In his essay on the first volume of *La desheredada* Leopoldo Alas makes two major observations concerning Galdós’s new mode of writing in that novel. First, he notes Galdós’s shift toward naturalism and praises his ability to employ much of Zola’s theory while avoiding its extremes. Second, he mentions Galdós’s skillful handling of a narrative technique that conveys the inner workings of his characters’ minds. The first of these observations has received a great deal of critical attention. The second, unfortunately, has not. By focusing on the naturalistic content of *La desheredada* scholars have largely ignored the subtle changes in narrative style which differentiate this novel from the ones that precede it. The narrative style of Galdós’s *segunda manera* is characterized by a more sophisticated use of interiorization devices coupled with the introduction of experimental techniques not seen in the *primera época* novels. This chapter will examine the various facets of narrative voice displayed in *La desheredada*, comparing them to the narrative style of the *primera época* novels, and then showing how the techniques used in *La desheredada* are further developed in Galdós’s masterpiece, *Fortunata y Jacinta*. In addition, these narrative devices will be discussed in terms of the affective response they elicit and rhetorical functions they serve in both *La desheredada* and *Fortunata y Jacinta*.

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1 Leopoldo Alas (Clarín), *Galdós, Obras completas* (Madrid: Renacimiento, 1912) 1: 95-104.
Alas’s comment concerning Galdós’s presentation of his characters’ thoughts is a fitting point of departure for my discussion of the interiorization devices in La desheredada:

Otro procedimiento que usa Galdós, y ahora con más acierto y empeño que nunca, es el que han empleado Flaubert y Zola con éxito muy bueno, á saber: sustituir las reflexiones que el autor suele hacer por su cuenta respecto de la situación de un personaje, con las reflexiones del personaje mismo, empleando su propio estilo, pero no á guisa de monólogo, sino como si el autor estuviera dentro del personaje mismo y la novela se fuera haciendo dentro del cerebro de éste. En el capítulo del insomnio de Teodora [sic] hay un modelo de esta manera de desarrollar el carácter y la acción de una novela. Sólo puede compararse á este subterráneo hablar de una conciencia, lo que en el mismo género ha escrito Zola en L’Assomoir, para hacernos conocer el espíritu de Gervaisía. (103)

Since it is commonly acknowledged that Galdós, like other nineteenth-century writers, cultivated the use of free indirect style to convey character consciousness in his novels, Galdosian scholars tend to ignore his other forms of representation. However, when we look at the example provided by Alas — “Insomnio número cincuenta y tantos” (vol. 1, ch. 11) — we find that he is not referring to free indirect style. Rather, the chapter Alas indicates as being innovative is entirely composed of a single and uninterrupted passage of free direct thought. That is, Isidora’s exact thoughts are recorded in first person reference and present tense orientation but they are not indicated as being her thoughts by either a tag (Isidora pensaba) or quotation marks. The unmarked status of this passage sets it apart from the interior views found in Galdós’s earlier works. Although the primera época novels do contain lengthy passages of characters’ thoughts, these are always tagged and punctuated. A typical example is seen in volume 1, chapter 26 of Gloria where the eponymous protagonist also is unable to sleep because “velaba el pensamiento.” Both Gloria and La desheredada contain insomnia scenes, but the latter novel presents the character’s thoughts in a more complex manner.

1 Seymour Chatman, Story and Discourse: Narrative Structure in Fiction and Film (Ithaca: Cornell UP, 1978) 181-86.
The extent of that complexity can best be appreciated by first comparing the “Insomnio número cincuenta y tantos” chapter with yet another insomnia scene: the “Penelope” section of James Joyce’s *Ulysses*. Both record the mental ramblings of sleepless women – Isidora and Molly respectively – in an extensive passage of free direct thought. Dorrit Cohn, in her discussion of the “Penelope” section, calls this type of narration “autonomous monologue” because the narrator’s voice is totally obliterated by that of a character for an entire chapter. The autonomous monologues of Isidora and Molly share a number of additional traits as well. The beginning of each coincides with the beginning of its respective chapter. There is no preparatory narrative in either text to explain to the reader that the untagged and unquoted passage contains the thoughts of a character rather than the comments of the narrator. Furthermore, the reader is thrust into the mind of that character while she is in the midst of her thoughts. The effect, as Cohn notes, is akin to starting a narrative *in medias res* (221). The reader must provide the connections that will link the autonomous monologue to the surrounding text. Although Galdós does give some guidance with his title, the reader still has a number of gaps to fill in. After determining that the passage is not attributable to the narrator’s voice, the reader must ascertain the identity of the character, classify her as the insomniac, establish that she is alone, and decide that her words are silently addressed to herself. The non-communicatory nature of self-directed thought also poses additional challenges for the reader. Since Isidora is the listener of her own thoughts, she does not need to make her thoughts intelligible to anyone else. Therefore, she does not have to supply any of the referential information that would aid the understanding of an outside party. She can allude to anything within her experience without explaining its context. Furthermore, she can mentally skip from one topic to another and between past, present, and future without transitions. Consequently, the reader is required to provide the unwritten portion of the text.

As Cohn states, “[t]he constant oscillation between memories and projects, the real and the potential, the specific and the general, is one of the most distinctive marks of freely associative monologic

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language" (227). Although Isidora’s autonomous monologue displays mental fluctuations of this type, they are far easier to follow than Molly’s. Not only are Molly’s thoughts more disjointed, but the situation is further complicated by a degree of grammatical confusion not seen in the Galdosian passage. The paucity of connecting verbs and the absence of all punctuation make the reader grapple with the surface level of Molly’s monologue before even reaching its content. But despite the more accessible nature of Isidora’s insomnia scene, her thoughts are sufficiently discontinuous to require the reader’s participation in assigning meaning to her words. The beginning of the monologue alludes to events already witnessed or known by the reader. Therefore, the reader can supply the missing contextual material as Isidora’s thoughts flit from the Aransis palace (past), to Mariano’s imprisonment (present), to her heart palpitations (immediate present), and then back to the palace (imagined future). The passing hours are marked off one by one in her mind by the clock chimes which repeatedly interrupt her thoughts and send them in new directions. Finally, Isidora’s thoughts turn to Joaquín Pez, and the reader must now piece together details of their relationship that had not been presented previously in the text. We learn that Joaquín has sworn to marry Isidora and has offered to lend her money. More importantly, we also find out about a specific past event that displays a heretofore unrevealed aspect of Joaquín’s character:

Hace dos semanas que no veo a Joaquín, y me parece que hace mil años. ¡Estuve tan fuerte aquel día!... ¡Me fingí tan incomodada! Verdades es que él fue atrevido, atrevidísimo... Es tan apasionado, que no sabe lo que se hace... Estaba fuera de sí. ¡Qué ojos, qué fuerza la de sus manos! ¡Pero que sería estuve yo!... Con cuánta frialdad le despedí..., y ahora me muero porque vuelva.

Here Galdós is using the narrative technique of presupposition, which Chatman explains is a way of conveying information “that is offered as a datum, something that ‘goes without saying,’ already understood.” Joaquín’s physical assault on Isidora, though not dra-
matized in the novel, must be accepted by the reader as fact. Indeed, two chapters later Joaquín specifically refers to this event during his calculated attempt to break down Isidora’s resistance with money before trying to seduce her once again with “palabras ardientes” in the familiar tú form of address. Neither Joaquín nor Isidora need to explain their references to the rather violent confrontation between them because they both had participated in it. The reader, however, is required to reconstruct the scene from the details provided first by Isidora’s thoughts and then by Joaquín’s spoken words. Given Joaquín’s ungentlemanly conduct in the past, it is not surprising that Isidora reacts with alarm when Joaquín locks her in his study after she refuses his advances a second time. Consequently, the melodramatic excess of Isidora’s behavior is mitigated somewhat by our knowledge of Joaquín’s brutishness during his earlier, presupposed encounter with Isidora.

In addition to the thoughts themselves, autonomous monologues normally contain evidence of the character’s emotional state and physical situation as well. Typically, the character is mentally agitated, and this condition is conveyed through exclamatory statements (223-24). Virtually half of Isidora’s statements are encased in exclamation marks, and they express not only her hopes and fears about the future, but also her mounting frustration over her inability to sleep. Her tossing and turning in bed is indicated through her thoughts, as are the sounds she hears – Melchor fiddling with his pipe in the next room, the clock chimes, street noises, Doña Laura’s voice – and the things she sees in her room at daybreak. Since Galdós does not use the truncated syntax seen in Molly’s monologue, the reader can clearly discern Isidora’s movements and understand the sources of the sounds she hears. But like Joyce’s passage, Isidora’s monologue contains no descriptions or instructions from the narrator. The reader is directly engaged with the unmediated consciousness of a single character.

Both Ricardo Gullón and William Shoemaker view Galdós’s rendering of Isidora’s insomniatic thoughts as anticipating Joyce’s interior monologues in *Ulysses*. But whereas Shoemaker speaks of Galdós’s “genuine stream of consciousness techniques,” Gullón

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praises Galdós's ability to give order to his characters' thoughts rather than use Joyce's discontinuous narrative presentation. Though these statements seem contradictory, they simply result from each scholar focusing on a separate facet of Galdós's technique. Isidora's thoughts are freely associated but are not fragmentcd, therefore Galdós's passage appears more structured than Joyce's despite the similarity in their characteristics. Although Isidora's thoughts are not as chaotic as Molly's, the autonomous monologue in which they are found displays the same overall awareness of the conceptual process involved in self-directed thoughts. In *La desheredada*, published the year before Joyce's birth, Galdós approximated the inner workings of the mind through Isidora's darting thoughts and non-contextualized language. These characteristics are not seen in Galdós's handling of the insomnia chapter in the *primera época* novel *Gloria*.

Volume 1, chapter 26 of *Gloria* contains two insomnia scenes which are strung together. The chapter opens with a narrative description of Gloria's evening habits, during which the narrator specifically refers to Gloria's sleepless condition and the thoughts that fill her mind. The thoughts themselves are tagged and punctuated with quotation marks. Although she is not actually speaking aloud, the tags contain verbs like *hablaba, expresaba*, and *decía*. As Jennifer Lowe has explained in her discussion of Galdós's interiorizations, he often uses *pensar, decir, hablar, exclamar*, and similar verbs of expression interchangeably to indicate mental activity. It is the situational context which alerts the reader to the silent nature of the utterance. Here, for example, the narrator says that "soltaba los diques al pensamiento para que, sin detenerse, corriese fuera." Her thoughts during the first night of insomnia deal with the events of that day. Rather than employ the non-contextualized language appropriate to self-directed thought, however, Galdós reproduces an entire dialogue between Gloria and Morton. Gloria's thoughts seesaw back and forth between her words and his, with awkward tags (me dijo, yo le respondí, etc.) impeding the flow of the passage. As she thinks of the encounter, she describes his actions and her mental reactions to them, providing logical and clear links between

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her feelings for Morton and the memory of her dead brothers. Although Galdós introduces presuppositional events in her thoughts – her meetings with Morton – he has Gloria recall them in a communicatory manner. That is, even though Gloria’s thoughts are directed to herself, they contain referential indicators typically used in other-directed speech. She sets the scene for her own declaration of love by explaining the chronology of events and quoting the exact words of Morton’s response. It is as if she were describing the events to someone else and had to provide sufficient background information in order for the listener to understand her behavior. Her explanatory tone finally culminates in a series of outwardly-directed questions restating her moral position: “yo pregunto al cielo y a la tierra, a los hombres y a Dios: ¿Por qué este hombre no ha de ser mi marido? ¿Por qué no ha de estar unido a mí, siendo los dos uno solo en la vida usual, como somos uno en la del espíritu, y lo seremos siempre, sin que nada ni nadie lo pueda impedir?... A ver, ¿por qué? Respóndame, ¿por qué?” The narrator enters at this point to make the transition to the next insomnia scene, which we are told by the narrator has “un tono distinto.” Once again Gloria recalls a recent event: that evening’s conversation in which her father had spoken of religious matters. In her thoughts Gloria now refutes his opinions with her own well-structured argument. But rather than allow these thoughts to flow naturally into other issues, Galdós has the narrator interrupt this direct thought passage and formally introduce the mental shift that occurs when Gloria’s rebellious thoughts begin to emerge. The narrator continues to resurface during the remainder of the chapter, which ends with a narrative description of the dawn’s light entering Gloria’s room. Throughout this chapter Gloria’s thoughts are focused and clearly link past events to present circumstances. There is none of the past-present-future confusion typical of freely associated thoughts. Furthermore, contextual material is provided for the scenes which were not directly witnessed by the reader. The narrator frequently appears to further clarify the situation. Indeed, it is the narrator’s voice, rather than that of Gloria herself, which begins and ends the chapter.

The differences in Galdós’s handling of the insomnia chapters in *Gloria* and *La desheredada* are indicative of the change that occurs in Galdós’s narrative voice techniques as he progresses from his *primera época* to his *segunda manera* novels. This change is characterized by a general movement toward a more subtle, natural, and
spontaneous expression of the characters’ minds. Galdós achieves this through the use of narrative voice techniques that are of a higher level of complexity and sophistication than those seen in the early novels. As discussed above, one such technique is free direct thought, which allows the reader access to a character’s mind without an introductory tag or quotation marks to announce the beginning and end of the passage. Galdós also produces a variation on this form by omitting the tag but retaining the quotation marks. In either case, the absence of the tag requires the reader to bridge the gap that separates the narrator’s words from the characters’ thoughts.

