

GALDOSIAN NOVELS ADAPTED IN FILM AND TELEVISION: 1970-1998

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To my unforgettable grandfather, Sun-Doo Kim,
to my loving parents, Suk-Gyu Han and Sook-Rye Kim,
and to my dear husband, Ghang-Ho Lee

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ABSTRACT

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In twentieth-century filmmaking, most film critics agree that nineteenth-century novels had a special attraction for filmmakers because they established a national discourse or mythology and generated authoritative figures for their cultures. In the case of Spain, Galdós is a popular nineteenth-century author among filmmakers especially in the late twentieth century. In relation to twentieth-century Spanish history, Galdosian adaptations formulate the expressions of cultural critiques questioning the value and the meaning of the existing social order, such as women under patriarchal rule, and even representing national-historical concerns.

My studies of three adaptations, *Tristana* (1970) by Luis Buñuel, *Marianela* (1972) by Angelino Fons, and *Fortunata y Jacinta* (1980) by Mario Camus, demonstrate that the adaptations establish oppositional discourses to the patriarchal order of society by means of formulating and underlining the novels' femininity used in various ways such as the subversion of female body's conventional concepts, the feminine narrative style, and the emphasis on female perspective and space. The last chapter, which is about the adaptation *El abuelo* (1998) by Garci, shows that the adaptation questions the conventional way of defining the nation's identity and suggests another way of formulating it through melodramatic structure and emotional effects.

The fact that Galdosian novels were adapted during the most critical times in recent Spanish history indicates a national and cultural authority that Galdosian novels

have. Therefore, studying literary adaptation can generate various ways to read novels, thus lending the novels cultural significance in a different period of time and through a different medium.

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Introduction

In the film industry, literature has traditionally been a good material for the filmmaker since many movies adapted literature to the screen and literature is believed to offer a great variety of narrative styles, themes, characters, and situations, etc. Even if there are many adaptations of a novel, each adaptation has its unique way of adapting the original text. In the case of Galdós in Spain, Galdós's novels seem to be a good source for filmmaking since there are a fair number of Galdosian novels adapted in film and in television in the twentieth century. Here is the comprehensive list of Galdosian adaptations produced in Spain and the name of the director:

Film Adaptations:

La duda (1916) Domenec Ceret
El abuelo (1925) José Buchs
La loca de la casa (1926) Luis R. Alonso
Marianela (1940) Benito Perojo
Nazarín (1958) Luis Buñuel
Fortunata y Jacinta (1969) Angelino Fons
*Tristana** (1970) Luis Buñuel¹
*Marianela**(1972) Angelino Fons
La duda (1972) Rafael Gil
Tormento (1974) Pedro Olea
Doña Perfecta (1977) César Fernández Ardavín
*El abuelo**(1998) José Luis Garci

Television Adaptations:

El abuelo (1969) Alberto González Vergel
La Fontana de oro (1970) Jesús Fernández Santos
Miau (1971) José Luis Borau
Misericordia (1977) José Luis Alonso
*Fortunata y Jacinta**(1980) Mario Camus
La de San Quintín (1983) Alfredo Castellón (Navarrete 31)

As is evident in the list of the adaptations, the greatest number of adaptations was produced in the 1970s. Regarding this fact, Thomas G. Deveny who studies Spanish

¹ An asterisk indicates an adaptation studied in this dissertation.

cinematographic adaptations of literary works, states about the adaptation of nineteenth-century novels around the 1970s, a period that I will focus on later in this dissertation:

Adaptations of nineteenth-century Spanish works (as well as earlier classics) have continued in recent decades with works such as *Fortunata y Jacinta*, *Tristana*, *Doña Perfecta*, *Los pazos de Ulloa*, and *El buscón* Indeed, although there was a paucity of adaptations of contemporary novels in the early 1970s, Buñuel's adaptation of *Tristana* in 1970 might have inspired Spanish filmmakers to bring classic literary works to the screen, since the main examples of the transformation from novel to screen from this period are mainly nineteenth-century works: Galdós's *Marianela*, *Tormento*, and *El abuelo* (*The grandfather*, called *La duda* in its screen version); Alas's *La regenta*, and Valera's *Pepita Jiménez*. . . . However, there is no doubt that nineteenth-century narratives have continued to attract the attention of directors in many national cinemas. (17)

Deveny's comment provides us the information that Galdosian novels were inspiring ones for filmmakers and that Galdós is considered one of the authors whose works are highly adaptable in cinema. At this point, we may pose a question, such as why nineteenth-century narratives, particularly Galdós's works, were good material for the film industry at that time. Exploring the relation between nineteenth-century narratives and adaptations, André Bazin seems to provide a good explanation for that question.

Studying adaptations, Bazin realizes that many nineteenth-century novels were adapted to film and examines why these works became attractive to filmmakers:

The nineteenth century, more than any other, firmly established an idolatry of form, mainly literary, that is still with us and that has made us relegate what has in fact always been essential for narrative composition to the back of our critical consciousness: the invention of character and situation. . . . It is interesting to note that the novelists who so fiercely defend the stylistic or formal integrity of their texts are also the ones who sooner or later overwhelm us with confessions about the tyrannical demands of their characters. According to these writers, their protagonists are 'enfants terribles' who completely escape from their control once they have been conceived. . . . then writers must recognize that the true aesthetic reality of a psychological or social novel lies in the characters or their environment rather than in what they call its style. . . . Don Quixote and Gargantua dwell in the consciousness of millions of people who have never had any direct or complete contact with the works of Cervantes and Rabelais. . . . Insofar as the style of the original has managed to create a character and impose him on the public consciousness, that character acquires a greater autonomy, which might in certain cases lead as far as quasi-transcendence of the work. (22-23)

Here in his comment, we have to pay attention to two aspects of the nineteenth-century novel that affect twentieth-century adaptations: the invention of character and

situation. Concentrating on the creation of character in nineteenth-century novels, Bazin points out that nineteenth-century characters can be a transcendental element for use in the adaptation and they can become free from the creator's control. Furthermore, they are not restrained only to nineteenth-century culture or contexts since Bazin indicates the characters' potential autonomy makes it possible for the filmmaker to appropriate them for their use in the adaptation (24).

In light of Bazin's comments, we may acknowledge that Galdós's novels creates unforgettable characters. As Bazin implies, characters in nineteenth-century narratives may become independent because their psychological states are fully developed and generate social critiques (23). We can observe this same kind of characters in Galdós's novels. But his creation and use of the characters are distinctive because, instead of creating characters that are bound to a particular novel, he depicts some of them in various novels in order to generate the impression that his characters' lives are continuous, as exemplified by characters like Ido, Rosalía Bringas, Guillermina and Amparo (Del Prado Escobar Bonilla *Galdós o el arte de narrar* 34). Also Galdós often makes his novels open-ended, contributing to the continuity of the characters from one novel to another. Such techniques thus enable a reader to submerge herself into Galdós's novelistic world. However, Bazin's idea that precisely pinpoints the powerful influence of the novel's characters in creating adaptations overlooks the importance of form in the novel by saying that the audience in the twentieth century would not remember how the novel is formed and the form is not as important as the character (23). But in Galdós's case, some of his narrative techniques²

² Geoffrey Ribbans specifies Galdós's novelistic forms in portraying reality. Among many techniques he mentions, there are two significant features that are relevant to my argument in here. First, Ribbans

are believed to affect the creation of adaptations. First, we should not forget that Galdós produces such impressive characters for the reader through his continuous effort to innovate the novelistic form.³ Galdós expressed his concerns for the risk of the “idolatry of form” in the prologue to *El abuelo*.⁴ For instance, instead of labeling his work, he creates another genre calling it the “novela dialogada,” which aims at developing an insight into the psychological state of the characters and their independence without the direct and deliberate intervention of the narrator. The narrative’s focus on interior states of the characters is used in other novels as well. Therefore, Galdós’s endeavor to produce autonomous characters reminds of Bazin’s comment about the importance of characters in adaptations. But we have to remember that Galdós accomplishes such effect through transforming the novelistic form. Secondly, Galdós shows his unique styles in narration using the existing form through his use of the narrator. For example, in the three novels that I will discuss later, *Tristana*, *Marianela*, and *Fortunata y Jacinta*, the perspective of the narrator is inconsistent throughout each novel and the male narrator even allows female

talks about the indeterminacy of form indicating that reader-response interpretation and open-endedness or ambiguity characterize Galdós’s use of novelistic form. Also, Ribbans mentions that Galdós does not make a definite judgment concerning the past but reflects representative contemporary attitudes (*History and Fiction* 247-49). These elements seem to motivate the filmmaker to appropriate Galdós’s novels in order to draw parallels with twentieth-century situations, which I will discuss later throughout the dissertation.

³ According to María Del Prado Escobar Bonilla, Galdós’s being conscious of cultural and time changes may make him engage in such experimentations with novelistic form (13). Such an attempt to produce a new novelistic form is shown in his creation of the “novela dialogada.” Del Prado Escobar Bonilla studies the “novelas dialogadas” and says that *La incognita* (1889) shows some techniques of the “novela dialogada” and *La realidad* (1892) can be considered an obvious “novela dialogada.” She also identifies some typical techniques of the “novela dialogada” such as many dialogues among characters that do not pose an absolute dogmatism produced by the narrator’s omniscience, characters’ monologues, and so forth. One debate about this “novela dialogada” is the question of genre. The “novela dialogada” does not manifest the specific characteristics of the novel. Rather, it is a mixture with more characteristics of the theater. In spite of this confusion between two genres, Del Prado Escobar Bonilla claims that Galdós’s creative techniques affect other later authors such as Baroja, Benavente and even Valle-Inclán (*El arte de narrar* 62-68).

⁴ See the quote on page 111.

protagonists' points of view to reveal themselves in their own words even if they are against his position. Also, Galdós does not fully make his narrator omniscient, instead he often takes a character as a focalizer to generate a viewpoint as we see in *Marianela* (Yáñez 37). Sometimes, the narrator switches his position at the end of the novel (e.g. *Tristana* and *Fortunata y Jacinta*). In addition to this inconsistent and limited position of the narrator, Galdós utilizes the narrator in order to produce a critical reading of his novels. The most significant thing about Galdós's narrator in several novels is irony. This irony can be seen in all four novels I will explore later. In *Tristana*, this use of irony appears through the narrator's shift toward a patriarchal position from a feminist one and the ambiguous question to the reader at the end of the novel: "¿Eran felices uno y otro?. . . Tal vez." *Marianela* makes the reader realize that the scientific discourse that the narrator has favored throughout the novel is not able to save Marianela's life. Also, Ribbans examines the complicated narrator presented in *Fortunata y Jacinta*. He indicates several of the narrator's characteristics and points out that irony is the device that ultimately invites the reader into the process of critical reading.⁵ Also, in *El abuelo*, at the final moment, the grandfather realizes that the love of his illegitimate granddaughter, Dolly, is more important than his honor. Through the narrator's irony, Galdós problematizes the conventional way of using a narrator in a novel such as consistently inscribing his or her perspective in characters and narration to convince the reader. In Galdós's way of using irony, the reader is not

⁵ In Ribbans' words: "In fact, the ironic fascination of the work is the effect of 'rectification' which is constantly required to redress the balance between the narrative voice and the implied reader. It embraces much of the 'indeterminacy' And as Turner has pointed out, if the 'bewilderment' affected by the narrator 'creates vital spaces between character and author' which in turn give rise to freedom, freedom itself 'leads to moral consideration.' We are thus in a world of ambiguities, certainly, but one in which we are invited to form moral judgments." ("Notes" 98)

governed by the narrator's ideological position, but produces a critical reading instead. Moreover, this way of reading may contribute to transformations in adaptations such as the ending of the film, *Tristana*. Therefore, Galdós's novel embodies independent characters not making their images fixed but destabilizing them through the narrator's inconsistent positions and irony. Galdós's characters acquire autonomous positions through psychological developments in the novel as well as through the unconventional narrator. Even though Bazin excludes the important role of form in creating the immortality of characters through adaptations, we should not overlook the importance of formal techniques of Galdosian novels.

However, Bazin's comment indicates another significant aspect in studying Galdosian adaptations: situation (23). Even though Bazin did not provide further explanation about this, situation presented in nineteenth-century novels is a trans-historical element that is still used and effective in adaptations, thus generating the concerns of the twentieth century, as he implied. In Galdós's novels, there are two situations that seem to be analogous to the twentieth century's: the position of women and historical concerns. I will explore these topics later though the way in which these situations are transferred to adaptations in relation to the audience reception.

Depending on the way in which the movie transforms the novel, we, the audience, become critical, evaluating whether the film is equal or superior to its model. Therefore, in studying adaptations, audience reception matters. Bazin emphasizes this aspect of the study: "one must first know to what end the adaptation is designed: for the cinema or for its audience. One must also realize that most adapters care far more about the latter than about the former" (21). Since the adaptation is showing a past

literary work in a different time, there is a discrepancy between the time when the original text was written and the time when the adaptation is produced and viewed. In order to attract a large audience and account for current cultural taste or ideological construction, the adaptation should go through a proper transformation of the literary work. Furthermore, this attention to audience reception links to exploring “cultural codes” in the adaptation that Brian McFarlane defines as “involving all that information which has to do with how people live, or lived, at particular times and places” (29). McFarlane reveals how we can concretize such information in the study of adaptation:

The stress on fidelity to the original undervalues other aspects of the film’s intertextuality. By this, I mean those non-literary, non-novelistic influences at work on any film, whether or not it is based on a novel conditions within the film industry and the prevailing cultural and social climate at the time of the film’s making are two major determinants in shaping any film. (12)

Therefore, McFarlane emphasizes that the study of adaptations should involve understanding when the adaptation is produced and watched. Among diverse contexts that can possibly influence the production and reception of the adaptation, the “cultural and social climate” that McFarlane mentions, will be particularly crucial to approaching the adaptations I have chosen.

But, how can we concretely relate this “cultural and social climate” to the analysis of adaptations? Acknowledging the influence of extra-textual elements on the adaptation, Imelda Whelehan states the adaptation represents the audience’s

ideological construction of the present rather than the representation of values of the past when the original text was written, especially regarding matters of gender, class and other social differences (13). Her comment precisely exemplifies why and how we should analyze the adaptation within the context of its production. Since the adaptation is a cultural product of a certain period, it reflects ideological concerns visibly and invisibly. But, depending upon its way of constructing ideas, the adaptation can develop slightly or totally different images and features. Saying that “film adaptations of novels often change novelistic events for (perhaps unconscious) ideological reasons,” Robert Stam also puts an emphasis on the questions of ideology (“Beyond Fidelity” 73). Therefore, applying the formation of ideology to the images will provide a way of approaching and viewing situations that Bazin points out in the novels as well as the adaptations.

Nevertheless, Deveny disregards this critical point in studying the adaptation of Spanish literary works throughout the decades. He believes that the popularity of nineteenth-century novels pertains to the following:

. . . [I]t is possible that this choice of classics [nineteenth-century novels] for film material corresponds to the Spanish film industry’s broader intent to portray a reality that had nothing to do with Spanish reality of the moment, and perhaps in this way the Franco regime wanted to develop film as an art form for cultural exportation (17).

This kind of reading ignores a very important function of adaptation that critics are noting. According to critics’ opinions, the adaptations of these nineteenth-century novels may communicate critical points of view about the period when they were

produced. Thus, my analysis will explore these adaptations from the point of view that they are not just reproductions of nineteenth-century novels, but are also cultural products of the twentieth century within their social, historical and cultural contexts.

For the first situation that Galdós's novels address, the woman question, there are some similarities between Galdós's time and the 70s and the 80s, when the first three adaptations I will study here, *Tristana*, *Marianela*, and *Fortunata y Jacinta*, were made. Galdós presents various types of women in his novels, the most memorable of which are those that break social limitations and cause conflicts within society. Their troubles are often substantially related to the insecure political and economical system at that time. Besides, Galdós's realism deepens the tension, ambiguity, and the dilemmas surrounding these women's situation. Also, their conflicts are linked to the problems and contradictions of the governing ideologies, including the Church and patriarchy.

The discourse regarding women in the nineteenth century was formed during the process in which the bourgeoisie tried to consolidate its social power. Especially related to political chaos at that time, the position of women is frequently manipulated by political forces but is usually linked to negative value. Because of vice, immorality, and the luxurious life style of Queen Isabel II and the aristocracy, their images came to symbolize a despised and shallow social value for women (White 236-41). The cultural situation devalues women and segregates them from men as the popularity of books about ideal women and scientific ideologies that characterize women as an object to control attest. Besides, as several critics such as Catherine Jagoe, Sarah White and Mary Nash imply, influenced by all these complicated political and cultural

situations, the discourse of women becomes a critical one that provides an insight into nineteenth-century Spanish society in general. Jagoe argues that the new gender ideology is based on the opposition to what the aristocracy symbolizes at that time. According to her, against the political and cultural instability, the bourgeoisie promoted the image of a happy marriage and family separated from the outer world which is chaotic, immoral, and lavish (19).

According to Jagoe, one of the most influential changes in nineteenth-century cultural and psychic life was the perception of social space which carried out the division between public and private spheres (15), and this separation of spaces contributed to the formation of the idea of the “ángel del hogar” which excludes women from the public sphere (15). Therefore, female domesticity becomes the central ideal for bourgeois gender ideology. The church participates in creating ideal women through the figure of the Virgin Mary and associates angelic qualities such as purity, innocence, asexuality, and spirituality with woman, ultimately repressing women’s desire. But Jagoe describes the reality in which women face the paradox and contradictions of such discourses (41). Among various contradictions that Jagoe points out, a major fallacy that the bourgeois class created is the state’s surveillance and regulation that permeate private space. In other words, confining women in domestic space, the governing bourgeois ideology ironically invades the home, the place that they consider the most private, in order to create its own ideal of mother and wife. Thus, the bourgeois ideology that allocates women to private space is threatened by women later shown in Galdós’s novels which draw conflicts between women and society in these contradictory circumstances. Especially in the three novels on which I

focus in this dissertation, women are critical features that represent the contradictions and paradoxes of bourgeois male-centered society. In addition, thanks to the incongruous position of the narrators, women's experiences are developed and portrayed through their inner conflicts and concerns, particularly in the case of *Tristana* and *Fortunata y Jacinta*. If *Fortunata y Jacinta* draws the picture of two female protagonists who are in conflict with the idea of ideal women ("ángel del hogar") set by the bourgeoisie, *Tristana* is obviously addressing the issue of women's emancipation from patriarchal society. In spite of all female protagonists' frustrations, the novels effectively show the contradictory situation and question the patriarchal society at that time. Regarding *Marianela*, this novel does not explicitly seem to offer that kind of feminist reading compared to the two other novels because it does not portray any type of conflicts with the ideology of ideal women constructed by society. However, my chapter will provide a feminist reading, that is, I show that this novel provokes an anti-patriarchal sentiment.

Changing our focus to the twentieth century, we should look at the situation of women in Spain especially at the time when the adaptations are produced. An analogous discourse about women to the nineteenth-century one was formed during the dictatorship. Aurora Morcillo Gómez offers a description of the situation of women in the twentieth century where we can observe some similarities to the nineteenth century: women were excluded from the public sphere and society focused on the family to control the entire nation (52). Allied with religious power, the Franco regime taught women physical and mental chastity but at the same time promoted the role of a good mother for pronatalism and emphasized the biological and intellectual

differences between men and women to segregate women (Morcillo Gómez 57). The regime's ideology was also contradictory. Like the bourgeois control and surveillance in the nineteenth century, the state regulated its power in private as well as public space. The state defined the family as a very basic system that underlay the nation and suppressed women in order to achieve state-control, according to Helen Graham ("Gender" 186). Also, the state took advantage of free labor of women under the name of the construction of the "fatherland" throughout the regime, but at the same time repressed women by confining them in private space to educate them to be the good mothers and daughters essential to rebuild the nation after the war (Morcillo Gómez 51). Under the state's control, women's rights and freedom were rejected but as the dictatorship reached its end, its rigid structure began to break up.

Towards the end, Franco's regime, which had been exercising its authoritative and patriarchal power across the country, faced imminent cultural change. Peter Evans talks about the various trends in the films produced at the end of the dictatorship. One of the characteristics he found is recognizing questions about women in Spanish culture. An ideological shift regarding women appeared against the traditional construction of femininity and womanhood that relegated women primarily to domestic space ("Cinema" 308). In addition, the regime, which had kept society closed off from other countries, realized that it could not survive alone and eventually opened its doors to other countries in order to resuscitate the economy. Thereafter, the nation experienced numerous changes, especially in industry, culture, and its relationship with other countries. For example, to encourage the flow of foreign capital into Spain, the regime promoted tourism, which provided a strong enough

cultural impact to change the image of women and promote their sexuality in the mass media, according to Ana Cristina Bugallo (28). Bugallo nevertheless points out that this invasion of foreign culture put Spanish women in a contradictory situation:

A la mujer se le asignó el papel de esposa fiel y madre dedicada, responsable de reproducir los principios fundamentales del franquismo. Sin embargo, la mujer también se encontró empujada a una modernización para ponerse a la altura de las nuevas circunstancias, lo que provocó ciertas contradicciones en su papel e imagen, paralelas a las acontecidas a nivel estatal con España. . . . Sólo el sujeto femenino puede ser ejemplo del éxito de conseguir el equilibrio entre profundas tradiciones y una modernidad superficial a través de estrategias de representación. (29)

Having an insight into the transformation of the political system and its cultural consequence, several critics portray women's experiences at this time of change. Brooksbank Jones describes this transitional representation of women.⁶

Younger urban women in particular found themselves caught between their official role as center of the home and the demand for an enlarged work-force. These competing pressures made the shift from a traditional to a (at least superficially) modern society an extraordinarily rapid and contradictory process. With the crisis of the regime's family-

⁶ The use of the term transition in this dissertation refers to the cultural transition rather than the political one. The cultural transition began much earlier than the political one, which happened with Franco's death, as indicated by some critics. Borja de Riquer i Permanyer states that before 1975, the cultural transition was linked to forming opposition and resisting the regime (285). Alex Longhurst agrees with this idea, stating that there is a relation between the simultaneity of socio-economic factors and the cultural dimension, and that the cultural transformation emerges even before the change in government (27-28).

centered social model, conflict was taken into the heart of individual households. . . . by questioning their mothers' lifestyle--the education and employment discrimination, the demands made on them by the Catholic church, their subordinate roles at home--and by identifying with images of women's more liberal lives elsewhere, these young women helped to undermine the patriarchal authoritarianism of the [Franco] regime (*Women* 2-3).

As exemplified by the situation of women, the changes caused by modernization and economic development revealed the contradictions of the regime, even in people's everyday lives. Because of rapid changes, women were still burdened with carrying on their traditional images and responsibilities as mothers and housewives, as well as with embodying modern images and roles which represented the difference from what the regime had taught them. Therefore, they signified the irony of that historical moment and exhibited the rapid changes, transformations, the dilemmas and frustrations of the period. Borja de Riquer i Permanyer states that these cultural changes were not intended by the Francoist authorities and that the transformations affected the way people thought, eventually leading to a questioning of the legitimacy of the regime. Riquer i Permanyer also mentions that, as the opposition grew, the Franco regime, which rejected any political change, weakened (268).

Therefore, there are some similarities between the situation of nineteenth and twentieth-century women: they are oppressed by patriarchal society, their cultural values were despised, and they were the object of state control. In spite of such resemblances, there are differences as well. If women in the nineteenth century play a

role to reveal the contradictions of the bourgeoisie, women in the twentieth century perform cultural resistance and become subjects that experience the changes and transformations in the late twentieth century. On the one hand, Galdós portrays women as a representation of marginal figures in society who go through chaotic situations and social contradictions. On the other hand, twentieth-century social and cultural circumstances allow the filmmakers of adaptations to transform such female characters and their fictional situations in order to develop a resistant idea to the dictatorship and its subjects whose experiences and cultural values are highly appreciated.

Now, turning our attention to the historical concerns presented in Galdós's novels, we have no doubt that Galdós is a writer whose many works expressed the concerns for the nation's present and future. Regarding the way in which Galdós portrays his historical concerns, Peter E. Goldman says Galdós effectively draws such preoccupations at the individual level as well as at the national level (148). Thus, it is fair to say that if his attention to issues of gender and class reflects his interest in the individual, a novel like *El abuelo* (1897) implicates the mentality of the nation as a whole. *El abuelo*, one of the texts I will study here, represents the national dilemma that existed around the time of the "Disaster" of 1898 when Spain lost its last colonies and had to explore other ways to define itself. Some critics observe that the crisis of national identity appeared around this disastrous year. Enric Ucelay Da Cal sees the change of power structure across the country: the collapse of centralism and the rise of local powers (35). Even though he does not emphasize that the problem of defining national identities becomes more contentious in the nineteenth century because of

political insecurity and its consequent social disorder and change, as Sebastián Balfour's states,⁷ transformations in the form of government and the divergence of political forces obviously characterized the divided nation at that time. Ucelay Da Cal explores these ideas further noting that the instable central government allowed suppressed sectors to appear and tensions between the center and peripheries to become intense. Also he states that this division was a more complicated one since the oppositional powers to the central government were diverse because of their differences in degree of resistance, political ideologies, and regional associations (35). As a result, centralism became destabilized inside and outside Spain since revolts and wars in the colonies threatened the central authority of Spain. Ucelay Da Cal states that this "was a period of renewed thinking about the territorial organization of the Spanish state" (36). His comment can be significant in terms of the attempt to formulate new images and representations for the nation. The breakup of central power inside Spain and the loss of the remnants of the colonies after the long wars outside Spain triggered the reconstruction of national identities, but not in a traditional way. Therefore, Spain at the end of the nineteenth century faced the situation in which the conventional ways of defining the nation, such as geographical, religious, or political, are no longer effective, and the plural powers across the nation that emerged in more developed regions addressed the need for constructing another way of illustrating the nation.

Galdós's *El abuelo* can thus be seen as a clear representation of this situation that portrays the disoriented historical mentality at the end of the century. The

⁷ He states that beginning from around 1898, Spain went through a crisis of way of defining national identity (30).

grandfather's doubt and the final resolution brought about by Dolly's appearance indicate other potential ways of constructing images of the nation. Balfour's argument about looking for proper images for the Spanish state at the end of the nineteenth century is helpful in talking about such aspects of the novel because Balfour sees that the debates over national identity continued and even intensified immediately after the Disaster, the loss of Spain's empire (30). In addition, considering the situation in which identities started to impose their images onto the national identity (Balfour 29), the search for another way of defining the nation seemed to be an indispensable and necessary step in building the nation's future.

The effort to build a nation's identity avoiding traditional methods of defining the nation's image is also relevant in the late twentieth century, when Spain became politically settled after a complicated process of democratization. During this latter period, Spain looked back and tried to recuperate its history, which had been severed by a lengthy dictatorship unleashing critical cultural questions. Critics like Michael Richards, Rikki Morgan-Tamosunas, and Barry Jordan who focus on questions of history and identity in post-Francoist cultural projects through to the democratic society of the 1990s notice that variety that contributes to forming the nation. This plurality consists of historical memories, regional differences, and other cultural factors that could not form a unitary identity for twentieth-century Spain. In reorganizing images of the nation at the end of the twentieth century, an attempt to embrace the differences and diversity of recent history had to be produced (Morgan-Tamosunas 118-19). Thus, after the dictatorship that tried to formulate a rigid and authoritarian centralism in politics as well as in culture, the process of articulating

proper images of Spain in twentieth-century democratic society lay in gathering differences and acknowledging multiplicity.

Galdós's *El abuelo* provides a useful exemplary situation for twentieth-century Spanish society in which history becomes a critical issue in cultural formation. The film adaptation appropriates the novel's plot and the character in order to reflect the cultural concerns about building proper national images of twentieth-century Spanish society.

In light of these ideas, I chose to focus on four adaptations: *Tristana* by Luis Buñuel; *Marianela* by Angelino Fons; a television adaptation, *Fortunata y Jacinta* by Mario Camus; and *El abuelo* by José Luis Garci. The first three adaptations concentrate on the specific subject of women whereas the last chapter about *El abuelo* will address the issue of historical concerns. These chapters will show how twentieth-century adaptations translate and even transform nineteenth-century novels in accordance with sociological and cultural circumstances.

