a union. The characters certainly try to push the idea of marriage upon him anyway, reflecting what Ojeda Escudero describes as a Spain "parasitaria, puesto que sólo busca encontrar a un indiano rico que regresa a su tierra para vivir a su costa" (31). Galdós presents a similar notion in *Tormento*, best exemplified by Rosalía's selfish motives to use Caballero for his new wealth. Even when she is not conspiring for her daughter to marry him, she recognizes the indirect connection she has to Caballero through his relationship with her maid and modifies the poor way she usually treats her, motivated by the fiscal benefits that may come from him: "Aquella vez, Rosalía no le hizo ya ningún encargo de tubos, ovillos de algodón, ni botones o varas de cinta, y ala despidió, lo mismo que Bringas, con melosas palabrejas" (117). It does not take long for Antonio to become aware of the parasitic nature of Spanish society. Just moments after returning home, a priest approaches Antonio to ask for money "para un terno de fiesta y para componer el campanario, que se está cayendo," (152) a request that he denies. The rejection of the priest's request, the rumors that he has not given but one dollar to his relatives, and his failure to "pagar fiestas" as "todos los indianos tienen la costumbre" (179) baffle the others. His only explanation for not paying for these parties is that he simply does not need such things. In this way, Canel, who refused to accept the decadence in Spain herself, (Ojeda Escudero 15)

begins to insinuate that Antonio does not either pertain to the decadence to which the rest of the Spaniards have become accustomed, similar to Cruz of *La loca de la casa* whose work ethic sets him apart from the rest.

The ridicule Antonio has faced for denying his money to the greedy hands that surround him is so extreme that he even contemplates returning to America as a result of the void of affection he experiences back home. He laments to the others that the one person that has shown him affection is his sister, yet it is excessive and only motivated out of interest for his new wealth. As he says, “han transcurrido treinta años y soy un extraño en mi pueblo . . . en mi propia casa” (179). His feeling of being a stranger in his own home extends beyond his house:

ANTONIO.- Los viejos me daban moquetes cuando era chicuelo, o no se atreven a saludarme, o me llaman DON ANTONIO llenándose la boca. Los camaradas que fueron a la escuela conmigo suelen pegarme alguna coz, diciendo: “¡Quién te lo había de decir cuando pastabas el *ganao!*” Las mozas, que no me conocen más que por el <<Indiano de casa de Ramona>>, bajan los ojos al verme y retuercen la punta del delantal, y los chiquillos que encuentro por los caminos, huyen de mí como alma que lleva el diablo, o se quedan mirándome embobados como si fuese yo algún bicho raro (179).

Antonio’s comparison of how the characters treat him as a *bicho raro* is reminiscent of Galdós’ use of animal references made in regards to Cruz as well. As Jaime explains to Gabriela, for example, “sabrás que mis amigos le llaman ‘el gorila’, porque, moral y físicamente, nos ha parecido una transición entre el bruto y el ‘homo sapeins’” (1618). Returning to the previous passage from Antonio, it may remind us of the notion of the home or house representing Spain, a place so superficial that anyone of Antonio’s type feels out of place. This brings me to

Stefansson and Markowitz's thoughts on the effects of homecomings of migrant people:

In the course of protracted absence, home develops, and so too do the people living away from home. Because of such transformations of place and identity, homecoming often contains elements of rupture, surprise, and, perhaps, disillusionment, besides the variety of political problems that returnees usually confront in their "new/old" place (4).

While away, Antonio's identity has changed into a workingman with a newfound fortune that appeals to the greedy appetite of Spain, the change in his homeland that he confronts upon his return. Similar to the *indiano* figure of *Boroña* (1893) by Leopoldo Alas Clarín—another nineteenth century Spanish writer who explored topics of Spain's regeneration—who returns to find his home in shambles and is now an object of his loved one's desire for his wealth, these changes cause Antonio to feel as if he is a stranger in his own home and, vice versa, as if his home is a stranger to him. Stefansson and Markowitz go on to say,

In a similar vein, 'deglobalization' may in fact turn out to be globalization in new disguise, as returnees bring with them new habits, resources, and identities that increase cultural complexity in the homelands, and then sometimes leave those places of origin to travel back to their diasporic homes" (4).