This does not mean that Galdós abandons the use of tagged direct thought in his segunda manera novels. On the contrary, the segunda manera novels contain considerably more passages of tagged direct thought than do the primera época novels, which instead rely heavily on the technique of indirect thought coupled with narrative description. In statements of indirect thought the reader has no contact with the characters’ minds. Rather, the narrator tells the reader what the characters are feeling or thinking. In chapter 37 of La Fontana de Oro, for example, throughout Clara’s nocturnal adventure it is the narrator who relates her thoughts, impressions, and emotions as she wanders through the streets of Madrid. That is, instead of a transcript of the character’s mental process during this ordeal, we just receive a narrative account of what she did, thought, and felt. The following selections from this lengthy scene will help to illustrate how indirect thought differs from its direct counterpart:

Mucho horror inspiraba a la huérfana la casa de las de Porreño, aunque no tenía otra. Así es que su primer impulso al verse en la calle fue huir, correr sin saber adónde iba para no ver más tan odiosos sitios. Anduvo corto trecho, dobó la esquina y se paró. Entonces comprendió mejor que antes lo terrible de su situación. Al ver que no podía dirigirse a ninguna parte, porque a nadie conocía, le ocurrió esperar cerca de la casa a que entraran Elías o su sobrino... Parecióle que iba a salir por la reja cercana una gran mano negra, que la cogería llevándosela dentro: ¡qué horror!... La calle le parecía tan grande que no conocía distancia alguna a que referirla, pues para ella las casas hacían horizonte, y aquella gente que venía se le representaba como un mar agitado sor- damente, y avanzando, avanzando como si quisiera tragarla...
Había visto alguna vez la Cibeles; pero la oscuridad de la noche, la soledad y el estado de excitación y dolencia en que se encontraba su espíritu hacían que todos los objetos fueran para ella objetos de temor, todos con extranas y fantásticas formas. Los leones de mármol le parecía que iban corriendo con velocísima carrera, galopando sin moverse de allí... La infeliz tenía muy extraviados los sentidos a causa del terrible trastorno de su espíritu... Sentía gran postración en todos sus miembros, y, además, un frío intenso, que, creciendo por grados, llegó a producirle una convulsión dolorosa. Arropóse lo mejor que pudo, y pensó en el medio de volver a la casa para esperar a Lázaro en la puerta. Entonces le ocurrió súbitamente la idea de dirigirse a casa de Pascuala.

Indirect thought statements are not pure interior views of the characters because we receive the information totally from the narrator, an outside observer, rather than from the characters themselves. The relationship between the reader and the character is mediated by the presence of the narrator. Indeed, the narrator may even provide interpretive comments such as those I have italicized in the above scene. In contrast, direct thought – both tagged and free – permits the reader an unimpeded view of the character’s actual thoughts. In direct thought we see inside the character’s mind; in indirect thought we do not. The technique of indirect thought, favored by Galdós in the primera época, is largely replaced by the direct thought forms in his segunda manera novels, resulting in a mode of presentation that is less narrator-oriented and more character-oriented.

Furthermore, in the segunda manera novels Galdós expands his use of a technique that allows his characters’ consciousnesses to merge with the narration: free indirect thought. Whereas in the primera época novels free indirect thought is used sparingly, in the segunda manera novels it becomes a significant component of Galdós’s narrative presentation. In these passages the narrator’s past tense orientation and third person reference are retained, but the perspective, tone, and at times even the vocabulary belong to the inner world of a character. As the subjective mind of a character fuses with the general narration, the reader slips into that mind with no discernible grammatical impediments. This technique requires the reader to recognize that a shift in point of view has occurred, and then distinguish between the sentences of the passage that are attributable to the narrator, and those that belong to the
character. On the infrequent occasions that free indirect thought is used in the primera época novels, Galdós aids the reader in this task by providing qualifying statements, as seen in the following examples from La Fontana de Oro. The first pertains to Clara’s thoughts while making a flower arrangement for her uncle. The second and third examples concern Lázaro’s mental confusion over Bozmediano’s relationship with Clara. For clarity, I have italicized the narrator’s statements.

¡Oh! Sin duda, él, al entrar, se había de poner alegre viendo las flores. Las flores le gustarían mucho. ¡Qué sorpresa tendría!...

Esto pensaba ella. (ch. 8)

Sintióse conmovido ante la generosidad desinteresada de aquella persona; pero pronto empezaron las dudas y la confusión. ¿Quién era aquel joven? ¿Le había favorecido por generosidad o por miras ocultas? No le conocía. ¿Por dónde sabía su nombre y que estaba preso? Lázaro no pensó mucho en esto. (ch. 21)

In these passages the narrator explicitly states that the reader is entering the thoughts of the characters. He clearly marks the beginning and/or ending of the characters’ thoughts. As Galdós enters his segunda manera, however, he relies less on these blatant narrational cues and instead uses more subtle indicators, as seen in the following example of Isidora’s first visit to Joaquín’s home in volume 1, chapter 13. Once again, I have italicized the narrator’s statements:

Entró en casa de Joaquín, y el criado la encerró en un gabinete mientras pasaba recado al señorito. ¡Qué hermosos y finos muebles, qué cómodos divanes, qué lucientes espejos, qué blanda alfombra, qué graciosas figuras de bronce, qué solemnidad la de
aquel reloj, sostenido en brazos de una ninfa de semblante severo, y sobre todo, qué magníficas estampas de mujeres bellas. La escasa erudición de Isidora no le permitía saber si aquellas señoras eran de la Mitología o de dónde eran; pero la circunstancia de bailarse algunas de ellas bastante ligeras de vestido le indujo a creer que eran diosas o cosas así. ¡Y qué bonito aquel armario de tallado roble, todo lleno de libros iguales, doraditos, que mostraban en la pureza de sus pieles rojas y negras no haber sido jamás leídos! «Pero ¿qué harán en los rincones aquellos dos señores flacos? ¡Ah, esa pareja se ve mucho por ahí. Son Mefistófeles y Don Quijote, según me ha dicho Miquis. Yo no haré nunca la tontería de tener en mi casa nada que se vea mucho por ahí. Vamos, que aún puedo yo dar lecciones a esa gente.» Mirando y remirando, los ojos de Isidora toparon con el Cristo de Velázquez, y estaba ella muy pensativa, tratando de averiguar qué haría nuestro Redentor entre tanta diosa, cuando entró Joaquín.

The narrator here simply introduces the scene by mentioning Isidora’s entrance into the room. Then, without any formal indication of a switch in perspectives, Isidora’s impression of what she sees takes over the narrative in the form of free indirect thought. This is briefly interrupted by the narrator bringing up the issue of Isidora’s lack of formal education. This narrative statement subtly reminds the reader that the description of the room is being filtered through Isidora’s perspective. After this intrusion by the narrator, Isidora’s free indirect thoughts begin again, and they merge into a passage of free direct thought. This blending of two forms of interiorization in the same segment is common to the *segunda manera* novels. It provides a way for Galdós to capture both generalized feelings and concrete thoughts. *La desheredada*, however, is a transitional novel in respect to the mixing of interiorizations with narrative passages. In the *segunda manera* novels following this one, Galdós often dispenses entirely with narrative statements in the interior views. He simply dips into his characters’ minds and presents them on the page without warning. Free indirect thought, used with or without direct thought passages, stands independent from the surrounding narrative. This technique is particularly prevalent in the Centeno-Tormento-Bringas trilogy, which I will examine in my next chapter.

The reasons behind Galdós’s bolder use of free indirect thought in *segunda manera* novels is a matter of conjecture. Since this was a relatively new literary technique, perhaps Galdós felt that the audi-
ence of his early *primera época* novels was unprepared for the sudden appearance of free indirect thought in the text. Indeed, a mere ten years before Galdós began his novelistic career, Flaubert had been brought up on charges of immorality stemming from the public's inability to distinguish subjective free indirect style passages from objective authorial statements in *Madame Bovary.*

Or maybe Galdós himself needed a period of time to become familiar and comfortable with the possibilities of free indirect thought. If so, he may have been influenced by his reading of several novels from Zola's Rougon-Macquart series just prior to writing *La desheredada.* Zola's liberal and complex use of free indirect thought may have inspired Galdós's creativity in that area. But as Stephen Gilman points out, Galdós does not imitate Zola's constant use of free indirect thought. Rather, Galdós "saves it strategically for maximum narrative effect." 9

One such effect is irony. Free indirect thought, as the title to Roy Pascal's study of the subject indicates, has a dual voice: that of the character and that of the narrator as well. The point of view and tone belongs to the character, but the grammatical structure of the passage links it to third person narration. The closer that the narrator captures the actual idiom of the character, the more the narrator's presence becomes effaced. But it never disappears completely. This residual presence can give an ironic resonance to the free indirect thought passage whenever the opinions of the narrator do not agree with those of the character whose consciousness is being conveyed. This continually happens in *La desheredada.* Indeed, as Mikhail Bakhtin points out, "hybrid constructions" such as free indirect thought inherently place the narrator's attitudes and values into dialogue with the socio-ideological belief systems of the characters. 10 Thus, free indirect thought requires active participation by the reader because the ironic nuances of this device will be lost on a reader who fails to realize the ideological differences between the character's opinions and the narrator's attitudes. Since the narrator of *La desheredada* occasionally expresses overt criticism of Isidora's

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elitist views and fiscally irresponsible behavior, the reader is made aware that Isidora’s system of values is in serious conflict with that of the narrator. Therefore, when free indirect thought is used to express Isidora’s perspective of something she sees, the inherent irony of that technique emerges because the reader juxtaposes Isidora’s views with those of the narrator. For the most part, it is Isidora who is ironized in the process. But others can be the targets of that irony as well. For example, in the passage just quoted above concerning Joaquín’s home, Isidora is impressed by the richly bound books that show no evidence of use because to her they represent a level of wealth that permits the purchase of costly books for mere decoration. Thus, although the third person narrative form of this free indirect thought passage primarily conveys the narrator’s implicit criticism of Isidora’s fascination with conspicuous consumption, it also points out the Pez family’s lack of intellectual rigor.

Galdosian scholars have long considered the narrator of La desheredada to be an advocate for solid middle-class values such as hard work, personal responsibility, and practicality. Recently, however, Stephanie Sieburth has challenged this view with a radical rereading of the narrator’s position. In the first two chapters of her book, Inventing High and Low, she presents the narrator of La desheredada as a social climbing and elitist proponent of high art who metaphorically links Isidora’s pursuit of an aristocratic title with his own desire to transcend his bourgeois roots and achieve literary legitimacy. She further characterizes the narrator as being critical and fearful of modernity because it is hostile to high art and because it dissolves class distinctions which should be retained. I cannot agree with these interpretations for two reasons, both of which pertain to the manner in which Sieburth addresses Galdós’s novelistic material. First, Sieburth disregards the long-standing distinction in literary criticism between the narrator and the author. Her general definition of a narrator “as the creator of the text’s characters and of the world he narrates” posits the narratologically untenable position of making all narrators—first or third person, heterodiegetic or homodiegetic, omniscient or limited—the authors of the novels they narrate and responsible for all of the elements contained in them. It is only by blurring the boundaries between

real authors, implied authors, and narrators that Sieburth is able to speak of the narrator of La desheredada as a writer responding to the demands of a consumer economy and negotiating a place for his novel within the high-low cultural division of Spanish society. Second, Sieburth admits that she presents a one-sided view of La desheredada's narrator which "will not do justice to the side of the narrator that believes in progress and mocks, condemns, or parodies the Old World" (42). Thus, Sieburth's assertions concerning the narrator's negative views of modernity and of bourgeois ascendancy are achieved by discounting textual evidence that would support an alternative interpretation. To my mind, the procedural difficulties involved in Sieburth's approach undermine her assessment of the narrator's values and beliefs.

My own view of the narrator's position on social class stands in sharp contrast. Whereas Sieburth sees the narrator as championing Isidora's claims to nobility and sharing in her rejection of her bourgeois origins, I see the narrator as critical of Isidora precisely because she has turned her back on the middle class in favor of the aristocracy. Passages of narrative commentary are not abundant in La desheredada, but when they do appear, they often target the hypocrisy and vanity of middle-class social climbers engaged in an endless process of mimicking those on a higher rung of the social ladder. A typical example occurs in volume 1, chapter 8, section 3 where the narrator states that "hay un verdadero delirio en los pequeños por imitar el modo de presentarse de los grandes." This dissatisfaction with their actual social status leads all members of the middle class – from the petty bourgeois shop girl to the haut bourgeois industrialist – to spend beyond their means in an attempt to look as much like the titled nobility as possible.

By defining her world in terms of an aristocratic lifestyle which she aspires to but cannot afford, Isidora exhibits much the same behavior as the cursis who bear the brunt of the narrator's explicit criticism. But the narrator only infrequently makes direct comments

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12 In support of her definition of the narrator-as-creator Sieburth merely cites isolated statements, without any explanation of their contexts, from Kate Hamburger, *The Logic of Literature*, trans. Marilyn J. Rose (Bloomington: Indiana UP, 1973) 189 and Susana Reisz de Rivarola, "Ficcionalidad, referencia, tipos de ficción literaria," *Lexis* 3 (1979): 119. Since Sieburth's rereading of La desheredada is based on her unorthodox conception of the narrator, a more thorough justification of that position is needed.
targeting Isidora specifically. Rather, double-voiced free indirect style frequently is used instead to implicitly register the narrator’s displeasure toward Isidora’s actions and attitudes. An early example appears in volume 1, chapter 7, where Isidora is on a shopping spree. Narrative description records what she does, but her mental reactions to what she sees are rendered in free indirect thought:

Entró en una tienda de paraguas a comprar una sombrilla. ¡Le pareció tan barata...! Todo era barato. Después compró guantes. ¿Cómo iba a salir sin guantes, cuando todo el mundo los llevaba? Sólo los pordioseros privaban a sus manos del honor de la cabritilla.

The passage continues in this vein as Isidora spends nearly all of the money from her uncle on a variety of luxury items such as perfume, embossed writing paper, earrings, hairpins, and a fan. Purchasing these unnecessary objects—“¡de que tenía tanta falta!” according to Isidora—soon leaves her without sufficient funds to pay for her room and board. Although the narrator never remarks directly about Isidora’s buying habits, his tacit disapproval of her thoughts while shopping imbues the entire passage with an ironic tone.