The first chapter, *Tristana*, will show how a nineteenth-century female protagonist turns out to be a strong figure that, in the film adaptation, virtually overturns the existing power. By means of Buñuel's creative adaptation, the character Tristana evolves into a cultural symbol that thwarts the patriarchal order of the twentieth century. Many critics have studied this adaptation and most of their readings stress the work's anti-patriarchal sentiments and Tristana's successful subversion of patriarchy. In this chapter, I will focus on this anti-patriarchal reading, concentrating on Tristana's body in the book as well as in the adaptation. Buñuel, who was very much interested in Tristana's leg, concretizes his ideas against the regime through

Tristana's female body. I argue that employing the same material used to reinforce and perform the patriarchal order Buñuel succeeds in exploring an anti-patriarchal reading. In order to examine the use of the body in both media, I will apply Robert Stam's Bakhtinian reading, which presents an approach that subverts the male-centered perspective on the human body based on carnival concepts, in order to examine the transformation of Tristana's body and its function in twentieth-century contexts.

The second case study, focusing on the film *Marianela* directed by Angelino Fons, will analyze the adaptation's sentimental narrative. Many Galdosian novels present women as protagonists and it is not difficult to read them as sentimental love stories by excluding details provided by the narrative, such as social or ideological concerns. This novel also happens to be read as a sentimental narrative by many critics and the concentration on the sentimentalism of the original narrative in the adaptation can generate a critical reading when viewed within its context. Therefore, in this chapter, I will explore the structure of both the novel's and the movie's sentimental narrative. A sentimental narrative is usually considered a trivial and popular form because of the social conventions that devalue women. However, Robyn Warhol's study of the sentimental narrative in popular media will help to show some ways in which a narrative can generate an effect that ultimately destabilizes patriarchal power.

The third chapter, focusing on *Fortunata y Jacinta*, analyzes the cultural transition of the 70s, particularly in terms of the position of women. This adaptation seems to utilize the characteristics of the television mini-series, a so-called women's genre. In other words, it reads a nineteenth-century classic novel through the lens of a television genre that is perceived as pertaining to women. Thus, I will analyze what

constitutes a women's genre, and how that genre contributes to forming a women's perspective in the adaptation. Also, this approach will be linked to the social and cultural contexts of the time, when Spain went through a rapid change in all parts of its society. Therefore, I will examine the effects of the adaptation on social changes and vice versa, particularly in terms of the presentation of the female characters.

If one aspect of Galdosian novels is the representation of women exploring opposition, another is a concern for the country. As his later works prove, Galdós reveals his anxieties about the historical crisis of the country in relation to the 1898 “Disaster.” Furthermore, characters reflect such anxieties, especially in *El abuelo*. To portray the nation's dilemma, Galdós creates a figure that is somewhat similar to Don Quijote, who confuses reality and the ideal, and who represents the traditional perspective on national identity but experiences change and suggests a certain way to recover from historical disaster. This Galdosian “grandfather” seems to be a very useful figure for film productions, especially since the same historical question is once again posed in twentieth-century Spain. Confronted with the work of defining national identity, Spain in the 1990s draws an analogous concern after successful democratization. Because of a long dictatorship in the twentieth century that delayed the nation's political, economic, and cultural modernization, Spain looked for an unconventional way to reconstruct national identity. With many debates raging about restructuring national identity at the end of the twentieth century, the adaptation, *El abuelo*, can provide a way to depict this process by using a melodramatic structure.⁸

⁸ We frequently use the term of melodrama to refer to a drama in which a hero rescues a heroine from villains and in which there is a happy ending. This way of reading a melodrama oversimplifies the original meaning of this traditional genre. Ramón Navarrete views this adaptation, *El abuelo*, as a melodrama but he did overlook the substantial structure of melodrama and its ultimate goal in

Therefore, in this chapter, I will deal with how this adaptation reveals the dilemmas faced by the Spanish people in relation to historical rupture and the recuperation of cultural identity, and focus on how the adaptation transforms the text to display this situation effectively.

Thus, this dissertation will explore how Galdosian novels become another cultural product through different twentieth-century media. In addition, juxtaposing distinctive dimensions of the Galdosian novels such as the woman question and national identity, which has not yet been undertaken, this dissertation will demonstrate how Galdosian adaptations embody a critical way to view late twentieth-century Spain.

Many critics have recently begun to pay much attention to studies of Spanish film adaptations. Spanish film adaptation studies embrace a wide range of approaches. They often concentrate on the films and novels of the late twentieth century such as adaptations of current best-sellers. Another aspect of adaptation study is related to adaptations made by specific Spanish directors, such as Carlos Saura, Luis Buñuel, and Mario Camus, whose films formulate political and social criticisms and demonstrate unique aesthetics. In addition, since historical and social contexts should be considered in any film adaptation study, film criticism linked to the dictatorship, such as the regime's use of cinema as political propaganda, censorship and resistance, ensues. Critics utilize diverse approaches in their studies (genres, images, stars, narratology, gender studies, and textual fidelity) yet most criticism of literary adaptation is centered on only the films that are critically acclaimed. Therefore, it

producing cultural meaning through contextualization. Therefore, for this chapter, I will emphasize that we should understand melodrama as a complicated structure that aims at producing a new cultural meaning. From this perspective, I will view this adaptation within a melodramatic structure and show how the use of melodrama here comes to raise a question about national identity.

seems that there is little variety since studies of silent films and of adaptations made in other time periods are still rare.

Regarding the adaptations of nineteenth-century novels, even though many studies are devoted to Buñuel's *Tristana* and *Nazarín*, there have been few other specific studies. There are a fair number of general studies of Spanish cinema, but relatively few studies focus on nineteenth-century novels. Sally Faulkner's *Literary Adaptations in Spanish Cinema* focuses quite a bit on the adaptations of nineteenth-century novels. Contextualizing the novels and the adaptations within the historical and social situations of Spain, her study explores the subject of women presented in both media. Ramón Navarrete's *Galdós en el cine español*, a study devoted exclusively to Galdosian adaptation study explores all Galdosian adaptations produced in Spain throughout the twentieth century. From the silent adaptations, to Garci's *El abuelo*, to television adaptations, Navarrete's book provides rich detailed information regarding filming, production process, technical information, plots, and complete comparisons between the text and the adaptation. Furthermore, Navarrete adds his own analysis to each adaptation viewed from the history of Spanish cinema. Margarita García Bolívar's doctoral dissertation discusses the filmic representations of Galdosian female characters in four adaptations, *Nazarín*, *Tristana*, *Fortunata y Jacinta* and *El abuelo*. Her work emphasizes various aspects of the female characters by comparing the films to the novels and provides many details of the adaptations, such as dialogues, different perspectives, and treatment of textual narrators in adaptations. However, her study lacks a deep analysis of the adaptations since it does not contextualize the works in the social and historical conditions when they are produced. My dissertation differs

from Navarrete's and García Bolívar's approaches to the adaptations by contextualizing them within specific debates such as the woman question and historical concerns.

Currently there are not many studies about the historical-national concerns presented in adaptation, even though Morgan-Tamosunas implies the possibility by defining the film, *El abuelo*, as a heritage film.⁹ In addition, Morgan-Tamosunas indicates that after the Franco regime's fall many historical films were produced but there are relatively few studies about them (118).

In this context, my study of Galdosian adaptations will suggest a way of redefining Galdós's literary world in a different cultural arena. Viewing Galdós's works in twentieth-century Spain, this dissertation will show how Galdosian novels become a twentieth-century cultural product that reflects and contains historical, cultural, and ideological changes. By doing so, this study will offer a more comprehensive way of constructing the meanings of Galdosian works through their adaptations.

⁹ See page 141 and footnote 57.

Chapter One

*Tristana*¹⁰ by Luis Buñuel (1970): Transgressive empowerment of the female body

Compared to other novels by Galdós, *Tristana* is relatively short. Critics nevertheless are very much drawn to this novel because of its ambiguity in dealing with feminism, especially at the end of the nineteenth century. Opinions about this novel's feminism vary. For example, Emilia Pardo Bazán says that it could have been a successful piece in terms of women's emancipation, but it was not:

The substance of *Tristana*, which is new and remarkable but not fully developed, is the awakening of the consciousness of a woman who rebels against a society that condemns her to everlasting shame, and is incapable of offering her a respectable way of earning her living, of allowing her to escape her decrepit beau's clutches instead of regarding living with him as her only source of protection and support. If only this idea. . . had been worked out. . . then *Tristana* could perhaps lay claim to being Galdós's best novel (50).

However, Leopoldo Alas interprets differently from Pardo Bazán's idea shunning feminist argument and states that this novel is a struggle about human existence caused by the disparity between reality and the ideal (211-12).

Despite Alas's opinion, the question of woman's emancipation becomes a pressing one in this novel due to the narrator's inconsistent position and comments, as well as the life of the protagonist. The female protagonist, who dreams of being liberated from her tyrant, eventually remains under his control. The issue of the female

¹⁰ Casting: Catherine Deneuve (*Tristana*), Fernando Rey (*Don Lope*), Franco Nero (*Horacio*), Lola Gaos (*Saturna*), Jesús Fernández (*Saturno*)

protagonist's emancipation and her failure are the main argument among the critics and they try to portray them in different ways. Jagoe uses the fluctuating voice of the narrator's tone in evaluating the feminism inherent in the novel. According to her perspective, this book presents the conflict between feminist idea and patriarchal discourse, and this structure is shown through the inconsistent position of the narrator (138). Also, explaining the female protagonist's frustration, Akiko Tsuchiya analyzes her linguistic struggle to be free and Silvia Tubert sees the novel as the conflict between what women desire and social restrictions.¹¹

Therefore, the novel, *Tristana*, is a controversial work for critics. They have tried to develop the complex situation of the nineteenth century questioning the validity of patriarchy that had been a traditional and governing discourse and reflecting the time when feminism provoked a serious debate among Spanish intellectuals. According to Lisa Condé, when Galdós was writing this novel feminism was explored in most literary genres. In spite of the unfavorable reception, Galdós repeatedly studied this issue in his writings (*Pérez Galdós: Tristana* 15-18). This novel very carefully portrays the tension, contrast and polarization between patriarchal society and women's desire to be free. Furthermore, this confrontation between patriarchy and feminism seems to be inspiring for Buñuel who develops his own filmic version that subverts the original plot and empowers Tristana by letting her kill

¹¹ According to Tsuchiya, *Tristana* seems to be a subject that initially creates and controls her linguistic power over other people. She even becomes a narrator in the epistolary section and seems to successfully obtain her linguistic autonomy. However, with her amputation, she gradually loses such an ability, as she could not narrow the gap between patriarchal reality and fiction (342-44). Also, Tubert understands this novel as a depiction of the conflict between what women desire and social restrictions: "si bien es cierto que Pérez Galdós no ha propuesto otra narrativa centrada en la temática de la liberación de la mujer, como le exigía Pardo Bazán, ha logrado, no obstante, dar cuerpo a la contradicción entre el deseo femenino y la posición de la mujer como sujeto ideal" (247).

Lope. Agreeing with the idea that this novel portrays women's desire to be autonomous and patriarchal restrictions as the critics said, this chapter will provide another way to look at that woman's struggle and eventually her empowerment implied in Buñuel's version. For this, the use of the bodies will be a central subject to talk about in the book as well as in the adaptation.

1.1. Bodies in the text

The body plays an important role in the novel and it is fair to say that the climax of the novel occurs with the amputation of Tristana's leg. There are constant references throughout the novel to bodily parts and the bodies in the text continuously move and change. The body becomes the text in which the conflicts and contrasts between opposing discourses, such as patriarchy and feminism, are shown. Such contrasts emerge from the narrator's emphasis on the aging Lope and Tristana's youth at the beginning. Generally, Lope's figure is described from the narrator's perspective but sometimes mentioned from Tristana's point of view. In the book, Lope is the one who initially represents images of death and destruction because of his aging:

Su cabello, que a los cuarenta empezó a blanquear, se había conservado espeso y fuerte; pero ya se le caían mechones, que él habría repuesto en su sitio si hubiera alguna alquimia que lo consintiese. La dentadura se le conservaba bien en la parte más visible; pero sus hasta entonces admirables muelas empezaban a insubordinarse, negándose a masticar bien, o rompiéndosele en pedazos, cual si unas a otras se mordieran. El rostro de soldado de Flandes iba perdiendo sus líneas severas, y el

cuerpo no podía conservar su esbeltez de antaño sin el auxilio de una férrea voluntad. Dentro de casa la voluntad se rendía, reservando sus esfuerzos para la calle, paseos y casino. . . . la cautiva infeliz tenía que oír y soportar sus clamores por la tos persistente, por el dolor reumático, o la sofocación del pecho. (113)

In spite of his old and sick condition, Lope's body part, his eyes, is used to exercise his patriarchal power and suppress her: "Los penetrantes ojos de don Lope, clavados en ella, la sobrecogían, la dominaban, causándole terror y una dificultad extraordinaria para mentir. Con gran esfuerzo quiso vencer la fascinación de aquella mirada, y repitió sus degeneraciones. . . . Te miro como esposa, y como hija, según me convenga" (149-51).

The image of old and monstrous body of Lope takes a turn at the end of the novel, and the narrator does not seem to be interested in describing his aging process anymore. Especially with the amputation of Tristana's leg, comments about bodies shift to concentrate on Tristana. Furthermore, Lope, who completes his patriarchal mission to imprison Tristana in a domestic sphere, withdraws his monstrous male figure and shows a kind of infantile mentality:

Y como el buen don *Lepe*, no viviendo ya más que para ella y por ella, reflejaba sus sentimientos, y había llegado a ser plagiarlo de sus ideas, resultó que también él se fue metiendo poco a poco en aquella vida, en la cual su triste vejez hallaba infantiles consuelos. Alguna vez, . . . se echaba una mirada interrogativa, diciéndose: «¿Pero soy yo de verdad, Lope Garrido, el que hace estas cosas? Es que estoy lelo . . . sí, lelo . . .

Murió en mí el hombre...ha ido muriendo en mí todo el ser, empezando por lo presente, avanzando en el morir hacia lo pasado; y por fin, ya no queda más que el niño . . . Sí, soy un niño, y como tal pienso y vivo. Bien lo veo con el cariño de esa mujer. Yo la he mimado a ella. Ahora ella me mima . . . » (261)

In this way, after Tristana's amputation, the narrator does not present much information about Lope's aging or bodily pain. Instead, as seen above, in contrast to his physical status, Lope becomes somewhat detached from the image of death, the signs of which he had shown before. Lope's body goes through a certain metamorphosis, which is different from that of Tristana. His monstrousness is converted into infantile peacefulness due to the lack of description focusing on his bodily pain and death-like existence. This change can be attributed to the shift in the narrator's position on feminist discourse, so much so that the narrator's viewpoint does not reveal Lope's bodily pain and aging as much as he did at the beginning of the novel.

Whereas Lope's body is transformed from death to renewal and from aversion to infantile peacefulness, Tristana's body is inversely transformed from youth to painful aging, to fragmentation, and even to death, an association that becomes more vivid after the amputation. When Lope tries to take over writing her letters to Horacio, a hesitant Tristana finally hands it over to him and subsequently sees herself closer to death: "Parezco la muerte. . . Estoy horrorosa. . ." (234). If Lope is closer to death because of his age, Tristana is the one who experiences deadly pain and suffering because of the amputation. It is also Tristana, rather than Lope, who quickly ages in

appearance. The narrator states that she looks much older than her actual age after the surgery: “Al año de la operación, su rostro había adelgazado tanto, que muchos que en sus buenos tiempos la trataron apenas la conocían ya, al verla pasar en el cochecillo. Representaba cuarenta años, cuando apenas tenía veinticinco” (260). In addition, Chad Wright believes that her body becomes fragmented because her leg, not her whole body, is buried in “aquella caja horrible” (“Corporal Fragmentation” 149-50). Because of her amputated leg, Tristana experiences partial physical death.

Likewise, Lope’s physical condition seems to be transferred to Tristana since she comes to look older after the amputation and the narrator shifts the focus talking more about the deteriorating condition of Tristana’s body than describing Lope’s. Moreover, Lope’s male body projects death onto Tristana’s body as she experiences partial death. Even critics say that the text insinuates that Tristana’s disease comes from Lope. Teresa Vilarós says that “la enfermedad de la pierna, que pertenecía a Lope, viene a Tristana” (129). Also, Wright mentions, “there are ambiguous references in the novel that Tristana has ‘caught’ the cancer from don Lope, as if it were a venereal disease” (“Corporal Fragmentation” 153). Jagoe speaks of the ambiguity of the narrator, stating that the narrator’s comment about the origin of Tristana’s leg tumor is unclear. She refers to the narrator’s statement, saying: “The text has certainly done enough to suggest that Tristana’s own passionate desire for a feminist utopia causes her diseases. But it simultaneously raises the possibility that she has been infected by don Lope . . .” (134). Then, what kind of death did she actually experience by catching the disease from Lope? It is the death of her female sexuality since Tristana does not feel like a woman. After the operation, she describes her

deformed female body saying “una mujer de medio cuerpo, un busto y nada más” (247) underlining the significance of the lower body in female sexuality. Thus, it is clear that her leg is sexually connoted and Lope’s transferring death to Tristana results in suppressing her female sexuality.¹² Furthermore, Tristana gradually loses interest in her appearance: “La ausencia de toda presunción fue uno de los accidentes más característicos de aquella nueva metamorfosis de la señorita de Reluz: cuidaba poco de embellecer su persona” (259-60). By losing her interest in appearance, Tristana turns her attention to the church and focuses instead on spiritual activities. In this way, her body does not belong to her anymore, and she is more and more obsessed with the spiritual glorification or the mysticism of the church, where she can ignore the significance of the body.¹³

Patriarchy’s restraint of women within the domestic sphere is directly linked to the amputation of Tristana’s leg, which eliminates her favorite activity: going out for a walk (Wright “Corporal Fragmentation” 150). Indeed, Tristana’s body, which initially symbolizes youth and energy, becomes more deathlike due to her extreme pain and disfigurement which might come from Lope, and as a result renders her desexualized and isolated. However, in Buñuel’s film, the treatment of the body offers an interesting way of reading the text’s stance on feminism. The film even inverts the power structure of the novel because Tristana’s sexuality, unlike that of Galdós’s

¹² Critics explain the relation of legs to female sexuality. Wright connects legs to sex and writes: “Legs and walking are of great importance throughout *Tristana* Walking . . . is a favorite (and acceptable) activity for the socially restricted nineteenth-century woman; in literature, walking represents “the only outlet for a heroine’s physicality,” thus linking the activity with repressed sexuality. . . . Tristana’s melanoma is particularly embarrassing to her because it is on her leg and is therefore sexualized in the context of the nineteenth century in which limbs were often synecdoches for genitalia. . . . Peter L. Hays has shown that the leg and foot are inextricably related to generative or sexual functions in archetypal thinking. . . (“Corporal Fragmentation” 150-52).

¹³ David Grossvogel states that this amputation is the end of sexuality in the works of Galdós (55).

original protagonist, becomes stronger and more visible in Buñuel's version. The next section will show that the treatment of the body in the movie stresses Tristana's desire and sexuality, thus undermining patriarchal oppression.

1.2. The director, Luis Buñuel

There are many critical studies of Luis Buñuel. As one of the most widely known Spanish directors in the world, Buñuel produced many controversial films in the twentieth century in four different countries: Spain, France, Mexico and the United States. Among his films, D'Lugo indicates that only four were produced in Spain: *Tierra sin pan* (1932), *Viridiana* (1961), *Tristana* (1970), and *Cet Obscur objet de désir* (1977) (134). Most critics agree that it is crucial to explore the social and historical circumstances of Spain at the time in order to understand his works.

Summarizing the plots of Buñuel's films, D'Lugo interprets his films made in Spain based on the social situation that Buñuel faced. In *Tierra sin pan*, D'Lugo claims that Buñuel makes the bourgeois audience feel uncomfortable watching hunger, horrific images, and even the death of people in the movie. Also, through *Viridiana*, Buñuel attacked church dogma and the need for modernization (135). Likewise, most criticism about Buñuel's films notes his critical perspective on the social conditions of Spain at that time. Furthermore, there is a conspicuous dimension to his filmic world: his frequent use of women. Especially in three films, *Tristana*, *Viridiana*, and *Cet obscure objet du désir*, Buñuel explores the relation between the world of desire and social prohibitions through the representation of women. Therefore, his films are often

analyzed using a psychological approach, which seems to be closely tied to his surrealist background.

Regarding his filmic aesthetics, Buñuel is considered overall a critical figure in film and art history because he ceaselessly explores the human sub-consciousness and represents it through the subversion of traditional and conventional orders. García-Bolívar mentions some important elements used in his films to accomplish this: the use of dream sequences, contradictory characters, discontinuous narrative style instead of the ordinary lineal narrative, his fetishistic vision, the use of symbols, subversion of ordinary perspectives on things and so on.

1.3. Bodies in the adaptation

As seen above, the novel, *Tristana*, has generated many debates among critics because of its feminist position. While Galdós leaves it up to the reader to decide, as made clear by his ambiguous question at the end of the novel--“¿Eran felices uno y otro? . . . Tal vez”-- Buñuel tries to formulate a possible answer through images, especially bodily images. This chapter will show how Buñuel treats bodies in his movie, thus portraying on screen the subversion of patriarchy. Produced during the Franco regime, this theme also criticizes the political and social setting in which the movie takes place.

Buñuel, one of the leaders of the Spanish avant-garde movement, produces in his adaptation of *Tristana* a version that is distinct from the original text. Buñuel's version is made possible by the novel's open-endedness. Galdós leaves his readers with an ambiguous question at the end so that they can explore other possibilities in

the story. Buñuel's version seems to be tied to this potential. This kind of probability that the novel produces seems to be closely related to the artistic background of Buñuel. Germán Gullón explains the origin of the Spanish avant-garde movement. His analysis reveals that nineteenth-century novels play an important part in the emergence of the avant-garde:

Thus, in the nineteenth-century novel a counterdiscourse appears; the novels contain some incomplete stories which are outside the central system of organization of the work which functions by reason and causality. These incomplete stories abound in eccentricity, marginality, and cannot be explained by the system of values which governs the central story. Nineteenth-century readers became accustomed to texts in which the coherence of the narrative coexisted with textual elements that remained unresolved, open to the hermeneutic chance of whoever might be the reader. Culturally, the novel was beginning to show that it was impossible to explain everything, since some things were beyond the bourgeois capacity to absorb them. ("Sociocultural Context" 153)

According to this explanation, we could argue that *Tristana* successfully brings out the issue of feminism, a counterdiscourse, because of its ambiguous and unanswered ending. Even though the narrator changes his position and adopts a patriarchal voice at the end of the novel, his inconsistent position throughout the novel is no longer trustworthy at this point and he does not succeed in convincing his readers about his patriarchal ideas. In spite of confirming patriarchal ideology by having Tristana's leg cut off, the "eccentricity" and "marginality" of a woman's story can be

conversely expressed by the story's open-endedness, thus defying the narrator's patriarchal position at the end of the novel. This is how the novel becomes an inspiring one for Buñuel, whose aesthetics are characterized by opposing traditional aesthetics, beauty, and unity. Buñuel celebrates this unconventional idea in the way he depicts and treats the body in his movie. If the novel deals with the body to show the absolute power of patriarchy, Buñuel utilizes bodies to construct opposition and resistance to patriarchy.¹⁴

To explain such successful subversion of patriarchy by transforming *Tristana* in Buñuel's film, Stam's theory of the human body and eroticism can provide useful ideas. Stam develops his own viewpoint on the human body and eroticism based on Bakhtin's writings. Stam indicates that Bakhtin did not establish his own theory about human sexuality or eroticism per se, and interprets such topics in Bakhtin's books and formulates Bakhtinian perspectives on the human body compatible with feminism. Stam's reading of the human body concentrates on dehierarchizing the senses, rejecting traditional beautification, and acknowledging the body's transformation in accordance with the trajectory of human life (*Subversive Pleasures* 157-58). Stam presents some important ideas congruous with feminism. Rejecting sexual differences between bodies, Stam argues that the Bakhtinian body is not phallogentric or even

¹⁴ Buñuel shows a great interest in novels since he adapts eighteen literary works from the 1940s to 1970s and justifies his way of adapting them: "I take for mine the words of Engels, who defined the function of the novelist (understood in this case as that of the filmmaker): 'The novelist will have accomplished his task honorably when, through a faithful depiction of authentic social relations, he will have destroyed the conventional representation of the nature of these relations, shaken the optimism of the bourgeois world and obliged the reader to question the permanence of the existing order, even if he does not directly propose a conclusion to us, even if he does not openly take sides'" (Aranda 275). This statement suggests a way of figuring out a connection between Buñuel's avant-garde art and his preference for novels. In the novelist's functions that he talked about several techniques also serve up his social criticism such as unconventional ways of expression and questioning the existing order. The element of social criticism is also found in his avant-garde aesthetics as well. Therefore, in spite of the time difference between his avant-garde activities and his production of literary adaptations, Buñuel's artistic ideology seems to be consistent.

cephalocentric but concentrates on other bodily parts, such as genitals, bowels, swallowing, neutral zones, and orifices that do not have anything to do with the sexual differences of the human body (*Subversive* 162-3). In addition, Stam's Bakhtinian perception of the body does not impose the sex roles by blurring and shifting of gender distinctions and this perspective results in celebrating the androgynous body and in the practice of transvestism (*Subversive* 163).

Based on these concepts, Stam explores feminist readings of erotic texts. Concentrating on pornographic films which have conventionally been considered as serving up male sexual pleasure, Stam applies his own Bakhtinian perspectives on sexual discourse and eventually subverts the male-centered perspective on sexuality. Applying Bakhtin's theory of carnival, Stam says it is easy to think of "free and familiar contact" and the "intermingling of bodies" in sexual activities and festivals. However, Stam points out that "an erotic carnival" means more than simple contacts or the intermingling of bodies. Acknowledging that there is a variety of carnivals, Stam divides carnivals into two different groups: "authentic, participatory carnivals, on the one hand, and 'ersatz' or 'degraded' carnivals, on the other" (*Subversive* 92). Furthermore he defines the critique of eroticism in cinema as the latter concept of carnival, "one that capitalizes on the repressed desire for carnival-style eroticism by serving up the simulacrum of its utopian promise" (*Subversive* 169). Therefore, the use of eroticism is recognizing the suppressed desire and offering an opportunity to reveal such desire and even to subvert the oppressing power. Since carnival is not mere festivity but engages in activities of power in society, a sexual encounter or erotic carnival deploys an attack on sexual and political repression. Therefore, Stam

interprets Bakhtin's perspective on the human body and formulates a valuable reading that discovers the oppositional culture and even possibly empowers it through attacking the repressing power. Stam's theory is crucial to reading erotic encounters in the movie from the feminist point of view: sex is not a simple bodily pleasure described and expressed from a masculine viewpoint, but a power game in which the repressed female desire and perspective emerge. Stam's erotic carnival is useful in examining Tristana's transformation and her sexuality toward the end of the film.

Erotic connotations prevail throughout the adaptation. From Tristana's leg as a sexual object at the beginning to her sexual exposure to Saturno, the adaptation presents a wide range of sexual connotations. However, the adaptation problematizes the use of gender and sexuality and later develops the repressed desire of female sexuality through Tristana's transformation.

First, Buñuel's treatment of the body in this film is unconventional. He seems initially to follow a conventional depiction of the female body, such as turning Tristana's leg into a sexual object. In her dream, when she goes to the bell tower with Saturno and his friend, Tristana's leg is astonishingly bright, coming into contrast with her black dress. Saturno and his friend peek at her leg, showing their male sexual curiosity and implying that her body has become an object of male desire. However, Buñuel generalizes the use of the leg in the film so that he subverts the traditional male perspective on female legs. Fascinated by Tristana's mutilated leg, he shows a series of legs throughout the film, starting with the legs of deaf-mute boys who play soccer at the film's beginning. Occasionally, he intentionally deploys other characters' legs, such as the scene where camera focuses exclusively on Saturno's legs when she

throws out some leftover food. Therefore, the central image of the book, Tristana's leg, is used in other more general occasions in the movie, and its quality as a sexual object is devalued. In this way, Buñuel manipulates the depiction of Tristana's leg. The significance of the leg as a sexual object becomes ambiguous because it is a body part that both genders share. In addition, even if a woman's leg is symbolically used as a sexual object in patriarchal discourse, this idea is not effective any more in the film because she can manipulate her number of legs to look like a man after the amputation.¹⁵ Thus, the fact that patriarchy exercises its power over Tristana's leg is not as effective in the movie as it is in the text.