The new habits and identity that Antonio picked up in America and the consequent feeling of displacement in Spain do, in fact, impel him to return to Cuba as I mentioned before. He considers himself one of "los que no tenemos hogar propio" (179) and explains his feeling of not belonging in either country since "allá nos llaman peninsulares . . . Aquí nos dicen indianos" (180). Antonio's sentiments could very well mirror Canel's personal experience when we consider the following passage from Woods:

Canel's conservative ideas [she was anti-feminist, anti-divorce, pro-church, and pro-monarchy] were out of step with those of most intellectuals in Spain, while in the Americas, particularly in Cuba at the time of the Spanish-American War, she was unpopular for her *patriotism*—that is, for her staunch defense of Spain and her difficulty accepting her country's demise as a colonial power (208).

Furthermore, as we know from Ojeda Escudero, “la viajera vida de Eva Canel, con estancias largas en varios países hispanoamericanos con los que llegaba a identificarse, hizo dudar incluso de su nacionalidad” (10). Just as she suffered with respect to her national identity due to her affection for Cuba yet undying patriotism for Spain, Antonio struggles to identify in either place.

On the note of loyalty to Spain, even though Antonio entertains the thought of returning to Cuba in this instance and clearly shows his disappointment in the estrangement he has suffered upon returning to Spain, it is important to note that he still has patriotic inclinations for his motherland. He expresses to the others, “y, sin embargo, tenemos en el corazón montones de cariño y de buena voluntad, para abonar aquella tierra con el sudor de nuestra frente, y para engrandecer ésta con el producto de nuestros aganes” (180). As Ojeda Esdudero puts it, “sólo se ocupa de progresar y ganar dinero con su esfuerzo y que contribuye a levantar el país al que llega a la vez que ayuda su patria chica al regresar con el fruto de su trabajo” (31). Also an example is the positive way he reflects on his childhood, despite the sub-par experience one may suffer from being born into a lower class family in Spanish society. All he truly wishes is to return to Spain and perhaps hear someone call him *Antonín*, an affectionate nickname used in his early years, but instead he is suffocated by his new identity—the grand Don Antonio—forced upon him by a materialistic society that measures one's worth by his wealth. His nostalgia for the

Spain he remembers as good and his intentions to “engrandecer ésta” (180)—despite all of the troubles he confronts at home—reflect the idea of “how ‘patriotism’ and a sense of spiritual belonging act both as motivating forces in the decision to return and as factors that to some extent mitigate difficulties and disappointments confronted in the homeland” (Steffanson and Markowitz 11).

Much like that of an *indiano*, we may contemplate the possibility that Canel’s long stays in the colonies—where labor and hard work were customary aspects of life—made for the decadence in Spain to become that much more apparent upon her returns as we see reflected in Antonio’s experience. Moreover, we may call to mind Caballer’s contemplation that because of the insufficient recognition Canel’s hard work received in her native country, it is “tal vez por esa razón sus permanencias en la Península Ibérica sean efímeras y su vida transcurra, en su mayor parte, en los países hispanoamericanos donde se aprecia y admira su trabajo” (60). As such, one may assume that in the face of a decadent Spain, Canel strongly admired the value of hard work that she came to know in Cuba. Following this notion, one can look upon Antonio’s experience in Spain as evidence of this regard. Consider the astonishment the characters experience when he informs them that he has not had a girlfriend in Cuba nor is interested in finding a wife now. Much to their greedy disappointment, it is because, as he says, “yo no he tenido tiempo de querer a nadie” (174) since all he has done with his time and energy is “trabajar, trabajar trabajar” (175). Luisa’s sarcastic remark, “nobles oficios todos ellos,” (176) which she directs towards Antonio’s oral recollection of all of the different jobs he has undertaken to build his way up, shows Canel’s criticism of a lazy Spain that relies on convenience to acquire

a high social status, unlike that of Antonio's which comes from genuine, human grit. Antonio remains unoffended by these kind of remarks but still defends his laborious past:

ANTONIO.- Nosotros dejamos nuestra casa sin conciencia de lo que hacemos, pero lloramos mucho, mucho, al encontrarnos trasplantados a otra tierra y ocultamos nuestras lágrimas para que se sirvan de escarnario a los que nos rodean. Nos toca sufrir y sufrimos. Se nos manda luchar, y luchamos. Se nos exige educación, y procuramos adquirirla. ¿Qué más puede pedirse al hombre que, cuando niño, se le abandona sus propios instintos? (210).