The ironic impact of Isidora’s free indirect thoughts is redoubled when they appear within a scene that also features the narrator’s friend and confidant, Augusto Miquis, who echoes the sentiments of the narrator concerning Isidora’s impracticality, high-society values, and unbridled imagination. Nowhere is this disparity between Isidora’s opinions and those of the narrator more clearly shown than in the Castellana carriage procession scene of volume 1, chapter 4, section 4, which begins with Miquis’s view of the situation: 13

Miquis veía lo que todo el mundo ve: muchos trenes, algunos muy buenos, otros publicando claramente el quiero y no puedo en la flaqueza de los caballos, vejez de los arneses y en esta tris-

13 For the historical and political background to this scene see Brian J. Dendle, “Isidora, the mantillas blancas, and the Attempted Assassination of Alfonso XII,” Anales Galdosianos 17 (1982): 51-52 and Peter A. Bly, Galdós’s Novel of Historical Imagination: A Study of the Contemporary Novels (Liverpool: Francis Cairns, 1983) 4-7. Also, for a discussion of how Galdós uses this scene to rewrite the motifs common to the 19th century novel see Ignacio-Javier López, Realismo y ficción: La desheredada de Galdós y la novela de su tiempo (Barcelona, PPU, 1989) 83-87.
teza especial que se advierte en el semblante de los cocheros de gente tronada; veía las elegantes damas, los perezosos señores, acomodados en las blanduras de la berlina, alegres mancebos guiando faetones, y mucha sonrisa, mucha confusión de colores y líneas. Pero Isidora, para quien aquel espectáculo, además de ser enteramente nuevo, tenía particulares seducciones, vio más de los que vemos todos.

This last sentence, with its first person plural form of the verb ver, instructs the reader to adopt the viewpoint which Miquis and the narrator share, in opposition to Isidora’s impression of the spectacle. Isidora’s free indirect thoughts which follow the narrator’s comments further exemplify the contrast between her aristocratic pretensions and the disdain felt by the narrator and Miquis for both ostentatious displays of wealth and the social climbers who attempt such displays:

¡Qué gente aquella tan feliz! ¡Qué envidiable cosa aquel ir y venir en carruaje, viéndose, saludándose y comentándose! Era una gran recepción dentro de una sala de árboles, o un rigodón sobre ruedas. ¡Qué bonito marco el que producían las dos filas encontradas, y el cruzamiento de perfiles marchando en dirección distinta! Los jinetes y las amazonas alegraban con su rápida aparición el hermoso tumulto; pero de cuando en cuando la presencia de un antipático simón lo descomponía.

This description of the event is a projection of Isidora’s viewpoint, and as such it not only provides us with a picture of the things she sees, but also her feelings toward them. Simultaneously, we receive information about the physical object and about the character viewing it. Isidora’s perceptual perspective (the procession before her eyes) is filtered through her conceptual perspective (her elitism and snobbery). But since her conceptual perspective differs from that of either the narrator or Miquis, Isidora becomes ironized in the process. In this way, Galdós undercuts the second major effect inherent in free indirect thought: sympathy.

The sympathy producing potential of free indirect thought stems from its status as an interiorization device. As Seymour Chatman has observed, all devices which grant the reader access to a character’s consciousness – free indirect thought, free direct thought, tagged direct thought – create an intimate connection between that character and the reader. When that connection is sustained in interior views throughout the text, the reader’s emotional distance from the character is greatly reduced and identification with the character’s point of view is possible. But as Wayne Booth has pointed out, there is a danger in this identification process. A reduction in emotional distance can result in a reduction of moral and intellectual distance as well. In La desheredada Galdós avoids this problem by counterbalancing Isidora’s interiorizations with the implicit and explicit criticism of her by both the narrator and Miquis. These strong voices in favor of practicality and moderation warn the reader not to identify with Isidora. Although our access to Isidora’s thoughts allow us to empathize with her throughout the text, we are kept from fully sympathizing with her because of the ironic juxtaposition of her opinions against those of Miquis and the narrator.

Yet, her numerous interior views do allow us to see her as she sees herself, and therefore we can understand her actions in ways that the characters who chastise her cannot. In this novel’s polyphonic interaction of voices, we frequently hear Isidora’s own voice emerge above those of the narrator and the other characters. And in that voice we find what Bakhtin considers to be a hallmark of the polyphonic hero, namely the unwillingness to be defined by others. La desheredada is the story of a woman who has been led to believe that she has a secret identity very different from her public persona. This situation sets up a contrast between her internal reality – who she sees herself to be – and the external reality of those around her. Galdós highlights this basic conflict by conveying a major portion of the text through interior views of Isidora. Since Isidora primarily lives within the fantasy world of her mind, the text

15 Chatman, Story and Discourse 157.
allows us to enter that realm through passages of tagged and free direct thought as well as free indirect thought. Through these interiorizations we watch as Isidora translates external reality to conform to her own personal reality. Thus, we sense her wonderment at seeing the trappings of wealth which she considers her legitimate due. Likewise, we feel her disdain for everything she considers to be common and beneath her true station. We literally see the world through her eyes, and this access to her inner world permits us to understand the reasons behind her seemingly self-destructive actions. Miquis’s attempts to modify Isidora’s behavior by sending her to Emilia’s home to learn lessons of thrift and industry fail because, as Lou Charnon-Deutsch has noted, Miquis wants to bring Isidora closer to the ideal of bourgeois womanhood. 18 But Isidora does not regard herself as bourgeois. Rather, she patterns herself on the aristocratic model of womanhood, which is characterized by good taste and refinement, a contempt for all that is vulgar, and a generosity that manifests itself in patronage of the arts and charity toward the poor. Isidora is simply waiting for recognition of her rank so that she can assume her proper place in the world—a place where her elitist values would be deemed appropriate by her peers. 19 This world view—instilled in her by her uncle and reinforced by her reading of serial novels—is based on her faith in the authenticity of the documents proving her noble heritage. Isidora’s every thought and action is governed by her belief that she is a member of the aristocracy.

When that belief is shattered at the end of the novel, Isidora’s genuine anguish, confusion, and self-doubt are conveyed through free indirect thought passages in which the irony is now underplayed in order for the sympathetic aspect of the device to surface instead. In particular, her free indirect thoughts filling the central portion of volume 2, chapter 15, section 2 show her realistically assessing her situation for the first time in her life. By reserving all

18 Lou Charnon-Deutsch, Gender and Representation: Women in Spanish Realist Fiction, Purdue U Monographs in Romance Languages 32 (Amsterdam: John Benjamins, 1990) 152-53.
19 In Galdós y la literatura popular (Madrid: Sociedad General Española de Librería, 1982), Alicia Andreu notes that “la actitud clasista de Isidora” is also found in Faustina Saez de Melgar’s La Cruz del Oltvar, which Andreu cites as the model for La desheredada. In that popular novel, the author “proyecta todo un mundo ficticio basado en la superioridad de las clases privilegiadas” 118.
sympathetic interiorizations until after Isidora learns that she is the victim of her father’s deception and her uncle’s credulity, Galdós keeps us emotionally detached from Isidora throughout most of the novel. But at its close, we are made to feel the consequences of a life based on dreams instead of reality. Since these interior views allow us to directly experience the devastating disappointment and emotional upheaval she undergoes upon finding that her high-born status was a hoax, we finally sympathize with her and know that she is left with no foundation on which to now base her behavior. Her thoughts throughout the novel show the extremes in which she sees the world – noble/common; beautiful/ugly; priceless/worthless; decent/ordinary – and once she abandons her claim to the uppermost reaches of that world, she has no alternative but to descend to its depths. A mid-ground simply does not exist for her. Isidora is the unwitting casualty of her father’s dissatisfaction with his position within the petty bourgeoisie. As a result, she is unable to return to those middle-class roots. Since she is not a lady of nobility, she can only see herself as a woman of the streets. Consequently, we can understand her actions at the close of the novel to be the outcome of her forcibly altered conceptual perspective. But it is important to note that Isidora is not plunged into prostitution by the author as a punishment for rejecting middle-class values. Rather, she herself chooses a life of prostitution over other options which are open to her and which would restore her to a petty bourgeois lifestyle. Through her final act of self-determination, Isidora continues to stand in defiance of the narrator’s values. By allowing Isidora this freedom, Galdós reaffirms the polyphonic structure of the novel. Isidora’s voice is never submerged into that of the narrator. In Bakhtin’s terminology, Isidora has the “final word” on who she is, and it is through interiorization devices revealing her consciousness that the reader sees how she comes to voice that word (DP 48).

By far the majority of the interior views in La desheredada belong to Isidora, but the reader also is allowed to dip into the minds of the other characters on occasion. Of particular note are two interior views of Mariano which reveal the motivations behind the boy’s attempted assassination of the king. Volume 2, chapter 14, section 2, contains a direct thought passage recording Mariano’s impressions as he watches one of the habitual processions of coaches on the Castellana. Since an earlier version of this spectacle was featured in volume 1, chapter 4, section 4, the reader immediately
makes the connection between the scenes and compares Mariano’s reaction against that of his sister. The differing conceptual perspectives of the two siblings produce substantially different views of the event. Whereas Isidora stared in awestruck admiration as she watched the rich display of coaches and their well dressed passengers greeting each other, Mariano mentally berates these “blood-suckers” of the people for their lavish lifestyle supported by the misery of the working poor. The following condensed version of Mariano’s thoughts gives the general flavor of the entire passage:

Ya empieza a pasar la pillería. Allá va un coche..., y otro y otro. Toma, aquel es de ministro. Chupagente... Ahí va otro. ¡Cuánto habrá robado ese hombre para llevar cocheros con tanto galón!... Anda, anda, y allá va un cochero montado en el caballo de la derecha, con su gorrete azul y charreteras... ¡Eh!, y en el coche van dos señoras... ¡Vaya unas tías, y como se revuelcan en los cojines! Oigan ustés, ¿de dónde han sacado tanto encaje? Y qué abrigaditas con sus pieles... Pues yo tuve anoche mucho frío, y ando con los zapatos rotos. Paren, paren el coche, que voy a subir un poquito. Estoy cansado. ¡Valientes tías!... ¡Puño, cuanto coche! Allá va don Melchor acompañando a dos niñas. Sí, para ti estaban, bruto. Son las niñas de Pez. Y el señor Pez va también con la gran tripa llena de billetes de Banco, que ha tragado... Más coches, más coches, más. Bien dice el maestro que lo bueno sería que toda esta gente no tuviera más que un solo pescuezo para ahorcarla toda de una vez... ¡Vivan los pobres!, digo yo, y caiga el que caiga. ¡Abajo los ladrones!

His language is peppered with the coarse phrases which characterize his idiom, and he uses some of the pat political terms taught him by Juan Bou. Overall, Mariano’s thoughts reflect a proletarian-oriented philosophy which sharply contrasts with Isidora’s aristocratic-based perspective. Neither, however, reflects the moderate – and middle class – voice represented by Miquis and the narrator. As J. M. Labanyi has noted, “In La desheredada, Galdós is defending the liberal notion of a free-enterprise society against both the stratified social order of the ancien régime (represented by the Aransís family) and new communistic visions of a classless society (represented by Juan Bou and Mariano).” 20 The implied author uses...

Miquis as an exemplary model to advocate a meritocracy based on hard work, responsibility, and practicality. Unlike either Isidora or Mariano, Miquis sees the sham behind the glitter of the procession and recognizes the entire spectacle to be an exercise in vanity. Although Miquis later enters the upper levels of society through his professional achievements, he is neither impressed by it (like Isidora) nor hates it (like Mariano and Bou). Rather, he retains a critical distance and uses humor to deflate the pomposity of the aristocracy and the nouveaux riches. But Isidora envies the lifestyle of the rich and famous, and so does Mariano, although he hides his feelings behind the guise of revolutionary zeal. He is constantly in search of money and resents the wealthy for their unwillingness to allow him into their inner circle. This envy and personal resentment is revealed in Mariano’s second long interiorization in volume 2, chapter 16, where Mariano’s free indirect thoughts culminate in his decision to take revenge on society by attacking its personified form: the king. By using free indirect thought instead of direct thought in this passage, Galdós is able to communicate to the reader the complexity of Mariano’s emotions in a way that Mariano could not do himself given his lack of verbal skills. This same strategy is used again in El doctor Centeno for many of the interior views of Felipe who, like Mariano, isn’t sufficiently articulate to verbalize his thoughts in a direct form.

The brief interiorizations of two other characters, Augusto Miquis and Joaquín Pez, also are of interest because they are used in conjunction with two techniques that form part of Galdós’s narrative repertoire: present tense narration and theatrical formatting. The first of these techniques is also found in the primera época novels, but the second appears for the first time in La desheredada. I will examine each case separately.

Miquis’s interior views in volume 2, chapter 10, sections 1 and 3 provide a rare look at his innermost feelings as he battles with his conscience against the sexual temptation which Isidora represents. Miquis’s thoughts are presented both directly and in a free indirect form. His vacillation adds a dimension to his personality not yet

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21 In “The Medical Background to Galdós' La desheredada,” Anales Galdoianos 7 (1972): 70-73, M. Gordon suggests that this plot element may have been inspired by Francisco Otero González, a youth of a similar background and temperament to Mariano’s, who made a real-life attempt on Alfonso XII’s life in 1879.
seen in the text and contributes toward making his portrayal more complex. The division inherent in Miquis's nature — practical and responsible on one hand but passionate and playful on the other — is graphically represented in the text by Galdós's sudden use of the present tense to narrate a portion of this chapter's opening section. Miquis's free indirect thoughts immediately preceding the present tense segment show him at his weakest moment. But he literally is saved by the bell when his fiancee's father makes an unexpected visit. Whereas Miquis's entire office meeting with Isidora prior to this interruption is related in past tense narration, Muñoz's arrival signals a change to the present tense.

Y él volvió a pasearse y a mirarla... ¿Qué hermosa estaba! ¿Quién le metía a él a moralista ni a redentor de samaritanas? Soltó una carcajada en lo recóndito de su ser, allí donde su alma contemplaba atónita la imagen de la ocasión. «Pero me caso el lunes, el lunes...» Miró el retrato de su novia.

De pronto suena la campanilla, entra un señor y pasa a la sala... Es el papá de la novia de Miquis, que viene a consultarlo un punto de Higiene. Augusto deja a Isidora en su despacho y tiene que resistir una hora la embestida de su suegro, el cual le habla de Sanidad y de la fundación de la Penitenciaria para jóvenes delincuentes.