This process of subversion can be effectively explained by Stam's theory. Tristana's body already challenges patriarchal discourse in relation to concepts of beauty. From the patriarchal viewpoint, Tristana's body does not match the beautification of the female body that patriarchy imposes on women. Instead, her body overturns such a concept and constantly transforms it. Going through the mutilation, Tristana's body experiences extreme pain and a deathlike situation. Tristana's body does not stay within the limitation set by patriarchy, which praises exterior beauty and submissive female sexuality, but surpasses it. Also her body is used to show grotesqueness and changeability, which are the human body's substance.

In connection with the changeability of the human body, Stam's theory indicates an important idea that blurs traditional gender distinctions (*Subversive* 163). Unlike the book, the film endows Tristana with a man-like power that exceeds Lope's patriarchal position after the amputation; this is seen frequently in her averse,

¹⁵ Jo Labanyi talks about sexual difference in this film. She states that Tristana comes to have a male body because of the change in the number of legs: Tristana can have three legs like man, with crutches or with a stick and an artificial leg ("Fetishism" 57-58).

indifferent and sometimes authoritative attitudes toward Lope and his submissive responses. After the surgery which connotes destruction of Tristana's female sexuality in the text, Tristana's body rejects being defined based on its appearance by manipulating the number of her legs. Her body is not a typical female body that patriarchy imposes rather it becomes an ambiguous, unfixed and androgynous body. Likewise, the conventional way of defining gender in this case is deconstructed. Rather, the gender is performative in this film.

In addition to performing a man's figure by manipulating the number of her legs, Tristana's changeability destabilizes the fixed forms of gender. Tristana's manipulation of her body and even of her gender mocks the patriarchal ideology that emphasizes gender differences, underlining its insecurity. Therefore, the power and gender of Tristana do not match, according to the traditional view of gender. Patriarchal power structure becomes unstable because gender becomes performative. For example, Lope's power is not rigid and substantial but provisional because he becomes weak and submissive when he is not fully dressed. There is a sequence of scenes where we can observe two different figures of Lope. After waking up from his siesta and looking around the house while not being properly dressed, Lope sees Tristana coming back home after visiting Horacio. Lope does not reproach or punish her for that but just looks at her with admiration:

Despierta y se levanta lentamente. Va en camiseta de lana, los tirantes sueltos cayéndosele por los costados. Se pone los zapatos y coge la camisa que había dejado en el respaldo de una silla. . . .

DON LOPE. ¿De dónde vienes sola y tan tarde, hijita?

TRISTANA. (*muy tranquila*) Lo primero, no es tarde. Y no he venido sola.

Aunque comprende que no es el momento, don Lope no puede dejar de admirar a Tristana, cuyos ojos brillan extrañamente, más de habitual.

DON LOPE. (*admirativamente*) ¡Qué guapas estás! ¿viniste corriendo?

TRISTANA. Sí

DON LOPE. (*incómodo por su desaliño*) Está bien, hija. Voy a arreglarme un poco...(*Descuelga su sombrero del perchero, alargándose a Tristana.*) Por favor, quítame las manchas de la cinta de sombrero. Tengo que hacer una visita de mucho cumplido esta tarde. (Buñuel 78)

While Tristana is in the kitchen cleaning up the stains on his hat, don Lope stays in the dressing room finishing putting on his makeup to go out. The script describes the transformation of Lope during this scene:

Mientras en el vestidor, junto al cuarto de baño, don Lope termina de componerse. Va en mangas de camisa y está dando los últimos toques a su mostacho y barba mediante un pincelito empapado de tinte negro. . . . Instantes después aparece en el vestíbulo don Lope (panorámica), muy elegante y compuesto. Coge del perchero el abrigo y el bastón. Ha recobrado su habitual aplomo y autoridad.

DON LOPE. (*llamando*) ¡Tristana!

Aparece Tristana y, en silencio, le tiende su sombrero. Él la acoge con digna arrogancia y severidad.

DON LOPE. Luego arreglaremos cuentas tú y yo. Ya veremos eso de que salgas y vuelvas cuando te parece. Ahora te salvas porque tengo prisa. *(Se dirige hacia la puerta.)* Me he dejado las pantuflas en el cuarto de baño. Llévalas a mi habitación.

Muy arrogante y seguro de sí mismo [don Lope], abre la puerta y sale del piso.

...

Tristana se inclina desde la puerta del cuarto de baño y recoge con gesto de disgusto las pantuflas. Y se dirige hacia la cocina.

...

Con las pantuflas en la mano, entra Tristana en la cocina y va directamente hacia el cubo de la basura. Saturna la sigue con los ojos, no sin cierto asombro.

TRISTANA. En cuanto se adoba se envalentona. Vuelven a salirle las plumas. *(Por las zapatillas.)* ¡Qué porquería! (Buñuel 79-90)

Based on the way he talks to Tristana, Lope comes across as an arrogant, serious, and authoritative figure when he is fully dressed. As Tristana states, Lope's patriarchal authority comes from his vestments. The patriarchal ideology represented by Lope's male body in this film is manipulative and not substantially stable.

This insecure power of patriarchy appears in relation to matters of aging and death in Buñuel's movie. Speaking of the general trajectory of human life, in which the body goes through the continuous process of death and renewal, Stam believes that feminists can undermine what patriarchy does to female body by "projecting male fear of death onto the imago of women" (*Subversive* 160). Don Lope could not successfully project his fear of death, or in this case, his fear of aging, onto Tristana because Lope is the one who has come close to death, with his aging process being noted throughout the film.¹⁶ Unlike in the book, in which Tristana's aging process is accelerated after the operation, the film demonstrates that Tristana regains her vitality after the operation. Her body experiences the continuous cycle of death and renewal through pain and as a result of the operation. Even if it is said that patriarchal society imposes the pain on her and even though the amputation may possibly lead to her death, Buñuel's Tristana refuses such a fate and transforms herself into a more confident and controlling woman. It is the male body that disavows such a transformation by fixing up his appearance to go out. Besides, the monstrous and deadly image of Tristana transcends the (male) fear of death and even hastens Lope's death when she opens the windows on a cold night.

Therefore, Tristana's experience of pain and even death through the amputation helps her overcome the fear of death and aging which has originally been associated with Lope. This can be the moment when a carnivalesque setting in this film begins since Stam says "carnival is the feast enjoyed 'after' staring [at] death . . . a symbolic victory over fear and paranoia" (*Subversive* 171). Afterwards, the existing

¹⁶ Labanyi discusses Lope's aging, indicating that this movie belongs to the horror genre. She says, "this film is also about a man's fear of ageing: the monstrous-feminine and the (usually male) fear of ageing are both stock themes of the horror genre" (82-83).

order of power becomes inverted and problematized. Lope's masculinity becomes visibly weaker and Tristana's sexuality grows. Lope's performative masculinity contributes to making Tristana's sexuality more powerful. Lope's sexual dysfunction is implied in Tristana's dreams,¹⁷ and he also gets along with feminized men in skirts, priests, whom he hated so much at the beginning of the film and now with whom he loves to enjoy drinking good chocolate and eating sweet cookies at the end of the film. Therefore, Lope's masculinity fades little by little with his aging process, whereas Tristana's femininity becomes more obvious and is sometimes even excessive.

Tristana's change can be detected throughout the work, since critics such as Jagoe perceive this novel as a *bildungsroman* (129). Speaking of her growing sexuality throughout the film, we see that Tristana is linked to the act of eating.¹⁸ In her first dream, which is full of sexual connotations, she meets with the "campanero" and eats "migas de campanero." Also, when she comes to Lope's house for the first time, Tristana eats an egg at Lope's request. So far, Tristana is depicted as an innocent girl who is eating very cautiously. After the first affair with don Lope, Tristana's eating habits seem to be deployed more obviously. After her relationship with Lope, Tristana's voice and attitude toward Lope change, and she is sometimes aggressive, indifferent, or repressive in her treatment of Lope. In the first eating scene, after the affair with Lope, the camera shows two peas in a close-up shot. She picks up two peas, puts them on the table, and stares at them. She picks up one of them and eats it with a

¹⁷ Labanyi explains how the film implies Lope's impotence by using metaphors like bell clappers and his severed head ("Fetishism" 77).

¹⁸ José de la Colina and Tomás Pérez Turrent also note during interview with Buñuel that there are a lot of eating metaphors in the film. However, Buñuel does not reveal his intentions for using such images in the movie, and the interviewers do not provide meaning for such images. But they provide some examples, stating: "even though they are not complete meals, they are scenes with certain relationships to eating, food, kitchen utensils, the apple that Saturno eats, the *migas de campanero*, the chocolate, the frying pans" (205).

smile on her lips, thus emphasizing Lope's inability to eat like Tristana due to his severe cold. She also enjoys a little feast with Saturna in the kitchen. After an argument with Lope, Tristana heads to the kitchen, where Saturna brings Tristana some food and both women taste and enjoy it. Moreover, the male characters are concerned about Tristana's eating. Both men, Lope and Horacio, try to satisfy her with food. When Tristana visits his studio, Horacio tells her that he has prepared tea and some of her favorite breads. Also, after the amputation, Lope's conversation with a baker reveals that Lope frequently gives her some sweet bread to make her content. The eating metaphors throughout the film should be considered in relation to Tristana's sexuality. Stam indicates that "eating" serves up a sexual connotation in many languages:

Language penetrates eroticism and sexuality in countless ways. . . . Each language also deploys structuring tropes that subliminally orient or accent sexual activity. Many languages metaphorically link sex with eating, a trope realized in countless films that intermingle what Bakhtin would call the "food series" with the "sex series" The metaphors can be reciprocal or gender specific. (*Subversive* 180-81)

Her wicked smile when she eats and the fact that both men try to satisfy her desire to eat by offering her sweets imply Tristana's growing sexual desire. This eating metaphor can be also linked to Tristana's lips. The fact that Tristana's sexuality becomes powerful is suggested by this body part. Studying the images of Tristana in light of the genre of the horror film, Labanyi explores the significance of her lips. She

cites Babara Creed and explains how Tristana's lips can signify the "vagina dentada" that provokes horror in men:

Noting that in many horror movies the monster is female, she [Barbara Creed] argues that, if men react to the female genitals with horror, it is not because these are perceived as lacking a penis but because they are imagined as a dismembering and engulfing *vagina dentada*. . . .

As she bends over the dying Don Lope, as when exposing herself to Saturno on the balcony, her over-painted red lips part in a monstrous smile, revealing her white teeth in an image of the *vagina dentada*. In the balcony scene, this image works as a direct substitute for the sight of her genitals, granted to Saturno but denied the spectator. ("Fetishism" 81-82)

As Labanyi confirms, there is a connection between the mouth and sexuality in the case of Tristana. The frequent use of the metaphor of eating and her desire to eat can be read as symbolizing her growing sexual desire.

Tristana's emphasized female sexuality becomes more obvious as the film nears the end. In the text, she does not want to see herself in the mirror after the amputation: "Parezco la muerte. . . estoy horrorosa. . . (*Echándose a llorar.*) No me va a conocer, ¿Pero ves? ¿Qué color es este que tengo? Parece de papel de estraza. Los ojos son horribles de tan grandes como se me han puesto... ¡Y qué boca, santo Dios! Saturna, llévate el espejo, y no vuelvas a traérmelo aunque te lo pida" (234). In the movie, however, she pays more attention to her appearance, applying make-up, for instance, before exposing herself to Saturno. Her exterior beauty is noted by other

characters, for when she leaves the church with Lope and Saturno, they come across a *comandante*, who praises her beauty, saying that “su aspecto es inmejorable” after the surgery (Buñuel 118).

Moreover, after Tristana’s growing sexual desire reaches its climax as she shows her body to Saturno, the film develops another female desire, mainly her maternal side. Even though it is not described verbally, the camera shows her paying attention to the babies in the park and focuses on one baby that is being fed even after Tristana passes by it. This intentional focus on babies extends her sexuality to include her maternal side. Furthermore, the significance of this maternal side is found in its criticism of the patriarchal figure, Lope, because Tristana’s maternal side is disabled not by the surgery but by the man who is impotent, Lope. In the book, Tristana describes herself as a woman who does not have the lower part of the body, that is, the lower part of her body is sexually dysfunctional. It looks like the surgery that removes her leg means debilitating the sexual function of that body part. Therefore, Tristana’s infertility seems to refer to the removal of this body part. However, in this film, as her female sexuality becomes stronger in spite of the surgery and Lope is impotent, it implies that infertility is ascribed to Lope.

Likewise, we observed the inversion of the power structure between Tristana and Lope. The conventional structure of patriarchy has been destroyed since gender becomes performative. Based upon this, it is necessary to see how Buñuel completes a social critique using eroticism and sexuality in this film. This critique begins in the scene where Tristana exposes her naked body to Saturno.

Stam indicates that Buñuel is one of the artists whose works engage in this use of eroticism in his movies, especially by means of “transgressive ‘écriture,’ literary or cinematic, in which the violation of sexual taboos is linked to the violation of discursive norms” (*Subversive* 175). Stam speaks of Buñuel’s style in deploying eroticism:

Both Bataille and Buñuel develop a kind of sublime or transcendental pornography whereby saint meets voluptuary in a world which celebrates all that introduces a note of “excess” into the orderly round of respectable activity: childbirth, copulation, defecation, regenerating filth, and orgiastic excess. More important for our purposes, both Buñuel and Bataille deploy eroticism as a crucial strategy in a deeply transgressive ‘écriture’ that displays a kind of isomorphism between the violation of sexual taboos and the violation of discursive norms, . . . In Buñuel’s case, as we have seen, formal cinematic and narrative transgressions . . . are linked to the ludic-erotic interrogation of all social decorums.

In his films, Buñuel constantly transgresses the normative modes of sexual expression in such a way as to intimate excess, violation, and social critique

For Buñuel . . . transgression does not negate an interdiction; it transcends and completes it. Taboos exist only to be violated Dialectically negating the negation, Buñuel exploits religious prohibitions in order to intensify what the prohibitions are designed to

combat--desire itself. Sexual pleasure, for Buñuel, exists only in a religious context. (175-77)

Accordingly, Buñuel's use of eroticism should be found in the relation to formulating a social critique. Furthermore, religious connotations are indispensable for the subversive use of sex and sexuality widely found in Buñuel's films in general. *Tristana* is not an exception. The scene in which Tristana exposes her naked body to Saturno uncovers her sexual pleasure and places it within a religious context. Tristana's sexual pleasure is easily noticed because of her wicked smile after seeing the scared and intimidated Saturno. Before exposing herself, Tristana goes through a ritual of putting much make-up on her face and lips. At the moment of exposure, she conquers male desire, as represented by Saturno, and grants him a sense of fear and awe instead of pleasure. Also, this moment marks her ultimate power over men. After mocking Lope's sexual desire on their wedding night, Tristana successfully rejects male sexual desire, especially by showing Saturno her naked and androgynous body, which contains characteristics of both genders: three legs and a "vagina dentada." In this way, she establishes her powerful position over men.

This empowerment is confirmed by a religious metaphor, for Buñuel makes a connection between Tristana and some statues of saints in a church by juxtaposing two scenes. Tristana's position on the balcony looking down at Saturno is similar to the position of the statues of saints that are looking down on people in the church. Placing Tristana and the saints on an equal footing is a transgressive act that challenges the institution of the church. The comparison between Tristana and the Virgin Mary, represented by one of the statues, is especially interesting. Being physically located in

a higher position, like the Virgin Mary's statue, symbolizes Tristana's new power. Likewise, Tristana's power can be compared to the significant position of the Virgin Mary, who is often granted as much power as Jesus, and sometimes even more, by the church. Since Buñuel's shot of Tristana on the balcony moves to the Virgin Mary at the church, the power of Tristana's sexuality over Saturno is strongly connected to religious power and the significance of the Virgin Mary. Here, the film depicts a form of transgression, making use of two opposing female figures: the sexually monstrous and disfigured woman on the one hand, and the most holy and innocent woman on the other hand. Buñuel shows that Tristana's sexual pleasure comes from conquering Saturno's desire within a religious context. Also, linking Tristana to the Virgin Mary is a transgressive comment against patriarchy and other institutions that repress women in society.

In addition, this religious link produces a serious comment on the discourse regarding women. At the end of the nineteenth century, women's positions were limited by society. In addition to making women "domestic angels," society required women not to be recognized in any public place. By relegating women to the domestic sphere, society controlled women's sexuality and idealized the Virgin Mary. Women's asexuality, according to Jagoe, coincided with historical circumstance, when the Catholic Church's power was growing and the figure of the Virgin Mary became the basis for a new gender ideology (28). Therefore, Buñuel explores the contradictory relationship between female sexuality and the church, juxtaposing a woman's sexual pleasure with the figure of the most sacred of women.

The scene of Tristana's exposure to Saturno is very crucial in terms of reinforcing the establishment of her powerful sexuality. The depiction of her sexual desire through the metaphor of eating throughout the film concludes here and produces her ultimate sexual pleasure through silence. The silence of Tristana, presented in this erotic encounter, is a form of "inner speech." It is one of the ways of relating language and sex, thus overturning a monolithic discourse like patriarchy, especially when it comes to the expression of sexual pleasure: "The word is present in every erotic encounter, even silent ones, if only in the form of 'inner speech'" (*Subversive* 181).

Tristana's exposure to Saturno is more than just part of a regular relationship between characters in a film. This scene provokes reactions on the part of the spectator as well. Aitor Bikandi-Mejías believes that this kind of scene gives the spectator a sort of freedom in terms of understanding the film. Rejecting the voyeuristic desire of the spectator, the film gives a sense of ambiguity and requires the spectator to be active so that he or she can produce a meaning (58). This intentional acknowledgement of the existence of the spectator seems to be done in order to let the spectator be involved in this game with Tristana. Her smile is directed at Saturno within the frame, as well as at the spectator beyond the frame. Her sexual utterance, silence, and smile provoke a communicative situation in which male desire becomes frustrated and a grotesque body is celebrated. Stam explains this kind of sexual encounter and expression, stating:

The sexual utterance, like any utterance, needs the other for completion. From a Bakhtinian perspective, erotic interlocution is an

exchange of other-oriented utterances, a dialogue dominated by responsive understanding, a mutual coauthoring, a mingling of voices, not only in the irreducible act of intercourse, but also as part of a larger, more open-ended encounter. (*Subversive* 182)

Therefore, Tristana's sexual pleasure should include a reaction or a feeling provoked by the other character and by the spectator. The participation of the spectator in the film generates the experience of "contact" or "transindividual fusion." Also, this is the moment when Tristana attains her sexual pleasure.

The carnivalesque inversion of social order and the condemnation of existing order are definitely visible at the end of the film when Tristana kills or intends to kill Lope. As her female sexuality grows, her personality changes. As we know, Tristana is a representation of women's desire to be free. Frustrated by the amputation, she comes to feel contempt for herself, specifically her body. Later she extends her feeling contempt to men since in the movie she expresses her hatred for both men, Horacio and Lope, by not letting them physically being near her. Right after the amputation, we see that Tristana tells Horacio not to visit her any more and Horacio completely disappears from the film. Later in the film, Tristana rejects Lope who calls her to sleep with him on the wedding night. As the movie progresses, Lope is blamed for her failed emancipation and Tristana's loathing for him increases. In the scene where she walks back and forth in the hallway with her crutches, the movie shows a shivering tension between Tristana, who looks like a dark and shady monster, and Lope, who is enjoying a little feast with priest in the next room. Her abhorrence of Lope initially comes after she realizes that she cannot be as free as she was before the amputation,

and it becomes intense after she marries Lope. By marrying him, she should no longer dream of being free from the patriarchal order but live as a traditional wife becoming a marginal figure in society. However, in Tristana's case, even that conventional role is not allowed for Tristana, if we remember Lope's impotence. Her hatred for Lope and confinement situation render her a monster. She is now excessively sexual and is full of anger and wrath. As seen in her attitudes to Lope, she is obviously acknowledging that Lope, who represents patriarchal order, is the one who caused her this imprisonment in a domestic and marginal place. Tristana¹⁹ internalizes such anger and the dilemma of women and finally kills or intends to kill Lope.

1. 4. Conclusion

Galdós's feminist position provokes endless controversy, particularly in this novel, due to the narrator's fluctuating position regarding feminism in the text and also because the novel is an open-ended one. The ambiguous question, which is directed at the reader, that concludes the novel may imply a possible inversion of a power structure that becomes the essence of the novel. This question seems to attract Buñuel, who realizes this possible inversion and subversion in his film.

For this reason, Buñuel utilizes the female body, which serves as a center of collision between patriarchy and feminism. In the text, the body of Tristana provides

¹⁹ Tristana's transformation and her sexual empowerment can be understood as the figure of "abject hero" in Michael A. Bernstein's theory. He studies how the existing order becomes inverted through the "abject hero" and shows some characteristics of the "abject hero" that eventually destabilize the existing social order. The "abject hero" emerges in the context of a complex interaction between fixed values and the constantly changing assumptions of society. His actions seem to make him a "fool" that is not compatible with others. Therefore, he comes to feel contempt for his qualities. His hatred for society grows once he perceives that society has placed him in such a marginal position. Furthermore, his loathing for society results in empowering himself; he comes to express "ressentiment" and hopes to force others to suffer like him (16-33). In the case of Tristana, a way of expressing this "ressentiment" corresponds to her attempt to murder Lope.

the opportunity for patriarchal ideology to exercise its power more visibly through the mutilation of Tristana's leg, disfiguring her and even desexualizing her. However, Buñuel makes use of Tristana's disfigurement and transforms it into a more powerful form.

To explain this use of the body and the subversion of patriarchy, I used Stam's concepts of the body, which undermine patriarchal perspectives on the body in general. Stam interprets Bakhtin's idea to formulate a feminist reading of the human body which results in subverting the conventional beautification of the body and emphasizing the changeability and transformation of the body throughout life. Furthermore, the body goes through many different stages, experiencing its limits, pain, changes, and so on. His concepts of the body also destroy fixed gender boundaries.

The center of Tristana's discourse is the amputated leg, which is a body part that both genders share. However, Tristana's leg, which has been considered a sexual organ from the male perspective, becomes a strategy to manipulate patriarchal ideas about the body. Becoming an androgynous body that mingles the characteristics of both genders, Tristana's figure mocks existing power, developing instead a strong female sexuality.

This female sexuality is shown through several metaphors: eating, lips, and the maternal side. Most of all, the scene that ultimately demonstrates Tristana's sexuality is her exposure to Saturno on the balcony. She reveals her disfigured body and mocks Saturno's male sexual desire. At this moment, her wicked smile and silence imply her sexual pleasure, which eventually completes the deconstruction and the inversion of

power. The completion of her sexual pleasure establishes a different language, including silence, which is a form of “inner speech” that Stam values in opposition to the male-centered ideologies in terms of sexual utterances.

Also, Tristana’s exposure and sexual pleasure should be viewed in another context. Stam indicates that Buñuel often uses sexuality in relation to social critique. In this film, the link between Tristana’s position on the balcony and the position of a sacred statue of Virgin Mary in the church generates some interesting ideas. Tristana’s sexuality, which grants her authoritativeness, is compared to the most sacred woman in the Catholic Church. Through this comparison, Buñuel seems to mock the church, which collaborates with patriarchy, idealizes the Virgin Mary, and asexualizes women in order to suppress them. In this way, Buñuel produces a social critique using sexuality within a religious context.

Galdós’s feminist position is ambiguous, but the last question of the narrator to the reader and the open-endedness of the novel lead us to ceaseless arguments regarding women’s position at the end of the nineteenth century and even in our current society. Buñuel subverts the traditional perspective on the images and concepts of the body, exploring their potential grotesqueness and changeability. In doing so, he subverts patriarchal beliefs, especially within the context of Franco’s regime.

Chapter Two

*Marianela*²⁰ by Angelino Fons (1972): Sentimental narrative and social criticism

2.1. The novel, *Marianela* (1878)

Unlike the of the adaptation of *Tristana*, it is fair to say that Fons's adaptation *Marianela* is quite faithful to the original text since the adaptation's plot is analogous to the text's one. However, Navarrete observes that Fons's adaptation embodies certain social criticisms at the end of the adaptation when Nela's figure is transformed in the movie, not when she is buried but when she dies: "La transformación de Marianela en un ser bello puede tener una simbología, ser una metáfora, una crítica encubierta contra la situación social y política de la España de entonces . . ." (114). Besides this change in the adaptation, Navarrete claims that the adaptation reflects what Galdós intended to do through this novel: "No lo traiciona porque su intención con la película es ofrecer una ácida visión de la sociedad, algo que Galdós también plasmó en su obra. Por lo tanto, con casi cien años de diferencia, un director recrea la obra de Galdós, pero con la misma intención, denunciar la injusticia para con los más desvalidos" (117-18). Obviously Navarrete sees the adaptation as the social critique Galdós attempted to portray. But Navarrete does not explore in detail how the original text generates this kind of criticism.

Francisco Caudet also indicates that such social criticism is inherent in the book. According to him, Galdós describes Spain's dilemma that originates from the discrepancies between traditional values and the new waves of progress and science

²⁰ Casting: Rocío Dúrcal (*Marianela*), Pierre Orcel (*Pablo*), José Suárez (*Doctor Golfín*), Chacho Lage (*Celipín*), Jacqueline Parent (*Florentina*)

and portrays such dilemma through the melodramatic structure (*xliv*).²¹ In this comment, he pays attention to two things: Galdós's social concerns and melodramatic structure (*xlvi-lvii*). Galdós seems to suggest Comte's positivism as a solution for Spain's dilemma at that time. However, the novel obviously has the reader experience sentimental and spiritual journeys since the protagonist, Marianela, represents spiritual values²² and such symbolism is confirmed by Leopoldo Alas in the nineteenth century. Also Alas affirms that the reader goes through emotional and spiritual steps:

En lo más bello de su obra, en el sentido profundo que en ella se esparce como fluido incoercible, como una atmósfera espiritual, como una música vaga que no dice nada y lo dice todo, el lector recoge mil consuelos, mil esperanzas, y lecciones de la más pura, de la más tierna moral. No es ciertamente un libro de filosofía *Marianela*, ni lo pretende; pero ¡cuánto encierra! ¡El espíritu ya inmortal del cristianismo, está en *Marianela* latente . . . ! (66-67)

In addition, critics agree on the idea that *Marianela* focuses on Nela's spirituality rather than on doctor Golfín's scientific discourse due to the narrator's irony. For example, the death of Marianela becomes the decisive incident that subverts entirely what the narrator and the focalizer have been building. The success of the operation on Pablo has been a triumphant moment for doctor Golfín's career and for

²¹ In Caudet's words: "Galdós, obsesionado por debatir los problemas de una España aferrada a sus tradicionales maneras de ser y vivir, y decidido a propugnar la necesidad de abrir la sociedad española a los nuevos aires de la ciencia y el progreso, a la tolerancia y a la conciliación de clases e intereses, se ocupó de estos temas dando protagonismo principal a conflictos de tipo sentimental. . . ." (*xliv*).

²² Critics confirm that this novel seems to suggest Comte's positivism as a way to improve the nation's condition, but what the novel is really trying to do is to inscribe the spiritual and humanistic value that Marianela symbolizes. Marie Wellington suggests that *Marianela* expresses the negotiation of Comte's positivism with Christian ideas and charity (28). Also, Brian J. Dendle says, "Galdós aboga, no por el positivismo, sino más bien por la caridad cristiana" (29). Moreover, María Paz Yáñez analyzes the book's irony and says that it comes to highlight the idea that Nela represents humanity (52).

the Penáguila family. However, doctor Golfín fails to diagnose what Marianela is really dying from: “morir . . . morirse así, sin causa alguna” (235). Her death is inexplicable to doctor Golfín and gives much frustration to him as a scientist. Her death is rather psychological desperation and a result of giving up on herself. What causes her death is not curable or treatable. This irony weakens the scientific discourse and deepens the sentimental side of the novel. Therefore, the focus on Marianela’s life and its value becomes the center of the book.