Here we see clearly how, as Ojeda Escudero says, "[Canel] se manifestó siempre firme defensora de la actuación de los comerciantes y escritores de españoles desperdigados por las nuevas repúblicas americanas" (15) or, in Antonio's words, "de los españoles inmigrados a América que se dedican a trabajar honradamente y todo lo deben a su propio esfuerzo" (210). Canel further reveals her support of labor as seen when Antonio defends the pride that he rightfully deserves to have for his success due to all that he has done to achieve it:

ANTONIO.- ¡Sí, de orgullo! ¡Y muy legítimo! . . . ¿No lo siente el escritor por sus obras? ¿No lo siente el pintor por sus cuadros? ¿No le siente el cantante por su voz? ¿No lo siente usted por sus trajes y por sus joyas? . . . Entonces, ¿qué delito hemos cometido nosotros para no poder sentir orgullo por el dinero que honradamente hemos aquerido? (208).

This passage, a response to Luisa's accusation that "los indios todos padecen enfermedad de orgullo," (208) also highlights the hypocrisy of Spaniards, such as Luisa, who also have an obsession for the material but whose acquisition of it required nothing which, in turn, results in the ingratitude personified by Luisa. Here, Canel insinuates that it is *those* types of people that do not and cannot boast

about their wealth. Along these lines, we may call to mind Samuel Smiles' thoughts from his *Self-Help* (1859) on human worth depending heavily on one's work ethic:

"Nothing of real worth can be achieved without courageous working. Man owes his growth chiefly to that active striving of the will, that encounter with difficulty, which he calls effort; and it is astonishing to find how often results apparently impracticable are then made possible" (qtd. In Briggs 38).

In a similar way, Smiles' predecessor Thomas Carlyle's general philosophy of hard work that preached "upon the duty and dignity of work, with an eloquence which as often made the idle shake off their idleness and the frivolous feel ashamed of their frivolity," (qtd in Briggs 39) reflects the dignity Canel portrays in the development of her *indiano* amongst frivolous characters, like Luisa and Gonzalo, who are bothered by his authentic tenacity. To sum up Canel's "ideología [d]el enriquecimiento de quien se esfuerza en el trabajo frente a la caída de los que viven de sus rentas" (Ojeda Escudero 177) we may look to Marquesa's statement in the midst of the characters' debate about Antonio's history with work: "Lo cierto es que usted a fuerza de trabajar fue prosperando y los que nacimos en la prosperidad estamos poco menos que en la miseria" (211).

Canel's positive portrayal of a work ethic that comes from abroad may seem to contradict her conservative political position and strong support of Spanish tradition. In fact, as Barcia Zequeria confirms,

Su vida estuvo signada por paradójicas posiciones: conservadora en la vida real, tanto por sus perspectivas políticas como por sus criterios con respecto al papel de la mujer en la sociedad, abordó en sus novelas y obras de teatro complejos problemas sociales a los cuales dio las soluciones más audaces (227).

However, a discussion of the phenomenon of transculturation assists in understanding the paradox at hand. When we think of travelers such as Canel who experience life abroad for extensive periods of time,

[E]n todos esos casos debemos estudiar ambos lados del contacto y considerar ese fenómeno integral como una transculturación, o sea como un proceso en el cual cada nuevo elemento se funde, adaptando modos ya establecidos, a la vez que introduciendo propios exotismos y generando nuevos fermentos (qtd. In Caballer 58).

One of many Spaniards who constantly traveled to America and transformed into citizens of both continents, (Ferrús Antón 222) “esto es exactamente lo que le ocurre a Eva Canel, deja atrás una posición eurocentrista para incorporar “exotismos” nuevos y diferentes (Caballer 58). Along these lines, “frente al pensamiento conservador de la asturiana, su experiencia vital, el amor al continente de acogida, la lleva a aceptar . . . nuevas circunstancias” (Ferrús Anton 227). Further reasoning of Canel’s support of hard work follows in the final part of this chapter.