Cuando su suegro se marcha, Miquis vuelve al despacho. Está aturdido; la visita le ha dejado insensible. Hay en su cuerpo algo de efecto de una paliza; pero está fortificado interiormente. Isidora aguarda ansiosa. Está palida y ha llorado un poco, porque no puede apartar del pensamiento que su hijo y su padre no tienen qué comer aquella tarde.

— ¡Cuánto has tardado! Es pesadito ese señor. En fin, amigo, yo siento molestarte. Acuérdate de lo que te dije al entrar.

Miquis hace una rápida exploración en su alma, encuentra en ella algún desorden y dispone que todo vuelva a su sitio. «Soy un hombre sublime — dice para sí —, un hombre de honor y de caridad; soy también un hombre que se casa el lunes.»

Isidora le había dirigido al entrar una súplica angustiosa, elocuente expresión salida de los más sagrados senos del alma humana. Juntando el quejido de la necesidad a la súplica del pudor, Isidora le había dicho: «Dame de comer y no me toques.»

Miquis abre su bolsa a la desvalida hermosa y con magnánimo corazón le dice:

— Mañana estarás en casa de Emilia.
The sound of the bell that jolts Miquis out of his sexual fantasizing coincides with a similarly jarring shift in verb tenses for the reader. In this way Galdós creates an almost cinematic effect of freezing the scene between Miquis and Isidora, and leaving it suspended in time while the actions between Miquis and his visitor are projected into the foreground. Miquis leaves his desire for Isidora behind while he assumes his role as a respected doctor and future husband. The tense shift dramatically represents Miquis’s suppression of his passionate side and the re-establishment of his responsible side.22 As will be seen in my discussion concerning the more extensive use of this technique in El doctor Centeno, Tormento, and Fortunata y Jacinta, Galdós typically reserves the present tense for his characters’ emotionally intense moments. In this way, he is able to take advantage of the vividness and immediacy associated with present tense narration in order to allow the reader to experience the personal drama along with the character.23

Joaquin Pez’s only major interior views appear in the two chapters of La desheredada that are written as if they were scenes from a play. As Roberto Sánchez notes, these chapters represent the first tentative steps toward what Galdós calls his “sistema dialogal.”24 This practice will eventually result in such dialogue novels as Realidad and El abuelo. Indeed, it is in the prologue to this latter novel

22 I cannot agree with Stephanie Sieburth’s assessment of Miquis’s behavior here as displaying “sexual aggressivity” and showing his “dark side.” Neither can I agree that in his next encounter with Isidora a few days after his wedding he is “prepared . . . both to wrong a brand-new wife and to abuse a long-time friend in need.” Although Miquis is tempted by Isidora’s beauty, he consciously stops himself from acting on that impulse on both occasions. In fact, he actually flees from Isidora on the second encounter in order to keep himself from giving in to her offer to sell herself to him. Miquis chooses to remain faithful to his wife despite his sexual attraction to Isidora. Thus, Miquis again serves as a model of behavior, this time to male readers who may find themselves in a similar situation. See “The Dialectic of Modernity in La desheredada,” A Sesquicentennial Tribute to Galdós 1843-1993, ed. Linda M. Willem (Newark DE: Juan de la Cuesta, 1993) 38-39.


24 Roberto G. Sánchez, “El sistema dialogal en algunas novelas de Galdós,” Cuadernos Hispanoamericanos 235 (1969): 155-67. It is also interesting to note that La desheredada originally was published with a “lista de personajes” preceding both volume 1 and volume 2, as was the practice in Galdós’s dialogue novels. Enrique Miralles’s edition of La desheredada (Barcelona: Planeta, 1992) reproduces this roster of names on pages 6 and 254.
that the rationale for his use of theatrical formatting is stated. Through his “sistema dialogal,” explains Galdós, the characters “manifiestan su contextura moral con su propia palabra, y con ella, como en la vida, nos dan el relieve más o menos hondo y firme de sus acciones. La palabra del autor narrando y describiendo no tiene, en términos generales, tanta eficacia, ni da tan directamente la impresión de la verdad espiritual.” This technique allows the characters to reveal themselves to the reader without narrative intrusions, thereby contributing to the character-oriented presentation of the *segunda manera* novels. Furthermore, the “sistema dialogal” permits Galdós to expand his repertoire of interiorizations beyond those devices normally allowed in a novelistic context. Soliloquies and asides, common in dramatized performances, are inserted in the novel via the “sistema dialogal,” thereby creating two new avenues by which the reader can have access to the characters’ thoughts. In volume 2, chapter 12 Isidora, Pez, and don José display “la verdad espiritual” of their relationship through these theatrical interiorization devices. Joaquin Pez, seen largely through exterior views in all other chapters of the novel, here is given a long and intimate interiorization at a moment of personal crisis. His thoughts reinforce the reader’s assessment of him as self-centered and egotistical. But we also see that he, like Isidora, is a victim of an upbringing that ill prepared him for the realities of life. Galdós uses Pez’s anguished thoughts to critique social climbing parents who instill unrealistic expectations and unattainable desires in their children. Once again the reader is allowed to see the consequences of a life based on mere fabrication. But any sympathy that the reader may feel for Pez is immediately undercut by his extreme selfishness in allowing Isidora to once again sell herself to save him. His thoughts during his conversation with don José in section 3 clearly show him rationalizing his financial exploitation of Isidora’s love for him. Don José’s asides allow Galdós to explicitly censure Joaquín’s actions without using the narrator to do so.

Galdós’s attempts to efface the narrator through his *sistema dialogal* is merely one facet of a general trend toward less intrusive narrative presentation in the *segunda manera* novels. My discussion of *La desheredada*’s interiorization devices has mentioned many more. By

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decreasing indirect thought passages while increasing direct thought passages, for example, Galdós provides the *segunda manera* reader a larger degree of unimpeded access to the minds of the characters. This increase in interiorizations is supplemented by the addition of free direct thought, free indirect thought, theatrical soliloquy, and aside. Taken together, these devices point to a clear narratological departure from the writings of Galdós's *primera época*.

To concentrate exclusively on interiorization devices, however, would do a disservice both to the complexity of Galdós's discursive style and to the subtlety of his rhetorical strategies. As Bakhtin has observed, "Self-consciousness can be made the dominant in the representation of any person. But not all persons are equally favorable material for such a representation" (DP 50). Indeed, the withholding of interior views can be a particularly effective way of avoiding the reader's empathetic identification with certain characters. In *La desheredada*, for example, all of Isidora's lovers are portrayed either primarily or entirely through exterior views. When they do have interiorizations, they are brief and unflattering. In general, we observe these characters from a distance, learning about them from the narrator's comments and through their own spoken words and actions. As they are revealed to us through these exterior views, we become aware of their negative traits, and we come to disapprove of their behavior and the values they hold. In volume 1, chapter 12, section 3, for example, the narrator tells us about Joaquín's womanizing and his immoderate spending habits. Afterwards we hear his dialogues with his father where he clearly shows that he doesn't believe in the legitimacy of Isidora's claims to the Aransís name despite his repeated assurances to her to the contrary. We see Joaquín lie to Isidora in order to obtain both her sexual favors and her money. Thus, we know that Joaquín is a libertine and a cad well before Isidora realizes as much. Similarly, our initial exposure to Melchor in volume 1, chapter 8, section 3 is through the narrator's description of how his family spoils him and uses their meager income to indulge his whims. This is immediately followed by two brief free indirect thought passages — his only interior views — where Melchor first shows his own high opinion of himself by mocking his hard-working but unschooled uncle's way of pronouncing words, and then shows his ingratitude toward his parents and his dissatisfaction with his middle-class lifestyle by complaining that he lacks the money to buy what his upper-class friends own.
But Melchor's character is largely developed through his actions. In particular, we see him engaged in get-rich-quick schemes of dubious legality. It is interesting to note that both Melchor and Joaquin also share traits with Isidora. Like her, they are vain, self-centered, snobbish, and profligate with money. Thus, by implicitly drawing parallels between Isidora and these two men, Galdós is able to subtly condemn not only the individual behavior and attitudes of each, but also the values that all three characters hold in common.

The remaining lovers, however, exhibit a level of dishonesty that places them at a moral distance far removed from Isidora. Galdós uses these characters to level criticism at the more serious problems of society: political corruption, crime, adultery, and violence. Thus, Galdós portrays both Botín and Gaitica through “character-narration,” an exteriorization device which allows for a stronger expression of reproach than would have been possible through simple narrative commentary. In character-narration the direct speech of one character is used to tell a story about another. Consequently, the speaker’s opinions can color that narration. This occurs in volume 2, chapters 5 and 6, where first don José and then Joaquín give examples of Botín’s hypocrisy (feigning religiosity while carrying on an extra-marital affair) and dirty-dealing (involving his government connection). Due to their hostility toward Botín, both don José and Joaquín use strong language and a harsh tone, resulting in a derogatory portrait of Isidora’s third lover that the narrator can implicitly approve of without having to comment on directly. Similarly, the criminal activities and violent behavior of Gaitica are character-narrated, this time by Emilia. In volume 2, chapter 17, section 3 she calls Gaitica “ese salvaje, ese canalla, ese asqueroso reptil, ese inmundo,” and then after asking Miquis to excuse her language because “faltan palabras apropiadas” to express Gaitica’s baseness, she goes on to say that “ese basurero animado” savagely beat Isidora and scared her face with a knife. By conveying this information through the outrage of such a positive character as Emilia, Galdós generates greater reader sympathy for Isidora and against Gaitica than would have resulted from the narrator’s description of the events. These character-narrations of Gaitica and Botín produce damning portraits which are reinforced by the scenically-presented actions of these two men. Gaitica’s whipping of Mariano’s face in volume 2, chapter 14, section 2 foreshadows the disfiguring wound he inflicts on Isidora, and Botín’s humiliation of Isidora in volume
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2, chapter 7 displays the same ruthlessness he exhibits in his business dealings.

Through the exterior portrayals of Joaquin, Melchor, Botin, and Gaitica, Galdós was able to raise the reader’s awareness of a wider variety of social ills than are represented by Isidora alone. Indeed, Isidora’s complex portrayal – which uses interior views for both ironic and sympathetic purposes – makes her a less effective vehicle for social criticism than her unambiguously negative lovers. Without any empathetic or sympathetic attachment to these men, the reader can feel the full weight of the implied author’s scorn for their behavior. Furthermore, by seeing all four of them functioning within the upper levels of respectable society – Joaquin and Botín have titles, and even Melchor and Gaitica take part in the Castellana procession – the reader is implicitly encouraged to examine his or her own extra-textual behavior and social connections. In short, Galdós’s use of exterior views plays a vital role in the overall rhetorical strategy of the text because the reader’s affective response to the characters is as much influenced by being denied access to their minds as being granted it. Indeed, the key element of that strategy lies in the effects created through the interplay of interior and exterior views.

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The segunda manera, begun with La desheredada, finds its full development a mere five years later in Fortunata y Jacinta, a novel which in many ways resembles La desheredada. Fortunata’s intense devotion toward the unworthy Juanito is prefigured in Isidora’s constancy to Juanito’s friend and fellow señorito, Joaquin. Both women, abandoned by their paramours, must live by offering their sexual favors to men whom they do not love. The sexually charged but unconsummated relationship between Isidora and Miquis anticipates the affair between Fortunata and Feijoo. The advice offered by these two men, though socially practical, does not take into consideration the emotional well-being of the women they are trying to save. The marriage partners they propose – Bou for Isidora and Maxi for Fortunata – simply are unsuited for the task. These two “fallen women” become social outcasts, yet they both have their champions. In Ballester’s eloquent defense of Fortunata we hear echoes of José Relimpio’s inarticulate but similarly heartfelt
declarations of Isidora’s unsullied honor. As Germán Gullón has observed, Galdós even makes use of a small detail to link these two women: the charm Miquis finds in Isidora’s eating of an orange is later repeated in the allure that Juanito feels when he sees Fortunata sucking on an egg. As we shall see, the similarities between Isidora and Fortunata extend to their narrative voice presentation as well, with extensive interior views used to generate an empathetic response in the reader toward these two women. But unlike Isidora’s interiorizations, where irony frequently undercuts the reader’s sympathy, Fortunata’s interior views invite the reader’s full emotional engagement. Before discussing these interiorization devices, however, it is necessary to focus on the narrator of Fortunata y Jacinta.

One of the most important tasks that faces the reader of any novel is to determine the degree to which the narrator exhibits what Wayne Booth has described as reliability. In order to do so, the reader must constantly evaluate the narrator’s opinions against the implied author’s social, political, religious, and ethical attitudes and assumptions as they emerge over the course of the text. It is important to keep in mind that the values of the society depicted in a novel may be at odds with the values that the implied author condones. Chatman’s distinction between story and discourse becomes a useful tool in sorting out this matter. The values held by the characters merely pertain to the realm in which the characters reside—the story. They do not constitute the values of the text as a whole. It is only through the configuration of all the elements in both the story and the discourse that the implied author projects the range of social, political, religious, and ethical values advocated by the text. The reader is asked to construct the implied author’s views from evidence in the text. Given the polyphonic nature of Galdós’s novels, that task is not easily achieved. The reader’s active participation in the text is needed to bring together all of the views expressed in the text, and after so doing, the reader must use these diverse perspectives and opinions to discern what Bakhtin calls the “unified truth” of the text (DP 81). The narrator’s perspective is an important issue in this process, not only because it is one of the many voices in the text, but also because of the slant that that perspective can give to the entire story. Thus, the narrator’s reliability

or unreliability must be taken into consideration. Yet, literary scholars often fail to make the distinction between the narrator’s degree of omniscience and his degree of reliability. Indeed, reliability is often equated with omniscience, while unreliability is confused with a limited point of view. This problem is easily cleared up if we remember that reliability is based on the values held by the narrator rather than his degree of omniscience. If his attitudes are in accord with the implied author’s, he is reliable; and if he differs entirely from the implied author, he is unreliable. If, however, only some of the narrator’s attitudes conflict with those of the implied author, he is unreliable just in those areas and reliable in all others. This semi-reliable narrator is the most difficult to detect because he is the source of both trustworthy and misleading information. It is just this type of semi-reliable narrator which is found in Fortunata y Jacinta. Geoffrey Ribbans divides the statements of Fortunata y Jacinta’s narrator into two categories: those dealing with facts are reliable, but those expressing a judgment are not to be trusted completely. Indeed, it is within this area of value judgments that the reader must be careful to examine each individual narrative opinion in order to ascertain how far the narrator is from the implied author. Over the course of the novel it becomes clear that the narrator’s unreliability is confined to one area alone: his social class. His entire narrative is slanted in favor of the lifestyle of the upper middle class. The narrator accepts without question all aspects of that lifestyle, and herein lies his point of contention with the implied author. Unlike the narrator’s uncritical view of the middle class, the implied author projects a more nuanced opinion which values the middle class for its dynamic role in the development of Spanish society, but is critical of certain behaviors and attitudes associated with the haute bourgeoisie. Over the course of the novel, both the story and the discourse will contribute toward the reader’s identification of these behaviors and attitudes as being detrimental to Spanish society.