However, a problem appears because these critics do not argue about how this sentimental narrative can be related to Galdós’s social concerns presented through doctor Golfín’s oppositional discourse to Nela’s symbolism and the miners’ miserable condition. Caudet tries to incorporate these two dimensions of this novel, and indicates that the sentimental thread in this novel is more intense by comparing this novel to other Galdosian novels where melodramatic structure is used.

El narrador de *Marianela* . . . cuenta una historia real y verdadera. Una historia que enlaza con el romanticismo--es el principal lazo de unión--, a través del uso que hace del melodrama. . . . Es la estrategia seguida en *Doña Perfecta*, en *Gloria* o en *La familia de León Roch*, donde los conflictos de la intolerancia y el fanatismo son presentados a través de tensiones altamente melodramáticas con el fin de hacerlas, de ese modo, más plásticas. De ahí que la presencia de parejas con conflictos amorosos irresolubles sea en todas esas novelas, incluida *Marianela*, una constante invariable. . . . En todas partes, el melodrama es la estrategia narrativa predominante. Pero en *Marianela* es donde la

cuerda sentimental se tensa más. Es así porque presenta la relación amorosa de una joven feúcha y pobre con un joven ciego y rico. (*li*)

Melodrama's structure is based on the confrontation and fight between good and evil sides. However, unlike other novels, *Marianela* does not provide this clear division. Galdós characterizes doctor Golfín whose science destroys Nela's idyllic love not as an evil figure but as the character who sympathizes with Nela. Besides, Florentina who threatens Nela's happiness and even her relationship with Pablo does not represent evil. Therefore, even though the melodrama provides a basic structure for the novel, as Caudet implies above, the sentimental effect is a more critical component in approaching this novel. Then, how do we correlate Galdós's social criticism and the novel's sentimentalism? Caudet states that the use of melodramatic structure in this novel may not be an effective way to deploy the author's social criticisms because the reader may not be able to recognize such criticisms because of the strong sentimental effects.²³ Even though Caudet tries to imply that this novel's sentimental narrative has something to do with presenting social criticism, he does not explore further how the novel actually utilizes the sentimental effect in order to formulate such criticism. However, Caudet precisely explains what Galdós tries to criticize:

Galdós parece tener más interés en denunciar la miseria en términos morales que ideológicos; parece estar más preocupado en denunciar el

²³ In his words: "Un efecto [melodramático] al que asedian numerosos peligros. Entre ellos, el de que el lector se encuentre forzado a tomar partido no de manera racional sino emotiva, sentimental. . . . El lirismo de *Marianela* es, como señala Joaquín Casaldueiro, ético, pero no por ello hay que olvidar que ese lirismo está presentado, como todo lo que ello implica, de manera melodramática. Olvidarlo lleva a sublimar la estrategia del melodrama--que he llamado en otras ocasiones la 'trampa del folletín'--a que la crítica se exprese en unos términos que son propios del melodrama" (*li*).

daño que las clases dominantes hacen a un ser humillado y ofendido como Nela que en analizar las causas de ese daño, causas que se hallaban en la estructura patriarcal y en la explotación precapitalista del proletariado minero. (1)

In this quote, Caudet definitely recognizes the social criticism that Galdós presents in this novel but he believes that Galdós's criticism is not centered on such substantial problems as patriarchal structure and the exploitation of miners. Even though Caudet says that Galdós did not pay attention to these "causes," they clearly appear in the novel. The novel clearly depicts miners' miserable lives in such chapters as "La familia de piedra," and "Trabajo, paisaje, figura." Regarding the subject of patriarchy, it is obvious that the novel uses the patriarchal structure as a component in "El patriarca de Aldeacorba," and this patriarchy seems a real reason why Marianela becomes a deformed and wretched girl and eventually had to die, as will be discussed in the analysis of adaptation. Therefore, the focus of my studying the adaptation will be the criticism of patriarchy, which provokes serious criticism again in twentieth-century Spain, and will incorporate sentimentalism. In other words, I will view how the sentimentalism of the text is used to criticize patriarchal culture.

2.2. The director, Angelino Fons

Angelino Fons began his career in the film industry at the El Instituto de Investigaciones y Experiencias Cinematográficas (IIEC) which would later become the Escuela Oficial de Cine (EOC). Fons collaborated with Carlos Saura in producing such scripts as *La caza* (1965), *Peppermint Frappé* (1967) and *Stress es tres, tres*

(1968). He made his directorial debut in 1966 with *La busca*. This film received favorable criticism and Fons was seen as one of the promising young filmmakers of the generation of “Nuevo Cine Español.” However, according to Marvin D’Lugo, his following productions disappointed critics. In 1969, he adapted *Fortunata y Jacinta* followed by *La primera entrega* (1971) and *Marianela* (1972). These films resulted in much less favorable criticisms and he eventually came to produce cheap comic films such as *El Cid cabreador* (1983) in the 1980s (D’Lugo 155).

2.3. *Marianela* as a resisting discourse

First of all, we should consider Spain’s social and cultural situation when the adaptation *Marianela* is produced in the early 1970s. In general, Spain could not expect a well-balanced development of society in general. Economic development brought many changes to the lives of Spaniards. The gap between the poor and the rich became more severe, due to rapid urbanization (Riquer i Permanyer 260). In the film industry, the government showed its contradictions over cultural policy. The government that had been controlling culture through its strict censorship was eager to promote soft and liberal images through the cultural media for consumption in foreign countries. Núria Triana-Toribio describes the situation at that time:

The regime . . . gave it [the Escuela Oficial de Cine or EOC] a relevant role in the strategy to conquer new markets and to export Spain’s new image. Putting these measures into place indeed enabled a number of graduates and teachers from the EOC to have access to film production and direction. Among them were José Luis Borau, Mario Camus, Julio

Diamante, Antonio Eceiza, Jacinto Esteva, Angelino Fons, Claudio Guerín, Basilio Martín Patino, Carlos Saura and Manuel Summers. . . .

Censorship exercised double standards (even more prominently than in the 1950s), with regard to the internal and external markets: films that were destined for foreign film festivals often had a then-fashionable European “thematic focus on rebellious youths against the oppressive status quo” which made them undesirable for home audiences but perfect for art-house showing. (73-74)

This inconsistent rule of censorship exemplifies the government’s anachronism. At that time, Spain struggled within a complex situation because of its political immobility which resisted drastic change and economic development and the concept of cultural diversity which the conventional ideology of the dictatorial government could not accept.

In this context, Fons understands that novels can be very useful in terms of producing social criticism against the dictatorship and avoiding the intervention of censorship. Depending on their interests, filmmakers can expand or reduce certain scenes and shift the focus of the novel. According to Navarrete, Fons recognizes that novels can be used as a medium for criticizing the regime:

Eran novelas en las que de forma encubierta el realizador podía atacar determinados valores, establecidos en la sociedad española y que habían perdurado a lo largo del siglo, puesto que la Dictadura se había encargado de recuperarlos y mantenerlos con vigor. (119)

The novel, *Marianela*, seems to offer very suitable material for Fons. In the effort to promote a liberal image of Spain against the dictatorship's rigidity, a film based on a well-known Spanish novel would be efficient not only because this novel has a unique and culturally mythical figure but also because the material uses a sentimental theme.²⁴ In addition, the choice of *Marianela* seems to be more effective particularly because of the popularity of the book. The critic, Eamonn Rodgers, details the popularity of the novel with specific numbers, showing that *Marianela* has been one of the two Galdosian novels, along with *Doña Perfecta*, which has produced the most editions and translations. Furthermore, describing the circumstances of printing, the book industry and reviews of the novels which have been popular among the public, Rodgers notes that these novels are based on love-relationships and melodrama structure (14-24).

In terms of the easy accessibility of the adaptation, the lead actress adds her popularity to the work. The actress, Rocío Dúrcal, started her career as a singer and played several roles in musicals like *Canción de juventud* (1962). As a musical actress she was tied to the values represented and influenced by popular taste and by social and cultural changes.²⁵ Thus the shift in her image from a vibrant, playful and pretty young girl whose image seemed to be conformed to the existing social order to a

²⁴ Navarrete talks about the significance of sentimental narrative in terms of the censorship at that time. He explains that a reason why there were no conflicts in terms of the distribution and the exhibition of the film, in spite of its political and social criticisms, is “el carácter sentimentaloides y folletinesco de la película, sin que captaran la crítica que oculta en su interior” (109). In other words, it was relatively easy to avoid the interference of censorship because of the sentimental plot.

²⁵ According to Triana-Toribio, there have been two trends that represent Spanish national cinema in the 1960s: Nuevo Cine Español (NCE) and Viejo Cine Español (VCE). These two trends show many cultural situations in Spain during the 1960s. She describes the change reflected in VCE saying, “the role assigned to modern young women is compatible with their Catholic destiny as future ‘wives and mothers’ with marriage as the ultimate goal, as is the convention in romantic comedy. Further proof of the gradual modernization of values to be found in the VCE can be seen with the success in the 1960s of a series of pre-marriage comedies and musicals. This is the case, for example . . . with Rocío Dúrcal in *Canción de juventud* (Luis Lucia, 1962)” (76).

deformed and miserable girl that is isolated from society in *Marianela* seems to be quite drastic to the audience. In spite of that, her transformation was quite successful, and as a consequence the adaptation drew positive nationwide responses and reactions, according to comments in newspapers at that time.²⁶

The adaptation, based on the popularity of the original text and possibly on the radical transformation of the actress, engages in social criticism. The film expands the parts of the novel that narrate the miserable lives of miners and the suicide of Marianela's mother. More than the book, the director depicts the harsh living and working condition in the village and the mines. The poverty and the lack of morality and education generate disastrous consequences, as seen in the case of Marianela and her mother. Fons appropriates these parts of the story and utilizes them to launch his own social criticism. These scenes carry more weight in the adaptation than in the book and Fons devotes more running time to them so that they can be viewed as an independent story.

In the film, Nela becomes the narrator of the story of her mother, and the narration therefore depends on her memory and on what she heard from other people in the town about her mother and family. Starting with only Golfín and Nela, this part of the film is another story structured within the entire film. Her voice-over narration is the voice of a victim, since she is deformed because of her mother's suffering and oppression. Nela is not a direct victim of the situation but obviously she is condemned and marked by society. Her mother's misery and pain are handed down to Nela's life and thus, while the narration could have been done by someone else in the town, her perspective and even her narration deepen the sympathy for her mother and herself.

²⁶ See the quotes on page 66-67 as well as footnote 27.

The metafictional mode of Nela's narration is a powerful way to draw the audience's attention to the story and the role of Nela, and moreover to generate a social comment. Navarrete confirms this perspective, as he points out that Fons was definitely very much interested in creating social comments through changes introduced into the adaptation:

En la película, captamos una gran carga de crítica social, que no se detecta en la novela. En la obra de Galdós el autor nos hace ver la crueldad de la sociedad con los seres deformes, con los distintos. Pero en la película, se ahonda más en las diferencias entre las clases sociales, en la miseria en que han vivido y viven algunos grupos de la sociedad. Fons aporta una crítica social en la película ya que “las condiciones de los mineros no han variado de manera considerable.” (116)

The argument about the engagement of literature with society and Fons's social criticism becomes more appealing because a culturally familiar subject is very useful in getting more attention from the audience and would expressed his ideology more effectively. In other words, a movie can communicate a political and social message with a subject based on a popular novel, not only with material that requires an intellectual level of interpretation and analysis. However, there are a couple of problems in Navarrete's reading. First, Navarrete does not concretely contextualize the adaptation within the time when the adaptation was made even though he tries to make such effort by saying that miners' conditions have not changed. Secondly, Navarrete overlooks the problem of patriarchy that Caudet implies in the novel, even though contemporary society had already shown signs of a threatened patriarchy. Nathan E.

Richardson notes that “antipatriarchal sentiment may be so explicit . . . because, by the time of the triumph of commodity culture and modernity in the mid-1960s, traditional patriarchy had ceased to be so vital to the national power structure” (81). Therefore, how the adaptation formulates criticisms especially the one against patriarchy will be studied.

First, as the movie is viewed within its social context, it reveals a parallel to social reality. The adaptation features the reality of patriarchal dominance and its defects and eventually criticizes it. Franco’s dictatorship is often characterized by patriarchy and it limited women’s social and cultural positions. Constructing ideal images of women, the dictatorial regime confined women in domestic space. The criticism against patriarchal ideology is shown through the use of motherhood in this adaptation since most characters do not have a mother and there is no ideal mother figure. The Penáguila family represents the patriarchy of Aldeacorba. Their children, Pablo and Florentina, are raised by their fathers and the two cousins have to marry each other in order to maintain their name and fortune. The only living mother figure is Señana. However, she does not show any maternal love but only hostility and ignorance. Doctor Golfín’s sister-in-law, Sofía, is a deformed mother figure. She did not have children; instead, she raises a dog like her own child. Even though Marianela is motherless, she is not governed by the patriarchy. She never belongs to any social institutions such as a patriarchal family, school or church, and has no memories of her father. The only thing she knows about her father is that he abandoned his family for another woman and caused all the misery she experienced. Thus, she is a victim of patriarchy. In spite of all this, she is the only person who seeks her mother and

constantly reminds the audience of motherhood through her frequent visits to the place where her mother committed suicide. She connects herself with her mother spiritually and this motherhood of which Marianela reminds the audience represents the tenderness and comfort that patriarchy has suppressed.

The dominance of patriarchal ideology deforms both motherhood and Marianela. However, the life of an orphan girl embodies the recovery of lost motherhood, which can serve as a way of criticizing the patriarchal dictatorship. Attacking the absence of motherhood and its consequences in the narrative can be a way in which the original text is read in a different historical period.

2.4. Fons's adaptation as a sentimental narrative

The adaptation establishes a resisting discourse to the patriarchal dictatorship through its genre. The film leads the audience on emotional journeys that are not easily affiliated with the regime's patriarchal culture. Emotional responses are evoked by the sentimental narrative that focuses on an orphan girl who is abused by society. The press at the time described the adaptation saying,

Hace Rocío Dúrcal en este personaje una creación conmovedora que va a suscitar un gran crecimiento de los embalses nacionales de la ternura, porque van a llenarse de lágrimas femeninas. (*ABC*)

La realización brilla ante todo en lo descriptivo. Acierta a narrar el drama de Marianela sin añadir nada a Galdós y procurando contener los

brotos de ternurismo, sin que la película pierda por eso su eficacia para el éxito popular que le aguarda. (*La hoja del lunes*)

. . . la cinta logra impacto conmovedor entre sencillos públicos, sobre todo femeninos, y produce . . . la contemplación de sus imágenes por la plasticidad de su colorido y la grandiosidad de los paisajes asturianos y santanderinos donde se localiza la acción.

(*Cine asesor* 270)

Some newspapers and magazines defined the adaptation as a feminine genre because it evokes “feminine tears” and its success is based on “tenderness.”²⁷ Tenderness and softness are usually associated with feminine culture, which is hardly connected with the dictatorship that is often characterized as a dominant masculine power. A reason why the softness and tenderness of the adaptation are significant is that the narrative reinforces an opposite and resisting feeling against the rigidity, the strictness and the dominance of the dictatorship’s discourse. This is how the adaptation can develop another form of social criticism against the masculine-centered dictatorship.

Unlike traditional approaches to feminine genres such as psychoanalysis, Robyn Warhol presents a different perspective on this issue using narratology. She indicates that the concept of gender has been controversial and that gender should be defined as “a process, a performance, an effect of cultural patterning that always has some relationship to the subject’s ‘sex’ but never a predictable or a fixed one” (*Good*

²⁷ It seems that there is a wide range of criticism regarding this adaptation. Some magazines criticized the adaptation saying that it did not properly understand Galdós’s novel (*El alcázar*). Another magazine says that it is a “desacierto” because it is a folletinesque adaptation and this kind of genre is already out-of-date (*Pueblo*). The latter comment especially implies that cultural products associated with femininity are despised.

Cry 4). Therefore, gender is not a stable term in her theory and emotional responses to certain texts, such as weeping and crying, should not be tied to the audience's gender. The only certain thing is what the audience feels and their bodily experience is "performative" (*Good Cry 4*) regardless of their gender. Men can cry watching a war film because it deals with soldiers' friendship, family, tragedy and personal lives, which are major elements for a sentimental movie, according to Warhol's analysis. Therefore, Warhol says a general emotional response to a sentimental text, such as crying, should not be linked to the gender of readers but to the structure of the narrative. Certain narratives make the audience cry or get emotional. These narratives produce such feelings and emotions so that audience members can perform what Warhol calls the "gendered bodily experiences" (*Good Cry 2*) achieved by the narrative. Warhol characterizes these "gendered bodily experiences" as "effeminacy," not masculinity or femininity. She defines this term saying that "the culture still takes it for granted that women are already automatically characterized by 'weakness and excessive refinement,' particularly in the realms of feeling," (*Good Cry 9*) and we do not use often this term for women because we just assume that women are effeminate. However, Warhol indicates that there is no antonym for this "effeminacy"; she uses this term in order to focus on the specific feelings which emanate from certain texts' structure. Therefore, effeminacy is the term to denote emotional effects generated from the sentimental structure of the text and is not necessarily associated with the argument of being feminine or masculine. This kind of reading explores and redefines the position of the subject in the watching and reading process. Warhol's idea is that the audience or the reader should be honest in their feelings and let those bodily

feelings find expression. This kind of practice can locate an individual in a subject position, free from the governing position. At that moment an individual views the text subjectively.²⁸

Warhol directs the study of so-called feminine genres toward a different perspective that focuses on the narrative structure that provokes effeminate effects. In doing so, the subject is not governed by the gendered dominant power. Being faithful to bodily experiences prompted by the narratives can be used to formulate a resisting discourse because those experiences provide occasions where the audience and the reader can establish their subjectivity through their feelings.

Therefore, the emotional consequences of watching and reading a sentimental narrative can establish resisting discourse. Fons's sentimental narrative allows the audience to experience effeminate feelings. The narrative gives the audience opportunities to establish their own subjectivity in the watching process by being candid about their feelings. Expressing and experiencing feelings can be a way of not being dominated and repressed by the dominant discourse. The narratives that invite audience identification with effeminacy include connections to other sides of a culture which have not been presented adequately on the surface. The significance of sentimentalism, which is considered one of the so-called feminine genres, should be found in the fact that the audience can reveal their feelings free from the governing

²⁸ As Warhol states, "feminist narratology suggests an alternative way to think about the individual subject's position in relation to texts, reconceiving the bodily sensations of pleasure in reading and in viewing not as structured by the objectifying gaze (as they are, for instance in Laura Mulvey's theory of spectatorship [1975]) but rather by the subjectively experienced narrative line, in film and in prose fiction. . . . the reading subject is not in relationship with anybody else--only with a text. After all, the text has no subjectivity. . . . I believe a reading strategy that recognizes this can empower effeminate readers to step outside the objectifying gaze and experience the pleasures of the gendered reading body (not to mention the pleasures of effeminacy) more self-consciously, from the inside out" (*Good Cry* 123).

patriarchal ideology that is inscribed in culture and can evaluate others that have not been accepted in masculine-centered Spanish society. Even though Caudet did not clearly find a solution that incorporates Galdós's social criticism and the use of sentimentalism in this novel, Warhol's theory about effeminate narrative can usefully interweave them.

There are essential elements in the narratives that lead to sentimentalism. First, Warhol says that this sentimental technique is usually found in nineteenth-century women authors who were mainly the producers and recipients of sentimental texts. Mostly these texts deal with spirituality, relationships, friendship, and the loss of loved ones, in which women expose their feelings and commonly use a first-person narrator (*Good Cry* 41-42). In other words, these sentimental texts produce more opportunities in which various emotions are exposed. Fons's adaptation of *Marianela* focuses on the sentimental aspect more than other dimensions of the novel. As discussed earlier, critics agree that a major structure of this novel is sentimentalism. In addition, emphasizing the sentimentalism of the novel in the film generates another meaning to explore, that is, the significance of a practice of sentimentalism at the end of the Franco regime.

From the beginning, the film focuses more on the relationship between Pablo and Nela. Unlike the novel which starts with Dr. Golfín who lost his way to Socartes, the film shows a romantic scene where Pablo and Nela affirm their feelings for each other. Pablo is looking for Nela alone and his steps look very insecure. The film is about to address the romantic relationship of Pablo and Nela more than other perspectives that the book shows. The relationship and the feelings between two

young people become the central focus of the movie. Here, the camera takes a significant role in order to emphasize the relationship. The camera does not directly show the female protagonist, Nela. While Pablo walks around insecurely looking for Nela, Nela's physical figure is never clearly revealed. Only her voice tells of her presence there and the audience can notice that the camera intentionally does not reveal the face of Rocío Dúrcal who plays Nela. This camera movement that does not show the deformed face of the actress but moves around Pablo makes the audience more curious. When Pablo searches for Nela, the movement of the camera is shaky as if someone unprofessional is holding it. Nela's voice comes from behind the camera, so that the viewpoint of the audience coincides with that of Nela. Nela becomes the focalizer and the audience's perspective is identified with Nela. Even if it is brief, this play with the camera allows Nela herself to have a moment to expose her relationship with Pablo from her own point of view. Unlike the novel, the film offers Marianela some occasions on which she is a focalizer and the audience can count on her perspective even though she is not a first-person narrator, a typical element in an effeminate text.²⁹ Therefore, throughout the film, the audience gradually becomes more concerned about Marianela's emotions and feelings.

Secondly, the sentimental narrative sometimes does not explain fully how the characters feel; the narrative cannot utter exactly what they feel. Warhol claims that this is another technique of the narrative that provokes the reaction of the reader: "unnarrated passages are a signal to the reader to fill in the blank with the emotions for which the narrator cannot find words. The cooperative reader must follow the cues and

²⁹ There is one sequence where Marianela is a first-person narrator. It is when she talks about her mother's story, as has been mentioned earlier in this chapter.

take an active part in co-creating the scene's affective power" (*Good Cry* 44). It is not difficult to find such passages in the novel and the film. Chapter XV, *Los tres*, shows how devastated Marianela is before Pablo's surgery, while after talking to Pablo, Florentina simply chases after a butterfly. Meanwhile, Pablo consoles Marianela saying that he will not change his mind about marrying her. But Marianela merely sobs and listens to Pablo. Since Marianela knows very well that the situation will not turn out the way Pablo is promising, her sobbing is more sympathetic and emotional. Her crying reinforces her mixed feelings about the situation, in which she wants Pablo to recover his vision, but at the same time she does not want him to marry Florentina. Not quite understanding why she cries, Pablo keeps talking. After Florentina returns, the textual narrator does not tell us what other things Pablo says, using the power of his position in the text: "Florentina volvió. Hablaron algo más; pero después de lo que se consigna, nada de cuanto dijeron es digno de ser transmitido al lector" (185). Throughout this chapter, Marianela remains quiet. The narrator omits other conversations between Pablo and Florentina and wants the reader to focus on what is happening to Nela. What the narrator really does is focus on the emotions of Nela, not on what Pablo and Florentina talk about. The textual narrator intentionally interrupts the conversation in order to focus on Nela.

The film, for its part, shows exactly what the book describes. But instead of the intentional interruption of the narrative, the film uses a metaphor. The camera stays a little while at the scene focusing on the butterfly that Florentina captures and brings to Pablo. The camera's contemplation of the butterfly, which is wounded and unable to fly, insinuates the situation of Marianela whose world is destroyed by other people.

This close-up butterfly scene serves to give some temporal space to the audience to think about the parallel between Marianela and the butterfly.³⁰

Another unnarrated scene in the film is the very last one. When Marianela is dying, she is too weak to say anything to Pablo. She only looks at him as if she were trying to say something. Here the camera focuses on her eyes, which tell everything she probably wants to say to Pablo before she dies. This unspoken act is more dramatic and tearful than words, and this long moment appeals to the audience to participate in the film's narration. Whereas most characters, including Pablo and Florentina, probably do not understand what she is trying to say, the audience along with Dr. Golfín understands her. Her extreme close-up deepens the sadness and the sympathy the audience feels for Marianela.

From being the heroine of a sentimental novel, there are some subtle changes in Marianela in the adaptation. According to Warhol's structure of sentimental narrative, sentimental characters usually reveal some unexpected aspects, which are contrary to how these characters are typically developed in narrative (*Good Cry* 48). Warhol also says these aspects work together with the final reversals of the plot and strengthen the sentimental effect:

³⁰ Evans talks about a symbolism which was used frequently in the movies of the late 1960s and the early 1970s for social resistance: "Resistances to silence elsewhere in the films of this period include discreet references to a pre-dictatorship past, the Civil War itself, the use of children, animals and foreign settings. . . . Equally, as John Hopewell, Marsha Kinder and others pointed out, children or animals and related symbolism confer metaphorical significance ultimately subverting flatly literalist meanings. The animals and insects of, for example, *La caza* (1966), *Stress es tres, tres* (1968), or *Furtivos* (1975), all refer codedly to the victimizations and cruelties of the regime" ("Cinema" 307). Such symbolism is shown in *Marianela* as well. *Marianela* was the only person who knew the geographic features of Socartes and other areas. Her animalization, her parallel to the butterfly Florentina caught, and her status as an orphan child should be considered in this context.

Contrary to received wisdom, sentimental texts do not present two-dimensionally “stereotyped” characters, but rather rely on characterization that mixes traits to work against the types that have been established in the text (or in the culture). This strategy works together with the unexpected reversals of the plots to produce readerly tears. (*Good Cry* 48)

Nela in the film is a rather more complex character than in the book. Nela in the film confronts doctor Golfín by confessing her feelings for Pablo and criticizes Golfín for appearing in the town to treat Pablo’s blindness, that is, to destroy Nela’s idyllic love. Also, Nela frequently shows her feelings and emotions through brief monologues throughout the film. She has more dimensions than just a physically deformed girl. In spite of being treated as a retarded child, Nela reveals herself to be a smart girl who has a vision and gives advice and money to Celipín, and a brave girl who protects Pablo from two half-naked town girls (“bañistas”). But the most shocking shift in her character comes later when she runs around the town drunk and the whole town ridicules her, a scene which was not presented in the novel. The effect of this scene is to demonstrate her frustration and sorrow, as well her vulnerability as a social victim. These aspects of her were not expected because she had previously been portrayed as an innocent, weak and defenseless child.

Marianela’s unusual acts before her death correspond to what Warhol calls “last-minute reversals” (*Good Cry* 47) because of her unexpected and rebellious actions. These added scenes in the film are a more dramatic reversal than in the book, where Nela is more compliant with her destiny, death. In addition, the end of Nela’s

life in the adaptation provokes more sentimental feelings. When Pablo finally sees Nela, he cannot stop looking at her as if he were asking her if she was Nela. Nela, who had accompanied him for so long and is the only person who understands him, says “Sí, señorito. Yo soy la Nela.” It is the moment when they truly exchange their feelings. Nela, who had been an orphan and grown up like a wild animal in the town, meets the moment of death in a clean place where she sees everyone and even Pablo, her love. Comparing her death to her life, her death is relatively decent in a respectful environment.

Her death is the most dramatic reversal in the narrative. Besides producing a tearful moment, it brings a sort of relief to everyone, including the audience. The film shows that Nela’s deformity disappears at the moment of dying, unlike the book where this transformation occurs when she is buried: “Cuando la enterraron, los curiosos que fueron a verla--¡esto sí que es inaudito y raro!--la encontraron casi bonita; al menos así lo decían: Fue la única vez que recibió adulaciones” (240). But the film shows this transformation when she is looking at Pablo for the last time. When the camera views her face close-up, her ugly face slowly changes to a beautiful one. This supernatural transformation implies that she has been rewarded for her innocence and good nature. The transformation is parallel to the joyful moment for a hero who finally defeats a villain, like the traditional sentimental novel’s ending. Even though there was no actual anti-hero in this narrative, all the circumstances including the patriarchal structure oppress and victimize Nela. Death provides the only way to get away from the pressure of the situation upon her.

