Despite R. A. Cardwell’s article stressing the continuity between Galdós’s novels before and after 1881,¹ there is general critical agreement that the *primera época* and *segunda manera* novels represent distinct phases of Galdós’s writing. For many critics, beginning with Clarín, the major factor which distinguishes the *segunda manera* from Galdós’s previous work is the presence of naturalistic elements. But with few exceptions,² scholars do not consider Galdós’s naturalism to be deterministic. Although heredity and environment can strongly influence behavior in Galdós’s novels, the individual character is viewed as being ultimately in control of his or her destiny through the exercise of free will. Furthermore, many scholars have suggested additional factors which mitigated the influence of naturalism on Galdós. Among these are Krausism, the Cervantine and picaresque traditions, and Spanish medical theories. Overall, it is believed that Galdosian naturalism does not imitate that of Zola.

Rather, it finds its own particular course within the urban milieu of the segunda manera novels.¹

But naturalism is not the only thing that differentiates the segunda manera novels from their predecessors. Scholars frequently mention that the focus on political or religious issues in Galdós’s early historical and thesis novels became less pronounced in his novels beginning with La desheredada. I would suggest that the narratological differences between the primera época and segunda manera novels are rooted in this shift of emphasis. The historical and thesis novels of the primera época have overtly political agendas, and Galdós’s uses discursively effective means of carrying out those agendas. Typically, the competing ideologies within these primera época texts are voiced through confrontational dialogues between the characters. In these scenes, direct speech is used to present arguments in favor of the individual ideological positions. Explana-

ry or judgmental pronouncements by the narrator also enter into this airing of ideological issues. Thus, what Susan Suleiman calls the “doctrinal intertexts” of each novel are overtly presented though statements by either the characters or the narrator. In *El audaz* and *La Fontana de Oro*, these doctrinal intertexts pertain to politics, in *Marianela* they are philosophical, while in *Doña Perfecta*, *Gloria*, and *La familia de León Roch* they deal with religion. Of course, these doctrinal intertexts represent only the core theme of each novel. Other beliefs, values, and assumptions are also present, but they are not given the explicit treatment afforded the political or religious themes. By making extensive use of both narrative commentary and direct speech records of the characters in the *primera época* novels, Galdós is able to place the fine points of each doctrinal argument in front of the reader for his or her assessment. Through these discoursive devices Galdós overtly engages the reader in the clash of conflicting ideologies which forms the basis of each text.

This does not occur in Galdós’s *segunda manera* novels. Rather, the social, political, religious, and ethical concerns of these texts are indirectly revealed to the reader through an interplay of the story and the discourse. Since blatant discussions of doctrinal intertexts are absent, the reader must engage in a continual process of evaluation and reassessment of all textual evidence. In particular, the reader must draw inferences about the ideological attitudes and assumptions of the characters based on their actions, general conversations, and thoughts. These characters are less overtly motivated by ideology than the characters in the thesis and historical novels. However, they still are “ideologically demarcated,” as Bakhtin would say, by what they do, say, and think. Thus, in the *segunda manera* novels, the ideological dimension of the characters remains, but the presentation of that ideology is implicit rather than explicit. Through the interaction of the characters’ perspectives within these

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5 Indeed, the purpose of resisting reading is to bring to light the covert beliefs, values, and assumptions present in a text. See for example Catherine Jagoe’s discussion of Galdós’s equivocal approach to gender ideology in Gloria and *La familia de León Roch*. *Ambiguous Angels: Gender and the Novels of Galdós* (Berkeley: U of California P, 1994) 59-84.

novels, Galdós presents an interaction of ideas and values as well. In order to convey these perspectives to the reader, Galdós adds variety to his discursive style, particularly with regard to his interiorization devices. In keeping with the more covert form of presentation in his *segunda manera* novels, Galdós also minimizes the presence of the narrator. The less intrusive narrator now becomes just one more voice within the interplay of perspectives, which allows Galdós the freedom to experiment with the narrator’s role, both in terms of structural limitations and in terms of reliability. In general, the *segunda manera* novels display an overall tendency toward self-revelation by the characters rather than through the narrative summary or commentary so prevalent in the *primera época* novels. Indeed, the narrator’s less prominent position in the novels beginning with *La desheredada* marks the single most important narratological difference between Galdós’s *primera época* and his *segunda manera*.