The narrator’s upper middle-class bias is established early in the novel, within the first of its four volumes. According to its premise, Fortunata y Jacinta is a retrospective account of events which oc-

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curred some fifteen years earlier as told by the chronicler-narrator, who specifically states that his information is gleaned from personal experience and through conversations with named informants. His interest in qualifying small details of which he is uncertain (which university class was the scene of the egg frying incident; how many days were spent in Sevilla during the honeymoon; etc.) further emphasizes his attempt to appear objective and accurate. However, his objectivity is undercut by his choice of informants: Villalonga (a mutual friend of Juanito and the narrator, and also Juanito’s partner in his slum adventures); the Santa Cruz family (Juanito, Jacinta, don Baldomero, and doña Barbarita); Zalamero and Arnáis (linked to the Santa Cruz family through business, friendship, and family ties); Estupiña (the Santa Cruz family retainer); and Rafaela (Jacinta’s personal maid). All these informants, including the narrator himself, are part of the Santa Cruz circle of influence and therefore reflect the values held by the nouveau riche, upwardly mobile, commercially oriented Santa Cruz dynasty. The prejudicial effect of their influence on the narrator’s outlook is reflected in his statement that the class system in Spain is “una dichosa confusión de todas las clases” where money and upbringing rather than birth are the main factors in determining one’s position in society (vol. 1, ch. 6, sec. 5). A dinner given by the Santa Cruz family is presented as a symbolic representation of this harmonious blending of the classes: “siendo de notar que el conjunto de los convidados ofrecía perfecto mues-trario de todas las clases sociales” (vol. 1, ch. 10, sec. 5). However, of the twenty-five member guest list, twenty-four are of the upper and middle classes. The only member of the lower class, Estupiña, had long since severed allegiance to his own class in order to establish himself under the patronage of his benefactor. Therefore, the narrator’s concept of an intermingled social system refers only to the class barriers which were being broken down between the newly moneyed middle class and the impoverished aristocracy, not between the middle and lower classes. Indeed, it is precisely the recently acquired wealth of the middle classes which formed the basis for their upward social mobility. The pueblo is excluded from this mixing of classes because it has neither the funds nor the “educación académica” — which the narrator erroneously states is given to all Spaniards — to move up the social ladder. At various points

28 For a discussion of Spain’s failure to provide adequate public education in the nineteenth-century see Ángel Bahamonde and Jesús A. Martínez, Historia de
elsewhere in the text the narrator reflects a romantic attitude toward the pueblo, similar to that of Juanito and Villalonga, when he describes the colorful dress, speech, and customs of its people. Also, when he says that “el pueblo, en nuestras sociedades, conserva las ideas y los sentimientos elementales en su tosca plenitud, como la cantera contiene el mármol, materia de la forma. El pueblo posee las verdades en bloque, y a él acude la civilización conforme se le van gastando las menudas, de que vive” (vol. 3, ch. 7, sec. 3), he echoes not only the sentiments but the very words used earlier by Juanito: “¡Pueblo!... lo esencial de la humanidad, la materia prima, porque cuando la civilización deja perder los grandes sentimientos, las ideas matrices, hay que ir a buscarlos al bloque, a la cantera del pueblo” (vol. 2, ch. 7, sec. 6). As John Sinnigen has observed, this attitude equates civilization with the middle and upper classes, and sees the pueblo as a primitive resource to be exploited for the benefit of civilized society. At best this attitude views the pueblo as a type of noble savage to be admired from a distance. Occasional contact, such as the kind Juanito and his cohorts have with the denizens of the cava baja, is not intended to alter the “legitimate” social relations among the middle and upper classes. The pueblo, romanticized but socially shunned, largely remains outside the realm of the class fusion taking place between the other segments of society. The narrator is oblivious to the marginalized status of the pueblo because he defines social mobility entirely in terms of his own class. Comfortably ensconced in the bourgeoisie, he exhibits the same classist attitude as his friends. Also like his friends, he belongs to the generation of idle and indulged señoritos who, through no effort of their own, reaped the benefits of the hard work and industrious habits exhibited by their fathers and grandfathers.

The narrator fully ascribes to the norms of social acceptability operating in his peer group, where a man is primarily judged by his wealth, appearance, quick wit, and conversational ability. Juanito is praised as being in abundant possession of all these qualities, and


although the narrator acknowledges that Juanito is vain, this character flaw is presented as a natural consequence of having so many socially desirable traits. Indeed, throughout volume 1 the narrator downplays or excuses Juanito’s failings. For example, his unemployed status and large monetary expenditures are glossed over while his generosity and ability to prudently handle his monthly allowance are stressed. Also, his neglect of his studies is justified by his preference to live life rather than read about it. Above all, the narrator dismisses Juanito’s womanizing activities as minor infractions by modern standards. They are, he says, mere “barrabasadas” that “parecerían hoy timideces y aun actos de ejemplaridad relativa” (vol. 1, ch. 1, sec. 2). According to the narrator, Juanito’s disgraceful treatment of the women in his life is excusable since it falls under the category of the socially sanctioned sexual double standard. Overall, the narrator presents Juanito’s behavior and attitudes as being appropriate to his station in life, and he generally views Juanito in a good light.

However, throughout volume 1 Juanito’s actions and words call into question the narrator’s evaluation of this character. Juanito’s selfishness and cruelty, evident in his eventual abandonment of Fortunata, is also shown in his treatment of other characters earlier in the story. Indeed, at the early stages of the novel Juanito’s self-centered and mean-spirited behavior is better gauged when it is not directed toward Fortunata – still a shadowy figure in volume 1 – but rather toward two characters who have fully engaged the reader in the text’s opening chapters: Ido del Sagrario and Estupiñá. Although Ido’s first appearance in Fortunata y Jacinta is in the very scene where he is ridiculed by Juanito, he is by no means a stranger to the Galdosian reader. This totally inoffensive and pitifully eccentric character had been featured in two previous novels. Through both El doctor Centeno and Tormento the reader has come to know that Ido is a kindhearted, idealistic, and honorable man who constantly endeavors to raise his family out of poverty. We bring that knowledge to the scene in volume 1, chapter 8, section 4 in which

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Juanito takes advantage of Ido del Sagrario's mental imbalance by feigning serious concern for his troubles in order to mock him in front of Jacinta and the servants. As a result, it is Juanito rather than Ido who is lowered in our estimation. The same process occurs with Estupiñá. This somewhat quirky character is presented as honest, loyal, and basically simple. He places a great deal of importance on personal honor, and his dedication to the Santa Cruz household is evidenced in his adoration of Barbarita and Juanito. His only “shameful” incident occurred when he inadvertently became drunk one night and publicly knelt and prayed before a sereno believing him to be a priest administering a sacrament. This incident caused him great embarrassment and “nada afligía tanto su honrado corazón como la idea de que Barbarita se enterara de aquel chasco del Viático” (vol. 1, ch. 3, sec. 2). The reader brings this generally positive view of Estupiñá to the scene at the end of chapter 8 in the first volume where Juanito is recovering from a cold and causes all those around him, family and friends alike, to attend to his whims. After Estupiñá relates various amusing bits of gossip during his visit, the bored Juanito purposely ridicules Estupiñá in Barbarita’s presence by questioning him about the drunken incident. Once again Juanito shows his willingness to obtain pleasure at another person’s expense.

Throughout volume 1, then, the reader’s confidence in the narrator’s reliability has been undermined by his non-objective choice of informants and by the discrepancy between the narrator’s estimation of Juanito and the reader’s evaluation of him. The gap that exists between the narrator’s statements and the reader’s acceptance of them is filled by the reader’s understanding that the narrator’s class prejudices cause his viewpoint to be slanted toward an uncritical endorsement of the social values held by the upper middle class. However, since the narrator’s unreliability is confined to that specific bias, he is fully capable of making valid judgments on matters outside its realm (as seen later in his assessment of Lupe and Nicolás, for example). Therefore, he is a semi-reliable narrator. That is, his opinions are sound except when speaking of Juanito and those of his social circle.

In short, the choice of this particular type of narrator serves several purposes in Fortunata y Jacinta:

1. Since the narrator’s untrustworthy tendencies are revealed in volume 1, the reader is alerted that the narrator’s areas of unreli-
ability need to be defined in order to fully appreciate the remainder of the text. The reader must first determine if the narrator is totally unreliable or only partially so. Once the reader establishes that the narrator is semi-reliable, the reader must continue to actively participate in the text on a long term basis. Unlike reliable narrators who are openly accepted, and unreliable narrators who are quickly identified and rejected, the semi-reliable narrator demands constant vigilance by the reader because at any moment he can lapse into a new area of unreliability. Therefore, semi-reliable narration, in addition to being difficult to discern, requires ongoing reader engagement with the world of the text.

2. Since this is a retrospective narration, the narrator is privy to information which is unknown to the reader until the entire story has been told. Before he begins his narration, the narrator is aware of Juanito’s actions and their consequences, but he condones Juanito’s behavior nonetheless. Perceiving this unreliable aspect of the narrator early in the text, the reader is able to quickly reject the superficial social values that the narrator holds and which are personified by the idle, rich, selfish Delfín. Thus, Galdós implicitly criticizes this lifestyle through the unreliable aspects of the narrator.

3. The bourgeois-centered view of class relations exhibited by the narrator and the members of his social circle presents a patronizing vision of the pueblo as an exoticized “other” excluded from the dynamic interaction of classes occurring in nineteenth-century society. The short-sightedness of this attitude is revealed through the text’s use of Fortunata to bring about a true “confusión de clases” through the mixing of the pueblo and the bourgeoisie in the birth of her son. Thus, Galdós implicitly challenges the extra-textual values of flesh-and-blood readers who come to the text with a view of the pueblo similar to that of the narrator. Rather than use a narrator who openly preaches the mingling of the lower and middle classes, Galdós uses the characters and plot to show how the narrator’s bourgeois condescension toward the pueblo is unjustified.

4. The narrator’s status as a character grants him familiarity with certain practicalities of Spanish life. As a member of the educated middle class, he affords the reader a multifaceted view of Madrid. His is the world of commerce (he knows the banking, trades, and fashions of the capital); his is the world of politics (he knows the political gossip as well as the grand motives behind the movements affecting Spain); his is the world of the café (he de-
scribes the eclectic conversations and the social hierarchies governing *tertulias*. Like many of his class, however, he has only superficial knowledge of the slums, so he presents a picture which is limited to the observable facts – the activity, color, poverty, sounds, filth, etc. He relates a subjective view of life in Madrid during a period when the middle class was gaining power.

5. The narrator's selective reliability forces the reader to depend heavily on other narrative voice techniques to either confirm or refute the narrator's evaluations of the various characters. As we shall see, Galdós's complex handling of discoursive techniques in *Fortunata y Jacinta* complements the semi-reliable narration of the text, resulting in a highly sophisticated integration of the various facets of the narrative voice operating in the text.

Given the semi-reliable nature of this narrator, we cannot accept his judgments at face value. We need more information, and to this end Galdós provides the reader with a large number of characters holding a variety of social, economic and ethical positions. To use Stephen Gilman's phrasing, each character is a mirror of private awareness whose point of view conveys a more or less distorted view of reality. By paying attention to what each character does, says, and thinks, the reader can shift between a variety of perspectives – adopting what Iser calls a wandering viewpoint – constantly evaluating the validity of each. In this way the reader of *Fortunata y Jacinta* engages in an on-going process of forming inferences which correct the false expectations which have been aroused by the semi-reliable narrator. "Rectification" is the term Geoffrey Ribbens uses to refer to such reversals of previously presented evidence, a technique which Galdós often links to the development of the characters and themes of his various novels. Of particular importance in this inferential process are the numerous interior views present in this novel. These are excellent indicators of personality because novelistic convention requires them to be truthful manifes-

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tations of the thoughts and feelings of the characters. The reader can rely on these interiorizations to infer personal traits which may not be evident from the characters’ speech alone. As we interact with the text by pulling together evidence about the characters from their words, actions, and thoughts, we begin to construct the social, political, religious, and ethical attitudes of the implied author. No one character is the spokesman for the novel. No one character possesses completely positive characteristics. Therefore, we must determine the configurative meaning of the text – its unified truth – based on the combination of perspectives expressed in it. Narrative voice techniques provide the reader the necessary access to those perspectives. Through the interplay of inside views (especially direct and free indirect thought) and exterior views (especially direct and free indirect speech) Galdós develops his characters and directs the reader’s appreciation of the norms and values represented in the text.