The end of the film also corresponds to what Warhol says: “though they [sentimental texts] always depict scenes of grief and suffering, sentimental novels counterbalance them with scenes of triumph, albeit bitter-sweet” (*Good Cry* 49). Protagonists in sentimental texts will have joyful and happy moments as well as suffering and painful moments in their lifetime. Likewise, *Marianela* interweaves scenes of different kinds of moments throughout the work. The beginning of the film with the mutual love between Pablo and Nela contrasts with other incidents throughout the film, such as her and her mother’s harsh living conditions, the visit of doctor Golfín, her emotional suffering before Pablo’s surgery, and finally her death, which is the most heartbreaking moment. However, the death of Nela has another function that gives the audience a sense of relief: the fact that she finally has a place to rest. In light of how comfortable she feels when she visits “La Trascada,” her death gives her some peace. In addition, the fact that the transformation becomes the moment when other characters learn her real value--spirituality and innocence--gives the audience a sense of relief. Also, only doctor Golfín stays with Nela after everyone leaves the room and shows his emotion through mourning her death in a silent moment, in which she finally receives some respect.

The adaptation interprets the original text as a sentimental narrative whereas the book has generated multiple reading perspectives. The sentimental narrative is accomplished by some external changes as well as focal changes. The adaptation adds more dramatic turnovers and focuses on the emotional responses and relationships of the characters, while excluding scientific enlightenment or arguments that the roles of doctor Golfín symbolizes. In addition, using the characteristics of a sentimental

narrative, the adaptation generates emotional effects and the culture of effeminacy through modifications and changes of focus from the text. The fact that the adaptation provokes effeminacy that emanates from dealing with painful memories and even death, produces an oppositional discourse against the dictatorship's patriarchal culture. Effeminacy and tenderness serve to make the audience establish their subjectivity in the watching process. In this way, the audience can avoid the structured bodily experiences imposed by the dominant culture.

2.5. Conclusion

Fons modifies the original text of the novel which has been viewed from diverse perspectives, in order to make it contain his political and social criticism against the Franco regime. Opposing the patriarchy, which represents the power structure of the regime, the movie shows a resisting discourse in various ways. The lack of motherhood in the adaptation shown through various characters clearly represents criticism against patriarchy when the film is viewed. Revealing the absence of the mother, and Marianela's trying to recall her mother the film formulates a criticism against the regime in the context of 1972.

In addition, the adaptation achieves its resistance through its genre. In the light of Warhol's theory, the adaptation as a sentimental genre offers emotional journeys and experiences that are not affiliated with the culture of the regime. Providing the audience with effeminate feelings, the adaptation allows them to construct their own subjectivity which is not governed by the regime. This kind of cultural practice

excludes the influence or the reinforcement of the dominant ideology from the audience's decoding process.

Like doctor Golfín, who urged “adelante, adelante,” the Franco regime encouraged economic development. Besides, the government manipulated cultural production that would contribute to improving other countries' images of the dictatorial government. The ignorance of diverse voices and the political rigidity of the government kept alternative cultural movements immobile and permitted no other discourses. In response, Fons's adaptation aimed at empowering the audience's individuality and subjectivity by means of producing emotional experiences like the individual feelings of sadness, bitterness, irony, tears, and relief through the life of Marianela, a nineteenth-century protagonist brought back to life in the twentieth century.

Chapter Three

***Fortunata y Jacinta*³¹ (1979-1980) by Mario Camus: Femininity in the time of change**

3.1. The director, Mario Camus

Starting his career working with Carlos Saura as a co-scriptwriter, Mario Camus wrote *Los golfos* (1959) and *Llanto por un bandido* (1963). He made his directorial debut with *Los farsantes* (1963). He is considered one of the talented directors that led the NCE with movies like *Young Sánchez* (1963). During the next decade, he directed various genres of films, for example, a musical drama, *Cuando tú no estás* (1966), and a critically acclaimed film, *Los pájaros de Baden-Baden* (1975). Camus's directing multiple kinds of films including commercial films is linked to the situation of the Spanish film industry at that time. As an NCE director, he produced art cinema but later after García Escudero's resignation and NCE films' commercial failure,³² Camus started to produce different kinds of films instead of focusing on artistic ones. In spite of the criticism of his contemporary filmmakers, Camus seemed to take advantage of the situation and developed his career further as a scriptwriter, directing television series and film dubbing. José Luis Sánchez Noriega says his

³¹ Casting: Ana Belén (*Fortunata*), Maribel Martín (*Jacinta*), Mario Pardo (Maximiliano Rubin), Francois Eric Gendron (Juan Santa Cruz), Fernando Fernán Gómez (Feijoo)

³² From the late 60s, Spain tried to promote its film industry as a part of cautious political liberalization. John Hopewell implies that the cultural transition has already begun in this period saying that "[Carlos Saura's] *La caza* (1965) was the first film of the transition" since this film generated an anti-Francoist ideology (63-64). In this situation, García Escudero was appointed as the chief of Spanish cinema. His effort to revitalize Spanish cinema is shown in many ways such as state subsidies, remodeling the EOC and encouraging the production of art cinema. The name "New Spanish Cinema" was given to the films García Escudero promoted. These films projected a liberal image abroad and were sent to international festivals. He managed the film industry following other countries' film policies, using especially French cinema as a model. However, the intellectual films he promoted were not successful in the market and Spanish art cinema suffered limitations because of censorship (Hopewell 65-66).

atypical career eventually contributed to the recovery of the lethargic situation of Spanish film industry at that time (10-11).

Regarding his literary adaptation, it seems that he is one of the directors that understands the literary world well and know precisely how to transfer literary works in the adapting process, since his two adaptations, *La colmena* (1982) and *Los santos inocentes* (1984), received international recognition at film festivals.

Concerning the aesthetics and themes of his movies, García Bolívar says, quoting other critics' opinions, that Camus's filmic world is characterized by depicting neglected people in society, emotion, loyalty, frustration, love and even a certain pessimist tone (172). Continuously developing his professional career as a scriptwriter and director, Camus produced other artistic movies to which film critics often paid much attention, including *Los días del pasado* (1977), *Volver a vivir* (1967), and *Sombras de una batalla* (1993).

3.2. Why a television adaptation?: Mario Camus's *Fortunata y Jacinta* and the novel (1886-87)

To begin to analyze Camus's television adaptation of *Fortunata y Jacinta*, we might first look at the contexts that surrounded the adaptation's production. Even though *Fortunata y Jacinta* has been a masterpiece in Spanish literary history since its publication, there are only two adaptations of *Fortunata y Jacinta* so far: one by Angelino Fons in 1969 and another by Mario Camus in 1979-80. Compared to other novels like *Marianela* and *El abuelo* that have frequently been adapted to the screen, this novel is adapted a few times. This may be due to the length of the text and

particularly to its detailed information about Spanish history and society in the nineteenth century. Of the two adaptations of *Fortunata y Jacinta*, Camus's version seems to have enjoyed a greater popularity since it aired several times throughout the rest of the century.³³ This fact indicates that the television adaptation was more accessible to the public than the filmic version and was a more adequate form for adapting the novel at that time. A reason why a television adaptation could be considered an appropriate form can be found in the situation of Spanish media.

Following an authoritarian and oppressive dictatorship, new conditions emerge in the film industry. Lera J.M. Caparrós summarizes the major changes happening in the film industry at that time, saying,

. . . se advirtió claramente un deseo de revisar y desmitificar la época franquista; pero su crítica no se limitaba al mero aspecto político, sino que se extendía a la religión, la moral, las costumbres, la familia . . . u otras instituciones, que aparecieron como estructuras ligadas a un tiempo pasado y ya superado. . . . En el aspecto estético, la mayoría acusaría cierto desequilibrio filmico por incoherencia entre lo que quería decir y cómo lo decía, la forma de contarlo; mientras que la madurez creadora de otros resultó a veces pretenciosa o se empañaba con fáciles concesiones eróticas o violentas de claro signo comercial, restándole calidad artística. . . . la dificultad de comunicación entre cineastas y espectadores se complicaría con un exceso de símbolos y de claves críticas . . . (174-75)

³³ The adaptation has aired four times so far on television: May 7-22 in 1980, July 5-September 6 in 1983, July 16-September 11 in 1987, and July 18-September 26 in 1993 (Navarrete 167).

In the light of these trends, Camus's adaptation, *Fortunata y Jacinta*, could be a good example of a work that deploys thematic concerns in a sophisticated way and overcomes the aesthetic and communicative problems that the media industry faced at that moment with its audience. First, the adaptation approaches aspects such as social class, moral values, family and women that were tied to the dictatorship's oppressing ideologies. Also, Camus overcomes the dilemmas that the media industry has in dealing with such topics since he adapts a Spanish literary masterpiece so that he could nicely portray them in an artistic way and chooses television instead of film in order to facilitate communication with the audience rather than creating his own complicated filmic language or symbols.

In addition, television adaptation is believed to be a more effective way to adapt a novel considering the situation of the Spanish media industry at that time. Because of the lack of the state's financial support and the failure at the box-office, the Spanish film industry seems to encourage the production of literary adaptations through collaboration with RTVE (Spanish Radio and Television) to survive and to attract an audience. Augusto M. Torres details how the film industry tried to overcome its difficult situation through cooperating with Spanish television: "In 1980 Spanish Television signed a collaboration agreement with the film industry, putting 1,300 million pesetas into the production of films that, after two years' cinema screening, would be broadcast. After various hitches, this scheme bore fruit with several popular TV series plus some top-quality films based on works by Spanish writers" (370).

Also, television seems to be a crucial to the cultural activities of Spaniards at that time. Rosa Montero describes some cultural phenomenon appeared at this time:

more Spaniards spend time watching TV at home. Because of the wide distribution of television and video, the movie audience has decreased (“Political Transition” 318). Considering RTVE programming at that time, it is true that literary adaptation on television attract larger audiences:

There is a decrease in terms of time allocated to feature films while that [time] destined to showing films specially made for television and serials increased considerably. . . . TV films continue to have a strong presence during the periods of maximum audience reaching their peak level in 1982 (100 percent) and 1985 (81 percent). (Bustamante “TV and Public Service” 74)

Therefore, from the point of view of cultural production and consumption, television adaptations fit into the contexts that take into account the situation of the media industry and Spaniards’ cultural practice at that moment.

The situation of the Spanish media clearly appears in the comparison between the two adaptations of *Fortunata y Jacinta* as well. Fons’s version belongs to the period when the government started to promote liberal images and to encourage the “Europeanization” of Spanish cinema at the end of the dictatorship. NCE directors become the leaders in the film industry who carried out this project but their art films did not appeal to the audience very well (Hopewell 65-66). Among some NCE commercial movies, the only known film was Fons’s *Fortunata y Jacinta* (1969), and Hopewell explains why the other films were not commercially successful:

Only one of the better-known “new” Spanish films, *Fortunata y Jacinta* (Angelino Fons, 1969), got into the top hundred Spanish films screened

between 1965 and 1969. The “new” films may have had commercial potential; but a country where only 5 per cent of the active population had had secondary education in 1965 hardly provided them with an audience. (66)

Even if Fons’s version was successful among the NCE movies, considering the population and education level of movie-goers, not many people enjoyed the movie. Therefore, Fons’s adaptation fails to recognize an effective way to approach the audience at that time. However, understanding the situation of the Spanish media industry, Camus, by adapting the novel for television, seems to have figured out how to draw the audience’s attention.³⁴ Comparing Fons’s version to Camus’s adaptation, the latter is a more efficient and adequate work when it is considered in the context of the film and media industry and the audience’s taste.

3.3. Problematizing the male voice and perspective

Furthermore, television adaptation as a form can be an important contributing factor to exploring how the adaptation formulates the women’s experience, which is a similarity between the two centuries. Camus utilizes the plot of the novel. His version consists of ten chapters that are long enough to portray the almost life-time romance of Fortunata with Juanito from her youth to her death, and detailed enough to describe the psychological states of female characters, history, customs and sense of values

³⁴ Montero describes Spaniards’ cultural activities after the dictatorship and explains cultural phenomena in general. One of the characteristics she indicates is that Spaniards spend more time watching television since they base their lives on the family, as stated earlier. Also, Montero observes that the illiteracy rate has dropped significantly in 1980 and there emerged the so-called “boom” of the New Spanish Novel, which is discovered by the reading public (“Political Transition” 317). These two factors indicate that Camus’s television adaptation appropriately interweaves cultural threads at that time since it recognizes that the audience is at home and its intellectual level.

under such circumstances. This way of structuring the adaptation revitalizes popular literary genres of the nineteenth century: the “folletín” and the “novela por entregas.” Using popular and widespread literary genres for the narrative, Camus approaches the audience more easily and conveniently. His adaptation in ten chapters certainly gives an impression that it is a kind of mini-soap opera or fictional mini-series similar to the way Galdós used the “novela por entregas,” because each new chapter of the adaptation was shown almost daily when it aired for the first time in 1980.³⁵ In addition, as the novel *Fortunata y Jacinta* thematically shows in its subtitle, “Dos historias de casadas,” it deals with women’s lives, issues, and society. This thematic aspect appears in the adaptation in relation to its form like a mini-soap opera, which is usually associated with women.

As mentioned, the adaptation gives an impression that it borrows the mini soap-opera form of television, which has been traditionally considered a so-called

³⁵ If we look at the original text, there is another element that contributes to the discussion of why this *Fortunata y Jacinta* TV adaptation seems to be more adequate than a film adaptation. The structure of the plot fits better in a television fictional series. John Ellis, a TV critic, explains regarding a fictional series and its structural composition: “This, then, is the characteristic form of broadcast TV narration. The movement from event to event characteristic of cinematic narration is radically reduced in favour of the multiplication of incident, of action-clinch and of conversation. These take place in relatively self-contained segments. Segments are bound together into programmes by the repetition device of the series. This constitutes a basic ongoing problematic, which rarely receives a final resolution. This problematic has laid over it an episode-by-episode incident, often in the case of a fiction series an enigma whose solution is revealed very early to the audience. These incidents tend to constitute intrusions to the stable normality that is the series format. The characteristic form of series narration is that of the continuous update, returning to the present and leaving a question or a cliff-hanger for the future” (158). According to his analysis, the novel, *Fortunata y Jacinta*, is more suitable for TV than film. Camus’s version composes each episode with an incident or a major development of the story. Also, there is an ongoing problem, that is, the relationship between Juanito and Fortunata, which seems to be never-ending. This problem ties to another problem, which is the confrontation of Jacinta with Fortunata. As the show heads to the end, the confrontation between the two women becomes more visual and aggressive. More importantly, the show does not clearly suggest the ending like the book. It looks like the death of Fortunata provides a certain type of resolution to the story; however, Maximiliano’s admittance to a mental hospital and Jacinta’s motherhood bring other issues to the show. The plot of the adaptation seems to be starting from a very simple structure, the love triangle of Juan, Jacinta and Fortunata. However, as more episodes unfold, the relationships of Fortunata with other people lead to other incidents which add more interest and complexity to the adaptation.

women's genre, since the main audience is women and the stories reflect women's experiences in ordinary life and their emotional journeys. The significance of this kind of genre rests on the fact that it recognizes women as a crucial factor in the formation of culture.

Annette Kuhn studies what defines the so-called women's genres through the structure of the genres, which contributes to producing and forming female spectators:

. . . they [women's genres] offer the spectator a position of mastery: . . . they also place the spectator in a masochistic position of either--in the case of the woman's picture--identifying with a female character's renunciation or, as in soap opera, forever anticipating an endlessly held-off resolution. Culturally speaking, this combination of mastery and masochism in the reading competence constructed by soaps and melodramas suggests an interplay of masculine and feminine subject positions. Culturally dominant codes inscribe the masculine, while the feminine bespeaks a "return of the repressed" in the form of codes which may well transgress culturally dominant subject positions, though only at the expense of proposing a position of subjection for the spectator. At the same time, it is sometimes argued on behalf of both soap opera and film melodrama that in a society whose representations of itself are governed by the masculine, these genres at least raise the possibility of female desire and female point-of-view. ("Women's Genres" 447)

Accordingly women's genres seem to be able to offer an effective way to manipulate the dominant patriarchal ideology and to reveal substantially the world of women. Therefore, the use of the structure and the formation of conventional women's genres in the adaptation becomes significant because the adaptation is made during the Spanish transition, a moment which the tradition of authoritarian patriarchy is in conflict with women's newly rising cultural, political and economic power.

Even though the nineteenth-century situation and the period when the adaptation is made are not identical, the two periods show many similarities in terms of dealing with women's issues. Along with weakened patriarchal power, the adaptation transforms the text in order to emphasize female relationships, sentimental emotions, and so on, even the relationship of the characters to their effects on the audience as cultural reactions. Therefore, the production of *Fortunata y Jacinta* is a significant work because it illustrates similarities between the nineteenth century and the social and cultural situations after the dictatorship through democratic society. The movie carefully reflects an individual's experiences and struggles in a dramatic period, even though it pictures nineteenth-century people and society.

First, the adaptation shows it challenges authoritative perspectives on the novel. An example of this is the absence of historical referents: the referents become vague in the adaptation. The film's first chapter seems to keep a balance between historical events and the lives of characters who got involved in them. From the university classroom, to a student demonstration on the street and Juan's incarceration, the first chapter seems to be faithful to the referents of the book. However, as the chapters progress, historical referents disappear. Some brief mentions are inserted in the

utterances of some insignificant characters so that they can give the audience a hint or indication of the historical period. The significance of this absence of historical referents throughout the adaptation rests on the transformation of focus. In the book, the lives of the two women protagonists tend to be shown under the influence of historical and social changes. Galdós did give titles to chapters like “La Restauración vencedora” and “Otra Restauración” linked to actual historical events and related them to the story. Avoiding historical referents in the adaptation generates an interesting effect, since it permits a more substantial reflection of the new opportunities for the two female protagonists in the story.

Secondly, the adaptation problematizes the conventional male perspective and this has something to do with a way the novel uses the narrator. In spite of seeming to put much emphasis on historical changes, this novel explores other ways of reading. By allowing various perspectives and narrative techniques, Galdós orchestrates both the traditional masculine viewpoint and resistance against it. But the disappearance of the novel’s narrator in the adaptation connotes that the adaptation problematizes the governing viewpoint on the novel. According to John H. Sinnigen, in the novel the narrator and his point of view in terms of social classes are classified as bourgeois like the Santa Cruz family. The narrator seems to be very knowledgeable about the Santa Cruz family and the upper-middle-class in general, both of which he defends and criticizes (Sinnigen “Individual” 50-56). As Sinnigen argues, the narrator’s relation to the upper-middle-class, his study of the movements of social classes and his attitude as a bourgeois seem to disappear as he devotes more textual space to Fortunata (“Individual” 64). The narrator’s position becomes more ambiguous as the story

progresses and as he is conscious of different social classes and society in general. To accomplish this, according to Jesús Rodeo, the narrator often moves inside the characters' minds or mixes his feelings with others in delivering information to the reader (79-80). This ambiguous and unclear position makes the reader see him as a narrator who does not have much authority over the text. Throughout the novel, it is obvious that the narrator never presents any objective or consistent perspective on reality. The narrator's distancing and inconsistent position eventually contributes to shifting the main focus of the book from the upper-middle-class to a working-class woman, Fortunata. Caudet believes that the ambiguous position of the narrator finally becomes a crucial factor that assimilates Fortunata's position and perspective.³⁶ What we can learn from the narrator's ambiguity is that the text does not intend to be read in a simple monolithic way from the perspective of a male narrator but as a reflection of diverse perspectives: from an upper-middle-class male perspective to that of the lower-classes.

However, Fons's filmic adaptation accepts only the male narrator and makes him a voice-over narrator throughout the film. Disregarding the ambiguity and transformation of the narrator's position, Fons's adaptation allows the voice-over narrator to comment on and to summarize the story. Many incidents, such as the Pitusín affair, are omitted and explained briefly by this voice-over. The voice-over narrator makes the adaptation eliminate various aspects and points of view of the

³⁶ Caudet affirms that “. . . en esta novela se produce un inequívoco distanciamiento por parte de Galdós de la burguesía, de la clase que, en su ya citado ensayo ‘Observaciones sobre la novela contemporánea en España,’ había aventurado, pletórico de entusiasmo, que era la que determinaba el movimiento económico, político y social del país. Y digo distanciamiento insospechado incluso para él, porque había dedicado prácticamente toda la primera parte de *Fortunata y Jacinta* a hacer la saga de una familia de ricos comerciantes, a quienes, en un principio, consideraba los verdaderos protagonistas de la novela, pero, poco a poco, habría de ser el pueblo, a través de Fortunata, quien iba a convertirse en protagonista” (*Benito Pérez Galdós* 35).

novel. Fons's narrator seems to imitate the textual narrator in terms of gender and position in the text, but he neither approaches such a real function nor understands the contribution of the textual narrator to the novel.

In the case of Camus's adaptation, there is no audible or visible male narrator. However, Camus takes advantage of the ambiguity of the textual narrator. Like the novel, he develops various and complex perspectives which concentrate on psychological states and also articulate the tension and desire of female characters, perspectives which are totally excluded in Fons's version. Through this complicated process, Camus eventually shows in this work that the adaptation finally accepts Fortunata's position. This development and result are characterized by questioning the male perspective and inscribing the female perspective.

3.3.1. The case of Jacinta

Camus's adaptation problematizes the male perspective and, as a consequence, it focuses more on female characters and their interior states. First, the adaptation questions the ideology of the "ángel del hogar." There is no doubt that Jacinta is described as the perfect and ideal bourgeois married woman that society requires her to be.³⁷ However, Camus explores other dimensions of this character. Even though it seems that the series makes Jacinta a perfect example of the "ángel del hogar," it continuously challenges the validity of the statement. For example, Camus allows Jacinta to have filmic time to express her inner space, her concerns and anxiety. Even though Jacinta is closed in domestic places only, the series challenges their limitations.

³⁷ Faulkner mentions that Jacinta is often found inside so-called feminine spaces like the laundry room and the family room (101).

The series shows Jacinta walking alone in the street, which a bourgeois woman was not allowed to do, as Mercedes López-Baralt says (100). Also, I should add that, in spite of her isolation in domestic places, Jacinta keeps showing her anxiety, which is mainly caused by the outside world that she is not very well acquainted with. In the adaptation, we continuously see that Jacinta walks along the hallway of the house, pondering many things. Sometimes, her walking back and forth in the hallway does not seem to fit in the flow of the adaptation. But this kind of exaggeration could be a moment when the narrator does not have anything to say but also the moment when the audience can feel what Jacinta is going through as an individual.

Faulkner analyzes the adaptation focusing on the use of space. She points out that the character of Jacinta in Camus's version is more complicated than the textual one. Unlike a typical bourgeois woman's activity, Jacinta in Camus's adaptation has been seen in various places such as in Fortunata's apartment, streets, the market, and so on. Faulkner says: "the complexity of Jacinta's character is developed spatially" (105). In contrast, Fons's Jacinta has two images only: a young bride to be, and a woman obsessed about being pregnant. Furthermore, Fons's Jacinta is viewed only inside the Santa Cruz family home. There is no transition or moment of deep agony about the situation of Juan and Fortunata or her infertility.

Jacinta's main concern in Camus's adaptation is centered on not being able to produce an heir. From chapters one to three of the adaptation, Jacinta's motherhood is emphasized and works as a sentimental element that connects the audience to the character. She has many more opportunities to express her maternal side in comparison to Fons's adaptation. She reveals her maternal affection for Pitusín and

also takes care of Adoración, Mauricia's daughter. She allows Adoración to visit her frequently and promises to support her. Her encounters with Adoración are not necessarily essential to the drama, but Camus did not omit those encounters which show a certain bond that Jacinta has with children.

Jacinta's obsession is intensified through many close-up shots and musical themes.³⁸ This obsession grants her opportunities for psychological disclosure which depict her not as a stereotypical bourgeois woman in the nineteenth century but as an agonizing woman in general. This obsession leads the series into a deeper side of the character, where she suffers heartbreaking pain and yearning to bear a child. Even though her many interior monologues are omitted in the series compared to the book, the adaptation often shows her face in close-up shots. For instance, when she sees Pitusín for the first time and when she sends him to the orphanage, Jacinta's face shown close-up is totally emotional without any verbal expressions. These unnarrated images can be a sign to the audience to have sentimental emotions which are free from the dominant perspective. Especially in the scene where she sends Pitusín to the orphanage, Jacinta interchanges her gaze with the boy's. Even though it turns out that he is not Juanito's child, it seems that we are witnessing some kind of bonding between the two. If we remember that at their first meeting Pitusín was very rude and

³⁸ According to Norberto Mínguez-Arranz, these two effects, the close-up shots and sound, can be very important elements that can make the film more dramatic, and can surpass the visual field itself (49-53). He says: "The close-up shot has meaning, above all, in a narrative sense, due to its relationship with anterior and posterior segments of the sequence that allow it to show the process of cause and effect. The close-up shot is the most concrete kind of shot because of what it shows and the most abstract and subjective because of what it means. It is a kind of shot that takes one from the purely sensory to the symbolic. Deleuze reserves the category of image-affection for a close-up shot of the face. . . . Besides contributing to the creation of visualized space, sound is to a large extent the cause of heterodiegetic spaces or the mental space of the characters" (52). In Jacinta's case, both elements work successfully to reveal Jacinta's psychological states throughout the adaptation, when she faces a dilemma because of her husband's affairs with Fortunata and the issue of infertility.

rebellious with Jacinta, Pitusín's transformation brought about by Jacinta's love and maternal attentions and his affection for her can be seen in this last scene of chapter three through his long contemplation of her. The camera takes Pitusín's position and perspective and watches Jacinta walk away but then turn around again to see him, at which moment sentimental emotions are intense. This moment further shows Jacinta in agony between motherhood and the rules of the bourgeoisie that restrain her. This separation of Jacinta and Pitusín is portrayed differently in the novel. This incident is depicted concisely in the text, and Guillermina, not Jacinta, takes Pitusín to her orphanage. Thus the separation that Camus explores and creates in the adaptation emphasizes Jacinta's generous maternal feelings and the social restrictions and the pressure that put her in such a dilemma.

This Pitusín affair is focalized mainly through Jacinta's eyes. Her emotional states are expressed by means of the camera's shaky movements when she is going to Ido's place to negotiate about Pitusín. Also, the actions of Guillermina, who accompanies her, make this a completely private affair for Jacinta within the adaptation, which does not allow the involvement of other characters or even the audience. When Guillermina and Jacinta visit Ido's apartment for the first time, following Ido's daughter, some working-class women make fun of Guillermina's visit. Unlike other scenes, these give the impression that someone is following them with a camera in hand, and the camera's perspective behind them is identified with the audience's.³⁹ Following Guillermina and Jacinta, the audience hears what those

³⁹ Faulkner talks about the Pitusín affair saying that this episode is totally narrated from Jacinta's point of view. Also, she defines that one effect of this hand-held camera is to make the audience identify Jacinta's uneasiness in a place where the lower class lives (107). However, she did not explain how this affair becomes viewed entirely from Jacinta's perspective.

women say to them. At this moment, Guillermina turns around and reproaches those women saying, “¡que nos dejen en paz!” Even though Guillermina is talking to those women, pretending there is no one between her and the women, she is actually looking directly at the camera. Guillermina’s action privatizes the Pitusín affair as Jacinta’s own business by rejecting other people’s interruptions and interests, even the audience’s. Her words and gaze try to make this incident very private and something related only to two women.

Even though Jacinta never speaks about the Pitusín’s affair, she handles the matter by herself and this offers her an opportunity in which she can be a true protagonist of the chapter and be shown as a victim of her husband’s love affair. Fons does not consider the Pitusín’s affair at all since he omits this episode. But Camus includes this affair as a perfect example where the audience can see Jacinta’s maternal side and even her internal suffering to overcome her emotional burden as a barren woman. Also, this incident provides a critique of the patriarchy of the Santa Cruz Family that substantially manipulates her maternal love and eventually makes her suffer.