Returning to the topic of Antonio’s neglect towards relationships because of his devout commitment to work, once Antonio finally does open up to the idea of marriage, it is only with Marquesa with whom he falls in love, convinced that her affection is authentic and uninterested. Despite her superior social status background, Marquesa requites his love, overcome by his noble behavior and humility. On *her* behalf—not on the superficial requests from others—he is willing to put his money to good use, as we see in his readiness to pay off her home’s mortgage so as to keep the property in her family where generations of ancestors lived before her. As I mentioned before and in keeping with the home functioning as

a symbol of the nation, Marquesa's home represents Spain's future being on the line, and the only person who can help is the *indiano*. Marquesa's willingness to return the mortgage money in the face of the conspiracy that she was licentious with a mysterious night visitor disprove any and all previous doubts Antonio had suffered, as seen when he asks himself, "¿me querrá? ¿Le inspiraré algo más que gratitud por haberle proporcionado el medio de conservar su casa?" (196).

It is worth mentioning, at this point, a difference between Antonio and the *indianos* found in Canel's *La mulata*. *La mulata*, a play written just a year before *El indiano*, features Daniel, Marques, and *el capitán* as the *indianos* of the text who return to Spain with the newly acquired wealth that originally motivated their voyage to the colonies². Unlike Antonio of *El indiano*, however, who refuses superficial solicitations of his money and only uses it on what he deems worthy and honorable, these *indianos'* newly acquired wealth does nothing but add to the overall corruption and amplify the pretension between social classes upon returning to Spain. Take, for example, the instance that Daniel attempts to pay Patria to keep silent about her being the mother of their child Luis since the public disclosure of his relations with a *mulata*³ would jeopardize his precious social

² *La mulata* tells the story of Daniel who marries Patria, a Venezuelan woman of mixed race, who kidnaps their son Luis as an infant to be raised in Spain without knowledge of his birthmother. Luis, despite the decadence that surrounds him, grows up to be a hard-working, ethical lawyer who is horrified to learn the truth of his father's crimes and discovers, later on, Patria's identity. Daniel threatens Patria to keep her identity concealed and Luis declares his father a criminal. Mother and son are reunited and leave Spain for new life in the Américas.

³ Canel is not the only 19th century author to include a figure of the *mulata*. Cuban writer Cirilo Villaverde's *Cecilia Valdés* (1839) is another example. For more on the figure of the *mulata* in 19th century literature and culture, see Vera Kutzinski's *Sugar's Secrets: Race and the Erotics of Cuban Nationalism* (1994).

status. While these *indianos* play into the hierarchy of the social class system and use their wealth to ensure their rankings within it, Antonio returns to Spain without having lost his desire to authentically progress and to use the fruit of his labor for the benefit of the homeland, ridicules those (like Luisa) who concern themselves with the divisive social class system, and seeks genuine relationships that transcend social barriers, exemplified in his relationship with Marquesa.

The union of Antonio and Marquesa offers many important points to discuss. To begin with, we may consider what it is about each of them that the other person admires. Surrounded by parasites and especially disgusted by Luisa, Marquesa admires the refreshing ethic of labor Antonio brings with him from Cuba along with his generally honorable and generous spirit. When she expresses that she desires to go to Cuba with him to see the place that made him into the man that is able to save her future, Canel confirms Marquesa's esteem for hard working citizens. Antonio, on the other hand, admires Marquesa's pure motives and her affinity for traditions he missed while away, such as calling him *Antonín* (which satisfies his yearning mentioned earlier) and also exemplified by her extreme tenderness for her family home. Antonio offers what is new, and Marquesa offers what is moral and traditional, something for which he has proven to be nostalgic after all of his time away. In this way, perhaps we may compare their union to Canel's encouragement of the union of Cuba and Spain, for, as we know from Woods, it was important to Canel "to promote strong ties between the two countries, both spiritual and commercial" (248) because "she wanted Spain to keep forever the marvelous island as her colony" (Woods 235). As in the case of the marriage of Victoria and Cruz of

La loca de la casa, the union of “las dos casas, la 76iscelá, decadente, y aristocrática asturiana y la nueva, dinámica y 76iscelánea cubana” (Ojeda Escudero 32) represents the union of Spain with hard work, a new Spain that maintains its morals while adopting, as Ojeda Escudero puts it, “el valor del esfuerzo y del trabajo que dinamizan la sociedad y regeneran la moral del ser humano” (31) even if it means the acceptance of those from different social classes. Consider the following passage in which Antonio lists all the ways in which Marquesa elevates and makes greater the life before them:

ANTONIO.- . . . me elevarás a mí, nos engradecerás a todos. . .
(*Transición, y con energía.*) ¡Si las mujeres de tu clase pensasen como piensas y sintiesen como sientes, aracarían de cuajo las falsas democracias y aplastarían de una vez las aristocracias de pega! (238-239).