In my discussion of Galdós’s early *segunda manera* novels, I have shown that the perspectives of the characters are communicated to the reader through a wider range and more extensive use of interiorization devices than in the *primera época* novels. Through the use of free thought in both its direct and indirect forms, for example, Galdós is able to seamlessly insert the consciousness of his characters into the discourse of the *segunda época* novels without formally declaring that he has switched from the voice of the narrator to that of one of the characters. This technique, combined with the non-contextualized and/or presuppositional content of the thoughts, gives the *segunda manera* novels the appearance of spontaneity and naturalness in their expression of the characters’ minds. Techniques such as filtered description and present tense narration, though not officially interiorization devices, further contribute toward the character-orientation of the *segunda manera* novels by focalizing segments of the narrative from the point of view of an individual character rather than that of the narrator. The polyphonic structure of Galdós’s *segunda manera* is in a large part achieved through discursive representations of the characters’ perspectives. In particular, interiorization devices realize Bakhtin’s ideal of self-consciousness as the artistic dominant in the construction of the hero’s image. Galdós’s *segunda manera* heroes interact with their

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fellow characters and with the narrator, and in the process, their thoughts display their struggles to overthrow the finalizing definitions of others. The overall effect of the discourse in the *segunda manera* novels is to focus reader attention on the characters rather than on political, social, or religious issues. That is not to say that issues are not raised in these novels. On the contrary, much social criticism is conveyed to the reader. But the agency for that transmission is the reader's relationship with the characters. Through his use of discoursive devices Galdós influences how the reader affectively responds to the various characters, and consequently, that response disposes the reader in favor of certain attitudes and values. Galdós also varies the effects of his discoursive techniques from one novel to another by altering the narrative situation. Reliable, semi-reliable, and unreliable narration each require a different type of reader involvement in the text. First- and third-person narration each provide a separate set of operating principles for the author as well as the reader. By experimenting with both the discoursive techniques and the situational possibilities of his novels, Galdós was able to devise a complex array of rhetorical strategies built upon the basic concept of granted and withheld inside views.

When we look beyond *Fortunata y Jacinta* to the novels which follow it, we see that the discoursive techniques which Galdós's developed from 1881 through 1887 continued to be employed in essentially the same manner throughout the remainder of his novelas contemporáneas: direct and free indirect thought are used to provide a less mediated expression of the characters' minds than tagged indirect thought; filtered description and present-tense narration serve as empathetic vehicles to the characters' points of view; and free indirect style supplies opportunities for both ironic and sympathetic effects. Galdós's experiments with narrative structure also continue in his post-*Fortunata y Jacinta* texts. Of particular note are his innovative approaches to first-person narration and the evolution of his *sistema dialogal*. Both of these are represented in the companion texts *La incógnita* and *Realidad*.

In *La incógnita* Galdós further explores the concept of first-person narration through a novelistic genre known for capitalizing on the inherent limitations of a single point of view. In general, the epistolary novel joins an individual perspective (in the form of letters in the first-person) with other individual perspectives (in similarly constructed letters) in order to achieve a multiplicity of per-
perspectives which the reader can discern but which remains hidden from those engaged in the correspondence. That is, multiple points of view and multiple versions of reality are presented to the reader through the interplay of letters between various senders and receivers. What Janet Gurkin Altman calls “patterns of implication” are created which allow the reader to pull together those perspectives in ways that the individuals involved cannot. In La incógnita Galdós uses the epistolary format, but he does not allow the patterns of implication to form. In this novel two friends, Infante and Equis, carry on a spirited correspondence during the novelistic time-frame of three and a half months, but the only letters that are included in the text, with a sole exception, are those written by Infante. Each of these characters is a sender and a receiver, but the only evidence of that exchange consists of Infante’s allusions to Equis’s letters. Thus, Galdós has converted the dual-perspective format of his epistolary novel into a single-perspective account by simply eliminating the letters of one of the correspondents. Manolo Infante is, in essence, a protagonist-narrator whose incomplete knowledge of events is the consequence of his limited point of view. In this way, Galdós once again foregrounds the fundamental drawback of first-person narration. Meanwhile, the reader, restricted to Infante’s single perspective, cannot realize the task of filling in the gaps — las incógnitas — which normally emerge in an epistolary novel. Due to the limitations of first-person narration, neither Infante nor the reader have the necessary information to resolve either the detective story plotline (about Federico’s death) or the romantic plotline (concerning Augusta’s fidelity). But at the end of La incógnita Galdós satisfies both Infante and the reader by recasting the novelistic material in a different form. In the penultimate letter of the novel Infante thanks Equis for the present he has just received: the manuscript of a dialogue novel, entitled Realidad, which answers all of Infante’s questions concerning Federico and Augusta. In speaking of La incógnita and Realidad, Infante calls the former “la cara exterior,” “la superficie,” and “la verdad aparente,” whereas the latter is “la cara interna,” “la descripción interior del asun-

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to,” and “la verdad profunda.” The terminology used in this comparison is important because it points to the fundamental difference in narrative presentation between these two novels. *La incógnita* can only present the outward appearance of things because of the limited first-person perspective of the narrator. In contrast, the omniscient orientation of *Realidad* allows it to reveal the characters’ inner thoughts and feelings concealed behind what is visible. The end of *La incógnita* explicitly refers the reader to its omniscient counterpart which completes the story by resolving the problems of limited narration.