This concentration on the emotional state and interior concerns of Jacinta is related to the sentimental effect of the chapter on the audience. According to Warhol’s theories, Jacinta’s unnarrated sufferings and anxiety correspond to one of the elements of sentimental narrative. Warhol explains this element of sentimental narrative:

Sentimental narrative requires a particular handling of “internal focalization,” Genette’s term for the technique of limiting narrative perspective to a single character’s consciousness, despite the fact that

the character does not speak the narration. Scenes in sentimental novels and films tend to be focalized either through victims or triumphant figures who have formerly been represented as oppressed. This focalization invites the reader to participate emotionally from the subject-position of the oppressed, in the diegetic good times and the bad. (*Good Cry* 44-45)

Jacinta is usually portrayed by close-up shots and by her wandering along the corridors in the house. In the scenes of her face in close-up shots that last for a brief moment accompanied by the musical theme, it is underscored that Jacinta becomes a victim of the Santa Cruz family. She is deceived by her mother-in-law and her husband. She becomes a victim in a sense that she marries Juan without knowing of the presence of Fortunata. Jacinta's face and sad eyes make the audience partake in her situation. If Fortunata comes to seem a victim because of her death, Jacinta becomes another type of victim of patriarchal society, in which her infertility is socially, not physically, generated by others, as Harriet Turner implies ("Family Ties" 16-17). Furthermore, Jacinta is viewed in a sentimental way, in which she becomes a subject who reveals her emotions and passions to the audience directly thanks to close-up scenes and a sentimental theme song.

3.3.2. The case of Fortunata

The way the adaptation describes the two women is male-centered at the beginning. In the case of Fortunata, she is portrayed by Juanito in the first and second chapters. The audience knows about Fortunata only through Juanito's memories and

confession to Jacinta during the honeymoon. The adaptation actually shows the scenes about how Juan met Fortunata and how their relationship developed in accordance with Juan's voice-over narration. Then it switches to the scene where Juan is confessing to Jacinta. This shifting between the past with Fortunata and the present with Jacinta is repeated. As a consequence, the adaptation comes to contrast the images of Jacinta by juxtaposing her images with Fortunata's. This juxtaposition creates a certain type of tension between the two female protagonists. First of all, the scenes about Fortunata are depicted in a different way. They are shaky and out of focus. The insecure movements of the camera seem to reflect the situation in which Juanito and other members of Fortunata's family are drunk during their party at Fortunata's apartment. This kind of camera movement generates situations of chaos and disorder, which indicate Fortunata's class and make a contrast to Jacinta's situation in this chapter. Jacinta is depicted as a calm, obedient and ideal woman through several devices: first of all, the camera is moving calmly not shakily. If the camera in Fortunata's place seems to be sneaking around and represents a certain degree of insanity and disorder, the camera with Jacinta is more quiet and orderly. It seems that this contrast between the two characters is generated from the conventional way of looking at these two women.

However, regarding Juanito's description of Fortunata, is he a reliable narrator? The impression the audience can acquire of him before his telling about Fortunata is that he is not a dependable character. He mocks the people surrounding him, such as his mother, Bárbara, and Estupiñá. For example, when Bárbara stops by the bookstore to pay for his books, Juanito enters the shop to exchange other books for

cash after he is sure that his mother has gone. The activities he has been doing before he describes Fortunata to Jacinta make the audiences doubt his credibility: he is not a sincere person. Furthermore, the characteristics that Juanito ascribes to Fortunata are mostly sexual. His description is mainly based on her sexuality, her eroticism, and intimate moments. Thus, even though the series allows the male character to depict the main female protagonist in the first place, his immaturity and unbelievability weaken his statement about Fortunata.

Secondly, in spite of the male governing perspective at the beginning, Fortunata achieves opportunities to express herself which are possible because of the interior monologues. In chapter four, before Maximiliano's proposal, Fortunata shows her calculations that take the advantages of being married into account. In these scenes, all the noises and sounds disappear and the audience can hear only the interior voice of Fortunata who finally starts to think about how marriage can change her life. This equal distribution of mental space between Maximiliano and Fortunata is noted by Faulkner, who states that this distribution helps the adaptation undermine conventional male-centered narration.⁴⁰ Even though they are brief moments, through these moments it is possible to find out how Fortunata tries to develop herself as a subject using the existing social system, not borrowing the male perspective.

Another challenge to the male perspective is shown in the case of the encounter with Feijoo. Feijoo is a major character who affects Fortunata during the second half of the adaptation and Fortunata's relationship with him results in her going

⁴⁰ In Faulkner's words: "Further, not only are the patriarchal connotations of the male narrator in voice-over absent in this piece, but the use of voice-over is divided equally between Fortunata and Maximiliano—they are each assigned identical monologue sequences in which they reflect on their forthcoming marriage" (107).

back to Maximiliano's side. His ideas and lectures even control Fortunata's mind during her meeting with Lupe in order to return to Maximiliano. Fortunata follows exactly what Feijoo advises her, giving Lupe all the money she has. In this scene, the audience cannot hear a word of the actual conversation between the two women, but rather hear only the voice-over advice of Feijoo. Feijoo's voice-over narration is the only voice permitted in this scene, so that even though Feijoo is not present there, his thoughts and ideas are governing Fortunata's next step of development. Feijoo's influence appears throughout chapters seven and eight. His figure has various aspects, from a savior to a father and a lover. He introduces himself as a father figure, guiding Fortunata and teaching her how to survive in society. His philosophy is very practical and Fortunata becomes successful in returning to the position of Maximiliano's wife. At the same time, Feijoo does not influence only Fortunata but also other people, such as Maximiliano and his brothers, who did not have a father figure. Thus, Feijoo's presence and work seem to parallel the male perspective inaugurated with Juanito's description of Fortunata in the first chapters.

However, all the advice and time devoted to Fortunata by Feijoo seem to be destabilized by Feijoo himself. Feijoo's strong position that influences others has been undermined by his behavior and relationship with Fortunata. That is, while Feijoo tends to be a father figure to everyone in the adaptation and even to the audience, the adaptation shows his sexual desire for Fortunata and some scenes that do not justify their relationship as one of father-daughter. These scenes are not connected smoothly and seem to imply strange things going on between the two. Even when they are spending time together, it is clear that the two people in the frame and even the

audience can sense some uncomfortable feelings. For example, in the scene where they are playing cards, the camera shows them in the distance and approaches them very slowly. The scene looks like a painting or a photo within the frame. The camera devotes more time without any sound effects such as the actors' words or musical background. These moments seem to give the audience time to define their relationship. In other words, the definition of their relationship is open to interpretation. These elements weaken the authority of Feijoo as a father figure in the adaptation. Their relationship is not purely father-daughter but rather secret lovers. After everything is arranged so that Fortunata goes back to Maximiliano, Feijoo kisses her like a lover and then redefines the relationship between Fortunata and himself as father and daughter. This redefined relationship underscores the contradiction between his reason and his heterosexual male sexual desire driven toward the female character. This moment subverts the power of the male perspective that has governed the process of Fortunata's going back to Maximiliano.

Furthermore, Feijoo's advice and ideas do not completely control Fortunata's future. When Fortunata meets Jacinta for the second time at the dying Mauricia's place, she tries to be calm and not to lose her reason. But during a conversation full of tension between the two women, Fortunata seems to be wandering between two states, her emotional state and the rational behavior that is taught to her as a petit-bourgeois woman by Feijoo. At this moment, Feijoo's advice regarding what Fortunata needs to do when she has a moment with Jacinta is briefly presented through his voice-over. His advice is not to be emotional but be rational. However, immediately after that voice-over, Fortunata's actions overthrow what Feijoo taught her. Fortunata walks up

to Jacinta and grasps her arms aggressively. Full of anger and jealousy, Fortunata says to Jacinta, “soy For-tu-na-ta.” She identifies herself accentuating each syllable of her name clearly and confronts Jacinta. Her emotional reaction goes against all that Feijoo has been teaching; her emotion and passion contradict Feijoo’s ideas about surviving in society.

Thirdly, the patriarchal ideology that has dominated for so long and repressed women is subverted, since in the adaptation Fortunata does not have any obsession to be a domestic angel. The novel seems to show Fortunata’s anxiety regarding being a domestic angel or being an honorable woman in the scene of her encounter with Jacinta at Mauricia’s place. However, in the adaptation, she is more concerned about Feijoo’s practical advice to survive and to confront her enemy. Furthermore, unlike the text and Fons’s filmic version, Fortunata does not claim to be an angel at the moment of death.⁴¹ The ideology of the “ángel del hogar” that has governed women for so long even in the twentieth century regardless of the difference of social classes is no longer in effect in the adaptation.

Examining the cases of both Jacinta and Fortunata, we observe a certain prevalence of conventional ideology and a continuous resistance to it. Jacinta seems to be isolated and confined in domestic places; at the same time, her inner state, anxiety,

⁴¹ Faulkner mentions the deletion of Fortunata’s affirmation of becoming an angel at the moment of her death and states that this omission serves to deconstruct the gender ideology that divides Jacinta and Fortunata into different social classes (105). Here Faulkner uses the “ángel del hogar” from the viewpoint of class differences and implies that being angel concerns only the upper-middle class women like Jacinta. However, the “ángel del hogar” should be more tied to the woman question than the class differences. Jagoe also notes that this term is obviously used to confine women in general regardless of social classes: “Feminine domesticity was clearly an ideal which marked off the middle classes both from the aristocracy and from the working class, although writers presented it as woman’s essential nature regardless of class lines” (21). Even though this idea is obviously connected to the bourgeois effort to consolidate their power in society, it is undeniable that it is applied to women in general in the nineteenth century. Therefore, in the twentieth century when the distinction between social classes is not as clear as it was in the nineteenth century, the domestic angel should be discussed more in the context of women’s identity rather than class differences.

and sentimental facet are emphasized and shown to the audience. Therefore, even if she is seen as a typical case of an angel by the novel's male perspective, the adaptation leads the audience to observe her and her experiences from a female perspective. By doing so, it becomes possible to situate Jacinta in the position of a subject in the adaptation. In the case of Fortunata, she also becomes the subject who generates her own viewpoint in the adaptation. Even though she starts from a conventional setting, in which she is viewed, positioned, and told from a male perspective, as the story progresses, she becomes the character who constantly resists such a perspective. Reaching the end, the adaptation frequently shows her own point of view and offers more opportunities to reveal her substantial character. In spite of conveying practical advice from Feijoo, the adaptation shows more scenes in which the camera's viewpoint is identified with Fortunata's. The last chapter of the adaptation assures that the adaptation eventually puts Fortunata in the position of a main subject. After finding out she is pregnant, Fortunata leaves Maximiliano and goes back to her old apartment. Here she looks out the window and the audience looks at the scenery of Madrid through her eyes. Her viewpoint, which is situated at the top of the building and looks down on the city, signifies her position of mastery at the end of the adaptation.

In both cases, the male perspective and voice are constantly questioned and problematized by rejecting them and by exploring the female perspective and the inner states of the female characters. An extreme and literal example of the rejection of the male gaze is seen through the case of the death of Moreno: he dies while watching Jacinta at a cathedral.

3.4. Femininity in the cultural transition

The depiction of the female characters and problematization of the traditional male gaze and voice in the adaptation provokes a consideration of the context when the adaptation was made. Faulkner indicates that there is a connection to ponder in terms of the relation between the adaptation and its context, especially as regards the “woman question.” Even though Faulkner mentions Anny Brooksbank Jones’s comments on the changes in women’s issues during the transition, she does not explore this relationship further.⁴²

We understand that the period when the adaptation is made is a critical time for Spanish history in terms of its political and historical changes. In Spanish culture, authoritarian male power, which had been symbolized by the Franco regime, had been questioned and other repressed aspects had been rediscovered and revalued. Thus, after the regime’s fall and on into the transition, the process of democratization happens to be an experience of living between the loss of dictatorial authority and experimenting with new values.

Regarding this situation, Brooksbank Jones thoroughly studies women in the twentieth century. After the dictatorship, with the change of values and ideologies, Spain shows some significant differences from the previous era. For example, according to Brooksbank Jones, different images of women appear in the media.

⁴² Faulkner observes that: “Much of the background to Fons’s film elucidated above is equally relevant here, although we might note also that the rapid and surprisingly smooth shift from patriarchal to egalitarian society--as rapid and surprisingly smooth as all the changes of the transition--led to what Anny Brooksbank Jones has labeled a ‘value disorientation’ with respect to femininity and the family. It is this type of disorientation that Galdós had already explored in *Fortunata y Jacinta* in the context of the nineteenth-century ‘woman question’, and which Camus successfully echoes in his television series in the context of the transition” (99).

Institutionally some non-discriminatory images or non-sexist concepts of women are promoted. However, some misrepresentations are still prevalent as well. Despite such movement and changes, and because of a stubborn process of virtual transformation in the representation of women, there are some persistent images that are not changed, one of which is that of the housewife (*Women* 138-39). Therefore, cultural representations of women do not accomplish a drastic transformation in which the entire society experiences a rapid change. In this circumstance, rather than bringing a radical transformation in terms of women's representations and the subversion of an oppressive patriarchy, the media seem to be feminizing or emasculating men's images, according to Brooksbank Jones (*Women* 139-40). In other words, the media start to recognize women as a consumer of images and a powerful factor in cultural production and to understand female desire and point of view, but they still interplays old and new values.

Such trends show up in the adaptation. One of the factors is that the adaptation does not entirely subvert the traditional viewpoint, such as the patriarchal perspective, but constantly questions it.⁴³ Instead of following the textual male narrator's perspective, the adaptation explores other possibilities reflecting contemporary cultural movements. Juxtaposing old values with new ones, the adaptation makes them collide and elicits the real figure of society. There is another example in which we can observe this kind of compromising distinctive values at that time. It is the image of the

⁴³ Montero comments on the Spanish cultural struggle during the political transition. According to her observations, all the rapid changes and transformations of politics conclusively bring cultural confusion. In spite of drastic change in politics and society, cultural values and lifestyles seem continually to go through a change. Spain faces a rapid transition to democracy and traditional values came from old Spain. Spaniards could not make the discrepancy between these two narrow down. Whereas society operates under the name of democracy, people still do not feel they belong completely to the new system. Society itself is experiencing the most developed social system, on the one hand, but, on the other hand, it is also experiencing an underdeveloped dimension ("Political Transition" 315-20).

actress, Ana Belén, who plays the role of Fortunata. Her figure contains a lot of ideas and representations that the specific historical period generates. In reality, she was a politician, feminist, talented career-woman, militant, singer, actress, mother and housewife. Around the time when this adaptation is produced, her incongruous figure is dealt with in newspaper interviews. Their main concern about her centers on her family, her political participation and ideology, and her career in the entertainment industry. They seem to picture her through her various roles in domestic and public places and to describe her as an unconventional woman from the point of view of that time. Mainly newspaper articles try to concentrate on her political participation and her career as a singer and actress. These writings juxtapose her different aspects. Eduardo G. Rico writes about such things in *Pueblo* in 1979, and Rosa Montero divides her images into three sections--singer and actress, mother and wife, and politician and public figure--in 1977 ("Ana Belén." *El País Semanal*). Furthermore, a significant cultural critic, Francisco Umbral, analyzes her images and points out that all her images are contradictory and therefore breakable.⁴⁴ However, he acknowledges that she is a physical representation that contains all the distinctive values of Spanish society.

⁴⁴ Umbral approaches her image from various perspectives: her social class, her cultural persona as an actress and a singer, her political career and beliefs and so on. Furthermore, he says she symbolizes "plurality" which could be dangerously harmonious: "Lo mejor que había en su generación y en la nuestra, lo mejor que hay en el teatro y en su teatro, en las bases políticas, en el feminismo, se metaforiza naturalmente en esta mujer, y la pura metáfora está siempre en peligro, claro, como una porcelana. Aparte el caso personal, que resolveríamos mejor mediante una carta de amor, el caso general consiste en que la chica de la portera ha encarnado milagrosamente una serie de sueños despiertos y fantasías políticas de la sociedad española. Cualquier reproche que podamos hacerle a ella, que puedan hacerle, nos lo estamos haciendo a nosotros, pues que su imagen se corresponde simétricamente con la zona de albura, optimismo y verdad que hubiéramos querido salvar en nosotros mismos. . ." (39).

Ana Belén's diverse images seem to remind us of the political transition to democracy, which is full of negotiations with many different sectors having started by using the existing political system but not overthrowing the entire system of the past at one time. Also, what she represents is a kind of transitional image that women might experience in society at that time. Rather than an extreme change or social revolution, Ana Belén's figure portrays a self that follows the tradition but pursues revolutions so that she establishes and contains the complexity of the time in herself. All of her images indicate that this historical time cannot be judged or defined in a single way because this is the period when all contradictory values emerge and compete with each other. Belén's complexity should be tied to her popularity. In terms of the logic of cultural consumption, her image of multiplicity and contradiction reflects the experience of many people. According to Richard Dyer, stars fulfill needs and wants of the collective unconsciousness of the audience. Also, they perform characters that reinforce the existing social order, or sometimes who break rules and norms of society but in a charming way. Then they produce a fresh point of view (24-27). Considered an unusual model, Belén's real life shows dimensions that prove that she adapts herself to the social order as well as dreams innovative ideas. The public and political movements work as ways of breaking with the traditional woman figure in a smart way. Therefore, her life as a real person appeals to a more varied audience, which can extend her marketability as an actress.

As far as her image is concerned in reality, her figure seems to offer an alternative and, to some extent, be chaotic in democratic society after the fall of the authoritarian dictatorship and advent of the political transition. What her image really

consists of is related to the specifics of the time because it embraces all the general values of Spanish society that are discontinuous and un-authoritarian. As we see, Ana Belén's fame and personal success do not mean a total rejection of the traditional figure of women but a seeking of transformations and complying to some extent with the old values. She articulates an appealing way of breaking the tradition that has oppressed women and of pursuing a new model and figure for contemporary women. Such images point out the transitional shape of femininity in Spain at the end of the 1970s which is not under a single authoritarian power but experiencing multiple values and ideas that it has not experienced before.

This collision of traditional and modern values for women corresponds to how the adaptation deals with its two female protagonists. Keeping the traditional way of approaching a female character, the adaptation does seem to follow the traditional male perspective and gaze on female characters, especially in the case of Fortunata, because she is continuously described and portrayed by male characters. Besides Juanito and Feijoo, there is another case in which she is viewed through a male gaze. Segismundo in the pharmacy sees Fortunata through the window. His eyesight is frequently identified with the camera's perspective as it watches Fortunata walk away from him. Also, the camera catches the moment when Segismundo looks at and even observes Fortunata from inside the pharmacy. Thus, Fortunata is viewed as an object of desire from the male perspective.

However, at the same time, the adaptation reflects women's points of view, desire and position. In spite of the male perspective, the adaptation successfully draws the attention of the audience to what female characters are going through. The

adaptation utilizes specific objects to represent the experiences of women, such as women's ambiguous position between old and new rules and between social restrictions and personal desire and subjectivity. Some physical spaces reflect the mental spaces of characters. For example, the most conspicuous object that represents the status of women is doors. The door seems to be an essential element in terms of dividing domestic and public spaces for women. The adaptation utilizes this concept and is successful in articulating the dilemma. The door blocks women's subjectivity and desire as it is used in the case of Fortunata. When she is about to have a second affair with Juanito, on her wedding night, the camera shoots the door in close-up, which seems to signify her dilemma of whether to see Juan again or not. It reminds women of where Fortunata is supposed to be and at the same time where she wants to be. The adaptation mixes the continuity of the old and the new position of women: being isolated or being liberated.

This door metaphor that depicts women's dilemma is used again in chapter eight. While Mauricia is dying, Jacinta brings her daughter, Adoración, to her. Before that, everyone except Fortunata leaves the room where Mauricia is in bed, and Mauricia is highlighted by white bedding and clothes. Fortunata puts out the candles and there is a brief moment of darkness in the frame. The next thing we see is the door shot close-up from the inside the room. Immediately after this close-up, the door opens and Jacinta appears. Here the door implies the encounter of two women, Fortunata and Jacinta. Jacinta is outside the room and Fortunata is inside with Mauricia. Jacinta stays outside and never mixes her space with Mauricia's and Fortunata's, both of whom stay inside the room. The door divides two worlds and symbolizes the border between two

different values regarding women. Even though Mauricia's death brings most female characters in the novel to one place, there is a clear division among them and the conflict or confrontation between dominance and resistance is vividly depicted. Mauricia and Fortunata inside the room and the other bourgeois women, Jacinta, Lupe and Guillermina, outside, represent respectively the resisting power and conformity to the existing social order. This door implies the meeting of two worlds, two representations of women, two social positions, and two different values that are equal to the complicated circumstances women may experience during the nineteenth century as well as the twentieth century.

3.5. Conclusion

In light of the comparison between the filmic version by Fons and Camus's adaptation, it is certain that the television adaptation is a more adequate form for approaching the original text. The television adaptation is especially successful in contextualizing the novel in the most critical period of recent Spanish history, the transition and the beginning of democracy. The adaptation formulates many questions about the justification of the patriarchal power of the dictatorship. In order to do that, Camus utilizes a form of a so-called feminine genre, a mini-soap opera, evoking the structure of a nineteenth-century genre, the "novela por entregas." Also, the adaptation starts from the same position that the text does: the male narrator's position. Despite the persistent male perspective and gaze throughout the adaptation, two female characters are truly converted into real protagonists in the adaptation, as they are in the title of the book, by occupying the position of subjects.

Jacinta, viewed as a perfect example of the domestic angel that patriarchy requires her to be, shows her own perspective, emotions and constructs her own filmic space. This becomes possible through various cinematographic techniques as well as by shifting the focus of the plot in this adaptation when compared to Fons's version. Unlike in Fons's version, in Camus's adaptation her maternal side becomes a very strong motif that draws more audience attention to her character and life.

The second case is Fortunata and the male perspective. From the beginning, she is depicted by a male narrator, Juan, but Juan's credibility as a narrator is immediately placed in doubt in the beginning chapters. Later, filmic spaces are equally devoted to Fortunata and the male character, Maximiliano. Also, even though Fortunata seems to be controlled by Feijoo's practical philosophy, she comes to reject it and when she faces reality acts according to her emotions, feelings and passion, which are easily associated with feminine culture.

In both cases, there is a common fact that both women have chances to look at their own reality through their own perspectives. The camera is frequently identified with these women's eyes and devotes much time to them which conflicts with the traditional male gaze and perspective. Excluding historical referents, the adaptation focuses on women's perspectives and on questioning patriarchal values.

Even though it is undeniable that the traditional male perspective is persistent throughout the adaptation, we have seen that female characters are converted into the true protagonists through establishing their own filmic space and perspective. The adaptation demonstrates a conflict and contradiction of ideologies rather than a complete subversion of one specific ideology. Camus demonstrates the co-existence of

two worlds, two values and two different experiences through objects like doors used in a figurative way. Also, the adaptation demonstrates the frequent application of male perspectives and voice-over as well as the camera's attempt to destabilize strong female perspectives. However, the adaptation constantly explores female perspectives in order to reflect the experiences of women during this critical time when two oppositional values and positions collide, and it embraces the past and the future, which co-exist in Spain at that time.

Chapter Four

*El abuelo*⁴⁵: Melodramatic structure and historical questions

4.1. The novel, *El abuelo* (1897)

The first question that the reader may have reading this novel is whether it is a novel or a play. Also, Galdós himself names the novel a “novela dialogada,” which is confusing enough to define the form of this work. No one can deny that this work strongly and visibly follows the basic format of the theater. However, as the author himself calls this work a novel, most critics who study it try to pinpoint the novelistic characteristics of the work and the effects of transforming the traditional novel form into this “novela dialogada” and to find out the meaning of dialogue in this context.

At this point, several questions arise: why did Galdós need a new novelistic form? What are the ultimate purposes of such a creation? Also, how can we relate his effort to create the “novela dialogada” to the thematic aspects of *El abuelo*, its historical concerns?

First of all, Galdós’s transformation of the novel form should be understood in the context of the situation of literature at the end of the nineteenth century. Acknowledging that the contemporary novel faces certain limitations for portraying reality, Galdós attempts to find a solution to this problem. Such an experiment appears in his effort to create the “novela dialogada.” In the prologue to *El abuelo*, after looking over the history of Spanish literature in which there were many literary masterpieces that did not fit traditional genre definitions, and praising the spirit of such efforts and their success, he indicates that such experimentation is not new but

⁴⁵ Casting: Fernando Fernán Gómez (*El abuelo*), Cayetana Guillén Cuervo (*Lucrecia*), Rafael Alonso (*Don Pío*), Agustín González (*Senén*), Alicia Rozas (*Dolly*), Cristina Cruz (*Nelly*).

has been already accepted in Spanish literature, for instance, the “tragicomedia,” for instance (ix). Thus, he is not interested in categorizing literary genres according to traditional concepts: “lo más prudente es huir de los encasillados y de las clasificaciones catalogales de géneros y formas” (viii).

In further exploring his prologue to *El abuelo*, we can discover other critical aspects of this “novela dialogada.” First, in addition to addressing the need to overcome the lethargic situation of contemporary literature, Galdós pays attention to the word “dramática.” Pointing out the advantages of the “novela dialogada” in terms of portraying reality, he believes that theatrical elements can maximize the dramatic effect of the novel: “En toda novela en que los personajes hablan, late una obra dramática. El teatro no es más que la condensación y acopladura de todo aquello que en la novela moderna constituye acciones y caracteres” (viii). Even though these two literary genres, the novel and the play, look very different, Galdós seems to be certain about their mutual interdependence. Galdós believes that this reciprocal relation between the two genres can produce a more dramatic novel.

Galdós puts more emphasis on “dialogue” as he names the work “novela dialogada.” In order to increase dramatic effect, dialogue turns out to be more valuable to him than the direct words of the author or the narrator in terms of narration and description in the novel. Galdós believes that the power of dialogue lies in its function of effectively producing vivid images and concrete characters:

El sistema dialogal, adoptado ya en *Realidad*, nos da la forja expedita y concreta de los caracteres. Éstos se hacen, se componen, imitan más fácilmente, digámoslo así, a los seres vivos, cuando manifiestan su

contextura moral con su propia palabra y con ella, como 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. Siempre es una referencia, algo como la Historia, que nos cuenta los acontecimientos y nos traza retratos y escenas. (*vii-viii*)

According to this statement, Galdós, who frequently used to create a playful narrator that confuses the reader and at the same time provides entertainment, praises the power of dialogue as a helpful element that affects the relationship between the fictional characters and the reader. He believes that this dialogue system can make the reader get closer to characters in a more natural way without being manipulated by the omnipotent power of the narrator or the author. This statement indicates that Galdós avoids direct explanations about what is happening in the textual world, creating a fictional space in which the reader can be immersed in his or her imagination and concentrate on characters. Also, the characters should be like real people with the help of dialogue. Therefore, fiction can be as dramatic as real life. In addition, the construction of this close relationship between the reader and the character produces the sense that this dialogue system may give a kind of independence to characters since they are depicted as individuals who demonstrate their morality with their words and actions and who build their own images and ideas.⁴⁶

⁴⁶ However, this fantasy of constructing characters who are totally independent from the author is inverted by Galdós's following words which remind the reader of the presence of the narrator: "El que compone un asunto y le da vida poética, así en la novela como en el teatro, está presente siempre: . . . Su espíritu es el fundente indispensable para que puedan entrar en el molde artístico los seres imaginados que remedan el palpitar de la vida" (*viii*). It is possible to think that the presence of the narrator, the creative power of the author and the production of independent characters contradict each other. However, Galdós successfully intermingles these three paradoxical elements and creates a work

Thus, the “novela dialogada” of Galdós reveals two major purposes. Desiring to break from fixed literary form, Galdós composes the novel in such a way that it maximizes the effects of the dramatic mode and the power of dialogue. The latter especially opens up another dimension in which characters given more independence can establish a more direct connection with the reader than the ones formed by the narration or the narrator’s description.

Critics express the meanings of this “novela dialogada” in varying ways. Ermitas Penas Varela points out three major characteristics of the “novela dialogada” by analyzing *El abuelo*, *Realidad* (1892), and *Casandra* (1910):

En primer lugar, puede pensarse que el escritor tiene necesidad de romper con una estética precedente . . . En segundo lugar, piensa Galdós, el “sistema dialogal” y no narrativo o descriptivo es el que muestra mejor, más directamente, los caracteres. Así los personajes van mostrándose por sí mismos ante el lector. . . . En tercer lugar, don Benito nos da a entender que este procedimiento, que supondría utilizar la modalización del *modo dramático*, presenta los hechos y los personajes con más realismo--“como en la vida”--y con mayor objetividad. (114)

According to Penas Varela, the significance of the “novela dialogada” lies in allowing the reader to obtain an objective perspective on the characters. Experiencing the reactions and feelings of the characters, the reader can approach the reality of the characters more directly and independently.

so that the reader can participate in imagining and constructing the images and the reality of the characters.