Of the four key characters in the novel, only Juanito is presented to the reader predominantly through exterior views. This is in stark contrast to the interior presentations of Fortunata, Jacinta, and Maxi. We come to know these three characters intimately through their thoughts, but we know Juanito basically through what he says and does. And it is the disparity between Juanito’s words and his actions which reveals his essentially deceitful nature. Furthermore, by largely denying Juanito interior views Galdós maintains an emotional distance between Juanito and the reader. This distance aids the reader in objectively assessing Juanito despite the narrator’s slanted portrayal of him, especially in volume 1 where Juanito is described in positive terms not only by the narrator but by Barbarita as well. Indeed, the first four chapters of the novel are filled with Barbarita’s presence. In this way, the narrator attempts to influence the reader’s initial impression of Juanito by presenting him through the opinions of a character even more biased in his favor than is the narrator himself. Barbarita’s tone invades the text through her words and thoughts which focus on her son’s supposed qualities. As soon as Juanito becomes a functioning character in the novel, however, his own words and actions counter the positive

Chatman Story and Discourse 157: “thoughts are truthful, except in cases of willful self-deception.”
view of him provided by his mother and the narrator. Above all, Juanito's credibility is effectively destroyed in his intimate conversations first with Jacinta and later with Fortunata.

In recording what Juanito says, Galdós primarily uses direct speech (either tagged or free), but on occasion he uses free indirect speech instead. The overall effect of this last technique is mimicry, and as such, it exaggerates the character's manner of speaking and emphasizes both what is said and how it is said. Therefore, chatty gossip appears more malicious, social conversations seem trivial, complaints sound whiny, flattery seems more obvious, and self-justification less successfully hides its true motivations. Indeed, throughout his novels—primera época and segunda manera alike—Galdós often highlights the negative traits of his unsympathetic characters through their free indirect speech passages. This important characterization device has been overlooked by Galdosian critics because of their failure to separate free indirect style into its spoken and unspoken components. Whereas free indirect thought provides an interior view of the character, free indirect speech gives an exterior one. Consequently, the sympathetic effect associated with interiorizations is present for free indirect thought, but absent in free indirect speech. However, free indirect speech does retain the “double-voiced” nature of all free indirect style. It conveys the perspective of one of the characters, but a shadow of the narrator's presence is perceived in the third person grammatical format. As we have seen in La desheredada, this double-voicing can be used for ironic effect. In Fortunata y Jacinta Galdós uses free indirect speech to ironize not only Juanito, but the narrator as well. This is possible due to the unreliability of the narrator concerning Juanito and those of his ilk. All of Juanito’s free indirect speech passages occur in response to the questions Jacinta poses to him about his affair with Fortunata, as seen in the following example:


36 Only Kay Engler has made this distinction, but she does not perceive any functional difference in Galdós's use of these two techniques. See The Structure of Realism: The Novelas Contemporáneas of Benito Pérez Galdós, North Carolina Studies in the Romance Languages and Literatures 184 (Chapel Hill: North Carolina UP, 1977) 75.
Unlike direct speech which records exact words, free indirect speech captures the overall tone and content of what is said. Juanito’s classist and sexist attitudes, as well as his flip manner, mirror the narrator’s demeanor as he excused Juanito’s behavior in the opening chapters of the novel. Therefore, these free indirect speech passages underscore the negative traits of both Juanito and the narrator.

The negative portrayal of Juanito is reinforced as the novel progresses and Juanito’s lying manipulation of both his wife and mistress becomes evident. Examples are found in volume 3, chapter 2, section 3, where he represents himself to Jacinta as nothing more than Fortunata’s benevolent protector, and in the opening section of the next chapter where he breaks off relations with Fortunata using the false excuse that his parents had found out about them. Although he successfully conceals the truth from Jacinta and Fortunata, he cannot do the same with the reader. In addition to recording Juanito’s spoken words, Galdós also provides brief interior views of Juanito in both scenes in order to show his real motives: to appear morally justified in his actions and to free himself from an affair that had ceased to interest him. His direct, indirect, and free indirect thoughts show him calculating his strategy in order to get the upper hand in each argument. These interior views are typical of those granted Juanito. They are few in number, non-sympathetic, and unflattering. Juxtaposed against the words he speaks to Jacinta and Fortunata, these thoughts highlight his vanity, selfishness, and deceit. At only one point in the novel does Juanito display any remorse for his actions – his drunken honeymoon confession – but his anguish fails to elicit much sympathy in the reader because we are aware of the ordeal that he is putting Jacinta through. Even this confession is selfish because in it he unburdens himself at Jacinta’s expense. Reader sympathy is with Jacinta instead as her free indi-
rect thought passages show her confusion as to whether or not she should believe her husband’s ravings. Furthermore, any value that Juanito may have gained from his late-night repentance is negated the next morning when the now-sober Juanito recants all responsibility for his abandonment of Fortunata and recasts his behavior as being necessary in order to disengage himself from ties binding him to his social inferiors.

Although the two eponymous heroines of this novel are rivals for the affection of Juanito, Galdós does not make them rival each other for the affection of the reader. Rather, he distributes their interiorizations in such a way as to generate a sympathetic response in the reader toward both women. The vast majority of the interior views in volume 1 belong to Jacinta, and it is through them that we feel her emotional pain due to Juanito’s infidelity and her childless state. By granting us frequent access to Jacinta’s thoughts, Galdós insures our involvement in Jacinta’s plight from the very first days of her marriage. But Jacinta’s dominant position at the opening of the novel is offset at its conclusion where, in volume 4, Fortunata’s interiorizations become the most numerous. In particular, her thoughts express the emotional bond which she is forming with Jacinta and which eventually will be solidified through the gift of her child. Reader compassion for Fortunata reaches its height at the end of the novel where her interior views show us the maternal love and nobility of spirit that characterize the last days of her life. In the central portion of the novel – volumes 2 and 3 – both women share in the distribution of interior views as their thoughts display their attempts to deal with each other and the demands of society. In short, Galdós allows us to experience the novelistic world through the carefully balanced perspectives of the two female protagonists, and in the process we come to understand the motivations which govern their behavior.

As Ricardo Gullón has demonstrated, Fortunata is the pivotal character upon which all the major relationships of the text turn. It is interesting to note, then, that this fundamental character is introduced relatively late in the novel, well into volume 1, and receives an initially negative portrayal which, furthermore, is achieved entirely through exterior views. After seeing her eating a raw egg amid the squalor of her slum surroundings, we hear about her affair

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with Juanito during his honeymoon confession to Jacinta. Immediately, our loyalties to the familiar Jacinta incline us to dislike this potential threat to the marital harmony of the Santa Cruz household. Also, because of his class biases and friendship with Juanito, the semi-reliable narrator does not provide us with background information on Fortunata which might favorably dispose us toward the underprivileged young woman. Clearly, our original negative impression of Fortunata must be reversed, and since the narrator is unwilling to provide testimony of Fortunata’s worth, she must do so herself. To achieve this Galdós uses the discourse in two ways: first, by granting Fortunata a large number of sympathetic inside views; and second, as René Schimmel has observed, by portraying her in scenes rather than through description. It is in volumes 2, 3, and 4 of this novel that Fortunata wins over the reader by presenting her own case through her thoughts and words. Her verbal interaction with others shows her basic honesty and goodness, and her interiorizations reinforce this impression. Nevertheless, she still must counterbalance the reader’s disapproval of her socially unacceptable sexual behavior. In order for Fortunata to be perceived as a positive character, the reader must be brought to pardon her numerous liaisons with men and her ongoing affair with the married Juanito. This is done by redefining the morality of her actions – by transforming them into manifestations of a constant and dedicated love for one man, a love which is misplaced but not immoral.

The principal manner of gaining acceptance for this unorthodox position is through a sustained and sympathetic interior presentation of Fortunata which provides the reader with an intimate understanding of her attempts to deal with the realities of her situation. Fortunata, more than any other character, must contend with numerous outside forces trying to control or modify her behavior – forces which are not in agreement with one another. The conflicting moral advice given her by Guillermina and Nicolás on the one hand and Mauricia on the other is further complicated by the willingness of Feijoo and Lupe to help Fortunata to cuckold Maxi discretely and with social impunity. As she is emotionally buffeted about by the diverse influences in her life, her confusion is displayed in her interior views. Both her direct thoughts and her free indirect

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thoughts are characterized by questions addressed to herself and by exclamations denoting her reactions to problems. Through these interiorizations we share her frustrations over whether or not she should marry Maxi; what she should feel toward Jacinta; how she can deal with the various stages of Maxi’s madness; whom she can trust; what she can do to counter Aurora’s lies; etc. The bulk of Fortunata’s interior views are rendered in direct thought, thereby allowing the reader to hear the actual words that pass through her mind. This unmediated entry into Fortunata’s consciousness helps to establish the bond that gradually forms between her and the reader. We witness her thought process as she tries to formulate satisfactory answers to her problems.

An interesting and highly effective variation of the direct thought technique occurs during Fortunata’s stay at Las Micaelas. While in church one day she projects her thoughts onto the holy sacrament, thereby imagining the host itself – *la idea blanca* – to be speaking to her, but from her own point of view and “con familiar lenguaje, semejante al suyo” (vol. 2, ch. 6, sec. 7). This allows her to be the audience to her own interior monologue which, significantly, concerns the need for her to accept her lot in life, to recognize Jacinta’s claim on Juanito, to forget him, and to marry Maxi. Her susceptibility to the persuasive powers of outside pressures takes an extreme form in this passage, where not only the content but the very form in which she conceives it indicates the source of the influence – the religious training she is receiving. Ultimately however, no matter how strong an influence may appear, its power over Fortunata is only transitory, and our access to her inner thoughts allows us to view the various influences as they take root and then eventually give way to others. Due to her lack of personal conviction in a set of core values, she is subject to conflicting arguments which cause her thoughts to sway from one direction to another in hopes of finding solutions to her problems. She does, however, tenaciously adhere to the one belief which she sustains throughout the course of the text – that any action associated with genuine love can’t be sinful. This constitutes a justification of her behavior and a legitimizing of her position as Juanito’s wife through natural rather than civil law. A large percentage of her interior views are explicitly centered on this belief, and it also is revealed in conversations with various characters who either accept or reject this concept of sinless love.
Fortunata’s belief in her natural right to Juanito forms the underpinnings for her first two meetings with Jacinta in sections 3 and 5 of volume 3, chapter 6. Both scenes center on Fortunata’s thoughts as she grapples with her ambivalent feelings toward Jacinta, whom she both respects and resents. The reader’s censure of her violent behavior toward Jacinta in section 5 is mitigated somewhat by the ability to see the situation from Fortunata’s perspective. We are allowed to feel sorry for both Fortunata and Jacinta without having to choose between them. Although Jacinta is the victim of Fortunata’s attack, it is on Fortunata that the text focuses, both during and after the event. As Fortunata physically departs the building, the reader also leaves Jacinta behind. At this point Fortunata’s mental state is depicted in a combination of discoursive techniques: free indirect thought is interspersed with direct thought, indirect thought, and narrative summary. Through this discoursive mixture Galdós is able to capture the mental turmoil that Fortunata experiences. The constant shifting between different narrative techniques mirrors Fortunata’s thoughts as they jump between anger, fear, and remorse. Galdós typically employs this combination approach for the discoursive presentation of disturbing moments in Fortunata’s life. A similarly complex presentation of Fortunata’s thoughts and feelings is seen in volume 3, chapter 7, section 4 after her second confrontation with Jacinta leaves her in a state of agitation and confusion:

(1) Bajo Fortunata los peldaños riendo... Era una risa estúpida salpicada de interjecciones.
(2) — ¡A mí, decirme...! Si no me echan, la cojo... le levanto... pero no sé, no recuerdo bien si le arañé la cara! ¡A mí decirme! Si le pego un bocado no la suelto... ¡Ja, ja, ja...
(3) Le temblaron tanto las piernas, que al llegar a la calle apenas podía andar. La luz y el aire parecía que le despejaban algo la cabeza, y empezó a darse cuenta de la situación. (4) ¿Pero era verdad lo que había dicho y hecho? (5) No estaba segura de haberle pegado; pero si de que le dijo algo. (6) ¿Y para qué la otra la había llamado a ella ladrona?... (7) Subió por la calle de la

99 Geoffrey Ribbans, “Dos paseos de Fortunata por Madrid y su integración dentro de la estructura de la novela,” Hispania 70 (1987): 742-44 discusses a similar combination of discoursive techniques which are used to convey Fortunata’s thoughts after Juanito breaks off their second affair.
Paz, pasando a cada instante de una acera a otra sin saber lo que hacía.

(8) «¿Pero yo que he hecho?... ¡Oh! Bien hecho está... ¡Llárame a mí ladrona, ella que me ha robado lo mío!»... (9) Se volvió para atrás, y como quien echa una maldición, dijo entre dientes: (10) «Tú me llamarás lo que quieras... Lláname tal o cual y tendrás razón... Tú serás un ángel... pero tú no has tenido hijos. Los ángeles no los tienen. Y yo sí... Es mi idea, una idea mía. Rabia, rabia, rabia... Y no los tendrás, no los tendrás nunca, y yo sí... Rabia, rabia, rabia...»