While she is his hero by breaking down the walls of a rigid class system that ridicules those not born into the upper class, he is her hero by saving her home thanks to the value of hard work that provided him the wealth to do so in the first place. In a similar vein, Victoria overcomes the social class barriers while Cruz saves her bankrupt family. Marquesa and Antonio’s mutual satisfaction of what the other needs reflects Canel’s “defensa de una Hispanoamérica unida en intereses (Ojeda Escudero 23). Ojeda Escudero expresses the union of Antonio and Marquesa best when he says:

Efectivamente, es una salida en la que, el dinero ganado horadamente y el amor nacido de lo más puro del corazón, bien empleados, sirven para elevar al ser humano y dignificar la vida, independientemente de su clase social. Esta tesis es común que la moralidad dignificaba la vida de las personas (33).

A die-hard patriot who “was . . . bothered by the indifference of the masses to the loss of Cuba,” (Woods 235) perhaps *El indiano* serves as one of Canel’s last efforts to remind her motherland of the regenerative asset that Cuba was for the decadent, declining nation, to remind them that it was something beneficial since its work ethic and all that comes from it are portrayed as remedy for Spain in this work. After all, the resultant wealth from Antonio’s labor was not only a solution for Marquesa’s mortgage situation but also for Pachín’s pursuit of Colosa as the money Antonio gives him helps Pachín to win her over.

Similar to *El indiano*, *La mulata* positively portrays characters that embody work ethic and integrity (Luis) amidst a hypocritical society that will go to whatever corrupt means to gain social ascension. It should be noted that, in both texts, Canel’s glorification goes towards Antonio and Luis, both characters who have either lived in Cuba or have Cuban blood. Equally notable is the fact that in *El indiano*, Antonio and Marquesa plan to leave Spain to go to Cuba—“América como lugar en la que se puede vivir una nueva vida, más acorde con la honestidad del trabajo,” as Ojedo Escudero puts it (31). Parallel to this is Luis and Patria’s decision to leave Spain to start a new life in America in *La mulata*. Here, one may ask himself why the ever-loyal patriot Canel would unfold the stories in a way that casts a negative light upon Spain to the point where the type of authentic and honorable lives the characters want would simply not be an option there. In my opinion, these two texts are not a sign of a break in her loyalty to the patria. On the contrary, through them, she is illustrating what the broken nation would need in order to maintain its imperial influence: a regeneration that “no ha de ser 77isc cultural, sino de mayor calado,

puesto que debe buscar un 78isce tejido social y moral,” (Ojeda Escudero 21) which, as these texts show, would come from the Americas. Confirming these notions, Ojeda Escudero tells 78iscel, “a aquella tierras se le asigna la misión de regenerarla y volver a recuperar el esplendor de esa cultura, que ella cifra en una período comprendido entre los siglos XIII y XVII” (21). The undertaking of western values of authentic success would revive an indifferent, lazy Spain, and the corresponding dismissal of social class barriers, as seen in these two works, would promote a unified and more morally sound Spain. Along these lines, it is implied that the internal fragmentation and corruption the nation would otherwise continue to face would lead to the demise of the empire. We also may consider the fact that Canel herself left Spain to return to Cuba where she eventually was laid to rest, spending her last years embittered by the lack of recognition and financial support she received from Spain despite all her years of patriotism and pro-Spain work (Woods 249-250). With that being said, it is very possible that these two works reflect her eventual acceptance of the inevitability of the disaster and her simultaneous refusal to ever accept the reality of the decadence that polluted Spain (Ojeda Escudero 15) that would drive her characters out of Spain, as it did for her. However, this does not take away from the fact that in both plays, those that represent the Americas and those that represent Spain end up together, sending a message that, should Spain lose Cuba (now referring specifically to *El indiano*), the nation should still strive to maintain unity, fraternity and good relations with its former colony. For, as we know from Ojeda Escudero, after accepting the inevitability of the imperial loss, Canel modified her thoughts to insist not on the possession of the colonies, but on a

vision of unity between the Americas and Spain (Ojeda Escudero 15), and as we know from Woods, after Cuba was lost to Spain, one of her main focuses became the continued promotion of the relationship between the two nations (233). Whichever way you look at it, the common denominator is Canel's advocacy of Spain's relationship with the west—in particular, Cuba, the land she came to know and love by means of personal experience, crossing the Atlantic and seeing firsthand what all it could offer do for Spain at a time when the nation was in desperate need for regeneration.