Another critic, John Kronik, states that another major advantage of using dialogue in this novel is that it allows for a dialectic form in terms of producing reality (122).⁴⁷ To develop an idea about a character or reality, Galdós uses the voices of other characters that are actualized through dialogue. Therefore, the reader can catch a more complete image or idea about a character or a reality through the opinions and viewpoints of various characters. In doing so, Kronik claims that the novel can become an unmediated portrayal of reality, rather than being subjected to the direct interruption or expression of the narrator's opinion and viewpoints; he also states that Galdós employs other tactics of the play, such as asides and monologues. Using these tactics, Galdós grants characters the opportunity to reveal their interior states without the unnecessary manipulation of the narrator (125). Thus, Kronik's analysis demonstrates that the "novela dialogada" seems to explore the strong points of dialogue in dramatically portraying a reality. Dialogues become a crucial tool to generate diverse viewpoints about characters or reality, and, as a result, the reader can even access the characters' psychological states.

These critics' ideas about the "novela dialogada" concentrate on this new novelistic form. But in my analysis of Galdós's prologue, Galdós implies that he needs to invent an innovative literary form to contain what he wants to portray. Therefore, unlike other critical studies, my study of the "novela dialogada," especially in the case

⁴⁷ In *El abuelo*, Galdós uses many narrative techniques. Kronik points out that in the textual version, the dialogue is as important as the narration of the novel. As in Galdós's other novels, the narrator plays an important role and inserts his opinions and viewpoints frequently in the text. Kronik indicates that an obvious example in which the implicit interruption by the narrator in the text is seen is in stage directions. Furthermore, this manipulation of stage directions marks the major difference between the novelistic version of *El abuelo* and the theatrical one. According to Kronik, the stage directions are used not only to describe scenes and images but also to include the subjective opinions and emotions of the narrator which affect the reader (117-18).

of *El abuelo*, should engage with thematic concerns: historical questions, such as how to deal with the drastic change in history and how to face the future, through the analysis of representations like the grandfather. The grandfather symbolizes a glorious past and various historical achievements, but is now a weak, poor, and powerless old man. Finding out the identity of his legitimate granddaughter represents the recuperation of his honor. During this process, the grandfather comes in conflict with some other characters, for his beliefs are not regarded as legitimate by the village or Lucrecia, who is his daughter-in-law. Through the grandfather character, Galdós presents a crucial question about how people deal with their history. The grandfather's confrontations and doubts generate some sympathy as well as chaos in the process of dealing with historical question at the end of the nineteenth century.

The grandfather's concerns and emotions are revealed through monologues and dialogues. In order to depict the grandfather dramatically enough to possess all the preoccupations and anxieties that he suffers from, the development of the psychological state of this character becomes particularly crucial. According to Alas, Galdós successfully solves this complicated problem by inventing the specific form that we are discussing:

Verdad es que Galdós se habrá encontrado con que su asunto, su héroe, se prestaban, sobre todo el principio y el final, a la plasticidad dramática pura, mientras el desenvolvimiento del interés psicológico capital exigía algo más amplio que las tablas. De aquí tal vez la mezcla. La dificultad existía; pero hombre como Galdós no debió resolverla con un expediente, sino con una obra maestra, por la forma. Y bien lo

merecía *El abuelo*, que es el alma, a ratos encarnada, de una gran belleza. (251)

Along with dramatic themes and characters, this novel explores the psychological dimension, which cannot be fully developed on stage. Galdós creates a new aesthetic form in which he can concentrate on interior states of mind and which represents the mentality of the period. This mentality is a historically critical issue as we consider the time when the novel was written. Galdós's attempt to penetrate the human interior state should be considered an essential function in this novel in order to portray historical attitude including the change in ideologies at the end of the nineteenth century and the beginning of the new century. As I have discussed so far, in order to establish the dramatization of such a process and transformation, it seems necessary to produce a new and innovative form. In addition, I believe that Galdós suggests a different way in this novel in dealing with historical questions because this novel presents the reader with a retrospective viewpoint whereas many Galdosian novels depict contemporary lives and historical issues. This novel leaves the reader with questions about how to look back at history and establish the relationship between past, present, and even the future through the grandfather's anxieties and dilemmas. Indeed, the grandfather should be considered as symbolizing an identity at the end of the nineteenth century that faces the fading glory of the past and the nation's future. By going through such a difficult situation, characters such as the grandfather can expose their feelings, problems, and conflictive moral values, which are generated from historical changes, through the author's creative form, the "novela dialogada."

Alas affirms this perspective by pointing out the authentic value of *El abuelo* in comparison to *King Lear* by Shakespeare. Opposing many opinions about the similarity that exists between the two works, he claims that *El abuelo* is not a stereotypical Spanish version of *King Lear*, and shows that it possesses several original aspects. In spite of the resemblance between the two works, *El abuelo* demonstrates its unique spirit and its moral value: “el pensamiento dominante en la novela, el que le da la profunda intención, el valor moral, es de Galdós, completamente extraño a la trágica concepción shakesperiana” (246). Unlike the Shakespearean tragedy, the protagonist, el abuelo, becomes a unique figure of Spain.

However, most critics who studied this novel do not seem concerned about the ending of this novel which provides a new way to approach a historical dilemma: Dolly’s love. Critics’ opinions center on the unique functions of dialogue in the novel and these functions are related to how characters’ concerns and interior states are shown. But regarding the ending of the novel, they do not offer a proper analysis. Luanne Buchanan points out another function of dialogue that other critics overlook: reconciling antithetical ideas. When the grandfather recognizes Dolly’s love at the end, Buchanan points out that the process of reconciliation between el abuelo and village people including Lucrecia happens in his own words to Don Pío: “El mal . . . ¿es el bien?” (129). Even though her idea seems to be a crucial point in talking about the novel’s ending, Buchanan does not study further or identify what oppositional ideas consist of and how they are represented throughout the novel.

Thus, my reading of the adaptation will concentrate on how the adaptation takes over the functions of dialogue in the text and how the adaptation incorporates the

thematic concerns of the novel not only by portraying the grandfather's dilemma but also in building a way of approaching a new morality even in late twentieth-century Spain.

4. 2. The adaptation, *El abuelo* (1998): Historical questions and melodrama

4.2.1. The director, José Luis Garci

As a big American film fan, Garci began his cinematographic career as a scriptwriter. His first two movies, *Asignatura pendiente* (1977) and *Solos en la madrugada* (1978), were commercially successful and are also considered critically important in Spanish film history because of their depiction of a generation that experienced the dictatorship and sudden freedom. His great success comes with *Volver a empezar* (1981) which won the first Oscar in Spanish film history. Also, his next movies received Spain's Goya awards.

Regarding themes and aesthetics, critics agree that sentimentalism is very noticeable in his films since the director admits that the theme of love is a constant resource for his movies (García Bolívar 210). García Bolívar says that his works can be divided into three groups: the transition movies, *Asignatura pendiente* (1977), *Solos en la madrugada* (1978), and *Las verdes praderas* (1979); melancholy films, *Volver a empezar* (1982), *Sesión continua* (1984) and *Asignatura aprobada* (1987); and melodrama, *Canción de cuna* (1994), *La herida luminosa* (1996), and *El abuelo* (1998) (210). D'Lugo characterizes Garci's films as heavily influenced by American films in terms of the patterns of visual-narrative structure and Hollywood-style shots. In addition, Garci shows his interest in other film genres; for instance, Garci directed

El crack (1981) and *El crack II* (1983) by taking elements of American film noir and transforming them into Spanish ones (D'Lugo 160).

In spite of his effort to produce different kinds of films, melodrama often characterizes Garci's filmic world since he seems to utilize natural scenery to provoke sentimental feelings. He frequently uses the scenery of the Asturias region, including in *El abuelo* (García Bolívar 211).

4.2.2. The adaptation, *El abuelo* (1998)

This novel is one of the most popular Galdosian novels adapted for film. It has been adapted four times throughout the twentieth century: *La duda* (1916) by Domingo Ceret, a television adaptation *El abuelo* (1969) by Alberto González Vergel, *La duda* (1972) by Rafael Gil, and *El abuelo* (1998) by José Luis Garci. The third adaptation, *La duda*, received an award at the San Sebastian Film Festival and was critically acclaimed at the time. The most recent adaptation, by Garci, produced at the end of the twentieth century, is the most recent adaptation of the Galdosian novel and is internationally recognized since it was nominated for an Oscar in 1998 and was a hit at the Spanish box-office.

El abuelo by Garci is the last work in his trilogy, following *Canción de cuna* (1994) and *La herida luminosa* (1996). All three films were made as melodramas. Besides, they show similarities in many aspects, for example, their slow rhythm, sentimental themes, and peaceful environment. Especially in the case of *El abuelo*, Garci adapts the text to dramatize the world of the novel that portrays the protagonist's constant doubt and anxiety. The process by which the protagonist finally recognizes

what is most important to him evolves into a melodramatic story and concludes the trilogy.

Even though there is no literary criticism that interprets this novel's melodramatic effect or scheme, many film critics at the time claimed that the novel is clearly transformed into melodrama in Garci's adaptation. Accordingly, Navarrete understands this adaptation in the context of a melodrama, saying:

Garci respeta la línea argumental principal de la novela, porque está interesado en el ideario principal, un tema universal, el honor, planteado dentro de una historia, que puede tener connotaciones de melodrama, si se le aportan los elementos necesarios. Eso es lo que Garci hace con su obra. Respeta el argumento, que aporta elementos de tragedia universal, para introducirnos en un mundo, que sin perder ese aire clásico y trágico, adopta paulatinamente el estilo y la configuración de un melodrama. Dotando a los personajes de un componente dramático consigue finalmente el efecto deseado, un melodrama del más clásico estilo. (156)

Furthermore, Navarrete explains the melodramatic elements that underlie the adaptation. First of all, he points out the way in which the adaptation portrays the environment and the exterior settings. He continuously talks about the ambiguity that corresponds to the protagonist's doubt, which is developed as the main axis of the work. This doubt lasts throughout the characters' relationships, which maintain the melodramatic current in the adaptation. Navarrete emphasizes the way the exterior scenes are constructed, as well as the characters' relationships, ambiguity, and

tensions, considering them essential elements contributing to the structure of this adaptation as a melodrama (158). Moreover, many reviews at that time view the film as a melodrama. However, their problem is that they believe that this adaptation is a mere melodrama since it generates emotional effects or reveals the contrasts between characters.⁴⁸

However, my understanding is that the adaptation shows some characteristics of melodrama but the components of a melodrama demand more detailed structures and especially a reflection on ideology, which Navarrete and other critics did not mention at all. It is not a genre limited to a certain formal aesthetic or understood as a trivial popular genre, but is more complex because it involves the conflict of ideas and moral values in an artistic work as is shown in the history of melodrama.⁴⁹ Melodrama is a popular literary genre, but it is never a simple construction. Besides, my perspective on the use of melodrama in the adaptation should be linked to Galdós's historical questions presented in the novel. Therefore, my analysis of this adaptation

⁴⁸ One of the journalists who reviewed the film, Quim Casas, indicates "emotividad" as a main thread in this film. Also, mentioning the melodramatic structure of the film, he says that especially the scene where the grandfather and Lucrecia meet face to face to talk about the two girls intensifies the tension between the two protagonists and contributes to constructing a melodrama (16). Also, an article published in *ABC* emotional effects of this film through the descriptive words such as "ternura" and "llorar" ("Abuelo y éxito" *ABC*). As seen in these reviews, most critics define this film as a melodrama agreeing to the idea that it has provoked emotional effects even though Casas's comment indicated conflicts between two protagonists is an essential component of melodrama. Therefore, the reviewers' use of melodrama seems to be very limited. In addition, Juan Tejero's article approaches the historical question that the novel implies, since it mentions that the actor Fernando Fernán Gómez's performance and appearance in the movie is "una encarnación del 98" and he is "el personaje idóneo" (65). Tejero's idea would have been a good point to undertake an analysis of historical questions in the adaptation, but he did not explore the idea further.

⁴⁹ Peter Brooks studies the origin of melodrama and its narrative structure. He analyzes the detailed elements that structure melodrama and emphasizes that the emergence of melodrama is closely related to historical and ideological situations. Brooks indicates that melodrama is a production of radical change in historical and ideological situations. Between two drastically different ideologies, melodrama seems to be a way of constructing a transition through discovering a new morality and ideology in the new era. Therefore, it becomes impossible to exclude historical situation in terms of studying melodrama: "we cannot . . . go farther without saying more about melodrama, our understanding of the concept and use of the word, its historical and ideological situation, and its nature" (11).

will begin with viewing the adaptation within melodramatic structure and will then examine how the melodramatic scheme of the adaptation effectively points to historical questions in the twentieth century.

4.2.3. The melodramatic narrative of the adaptation

In accordance with the traditional setting of a melodrama that starts from a simple structure, virtue against evil, the adaptation, *El abuelo*, portrays a clear division among characters as it progresses: the grandfather vs. people in village. The crucial character who is on the side of virtue is the grandfather. As the grandfather enters the village, the confrontation between good and evil occurs. All the orders and values that have been governing the village come to represent evil because of the grandfather's appearance in town and of what his moral values signify. People in Jerusa have taken advantage of the generosity and the fortune of the grandfather and his family, and they flatter Lucrecia in order to maintain their economic prosperity. Since the grandfather who is in conflict with Lucrecia starts to reproach them for their avarice and ingratitude, people do not welcome the grandfather. They even try to make the grandfather suffer and to expel him from the village.

Melodrama heightens and dramatizes the structure of opposition through the excessive and exaggerated actions, gestures, and moral dimensions of good and evil roles. An example of the role of evil appears during the incident at the monastery. The reason why the grandfather is having such trouble mainly comes from his doubt. That is, his attempt to find out the identity of his legitimate granddaughter causes Lucrecia much anxiety. As a result, Lucrecia encourages the people of Jerusa to make him

suffer and eventually disappear. Based on this conspiracy between Lucrecia and the village, the suffering of good and virtue is concretely revealed. Throughout the grandfather's sufferings and resistance, as seen in the incident of his imprisonment in the monastery, the evil role of the village people is recognized in the story. Thus there emerges a basic structure of melodrama, the confrontation between virtue and evil. Recovering virtue is linked to the process of recognizing evil according to Brooks:

Virtue fallen and eclipsed will, then, not so much struggle as simply resist. Its recovery will depend most often upon recognition of error by those set in the position of judges . . . , which itself depends on the recognition of evil: an acknowledgment of the presence of deceitful signs and the willful misprision of virtue. (31)

This incident in the monastery makes the grandfather realize how ungrateful the people of Jerusa are, and it offers the audience the opportunity to see the conflictive structure between virtue and evil: evil becomes stronger and virtue clearly suffers. The people of Jerusa invites the grandfather for a dinner at the monastery and the grandfather who enjoys the dinner with them and falls asleep. Waking up and realizing he has been left alone and confined in the monastery, the grandfather yells and reproaches the monks there and shows a violent resistance. In this scene, the grandfather confronts alone some monks in a hallway who are armed and ready to attack the old and weak grandfather. These monks contradict the traditional image of the Church, distorting it in such a way that the church comes to symbolize active evil power, and the monastery is depicted as a dungeon that keeps the grandfather from the outer world. Even though he eventually leaves the monastery, the grandfather is totally

frustrated and humiliated by everyone, which is one of the steps that the melodramatic protagonist has to go through wherein the role of evil becomes more powerful, according to Brooks. He says,

In the clash of virtue and villainy, it is the latter that constitutes the active force and the motor of plot. If to what we have said about dramatic structures we add a consideration of affective structure, our starting point must be in evil. . . . Evil's moment of spectacular power--when it imposes its rule and drives out innocence--provides a simulacrum of the "primal scene." It is a moment of intense, originary trauma that leaves virtue stunned and humiliated. (34)

According to this explanation of the function of evil, the conspiracy between the village and Lucrecia and their extreme actions to imprison the grandfather makes the film more dramatic and becomes a representative instance in which virtue suffers and the conflicts become intense.

Also, as the drama progresses, more villains emerge. Evil ideas and actions are especially centered in the character, Senén. He becomes a representative figure that threatens virtue and symbolizes the crystallization of malicious thoughts and actions. His revelation happens when he meets Lucrecia and becomes avaricious and threatening. Taking advantage of the tension between Lucrecia and the grandfather, he demands a kind of financial reward from Lucrecia promising that he will not reveal her past to the grandfather. As she rejects his suggestion, he changes his tone, threatening her and physically coming closer to her. At this moment, his excessive perfume makes him repulsive to Lucrecia. Then he goes to the grandfather in order to

give him Lucrecia's letter to her former lover and to demand a reward from him. Subjected to his demonic appearance and threats, the grandfather gives his ring to Senén and afterwards destroys the letter for the sake of his family's honor.⁵⁰ By betraying Lucrecia, Senén transforms himself into an evil role both morally and physically,⁵¹ as manifested by his excessive perfume which corresponds to his evil traits, which include avarice and ingratitude, two attributes that the grandfather accuses the village people of embodying.

As the drama progresses, the border between good and evil becomes apparent. Not only does the role of evil proclaim its ethics, like the revelation of Senén's villainous side, but the role of good also demonstrates its morality to the world. After suffering from imprisonment in the monastery by the people of Jerusa, the grandfather openly reproaches their immorality and ingratitude and explicitly proclaims his morality and judgment, which are the ethics of the side that represents virtue.⁵²

However, the adaptation, which so far has shown a typical set of melodramatic techniques, develops in a different direction. In the next section, I will examine the effects of such a turn and show how ultimately it contributes to the melodramatic setup.

⁵⁰ This part in the adaptation diverges from the text. In the text, failing to earn any benefit from Lucrecia, Senén goes to the grandfather and releases the secret that Dolly is not his granddaughter. At the same time, the servant Gregoria brings a note from Lucrecia, which tells the grandfather that the priest in the monastery will tell him everything. This variation from the text acquires a dramatic effect in the adaptation.

⁵¹ Brooks portrays the role of evil in melodrama saying: "Betrayal is a personal version of evil. Indeed, evil must be fully personalized, the villain highly characterized, in the post-sacred universe, where personality alone is the effective vehicle of transindividual messages. . . . He [the villain] is reduced to a few summary traits that signal his position, just as, physically, do his swarthy complexion, moustache, cape, and concealed dagger. But he is strongly characterized, a forceful representation of villainy"(33).

⁵² Brooks points out that this kind of development is an indispensable moment for melodrama: "One of the most immediately striking features of melodrama is the extent to which characters tend to say, directly and explicitly, their moral judgments of the world. . . . Both heroines and villains announce their moral identity, present their name and the qualifications attached to it in the form of revelation (36-39).

4.2.4. The evolution of Lucrecia

As I have shown, this adaptation exhibits a significant number of melodramatic techniques. There are apparent dilemmas, tensions, and conflicts between good and evil, and this binary composition structures the drama. However, if the drama continued to be about the fight between the grandfather on the one hand and people in Jerusa along with Lucrecia on the other, it is a conventional melodrama. Instead, this adaptation explores other dimensions, so that it becomes a more complicated and ambiguous drama. The ambiguity of the binary opposition between good and evil originates from the character who generates more than one image, namely Lucrecia. In Garci's adaptation, Lucrecia does not generate a monolithic image but goes through an evolution. In order to see Lucrecia's evolution, it is crucial to compare Garci's Lucrecia to Galdós's Lucrecia.

In the book, Lucrecia's role seems to be limited. She is not an important figure to the story and does not seem to affect the drama much. She is more concerned about her relationship with her lover, Ricardo, and about reuniting with him in Verola. She does not care about what Senén requests and reports about the grandfather. She wants others to take care of the problem and thus depends on Senén and other people's advice to a great extent. Therefore, she disappears from the drama by going to Verola to see her lover and later comes back to meet the grandfather almost at the end of the book. Her portrayal in the book is restricted to that of a passionate and obsessive lover. In Garci's adaptation, the character of Lucrecia⁵³ is more developed. In this version,

⁵³ The filmic adaptation by Rafael Gil (1972) is faithful to the text in terms of deciphering the image of Lucrecia. In this film, she is a young and rich woman whose interest is concentrated on her love affair.

Lucrecia is a more serious and cold person in terms of managing her business and relationships, and she is also portrayed as a warm person who shows unlimited affection toward her two daughters. One of her main characteristics is her maternal side. She is not an immature or simple character, like the two other Lucrecias in the book and in Gil's adaptation, but is a protagonist that possesses a complicated personality. Her maternal side is a focus of the film right from the beginning. The first scene is a photo of Lucrecia with her two daughters. With classical music in the background, this image carries the implication of the main theme of the movie. Her love for her two daughters surpasses her image as a lover, which is emphasized by the book and by Gil's version. Unlike the two previous Lucrecias, she is an independent woman who controls her own life, in terms of her relationship with men. The importance of the relationship with her lover, Ricardo, is much reduced in this movie and does not affect the drama as a whole at all. She knows how to justify her relationships with men and makes them serious affairs, not gossipy and trivial ones.

During her first meeting with the grandfather, Lucrecia clearly states that both of her daughters are from serious relationships that she had and that she never regrets. In this scene, her figure becomes authoritative enough to be a competitive protagonist figure equaling the gravity of the grandfather in the drama. Her strong maternal side makes the audience understand that she does not reveal the secret for her own children's sake. For example, Garci creates and adds a love letter from Lucrecia to the painter who used to be her lover and who at the end is revealed to be the biological father of Dolly. This letter does not exist in the book and the creation of this private

Her maternal side has diminished almost completely. It is hard to find any images or figures of maturity of Lucrecia as a mother of two children or as a businesswoman who handles many kinds of problems. Rather, she generates only erotic images as a lover.

love letter from Lucrecia makes the audience pay more attention to the character, Lucrecia, and particularly to the dimension of her love and maternal side. This letter is read by Lucrecia through a voice-over narration to sentimental music. Revealing the truth of her past, the letter has the function of transmitting her perspective to the audience, because the grandfather obtains this letter from Senén in exchange for his ring and does not know its contents because he throws it into the fireplace as soon as he receives it from Senén. Only the audience can learn the contents of the letter through Lucrecia's reading of it, which is made to sound like her own confession. The letter completes the image of her as a sincere and faithful mother and woman. Afterward, the grandfather has a second meeting with Lucrecia, and now, knowing the true Lucrecia, the audience has more sympathy towards her. Paying attention to the heartfelt confession in her letter, the audience realizes that Dolly's final decision that she will stay with the grandfather can happen because of Lucrecia's unselfish and loving personality. Her maternal side, in connection with her love affair, constructs another dimension of the character. Her evolution offers the audience an opportunity to penetrate her psychological state and explore her substantial personality.

Lucrecia is also portrayed as an independent woman who knows how to exercise her authoritative power. On several occasions, she discloses her authority before the people of Jerusa, especially in the dinner scenes. She keeps her distance from the people there and does not depend on their advice, as she does in the book. She is a self-governing person acting with her own strong will. For example, she is the one who eventually instigates the imprisonment of the grandfather in the monastery. Facing Senén, who is greedy and asks her for more power, Lucrecia shows her

calculating personality, saying that in exchange for his conditions she has some favors to ask of him, such as making the grandfather stay away from her and her two girls. In the book, Senén seems to be superior to Lucrecia in terms of their relationship: Lucrecia wants to acquiesce to whatever he asks her because he appears to be a threat and intimidates her. Without talking about the price of giving him such privileges, Lucrecia hastily leaves for Verola to see her lover.

However, in the adaptation she is portrayed as an intelligent woman since she is aware of the political and social problems of the country, frequently commenting on such problems during her conversations with the people in Jerusa. Her authority and confidence here are significantly distinct from the novel's Lucrecia. She is aristocratic and her ethics never intermingle with those of the people in Jerusa. Unlike the book, where she seems to be taken care of by some other female characters, such as La Marquesa,⁵⁴ in Garci's version she establishes her own power and authority over people. In the last supper scene, the night before she leaves for Madrid with her daughters, Lucrecia sarcastically condemns Senén and even dares to reveal his real character to other people, including El Alcalde and Consuelito. Also, she ridicules the ambition, flattery, and greed of the people of Jerusa. If the two earlier Lucrecias are subordinate to other people and to their circumstances, and are not established as main protagonists of the drama, Garci's Lucrecia is structured to be a protagonist who directs the drama as a very independent figure.

This transformation of Lucrecia's character influences the melodramatic structure discussed earlier. If Lucrecia's character was not so independent and was

⁵⁴ This character is completely excluded in Garci's adaptation. However, in the text Lucrecia seems to depend a lot on this character and is influenced by her opinions and feelings. Therefore, the exclusion of this character contributes to developing the authoritative figure of Lucrecia in the adaptation.

identified with the people in Jerusa, then understanding these characters as being the source of evil would not have been a problem. However, the problem arises from the diverse images of her character. So far, Garci's portrayal of Lucrecia emphasizes her maternal side, depicting her as an intelligent individual who is much different from her portrayal in the text and who does not easily fit into either the good or evil roles. Her figure, seen with Senén, seems closer to the evil side but her maternal side obscures such distinctions. Therefore, the way the adaptation depicts Lucrecia is more complicated in terms of the traditional melodramatic scheme. She is not a monolithic figure but generates a double vision. Even the grandfather once says to don Pío, "es difícil saber quién es peor, si Lucrecia o ese pueblo."

As the drama progresses, it becomes clear that this adaptation should not be simply understood in terms of good versus evil. Remembering that the purpose of dialogue originates from the intention to approach characters closely, we have to think about the source of the dilemma that structures the axis of the work. Melodrama is not a simple fight or exterior confrontation between good and evil, but is a complicated drama that deals with discovering the "moral occult" by penetrating human psychological states and emotions.⁵⁵ It is not hard to see that the protagonists' dilemma emerges from their interior states, not from the demonic will or tricks of other people. In the light of this unique point of melodrama as well as Galdós's

⁵⁵ Brooks explains this, saying: "the center of interest and the scene of the underlying drama reside within what we could call the 'moral occult,' the domain of operative spiritual values which is both indicated within and masked by the surface of reality. The moral occult is not a metaphysical system; it is rather the repository of the fragmentary and desacralized remnants of sacred myth. It bears comparison to unconscious mind, for it is a sphere of being where our most basic desires and interdictions lie, a realm which in quotidian existence may appear closed off from us, but which we must accede to since it is the realm of meaning and value. The melodramatic mode in large measure exists to locate and to articulate the moral occult" (5).

innovative novelistic form, Garci's adaptation transforms the text and deepens the psychological dimensions of the characters.

In general, Garci concentrates on showing images and depicting nature in the adaptation. Reducing the verbal expressions of characters, he demonstrates the power of emotions and the psychological states of characters through various cinematographic techniques. The camera focuses on the faces of the protagonists as it observes their reactions and facial expressions in certain situations. Especially in the scene in which Lucrecia finally shows her true emotions through the letter to the painter, the camera approaches her face very slowly from a long distance. In this frame, many emotions, such as love and passion, maternal love for her daughters, deception, frustration, hope, and so on, are revealed. Lucrecia then seems to recover her serenity and goes to church to confess. Before she confesses, she has a moment of meditation in which the audience, along with the grandfather, can see that she is experiencing a serious dilemma in her mind. Lucrecia's face and gestures, as expressed in scenes, are quite different from her expressions during her confrontations with Senén or the village people or with the grandfather. The camera devotes more time to examining her mind. With images created by the movements of the camera Garci produces the same effects, such as portraying the psychological states of the protagonists, that Galdós attempted to achieve through dialogue.