This presentation begins with a narrative description of Fortunata’s actions (1), then moves to a brief direct speech by Fortunata (2), before returning to more narrative description (3). Fortunata’s two passages of free indirect thought (4 and 6) are interrupted by an indirect thought statement by the narrator (5). More narrative description precedes (7) and interrupts (9) Fortunata’s direct thoughts (8 and 10). Following this material are two additional direct thought passages (too long to reproduce here) introduced by narrative description. Thus, this hodge-podge of interiorization devices reflects the chaotic nature of Fortunata’s feelings as she struggles against what Bakhtin calls the “finalizing secondhand definitions” of her by others (59). She responds to Jacinta’s labeling her a “ladrona” by redefining the entire concept of marriage though her “picara idea.” By viewing herself as Juanito’s legitimate wife, she rejects society’s judgment of her and sets into motion her plan to bear the Santa Cruz heir. Rather than being the “cantera” which the middle-class can mine for its own purposes, Fortunata asserts her will over the class barriers tacitly upheld by the narrator. It is she who decides to conceive a child, and through that child she gains a position for both herself and the pueblo within middle-class society. Furthermore, as Catherine Jagoe has shown, Fortunata’s process of self-definition achieves the goal of subverting the patriarchal conception of “el ángel del hogar” by appropriating that term and using it to legitimize her love for Juanito and her bearing of his son.40

When Fortunata retires to her bed after both her confrontations with Jacinta, her thoughts become clouded by what is described as

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a “somnolencia” and an “embriaguez.” Interestingly, Galdós uses this state of semi-consciousness to introduce the only dream that Fortunata has which is presented scenically rather than in narrative summary. In this dream she wanders about the streets of Madrid looking at shops and street vendors. Suddenly, she sees a shabbily dressed Juanito who has been ruined financially and is reduced to working as a clerk. Fortunata tells him that she will support him and that they can live happily together in an upper flat. This dream is important since it shows the extent of Fortunata’s desire to transform her situation. As with the holy sacrament scene in Las Micaelas, Galdós conveys Fortunata’s feelings stylistically as well as through content. This dream sequence occurs in the present tense even though the narrative as a whole exists in the realm of the past. Elsewhere in the text the present tense is confined to records of direct speech. This sudden switch from past to present tense projects the dream into the present of the reader and allows us to experience it exactly as Fortunata does. This dream is an act of wish fulfillment which Fortunata realizes through a negation of her own reality. As the scene dissolves, the reality of the dream becomes intertwined with Fortunata’s waking life, resulting in the use of present tense verbs to describe Fortunata’s awareness of Maxi’s clothes in her room and doña Lupe’s voice as she scolds Papitos. This scene closes the fourth section of chapter 7 in volume 3. The next section immediately resumes the use of past tense verbs. The choice to convey this dream sequence in the present tense was a conscious decision made by Galdós during his correction of the galley proofs. Based on the Beta manuscript, this portion of the galleys was printed in past tense verbs. However, Galdós crossed out each of these and replaced them with the present tense before the galleys went to print. What effects were achieved through this modification? In addition to lending an immediacy to the scene from the standpoint of the reader, it makes the dream exceptionally vivid for Fortunata herself. Indeed, for a moment after awaking she thinks that the actions actually had happened (“Le habrá visto, le habló”).


42 The Fortunata y Jacinta galleys are stored at the Casa-Museo Pérez Galdós, calle Cano 6, Las Palmas de Gran Canaria. Volumes 1 and 2 are in caja 21, and volumes 3 and 4 are in caja 22. This scene is on pages [2]76-79 of volume 3.
and later when she is with Juanito in the next section, the impression of the dream remains strong enough for her to initially speak about it as if it were reality (“Te vi en la calle Imperial... No, digo, soñé que te vi”). As in *La desheredada*, Galdós uses present tense narration to set off an emotionally charged scene from the surrounding narrative, thereby drawing the reader’s attention to the importance of the event to one of the characters.

Indeed, Galdós frequently uses characters as focal points through which he is able to communicate not only the events of the text but their emotional impact as well. For example, in volume 4, chapter 3, section 1 the final break-up between Juanito and Fortunata is presented to the reader entirely through Fortunata’s thoughts as she recalls their conversation. In this way Galdós is able to simulate a scenic representation of the occurrence, but deliver it from Fortunata’s point of view. Furthermore, by relaying this event through a retrospective memory, Galdós can allow Fortunata to mentally comment on the entire experience. Consequently, we receive Fortunata’s feelings about Juanito’s words not when they were said, but rather, after she has had time to reflect upon them and put them within the larger context of her on-again-off-again relationship with Juanito. This segment is too long to reproduce in its entirety, but the following example is representative of the whole:

Otra vez sentía retumbar en su oído las tremendas palabras de aquél: “Si vuelves a pronunciar delante de mí, etc...” Y el comentario parecía producirse en el cerebro paralelamente a la repetición de la filípica: “¡Ah!, tonto, no hablabas antes de ese modo. En junio, sí, bien me acuerdo, todo era te quiero y te adoro, y bastante que nos reíamos de la mona del Cielo, aunque siempre la teníamos por virtuosa. ¿Que es sagrada, dices?... ¿Entonces, para qué la engañas? ¡Sagrada! Ahora sales con eso. Cojo mi sombrero y no me vuelves a ver... Eso es que tú lo quieres hace tiempo. Estás buscando un motivo, y te agarras a lo que dije. Te comparto con ella, y si pierdes en la comparación, échate a ti misma la culpa. Eso es decirme que soy un trasto, que yo no puedo ser honrada aunque quiera... ¡Cómo me quemaba oyendo esto y como me quemó ahora mismo! Se me aprieta la garganta, y los ojos se me llenan de lágrimas. ¡Decirme a mí esto, a mí, que me estoy condenando por él...! Pero, Señor, ¡qué culpa tendrá yo de que esa niña bonita sea ángel! Hasta la virtud sirve para darme a mí en la cabeza. ¡Ingrato!”
Reproducción de algo que ella le había contestado: «Mira; no lo tomes tan a pechos. Podrá ser mentira. ¿Yo qué sé? No creerás que lo he inventado yo. Para que veas que no me gustan farsas contigo; eso que te incomoda tanto, es cosa de Aurora...»

Y él: «Como yo la coja, la arranco la lengua. Es una víbora esa mujer, una envidiosa, una intrigante. Andate con cuidado con ella.»

Comentario: «De veras que estuve muy imprudente. No se debe hablar mal de nadie sin tener seguridad de lo que se dice.» Desde aquel momento no me volvió a mirar como me mira siempre. Le chafé su amor propio. Es como cuando se sienta una, sin pensarlo, sobre un sombrero de copa, que no hay manera, por más que se le planche después, de volverlo a poner como estaba. Esta sí que no me la perdona. Perdona el todo; pero que le toquen a su soberbia no lo perdona. «¿Estás enfadado?» – «¡Si te parece que no debo estarlo...!» – «Hazte el cargo de que no he dicho nada.» – «No puedo; me has ofendido; te has rebajado a mis ojos. Como tú no tienes sentido moral, no comprendes esto. No calculas el valor que se quitan a sí mismas las personas cuando hablan más de la cuenta.» – «No me digas esas cosas.» – «Se me salen de la boca. Desde que calumniaste a mi pobre mujer, la veneración y el cariño que le tengo se aumentan, y veo otra cosa; veo lo miserable que soy al lado suyo; ni eres el espejo en que miro mi conciencia y te aseguro que me veo horrible.»

In keeping with the self-directed nature of her thoughts, Fortunata does not provide mental tags to differentiate her part of the conversation from his. Neither does she contextualize the presuppositional reference to the month of June, which the reader must construct from the evidence in the text as being the beginning of the couple’s final affair. As with Isidora’s insomnio número cincuenta y tantos, this scene provides data which the reader must sort out. Both Isidora and Fortunata are speaking to themselves, and therefore do not have to systematically link together information for an audience. Unlike Isidora’s insomnio scene, however, some guidance is provided by the narrator. Nevertheless, the reader’s responsibility for filling in the gaps of this segment remains substantially greater than what is required to read Gloria’s remembrances of her conversations with Morton in chapter 26 of Gloria, from Galdós’s primera época.

Another way that Galdós relays the emotional effect of an event is to allow a character’s perspective to fuse with the narrative itself,
resulting in what can be called “filtered descriptions.” In these passages the presentation of external reality is filtered through the impressions of the character who experiences the event. These descriptions do not convey the thoughts or speech of the character, as would a free indirect style passage, but they do capture the character’s point of view. As Chatman has observed, point of view is subject to three types of engagement: perceptual (through the character’s physical senses); conceptual (through the character’s attitudes, feelings, and worldview); and interested (through the personal stake the character has in the situation). All three forms come into play in the filtered description of Jacinta’s “visita al cuarto estado” in volume 1, chapter 9, section 1. This entire scene is written so as to reflect Jacinta’s sensations as she moves through the bustling market en route to Ido del Sagrario’s house, and the descriptions are subjectively tinged by her perspective. The orientation of the scene from Jacinta’s viewpoint is explicitly announced by the narrator prior to the description of the marketplace: “Recibía tan sólo la imagen borrosa de los objetos diversos que iban pasando, y lo digo así, porque era como si ella estuviese parada y la pintoresca vida se corriese delante de ella como un telón.” She perceives her surroundings as a jumbled mixture of sights and sounds where details rather than whole objects dominate. Since she is only aware of bits and pieces of the activity around her, the pace seems frantic, the figures appear to be grotesquely distorted, and the colors are intensely vivid. This walk along the calle de Toledo is her first exposure to the poverty in which the lower class lives. In this neighborhood, so close to her own in distance but so far from her own in appearance, nothing seems familiar. For Jacinta, raised in a protected middle-class environment, the cava baja is another world which disorients her and fills her with apprehension. Consequently, she registers what she sees and hears in negative terms. That is, the impressions she receives from her physical senses (her perceptual perspective) are influenced by her middle-class attitudes (her conceptual perspective). Thus, the voices of the women hawking their goods seem so harsh that they hurt her ears, while her eyes are assaulted by the

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43 This term is derived from Seymour Chatman’s discussion of character-based point of view in *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Ithaca: Cornell UP, 1990) 143-44.

44 Chatman, *Story and Discourse* 151-58.
vivid colors of the clothing on display. Seen through Jacinta’s “mareada vista,” each color projects some undesirable trait, from “el naranjado que chilla como los ojos sin grasa” and “el bermellón nativo, que parece rasguñar los ojos” to “el cobalto, que infunde ideas de envenenamiento” and “ese amarillo tila, que tiene cierto aire de poesía mezclado con la tisis, como en La Traviatta [sic].” As the scene progresses, one color comes to dominate and everything takes on a blood-red hue, above all the tavern doors that she sees at every turn. Suddenly Jacinta is aware of the potential danger of the area and becomes afraid. That is, her conceptual perspective has caused her to move from simply disliking her surroundings to being fearful of them. As soon as Jacinta notices the large number of infants and mothers in the area, however, she fixes her attention on nothing else. Her interest perspective becomes so powerfully engaged by the presence of these children that it totally overrides her fears and the sense of danger which her conceptual perspective had generated just moments before. This scene, then, becomes more than a description of Jacinta’s surroundings. Rather, it primarily serves as a characterization device which simultaneously shows Jacinta’s upper middle-class sensibilities and her frustrated maternal desire.

A more elaborate form of filtered description is found in Maxi’s moneybox scene in the first chapter, fifth section of volume 2. Except for the insertion of a brief direct thought displaying Maxi’s rational assessment of the situation – “¡Qué tonto soy! Si esto es mío, ¿por qué no he de disponer de ello cuando me dé la gana?” – the entire lengthy paragraph beginning the scene is composed of a narrative description of Maxi’s actions from his point of view. Here, however, Maxi’s conceptual perspective actually transforms the objects being described. To achieve this Galdós includes in his description what Ann Banfield calls “embeddable subjective elements” – words and phrases which convey Maxi’s impressions of the act. Therefore, the moneybox is seen as “la infeliz victima, aquel antiguo y leal amigo, modelo de honradez y fidelidad.” As the box is broken it groans and spills its “tripas de oro, plata y cobre” on the bed, soiling it with “manchas de sangre.” The broken pieces “semejaban pedazos de un cráneo.” Maxi is referred to as an “ase-
sino” and a “criminal” while the moneybox is “la muerta.” These subjective elements permit the reader to experience the simple action of breaking a moneybox as an act of violence and aggression. In this passage Maxi’s rational thoughts and his feelings are juxtaposed to show that they are at odds with each other, thereby conveying the intensity of Maxi’s internal conflict, and consequently arousing reader sympathy for this weak and frightened character in his first moment of defiance. As soon as the moneybox is broken, the discourse switches to free indirect thought embedded with direct thought to further insure reader involvement in the scene. We now directly experience Maxi’s mental panic and fear that he will not be able to hide what he has done from Lupe.

Sympathetic interiorizations of Maxi are common in Fortunata y Jacinta. Since Maxi is a highly articulate character, his interior views are dominated by discursive forms which faithfully reproduce his words. Therefore, direct thought – both spoken and unspoken – appears more frequently than does free indirect thought, and these interiorizations record the progress of Maxi’s madness through its various stages. So detailed are these representations of Maxi’s thoughts that they have provided data for a number of critical studies on Maxi’s madness. Maxi continually directs statements to himself and others, but often no one pays any attention to what he is saying. Therefore, many potential dialogues become monologues when Maxi is in the presence of others. Ignored by those around him, and unable to assimilate into society, he retreats into his own world. Throughout the text Maxi’s interiorizations serve the dual function of reducing the reader’s emotional distance while documenting the evolution of Maxi’s gradual withdrawal from society as he becomes more and more involved in the private world of the mind. It is fitting that the closing paragraph of the entire novel features Maxi speaking his thoughts aloud to a “ser invis-

ble" rather than to his companions in the carriage. At peace with himself, he no longer needs to interact with others on their level.

Whereas the four main characters of this novel are given a narrative presentation that is either predominantly interior (Fortunata, Jacinta, Maxi) or exterior (Juanito), the secondary characters are developed through a more balanced mixture of interior and exterior devices. An examination of the narrative techniques used for Lupe, Nicolás, Mauricia, and Moreno-Isla will exemplify how Galdós's skillful handling of interior and exterior views helps to cultivate the reader's response toward these characters in particular and secondary characters in general.