Chapter 6: Conclusion

By now, the underlying message conveyed by the *indiano* figures in both Galdós and Canel's texts is clear. With opposing attitudes towards modernization, a divided and corrupt society, and the consequential lack of a national identity essential for a country's progression, Spain was in desperate need to reevaluate the reality of its failing status amongst the rest of imperial Europe and contemplate from where it could seek sources of regeneration. In what follows, I will discuss other significant similarities and differences that I have found between the texts of Galdós and Canel.

To begin with, while all of the *indianos* discussed in this study serve as a way to reveal the troubling elements of a decadent society and failing nation, not all *indianos* offer a complete solution. Consider the most obvious example, the *indianos* of *La mulata* who return as not only the opposite of any sort of solution for the nation, but as contributing factors to the corruption, laziness, and stagnancy that are ruining the country. Not as obvious is Teodoro of *Marianela*. Despite his best efforts to use his scientific advancement for the good and his recognition of the others' greed, his indifference to seek out marriage and reproduce the advancement he brings with him from the Americas and his failure, in the end, to save Nela create a blank space in terms of how he represents a solution for the nation. Similarly, although Don Rodrigo of *El abuelo* makes clear the spiritual and moral regeneration Spain needs, he is too old and weak to work or offer true progress (economic or ethical), and the reader, again, recognizes the lack of a solution in his character.

This brings me to my next observation, which is one of the most interesting commonalities between the texts under examination: the solution deriving—at least in part—from a feminine character. While *Marianela's* tragic ending makes it difficult to locate a solution at all, we may consider the possibility that Teodoro would not have even been able to fulfill the role shared by the rest of the *indianos* of unveiling and criticizing the society to which they return had it not been for Nela in the first place. It is her presence that makes Teodoro aware of and thus able to ridicule the decadent culture Spain has adopted. In *El abuelo*, as I have discussed, the solution lies in the future generation that Galdós chooses to be represented by Dolly, again, a female character. While Cruz of *La loca de la casa* seems to be the most indicative a solution in and within himself (he is young, economically driven, wishes to marry), we should not overlook the fact that the only way he will achieve his goal of assuming the position he has always desired depends on Victoria's willingness to marry him. In this way, the solution involves and relies upon a female yet again. The Canel text under focus in this study also shows the feminine element of the solution. In *El indiano*, just as much as Antonio's hard earned wealth is a solution for Marquesa's mortgage crisis, Marquesa's ability to overcome and transcend the social class barriers that would usually stand between their union is a solution for Antonio's happiness. Worth mentioning here is the strong parallel between the unions of Victoria and Cruz of *La loca de la casa* and Marquesa and Antonio of *El indiano*. Through them, Galdós and Canel both suggest the solution of the nation is to be found in the fusion of the aristocracy and the working class. One may contemplate, then, these authors' attitude towards the middle class. Based on

these novels, its exclusion from being a component of the solution suggests their hopeless regard towards the bourgeoisie in moving the nation forward. On the topic of *El indiano*, I discussed the negative portrayal of characters such as Luisa who represent the bourgeois culture while in *La loca de la casa*, there is hardly any focus on the bourgeoisie at all, its absence supporting the notion of its futility in the nation's progress.

Returning to the topic of femininity, the common thread of feminine influence is of particular interest when we consider Pereira-Muro's statement regarding masculinity during the era to which Galdós and Canel pertain:

[S]i, como ha analizado George Mosse, todo proceso nacionalista decimonónico conlleva un proceso de masculinización, de exaltación del ethos masculino como máximo valor nacional; y si, como describe Andreas Huyssen para el contexto europeo y han estudiado Stephanie Sieburth, Íñigo Sánchez-Llama, Catherine Jagoe o Alda Blanco para el caso español, el modelo de alta cultura en la España de la Restauración es eminentemente masculino (1).