*Realidad*, in turn, becomes the next step in the development of Galdós’s *sistema dialogal*. The theatrical formatting used for individual scenes in *La desheredada*, *El doctor Centeno*, *Tormento*, and *La de Bringas* now extends throughout the entire text of *Realidad*. Galdós explains the value of his *sistema dialogal* in terms of its impact on the reader: “Con la virtud misteriosa del diálogo parece que vemos y oímos, sin mediación extraña, el suceso y sus actores, y nos olvidamos más fácilmente del artista oculto que nos ofrece una ingeniosa imitación.” 10 In *Realidad* we have access to everything that the characters say and think through their direct speech and thoughts, and consequently, the narrator’s presence is restricted to the stage directions and *acotaciones*. The narrator’s lack of prominence can cause us to forget his existence entirely, but he does remain an omniscient presence in the text. Indeed, it is due to the narrator’s omniscience that the reader comes to know the inner world of the characters. In *El abuelo* and *Casandra*, as well as *Realidad*, the narrator’s *acotaciones* tell us the characters’ feelings, while the *apartes* and *para sí* segments provided by the narrator allow us to read the characters’ minds. Despite their designation as *novelas dialogadas*, these texts do not eliminate the narrator in favor of pure dialogue. In the prologue to *Casandra* Galdós speaks of the dialogue novel as a “subgénero, producto del cruzamiento de la novela y el teatro,” a pairing of two related genres to create a new and revitalized art form. 11 Here we have a synthesis of the narrator’s strong presence in narrative fiction and his absence in theatrical produc-

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tion. In these novels Galdós allows his characters to reveal their qualities and motivations through an essentially exterior manner of presentation: dialogue. This relies heavily on the reader's inferential ability to reconstruct the characters from the implied evidence, as in a stage play. Unlike an audience watching a dramatized production, however, the reader of a dialogue novel does not have the physical presence of actors visibly communicating non-verbal information (such as emotional states) to help in the interpretive process. Thus, the narrator's descriptive acotaciones flesh out the dialogue-oriented framework of the text. Similarly, narrative acotaciones allow the dialogue novel to achieve what is not possible on the stage. For example, emotional states or information that one character purposely hides from another can be indicated parenthetically by the narrator, whereas a live performance would require an additional scene revealing what was hidden. These theatrically formatted works, which are novels to be read rather than plays to be enacted, continue Galdós's ongoing process of using discoursive devices to develop character in a progressively less intrusive manner, but without losing the narrator's voice entirely.

* * *

The early contemporary novels discussed in this book show the development of a new mode of writing for Galdós which would carry him through the remainder of his literary career. For it was in the novels beginning with La desheredada and continuing through Fortunata y Jacinta that Galdós discovered his mature narrative voice. The two major trends of his segunda manera are character-oriented presentation and narrative innovation. Both are realized through an intricate combination of discoursive devices which influence our response to the characters by controlling our access to their thoughts, feelings, words, and actions. What occurs in these novels is experienced by the reader through the discoursive presentation. Reactions to that content, therefore, are influenced by how it is conveyed. Story and discourse both contribute toward the reader's appreciation of the novel.

My approach to Galdós's segunda manera novels has employed narratological terminology for various purposes: to examine the narrative transaction between the author, the text, and the reader; to explore the connection between affective response, discoursive
devices, ideological issues, and rhetorical strategies; and to consider the relationship between discursive technique and polyphony. In so doing, I have combined narratological practices with the theoretical concepts of reader response and rhetorical criticism, as well as with the ideological and stylistic concerns of Bakhtinian analysis. As such, my approach is typical of the applied form of “critical narratology” currently being practiced in conjunction with poststructuralist and postmodern theories of narrative. Critical narratology is an extremely flexible method of inquiry because it is by definition a pluralistic endeavor which joins narratological terminology with any number of other theoretical programs. My own combination of critical concepts is merely one among many possibilities. Indeed, recent scholarship on English-language literature has shown how easily narratological concepts can be used to ground explorations of race, class, and gender from various critical orientations. It is my hope that this study of Galdós’s *segunda manera* has demonstrated that narratology, with its attention to narrative levels and the expression of perspective, can serve as a point of departure for other Galdosian scholars investigating socio-cultural aspects of literary representation.

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---. "Notes on the Narrator in Fortunata y Jacinta." Willem, Sesquicentennial Tribute 88-104.


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