The narrator's comments and descriptions of Lupe and Nicolás make them appear ridiculous. Although Nicolás is a man of the cloth, his dominant characteristics are physical rather than spiritual. His appellation, "el peludo" conveys his unattractive appearance, his table manners are said to be nauseating, and his unpleasant smell is explicitly mentioned several times. Above all, his gluttony, which becomes a running joke throughout the text, seems all the more humorous since he repeatedly refers to his delicate constitution and special dietary requirements. Whereas the narrator uses exaggeration to make Nicolás appear grotesque, his description of Lupe takes the form of a parody that presents her ugliness as if it were beauty by speaking of the "vello finísimo" of her mustache and the "verruguita muy mona, de la cual salían dos otros pelos bermejos que a la luz brillaban retorcidos como hilillos de cobre" (vol. 2, ch. 3, sec. 3). The narrator also likens her missing breast to the unfeeling part of her heart which is dominated by greed. In addition to this unflattering presentation by the narrator, both Lupe and Nicolás reveal themselves through direct thought passages which contradict the public persona they wish to project. For example, in the initial conversation that Nicolás has with Fortunata in volume 2, chapter 4, section 4, his seemingly sincere words are contrasted against his inner thoughts showing his conceit and hopes for self-glorification. Likewise, we learn through Lupe's direct thoughts and her conversations with Fortunata that she has selfish motives for her charitable actions toward Mauricia. Also, in the final section of volume 2 when Lupe and Nicolás find out about Fortunata's affair with Juanito, their spoken words provide negative self-portraits showing that they are less concerned about Maxi than their own loss of face. In this scene the gravity of Fortunata's adultery is un-
dercut by this negative portrayal of Lupe and Nicolás, which highlights Lupe’s haughtiness and Nicolás’s slovenly appearance. Finally, both Lupe and Nicolás are placed in situations where they are laughed at by other characters. Nicolás is the victim of two tricks played on him by Lupe and Papitos, one with the hidden strawberries and the other with the spoiled fish. These not only show him to be easily duped, but also underscore his gluttony. Similarly, Lupe is subjected to ridicule by Papitos who publicly airs her false-breasted garment on the clothesline, and she is the butt of Feijoo’s humorous story to Fortunata concerning Lupe’s mistaken impression that Feijoo had once been interested in her romantically. Nevertheless, there is a major difference between Lupe and Nicolás which is reflected in the discoursive techniques used to portray them. Whereas Nicolás is a totally negative character, Lupe is not. As the narrator tells us, she is generally good except where money is concerned: “Su corazón no era depravado sino en lo tocante a préstamos; era como los que tienen un vicio que fuera de él, y cuando no están atacados de la fiebre, son razonables, prudentes, y discretos” (vol. 2, ch. 3, sec. 4). Since this assessment of Lupe does not fall within the realm of the narrator’s unreliability, we can accept it as valid. How, then, is Lupe’s characterization softened to allow us to respond to her better qualities? This is done by permitting her several interior views showing her genuine love for Maxi and her concern for his welfare. These sympathetic interiorizations help to offset somewhat the effect of the more numerous interior views displaying her negative traits. Lupe is not a positive or sympathetic character, but she does have some worthwhile qualities. Nicolás, on the other hand, is totally without merit, and therefore all his interiorizations—like those of Juanito—are unflattering.

As for Mauricia, the narrator is openly critical of her in his commentary, and in order to reinforce this negative impression, he occasionally permits other characters to take his place in the narration of Mauricia’s actions. Without exception, these characters hold equally unfavorable opinions of Mauricia. Therefore, these character-narrations reinforce the censuring point of view already presented to us by the formal narrator. Mauricia is introduced through Severiana’s disparaging account of her neglect and final abandonment of her daughter (vol. 1, ch. 9, sec. 8); Mauricia’s violent behavior at the Protestant home is told by Maxi and commented upon disapprovingly by Lupe and Nicolás (vol. 3, ch. 5, sec. 3); and
finally, Mauricia's death is related by Lupe who cynically dismisses her possible religious conversion as nothing more than a drunkard's plea for more alcohol (vol. 3, ch. 6, sec. 9). This completely negative appraisal of Mauricia is not acceptable to the reader, however, because of her close personal relationship with Fortunata. Since Fortunata is a highly sympathetic character, the bond she feels for Mauricia suggests the possibility of some inner qualities which may have been overlooked in Mauricia by others. Although the narrator, along with the various characters, constantly contrast Mauricia's "evilness" with Guillermina's "saintliness," Fortunata is instinctively able to discern the basic goodness in Mauricia. Indeed, this positive aspect of Mauricia is felt so strongly by Fortunata that she begins to confuse Mauricia and Guillermina in her mind. In Bakhtinian terms, Fortunata's consciousness becomes "the field of battle for others' voices" (DP 88), and like one of Dostoevsky's heroes, Fortunata plays out her dialogic interaction of good and evil through paired characters (DP 28). The result is a hybrid vision of the two women – doña Mauricia and Guillermina la Dura – which challenges the polarized viewpoints held by those around her and calls into question the socially-sanctioned definitions of evil by which she herself is also judged. In addition, through the doubling of Mauricia and Guillermina, Fortunata counters the narrator's single-dimensional portrayal of each. Not only is Mauricia less demonic than the narrator acknowledges, but Guillermina is also less saintly. Indeed, the egotism and arrogance Guillermina displays while carrying out her charitable activities call into question the unselfishness and compassion of her behavior. Ricardo Gullón, John Sinni-

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gen, and J. L. Brooks all point out that Guillermina’s charity is filtered through her bourgeois ethics, creating a patronizing attitude toward the poor which sometimes manifests itself in cruelty and consistently regards the pueblo as morally as well as socially inferior. 49 Thus, the narrator’s positive view of Guillermina and his negative assessment of Mauricia may simply reflect his own class biases.

Clearly, Mauricia’s behavior is erratic. She exhibits a rebellious and sometimes violent disregard for social conventions. Yet she is capable of genuine concern for others and can feel remorse for her past actions. Furthermore, her religious beliefs, though somewhat unorthodox, are firmly ingrained. Although the dramatic nature of her negative personality traits makes them appear paramount, her positive tendencies manifest themselves on occasion. Of particular importance is her late night chapel escapade while at Las Micaelas (vol. 2, ch. 6, sec. 9). Significantly, the reader sees the scene from Mauricia’s point of view through a lengthy interiorization recounting her compassionate, albeit drunken, attempt to reunite the infant Jesus with his mother. This scene begins with Mauricia speaking her direct thoughts aloud “como quien sostiene un diálogo.” In her mind she is conversing with the Virgin, whom she promises to help. Her subsequent dream is scenically presented in a mixture of narration, direct speech, and both direct and free indirect thought. Had the dream been entirely narrated instead of incorporating Mauricia’s perspective, any positive impact would have been lost. It simply would have been the account of an alcohol-induced delusion. By experiencing it from Mauricia’s point of view, however, we know her motives and recognize them as inappropriate but oddly admirable. Not only do her efforts to reunite the Holy Mother and Son show her compassion for others, but as Lucille Braun and James Whiston have observed, her actions also display her own sense of loss over Adoración. 50 Although she had been characterized as an unloving mother by Severiana’s neighbors, the entire


focus of this dream suggests otherwise. Overall, Mauricia’s interior views, coupled with Fortunata’s affection for her, cause us to reevaluate the negative opinions of her held by the narrator and some characters. We see her as a colorful character, street-wise and tough, but capable of caring for others. The complexity of her character precludes the possibility of assigning the simplistic and restrictive label of “evil” to her.

Before concluding this discussion of Fortunata y Jacinta, attention should be paid to the discoursive presentation of Moreno-Isla, a character whose peripheral status belies his importance to the novel. Mentioned only in passing and appearing but briefly in the first three volumes of the novel, Moreno-Isla suddenly becomes the focus of an entire chapter, “Insomnio,” in volume 4. Throughout the bulk of the novel he simply is a type—the expatriated Spaniard who finds other European countries to be far superior to his own—whose antipathy for things Spanish makes him a caricature as well. However, Galdós raises him to the status of a fully realized character just before he dies. Galdós does this by opening Moreno-Isla’s mind to us at the most introspective period of his life. We experience the last two days of his life through his thoughts as he interacts with those around him and as he grapples with his own despair during his evenings alone. The chapter opens with Moreno-Isla’s lengthy direct thought passage in which his untagged free speech indicates his physical movements as he walks through the streets of Madrid. The scene is entirely oriented though Moreno-Isla’s perceptual perspective. His running mental commentary on what he sees and hears is juxtaposed against his spoken words, revealing his anti-Spanish bias and displaying what Barbarita calls his “esplín.” This interiorization merely reinforces his caricature, but the one that he has late that night brings a new depth to his characterization.

Section 3 is filled with a series of his direct thought passages strung together by indirect thought and brief narrative descriptions. Taken together, his thoughts display the non-contextualized and freely-associative characteristics of self-directed thought. Similar to

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31 For a broader discussion of how this chapter functions within the overall development of Moreno-Isla’s character, see my article “Moreno-Isla’s Unpublished Scene from the Fortunata y Jacinta Galleys,” Anales Galdosianos 27-28 (1992-93): 179-83.
Isidora’s *insomnio* scene, Moreno-Isla’s sleepless thoughts jump from one topic and time period to another. In remembering the events of the day he experiences pity for the beggar he had shunned on the street. These and other memories are mixed with future plans and present impressions. Referents are not explained. For example, at one point, without warning, his thoughts turn to the lines and flowers on the wallpaper. Most notably, however, is the total absence of Jacinta’s name in this section despite her overwhelming presence in his thoughts. The reader must ascertain that Jacinta is the “maldita mujer” who is tormenting Moreno-Isla. Although general critical opinion holds that Moreno-Isla’s respect for Jacinta kept him from actively trying to seduce her during his last sojourn in Spain, evidence from his thoughts suggests otherwise. Through presuppositional sentences the reader becomes aware of events that had passed between these two characters but were not included in the plotline. We learn that Moreno-Isla had indeed broached the subject of a relationship with Jacinta on at least one occasion:

\[Yo desgraciado; ella desgraciada, porque su marido es un ciego y desconoce la joya que posee. De estas dos desgracias podríamos hacer una felicidad, si el mundo no fuera lo que es, esclavitud de esclavitudes y todo esclavitud... Me parece que la estoy viendo cuando le dije aquello... ¡Qué risita, qué serenidad, y qué contestación tan admirable! Me dejó pegado a la pared. Tan pegado estoy, que no me he vuelto por otra, y cuando preparo algo para decírselo, ¡anda valiente!... le digo todo lo contrario.\] (vol. 4, ch. 2, sec. 3)

But Moreno-Isla’s pursuit of Jacinta, begun merely as a sexual “campaña,” has turned into a profound emotional attachment. His thoughts in this section testify that his feelings for Jacinta are unlike any he had ever experienced before, and when Moreno-Isla confesses to himself that “de esa mujer digo yo lo que hasta ahora no he dicho de ninguna, y es que si fuera soltera, me casaría con ella,” we witness a genuine declaration of his love. In his anguish over not being able to have Jacinta he wonders if she ever thinks of him, concluding that he would be content just knowing that at some point she might say to herself “¡Qué bueno es este Moreno! Si yo fuera su mujer, no me daría disgustos, y habríamos tenido un chiquillo, dos o más.” Of course, Jacinta finally does respond to
Moreno-Isla’s love at the end of the novel when her thoughts refashion Fortunata’s child into an image of them both. But this is only after Moreno-Isla has died.

The narrative presentation of that death has been examined in detail by two scholars. Gonzalo Sobejano concentrates on Moreno-Isla’s thoughts just preceding the attack. Once again Moreno-Isla thinks of a beggar with tenderness and suddenly becomes filled with regret over his treatment of her. His inner world is filled with sadness and loneliness as well, yet he mentally clings to the hope of winning Jacinta’s affection some day—a hope that is cut short by death.\(^{52}\) Harriet Turner focuses on the fatal moment itself, showing how it is cinematically presented, beginning with a close-up in which Moreno-Isla’s thoughts signal the beginning of the attack, then gradually pulling back the focus to show the physical position of the dying man, and closing with a distanced long-shot of the dead body and a narrative comment linking Moreno-Isla to humanity at large.\(^{53}\) Both Sobejano and Turner stress the sympathy producing quality of Moreno-Isla’s thoughts in this chapter. We feel his pain as he looks back on a life ill-spent. We realize the sincerity of his feelings for Jacinta. We see the compassion behind his harsh exterior. Over the course of a single chapter Moreno-Isla has undergone a transformation. His caricaturized type has been replaced by an individualized character.

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As illustrated by the above discussion of *La desheredada* and *Fortunata y Jacinta*, Galdós’s *segunda manera* employs a wide assortment of interiorization devices that create a more character-centered narrative style than is exhibited in Galdós’s *primera época* novels. Beginning with *La desheredada*, direct and free indirect forms of thought frequently replace narrator commentary and grant
the reader access to character consciousness. Furthermore, innovative discursive techniques such as filtered description and theatrical formatting offer new ways of communicating the characters’ points of view to the reader. Exteriorization devices such as character-narration and free indirect speech continue this trend toward a greater focus on the character. Nevertheless, the narrator remains an important component of Galdós’s narrative strategies. Thanks to the double-voicing of free indirect style – both thought and speech – the narrator’s opinions can be placed in contrast or agreement with those of the characters. In addition, narrator reliability or unreliability can be used in conjunction with interior and exterior views of the characters to influence the reader’s reception of the social, political, religious, or ethical attitudes and assumptions present in the texts.

In La desheredada Galdós uses a reliable narrator to condemn Isidora’s elitism and impracticality, and he reinforces this critique of Isidora’s values through her irony-saturated free indirect thoughts. But Isidora’s numerous interior views also establish an empathetic connection between her and the reader, which allows the reader to understand and feel compassion for Isidora despite the narrator’s constant reproaches of her. Also, after Isidora learns the truth about her birth, her emotional devastation is conveyed in sympathetic interiorizations which grant her victim status and soften the critique leveled against her by Miquis and the narrator. Thus, we accept their censure of Isidora’s classist attitudes and prodigal behavior, but we do not place all the blame on her. In contrast to La desheredada, we are not presented with a reliable narrator in Fortunata y Jacinta. Rather, the narrator’s social biases hold us at a distance, obliging us to look beyond his opinions. Consequently, the extensive and penetrating interior views of Fortunata more easily sway the reader in her favor. By the end of the novel we not only excuse her socially censurable behavior, but we share in her posthumous abrazo with Jacinta. The generosity of her final act, affirmed by her unselfish thoughts, overrides all negative comments about her. Despite the narrator’s efforts to portray Juanito favorably and Fortunata unfavorably, their interiorizations provide the reader with the necessary information to judge which of the characters has the greater merit.

Many of the narrative strategies seen in La desheredada and Fortunata y Jacinta also appear in the Centeno-Tormento-Bringas tril-
ogy. In the next chapter, I will discuss how the sequential format of these novels allows Galdós to influence the reader's affective response to the recurring characters by changing how they are discoursively presented from one text to the next. Once again the narrator's degree of reliability also plays a part in the reader's reception of the behavior and attitudes of the various characters.