Moreover, and following the notions of this statement, many scholars have observed the "infamous character of the female spendthrift" (Anderson 2006: 9) criticized by Galdós as the cause of the decadence in Spain (Anderson 2006: 9-11). At a time when the masculine was thought of as the source of cultural and national identity development while feminine was portrayed—for example by Galdós—as a degenerative force, the inclusion of the female role in the solution of these novels (more so of Galdós', considering his sex) seems contradictory. However, in agreement with Lara Anderson and supported by the females discussed above, "a more complex and positive reading . . . suggests that in many cases such women can be seen also as a significant source of national regeneration" (Anderson 2006: 12).

While, indeed, female characters in the works of both Galdós and Canel have been portrayed as perpetuators of Spain's problems (consider, from this study, Sofia, doña Eulalia, Lucrecia, and Luisa, to name a few), perhaps the women who are part of the solution are included to serve as examples of the type of women that Spain would need in its regeneration, women who detach from the superficial and transcend social class pretensions in order to resolve the problem at hand and advance. Because so many scholars have examined Galdós' link between the feminine and the decadence of Spain (Anderson 2006: 8), a further reanalysis regarding the *positive* female figure would be of merit in the academic field, especially when comparing his presentation of the positive feminine role to that of female authors themselves such as Canel who include both positively and negatively portrayed women.

When comparing Canel and Galdós' works under examination in this study, one noteworthy difference particularly stands out: where the solution would come to fruition. In the case of Galdós, the solution—if made obvious such as in *La loca de la casa* and *El abuelo*—will transpire within Spain. Victoria and Cruz marry and continue to advance within Spain, accepting and adopting each other's differences. Don Rodrigo and Dolly, though abandoning the old estate, will go forth in Spain as he reinstalls the virtues of the past in the new generation. On the contrary, in Canel's *La mulata* and *El indiano*, the final scenes feature the decision of the protagonists to leave Spain. In *El indiano*, for example, Marquesa and Antonio's decision to move from Spain to Cuba sends the message that the life they desire would not be possible in Spain. Even before marrying Marquesa, Antonio expresses desire to leave for the

wealth and progress that he could generate would not outweigh the greed, corruption, and materialism that plagues his home. When we consider the two authors' biographical backgrounds, there may arise an explanation for their divergent sites of solutions. As we know from Sinnigen, Galdós had family members and loved ones that left Spain to go to Cuba for extensive periods of time, some never to return (120). Moreover, we must consider how Galdós, unlike Canel, spent his entire life in Spain, never experiencing firsthand the colonies he so extensively wrote about. Moreover, he never had the opportunity to view Spain from an outsider's view, which would have led to an even better idea of the degree of issues in his homeland. So, while he was an advocate for all of the good that stemmed from the Americas, after personal losses and no experience abroad, it is plausible that Galdós would encourage Spaniards to utilize the good from the West to remedy the problem but within their own nation. For Canel, on the other hand, imagining life elsewhere was easy, as she had traveled to many colonies and lived a solid majority of her in Cuba, where she saw what life *could* be like abroad, especially in comparison to what life was like in Spain.

Just as Canel's *El indiano* portrays the West as a positive and progressive force, all of Galdós' novels discussed here feature positive aspects that come from the West: scientific advancement that heals a blind man; modern economic approaches that save a bankrupt family; and the return of integrity amongst a decrepit society. While certain things differ between the two authors, this shows perhaps the most significant commonality between Galdós and Canel's texts under examination: the mutual awareness they bring of the quickly declining patria and

the corresponding need for both ethical and economic regeneration, a regeneration that, as these texts show, depends on achieving the perfect harmony between morality and modernity, the old and the new, and all of the social classes in between. Only then would Spain be capable of forming the cohesive national identity it needed in order to progress amongst its advancing European neighbors¹.

¹ It should be noted that this notion was the authors' ideal or hypothetical formula to achieve progress. For more on the Spain's national identity and condition as a country in the wake of the Disaster of 1898, see Harrison and Hoyle's *Spain's 1898 Crisis: Regeneration, Modernism, Post-colonialism* (2000).

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Vita

Shelley Tompkins is a native of Louisiana. After graduating from high school in 2011, she attended Louisiana State University in Baton Rouge, Louisiana where she received her degree of Bachelor of Arts in 2015 with a major in Spanish and minor in sociology. During her time as an undergraduate student, she presented research at the annual conference of the American Comparative Literature Association in March 2015. Upon graduating, she remained at Louisiana State University and entered the graduate program in the department of Hispanic Studies where she received her Masters of Arts with a concentration in literature in May 2017.