In "Narración, diálogo e imagen en *El abuelo galdosiano*," Kronik confirms that the images in the adaptation produced by the camera successfully replace the role of the dialogue in the novel. As a result, the adaptation views the interior states of

characters through images (132-33). For example, Kronik comments on Garci's montage, saying:

El montaje de Garci pone a sus actores constantemente en primer plano cuando están conversando, alternando entre los interlocutores con cámaras en contracampo. La óptica exagerada de caras gigantescas fuerza al espectador a concentrarse en los gestos y expresiones de los personajes y le da la sensación de entrar en lo recóndito de sus caracteres. (138)

Furthermore, he points out the power of images, especially in the scene that depicts the first meeting between Lucrecia and the grandfather. Kronik writes:

En el enfrentamiento inicial entre Lucrecia y su suegro, el diálogo es de Galdós, pero las imágenes en primerísimo plano de los dos personajes son tan importantes como el debate verbal entre ellos. La cámara, alternando entre los dos, muestra no sólo al dialogante sino también a quien escucha. . . . Durante toda la escena, las imágenes de las dos caras en primerísimo plano, en alianza con las palabras, registran para el espectador las emociones de ambos personajes, el vaivén del poder entre los dos, los deseos, las decepciones, las tensiones, los cambios de ánimo. (139)

As seen here, this study by Kronik indicates that the adaptation explores the psychological states and emotions of the characters through images and the movements of the camera. Kronik's analysis is helpful for my argument that Garci's

melodramatic adaptation refers to the interior state of the individual, not the exterior figures that obviously separate good from evil.

Garci's adaptation challenges the traditional setting of melodrama through the evolution of Lucrecia. The evolution of this character produces several effects. First, there is a change in the structure of the characters' relationships. In the book and in Gil's adaptation, the structure of the tension emerges from the relationship between the grandfather and the village people, including Lucrecia. Lucrecia is depicted as one of the village people because she agrees to expel the grandfather in spite of her moral dilemma, which is hardly noticed. However, through her evolution, Lucrecia puts herself in an independent position in terms of the structure of this dramatic tension. Besides, her new position turns our attention to the tension and relationship between Lucrecia and the grandfather, not between the grandfather and the whole village. People in Jerusa are not a crucial factor in terms of the progress of the drama. For example, as a result of the transformation in the adaptation, Senén is removed after his personal meeting with Lucrecia, and he remains only as a representative of the avaricious and ungrateful village people. Realizing his character, Lucrecia gets rid of him completely. She goes to the monastery and shows her interior suffering as an individual and a mother by confessing, and she asks the priest in the monastery to reveal her secret to the grandfather.⁵⁶ However, in the book, Senén is a significant secondary character that may influence the plot because he is authorized to reveal Lucrecia's secret to the grandfather.

⁵⁶ Religion in this adaptation could be a challenge to the church, but Garci finds a way to negotiate and reform institutions and individuals. Rather than marking a hostile relationship, Garci's adaptation attempts to bring out a new morality in the final scene where the grandfather finally gets the information about the Dolly and Nelly.

This change of focus in the structure of tension leads us to another façade of the adaptation. The main focus of the adaptation is the relationship between Lucrecia and the grandfather. However, their relationship is not like the one between the grandfather and the people in Jerusa. Instead, the adaptation approaches the interior fights, struggles, tensions, and sufferings of each person, as they emerge from their uncomfortable relationship with the past. This is the second effect of Lucrecia's evolution. In this way, Lucrecia becomes a protagonist who is given much space and authority in the adaptation, just like the other main character, the grandfather. Towards the end, the adaptation concentrates on showing these two protagonists with a slow musical theme song in the background and in a sentimental environment without the use of many words. The scenery and the colors portray fall, which is used to provoke a more emotional and sentimental mood.

There is another dimension to add to the effects of Lucrecia's evolution in my reading. In terms of formulating a new morality through Dolly, Lucrecia's evolution facilitates the process of reconciliation. If in the book, the grandfather accomplishes the reconciliation through his words, in the adaptation this reconciliation occurs partially through Lucrecia's different features that attract more emotions, feelings and sympathy from the audience. As a result, the opposing structure becomes slowly destabilized, which eventually helps to generate a new morality.

4.2.5. Melodramatic effects

The transformation of the adaptation in terms of Lucrecia's evolution intensifies some melodramatic effects: the approach to emotions and the interior state

of the characters. This approach to the interior states of the protagonists penetrates the emotions of the audience. The slow rhythm and the sentimental scenery at the end of the adaptation are enough to make the audience feel empathy toward the situation and the protagonists. This emotional effect is acquired by focusing on the inner states of the protagonists more than on the exterior tension throughout the adaptation. Each protagonist is given enough filmic space and time in which he or she can share his or her anxiety, concerns, and ideas with the audience, which is affected emotionally. This intimate portrayal of the protagonists is already attempted and emphasized in Galdós's prologue.

Galdós states that he wrote his "novela dialogada" in order to deliver vivid images of real people and their concrete reality through characters within an artistic form. With only minor intervention of the narrator in the "novela dialogada," these Galdosian protagonists are able to come closer to the reader and his reality. In order to do so, Galdós seems to need a more dramatic way to impress the reader. As a consequence, he applies theatrical method in a compressed and dramatic way. Along with the visual transformation of the novel genre, he also depends on the power of dialogue as a method to carry out such a function. Avoiding a hardened and fixed use of those artistic forms which minimize readers' emotional responses may be the ultimate motivation for Galdós to invent the "novela dialogada." Reflecting on the melodramatic frame, one can conclude that this Galdosian invention seems successfully to develop its effects.

In the adaptation, particularly through Lucrecia's evolution that provokes a sentimental effect, emotions reach the highest point in the last scene, when Dolly calls

on the grandfather, who is trying to help Don Pío to commit suicide and to do the same thing himself. Until then, the camera shows the empty train station where Lucrecia is supposed to get on the train with her two daughters. In the last scenes of the movie, words are minimal and Garci shows more scenes accompanied by sentimental music that seem to imply that the drama is approaching its end, without a dramatic reversal. The audience, who now understand both Lucrecia and the grandfather, assumes that Lucrecia and her two daughters leave for Madrid, and thus pays attention to the suicide of the grandfather and his companion, Don Pío. At this moment, Dolly's sudden appearance in the adaptation becomes the moment when the audience realizes and recognizes the new moral sign of the work. At the same time, Dolly's emergence right at the moment when the grandfather and Don Pío try to commit suicide gives a sense of relief and hope. This is the moment where all the tensions between Lucrecia and the grandfather are resolved and the "new morality" is successfully announced in the work after the fights, tensions, and conspiracies.⁵⁷

Brooks explains this process, saying:

The rhetorical breaking-through of repression is closely linked to melodrama's central effort to locate and articulate the moral problems with which it deals. Ethical imperatives in the post-sacred universe have been sentimentalized, have come to be identified with emotional states and psychic relationships, so that the expression of emotional and moral integers is indistinguishable. Both are perhaps best characterized

⁵⁷ Brooks indicates that in melodrama emotions are a vital step toward proclaiming the new morality of the story: "Emotions are given a full acting-out, a full representation before our eyes. . . . Such moments provide us with the joy of a full emotional indulgence, the pleasures of an unadulterated exploitation of what we recognize from our psychic lives as one possible way to be, the victory of one integral inner force" (41).

as moral sentiments. Each play, we saw, is not only the drama of a moral dilemma, but the drama of the dilemma of the moral sentiment itself, seeking to say its name. The play's outcome turns less on the triumph of virtue than on making the world morally legible, spelling out its ethical forces and imperatives in large and bold characters. In the drama of the recognition of the sign of virtue, virtue achieves an expressive liberation from the "primal scene" that repressed, expelled, silenced it, to assert its wholeness and vindicate its right to existence.

(42)

The appearance of Dolly indicates that she has become a new symbol in which a new identity has been constructed through the recognition of the "moral occult." This "moral occult" is the spiritual value that should be recuperated but remains disguised by the reality of conflicts and misunderstanding. This moral becomes relocated and recognized by a new generation that overcomes the tensions and dilemmas of the older generations and embraces their differences and values. In the adaptation, the relocation and recognition of the new morality is represented by Dolly who overcomes the gap and the emotional dilemmas between generations and signifies a new mentality.

Therefore, the adaptation embodies the ultimate purpose of melodrama:

Evil will first be articulated and recognized, then the sign of virtue will begin to overcome its repression. By the end of the play, desire has achieved its satisfaction. No shadow dwells, and the universe bathes in the full, bright lighting of moral manichaeism. Hence the psychic bravado of virtue, its expressive breakthrough, serves to assure us,

again and again, that the universe is in fact morally legible, that it possesses an ethical identity and significance. This assurance must be a central function of melodrama . . . : it [this assurance] relocates and rearticulates the most basic moral sentiments and celebrates the sign of the right. . . . Melodrama addressed itself to this relocation and rearticulation of an occulted morality. (Brooks 43)

Dolly's decision to stay with her grandfather eventually solves the substantial problem between the grandfather and Lucrecia. Because of her decision, both can have a mutual understanding and forgive each other wordlessly. Therefore, both characters can be free from the burdens of the past and recognize the value of a new morality, which is concretized in Dolly. This is the moment when all the problems and tensions disappear from the work.⁵⁸

4.3. Melodramatic adaptation in its contexts and conclusion

Melodrama is not an unusual instrument for filmmakers or writers to use to comment on society since it is closely linked to changes in historical and ideological situations. Because of its frequent oversimplified use, melodrama has often been defined in a trivial and pejorative way. However, Brooks asserts that melodrama should be linked to the reflection of historical and ideological changes and it

⁵⁸ Dolly's dramatic reappearance in the last scene corresponds to anagnorisis in the theater. Brooks explains the importance and the function of anagnorisis in melodrama, saying, "Anagnorisis in melodrama thus has little to do with the achievement of psychological identity and is much more a matter of the recognition, the liberation from misprision, of a pure signifier, the token for an assigned identity" (53).

sometimes has been easily manipulated to different ideological purposes as well. Annabel Martín briefly explains the history of melodrama in Spanish culture, writing:

The study of melodrama has followed a long and complex trajectory within cultural studies despite its having received very little attention in the Spanish context. Its revalorization in the 1990s as a new kind of camp aesthetic can be seen as one more step in the genre's history. In the Spanish context melodrama has many meanings. It was an ideological instrument of propaganda in the hands of the Franco regime; a means of articulating political solidarity through empathic affect for filmmakers working within a neorealist framework in the 1950s; a sentimental historiographic way of framing the postwar period for the generation of the transition-to-democracy period in its attempt to recover a sense of civil society; and an avenue of legitimate cognitive value in its most recent postmodern variant when "el sentimiento" leads towards a recuperation of a lost and invisible historical memory through affect and tears. (59-60)

According to this statement, melodrama began to gain a new strength back in the 1990s, when Garci produced this adaptation. Also, the resurrection of melodrama is closely tied to the movement of reconstructing the meaning of the past history of Spain. After the unique transition period, Spain finally has a democratic society and has a consolidated political system, on the one hand. But on the other hand, in Spanish culture a growing interest in history has appeared among literary authors and filmmakers and Spain has to establish its own national identity, according to Morgan-

Tamosunas. Also, she claims that Garci's *El abuelo* belongs to the so-called "heritage film" genre, and the concerns of this kind of films include the treatment of "cultural memory and identities" (114).⁵⁹ Furthermore, Morgan-Tamosunas explores historical films based on the concept of nostalgia. Linking the films with the past, she identifies various kinds of nostalgia related to the past historical events (115-18). However, she claims that the presentation of nostalgia should be understood in the context of the present in order to build up the nation's historical and cultural identity. In other words, she tries to focus on how nostalgia for the past affects the present of Spain. For this, she applies Dyer's idea (118-19).

According to her, Dyer indicates that understanding and expressing nostalgia should be linked to the "abundance" and "diversity" of contemporary popular culture. Nostalgia is a concept associated with "deficiency," "loss," and "disorientation" and can be defined as emotion and feeling that looks for a secure past, which contrasts with the present reality. However, since there are many kinds of past experiences, the only thing that is certain in this process of yearning for the past is emotion and feelings. Therefore, even though the feelings and emotional experiences comprising nostalgia are shown through distinctive forms and voices,⁶⁰ they all eventually help to

⁵⁹ According to Morgan-Tamosunas, there was support for the promotion of Spanish culture in the European market. This promotion supported regional films as well as films at a national level: "The proliferation of financial agreements, first with Spanish television (TVE) and later with the emerging regional and private channels, reflected popular demand and secured a healthy future for the Spanish heritage film well into the mid-1990s. Despite some notable and controversial flops amongst the most expensive productions, there were a number of resounding domestic successes. . . . Garci's Oscar-nominated *El abuelo* demonstrated the continuing popularity of the heritage film. Adaptations of work by contemporary authors with a historical theme have also been particularly successful and have sometimes enjoyed a measure of international recognition" (114).

⁶⁰ In Morgan-Tamosunas' words: "The role of formal aspects in creating the structure of feeling which (in combination with its historical setting) defines the nostalgia film clearly relates to Dyer's notion of 'intensity' as a direct, 'authentic' experience of unrestrained emotion which he contrasts with the 'monotony, predictability, instrumentality of the daily round.' In the era of the 'death of the subject' and

formulate a sense of “community,” since each experience is expressed and valued through the “diversity” and “abundance” of contemporary culture (119-20). This coincides with what Martín says about “sentimiento” in melodrama. Both critics are pointing out that emotions and feelings can be a powerful and effective tool to recover historical and cultural identity.

This theory about nostalgia as a response to the recuperation of identity can be applied to Spanish culture as depicted in Garci’s adaptation. In *El abuelo*, there is a certain gap between the grandfather and Lucrecia. The grandfather comes back from America after losing all his fortune and looks for his legitimate granddaughter to maintain the honor of the family without realizing the changes in the times and in society. The grandfather symbolizes the values that have been lost and comes across as a disoriented figure. In contrast, Lucrecia stands for different values because of her liberal lifestyle and her two daughters from different fathers. A certain gap or lack or rupture between these two figures exists and is a main focus throughout the work. The transformation and the evolution of Lucrecia’s character, including making her a very Spanish woman and not a woman who has a foreign accent as she does in the book, make the dilemma of the grandfather more conspicuous in the adaptation than the book. Furthermore, her character and relationship with the grandfather make his dilemma more concrete and identified. His dilemma is not just a doubt about his granddaughter, but the recuperation of the relationship and connection among generations after a long absence.

the simulacrum, the ‘intense’ and ‘transparent’ experience of ‘excitement, drama, affectivity of living’ is one of the self-evident appeals of the nostalgia film to contemporary audiences” (119).

As the adaptation reaches its end, no solution to this friction seems to be available. El conde de Albrit and the tutor of the two children long for the past, when everything was glorious and perfect; honor is the code for their morality. The lack of a mutual understanding and the rupture of a continuum among the generations can be read allegorically as the struggle of contemporary Spain in terms of its recovery of its social and cultural legitimacy and historical continuum. However, like the novel, the adaptation explores a way of approaching this recovery: the protagonists' emotional journeys and their revelations of true feelings are presented through the melodramatic structure and the "novela dialogada" form that emphasize the characters' interior states and will eventually accomplish the reconciliation of antithetical ideas. Dolly's love crystallizes the process of recovery and the connection among the generations. In spite of different pasts, the protagonists can recover feelings of love and connections among the generation and formulate a sense of "community" in which they value each other's past and experiences.

In the context of melodrama, this adaptation may not be a perfect model. Rather, it is a modified form of melodrama because of the complicated evolution of a character into a protagonist that competes with the original protagonist. Also, there is no definite opposition to the old society but rather a process of negotiation and mutual understanding among the opponents. Moreover, through the two protagonists' tensions and dilemmas, Galdós and Garci attempt to explore emotions and sentiments that could possibly articulate a new meaning of morality.⁶¹ By establishing a connection

⁶¹ This kind of resolution can emerge because of the protagonists' revelation of true emotions and psychological states. At this point, it is important to remember that this revelation is made possible by Galdós's effort to create a new form, the "novela dialogada," in order to present the grandfather's dilemma and suffering. Galdós's literary spirit seems to pass on to Garci's adaptation since Garci

among different generations, and by recuperating communal memory through feeling and emotion, Garci's *El abuelo* tries to define a new subjectivity in modern society.

What melodrama has identified as an innovative morality is based on emotional effects that cannot be explained in a rational way. It is a process of "recognition" and "rearticulation," as Brooks says. The birth of the new moral sentiment comes from recognizing the existence of the other side of what we believe in. In addition, this development is described in detail in terms of the interior states of the protagonists. As we see in Garci's *El abuelo*, after suffering a psychological dilemma, each protagonist finally understands the other's position and emotions. More importantly, Dolly and her innocence inspire the other characters and crystallize the new morality in this adaptation. Her decision is so critical that it reorganizes and produces a new meaning for other characters. The message of her decision should be linked to recuperating the sense of loss, the lack of community and individual identity. As a result, at the final moment, the audience can feel that the major characters in the adaptation recover the sense of community. This recovery is intensified through the grandfather's suggestion to call Don Pío "grandfather" and to all live together. In addition, Dolly's choice of living with her grandfather brings an opportunity to review what they all believe in. Because of her decision, Lucrecia, as well as the grandfather, have a chance to revise their beliefs and to question them. After the dramatic reunion with Dolly, the grandfather asks Don Pío, "Si te pidiera escoger entre honor y amor, ¿qué harías?" Don Pío praises love and rejects honor as a ridiculous thing. This is the moment when the grandfather finally betrays what he has believed in his entire life

explores the protagonists' emotions and sentiments throughout the adaptation following melodramatic principles. This will eventually help to articulate a new meaning of morality and value in the Spain of the 1990s.

and recognizes the new morality, Dolly's unconditional love. Making the grandfather question the meaning of honor suggests an alternative way to view Spanish history.

This new morality has been confirmed as well by the audience's emotions and sentiments, which this final moment provokes. This is one of the original effects that the director intended to produce in this work, as he himself stated.⁶² As Brooks says, a new morality should be found in the strong emotional journey of the work: "Morality is ultimately in the nature of affect, and strong emotion is the realm of morality: for good and evil are moral feelings" (54).

⁶² Garci made this comment in an interview: "Porque ésta [*El abuelo*] no es una película de efectos especiales sino de efectos emocionales" (Tejero 67).

Conclusion

Peter B. Goldman suggests three ways to analyze Galdosian novels:

First, what was the social reality in which Galdós lived and wrote; second, how did he perceive that reality (what was important to him, what inconsequential); and third, what were the alterations which that reality and his view of it underwent as they were absorbed by Galdós, transformed by his imagination, and incorporated into his works? (141)

These comments reveal that studying Galdós's novels is tied to understanding historical and social contexts. In addition to referring to the content of Galdós's novels, Goldman's comment also mentions the form of the novels, which contain and deploy the reality perceived by Galdós. Considering these two equally important and inseparable elements, form and content, is essential because the form is indispensable for expressing the insecurity of the national situation in Galdós's time.

It seems that Goldman understood precisely how Galdós's novels should be read. Galdosian adaptations should value novelistic forms, besides characters and situations. As I argued, Galdós's novelistic and formal techniques are obviously contributing to producing adaptations even though Bazin does not consider that novelistic form that affects the adaptations. Galdós's complicated novelistic form, which incorporates irony, ambiguity, openness, and independent fictional characters, helps readers to explore and imagine throughout their reading process. The reader's ceaseless journey becomes the biggest attraction for filmmakers who appropriate his novels, situating them in a different time. In addition, certain similarities between the

nineteenth century and the twentieth century become important for adapting the novels to the screen.

Galdós witnessed the paradoxes and contradictions of the nineteenth century and portrayed them in his novels. According to Sinnegen, economic disasters at the end of the nineteenth century brought spiritual devastation and anxiety to individuals as well as to the entire nation. Consequently, most of the existing order became unstable. Therefore, Galdós criticizes institutions and the ideas that cause anxiety in society, at the same time trying to find the values and solutions for this situation in the parts of society that have been suppressed, especially women, the lower class, and the masses (“Individual” 49-50).

There are many political and social differences between Galdós’s time and the period when the adaptation were produced in the twentieth century. However, both periods are characterized by resistance and oppression. In the nineteenth century, because of the social uncertainty caused by political chaos, resistance against the upper class overthrew social conventions and also revealed the contradictions of the existing order (Goldman 145-46). For example, Spanish society is traditionally strongly patriarchal, which minimizes the importance and value of others in society and isolates them. In Galdós’s novels, one of these minimized and despised others is represented by women. The same phenomenon shows up in the twentieth century as well. In Galdós’s works, women play out their traditional cultural values and meanings in accordance with the “ángel del hogar” model and at the same time question and problematize this model. In the twentieth century, women also symbolize otherness, hidden values, and even act as a resisting discourse to the dictatorship.

Thanks to Galdós's innovative aesthetics, women are converted into impressive characters that can be appropriated later on in the adaptations. Using women, Galdós presents the paradoxes and contradictions of time and in some cases tries to make the reader think about cultural values that have not been considered for the nation's regeneration at the end of the nineteenth century. In the twentieth century, Galdosian adaptations utilize the cultural meanings reflected and signified by those female characters, and even apply the cultural roles practiced by them. Their cultural practices are shown in the form of sentimental narratives, women's genres, and the distortion of perspective. The adaptations develop the social criticism inherent in Galdós's presentation of women, thwarting the patriarchal culture permeating twentieth-century reality.

In the light of the woman question in the novels and their adaptations, I have analyzed three adaptations: *Tristana*, *Marianela*, and *Fortunata y Jacinta*. The names of these three protagonists imply literary and even cultural meanings. *Tristana* dreams of being free, but is eventually subjected to her guardian's control. With miserable and unhappy endings, the novels succeed in questioning the existing order that destroys the values symbolized by each character. *Marianela* is a poor and ugly girl who loves her blind master and dies of frustration. Her sentimentally portrayed life makes everyone realize the importance of a woman's resilient spirit. *Fortunata* and *Jacinta* represent the values of different classes but both become victims of patriarchal society. All three adaptations embrace a femininity that is not only related to the representation of female protagonists in the novels but also to the practice of feminine culture, that is

exploring and using feminine values which have been despised and converting them into positive and representative materials in order to question the existing order.

Buñuel's adaptation, *Tristana*, exemplifies how the reading process can transform an adaptation. My analysis of this adaptation is based on Buñuel's social criticism. Due to the ambiguity of Galdós's novel, Buñuel develops his own interpretation that produced a figure representing women's emancipation and frustration. Interested in Tristana's body, Buñuel deals with unfamiliar concepts regarding the body. Based on Stam's unusual concepts of the body, my analysis shows how Buñuel's use of the body inverts its traditional treatment in patriarchal societies. Buñuel uses Tristana's female body to subvert the patriarchal viewpoint, concentrating on the female perspective on sexuality. In addition, he uses the female body to criticize social conventions, including the Catholic Church, which has exercised its authoritative power over women.

The adaptation of *Marianela* seems to emphasize only the miserable life of Marianela. But by appropriating the sentimental narrative of the text, the adaptation intensifies the effect of the narrative. Viewed from the social context of a dictatorial regime which encourages patriarchal practices, the sentimental narrative, often disregarded as a trivial female genre, provides an opportunity to perform an oppositional cultural practice. In order to figure out how sentimentalism can be related to an oppositional power against patriarchal culture, I used Warhol's narratological approach. Warhol's theory focuses on how the narrative generates specific so-called feminine reactions, like crying, regardless of the gender of the audience. Her theory contributes to revealing the audience's true feelings that are not governed by the

dominant culture. Being faithful to bodily experiences prompted by the narratives can be used to formulate a resisting discourse because those experiences provide occasions where the audience and the reader can establish their subjectivity through their feelings.

In terms of this questioning of patriarchal culture, Mario Camus's adaptation, *Fortunata y Jacinta*, shows the process of such cultural transformation. Even though the cultural transition had already started before the Franco regime collapsed, complete change was not yet accomplished. Therefore, there are continuous conflicts and collisions between the existing power and its opposition. Presenting the adaptation in the form of a soap-opera reveals the subversion of the male perspective and the restoration of the female perspective by juxtaposing them against each other. The adaptation succeeds in showing the inherent conflicts in the existing order, such as those between the patriarchal order and the perspective of modern women. Mario Camus provides the audience an opportunity to experience these dimensions of Spanish culture. To do so, Camus concentrates on the female characters more than the original text does. This approach emphasizes the women's point of view, unlike the text, which is dominated by a male narrator. Camus strengthens the psychological state of the female protagonists and interweaves male and female perspectives to narrate the story, just like the ambiguous narrator in the original text did. The conflict and collision between these different perspectives signify Spain's cultural transition.

Likewise, these three adaptations are based on the woman question and women's resistance as represented in each novel. Besides the cultural significance of the three female characters, the adaptations utilize parts of the feminine culture

inscribed in the novels. They restore the female perspective, reveal women's sexuality, and explore women's genres. Furthermore, those elements in the adaptations become crucial, especially during the time in which the films were produced. The feminine components of the adaptations provide the audience with tools for practicing women's culture, thus provoking anti-patriarchal feelings and valuing women's positions and perspectives. The adaptations portray women who used to be viewed as objects by patriarchy, but now become cultural producers that formulate an oppositional discourse.

If Galdosian novels enable adaptations to embody oppositional culture through women, there is another dimension of the Galdosian novel to be considered: the representation of historical events. This aspect completes the national and mythical function of the Galdosian novel in general since it deals with the historical background of the Spanish people. The novel, *El abuelo*, exemplifies this aspect.

José Luis Garci presents the film adaptation, *El abuelo*, following a melodramatic structure. Modifying the novel's original structure, Garci shows the grandfather's anxiety and dilemma in relation to the radical change in reality, which emphasizes the representation of Spain's historical identity in the twentieth century through the complex structure of melodrama. This adaptation complicates the relationships between the protagonists through Lucrecia's evolution and as a consequence of the deepening psychological states of the characters. By doing so, this melodramatic adaptation celebrates the emergence of the new morality which will be critically important in constructing the nation's future cultural and historical identity.

The process by which the characters' psychological status is revealed in depth seems to be tied to Galdós's effort to make his characters realistic. Galdós's new novelistic form, the "novela dialogada," renders the characters more independent through dialogue. Consequently, the grandfather and his spirit become more conspicuous. Appropriating this significant nineteenth-century character who struggles to find out who his real granddaughter is in order to reestablish his family's tradition and legitimacy, the adaptation emerges when twentieth-century Spanish culture poses questions about historical identity. Besides, Lucrecia's point of view and psychological status emerge, contributing to her internal struggle and suffering to achieve the uneasy process of recuperating the past. Both the grandfather's and Lucrecia's emotional journeys and struggles, which seem endless, finally come to an end thanks to Dolly's decision. Embracing all the differences and opinions, Dolly's unconditional love questions conventional identities and suggests other ways to approach them.

Each adaptation exhibits the way in which the Galdosian novel has been read to question and problematize the value and meaning of the existing social order. It parallels what Galdós does throughout his novels, mainly deploying emblematic and independent characters that remain open to transformation thanks to his innovative use of novelistic form. That is why the Galdosian novels seem to provide a good source to the filmmakers who want to portray unstable and critical moments in twentieth-century Spanish history.

In the first three chapters, I showed how filmic narratives establish a resistance to the existing social order by means of the woman question. In the last chapter, I

explained how the adaptation questions the conventional way of defining the nation, and suggests another dimension that deviates from ordinary and traditional ways of searching for national identity. Overall, this dissertation explores analogous situations between the nineteenth and twentieth centuries and examines how the adaptations transformed the original texts in accordance with the construction of twentieth-century historical concerns and ideological cultural conflicts. As I discussed, each adaptation appropriates Galdosian characters and translates them through proper modifications on the screen so that they can reflect and embed the cultural and historical situations of filmic production.

Studying literary adaptations can generate various ways to read novels, thus lending the novels cultural significance in a different period of time and through a different medium. Sensitively adapting novels to the screen interweaves film production with societal concerns. Therefore, watching and analyzing adaptations can be an effective way to extend our points of view on novels, as well as on the culture during the time of the production. In addition, adaptations can provide opportunities in which we can observe cultural resonances and develop our overall insights into the culture of two different periods of time: the time portrayed in the novel and the time it was adapted to the screen.

There are different ways to approach adaptations in general. It is fruitful to study adaptations within the cultural market. Based on the relationship between the film industry and film policy, and even the cultural policies of Spain at the time of production and distribution, it can be said that adaptation is closely tied to the financial and cultural conditions of the market. It is worth seeing how market and financial

conditions affect film production and how adaptations respond to the contemporary culture and at the same time participate in forming culture.

Another aspect of adaptation study involves cultural impact. This can lead to studying the star system, which is about famous popular entertainers and their complicated relationships with the industry and with the cultural consumer. This kind of study is closely linked to understanding cultural trends and people's desires.

It is undeniable that film adaptation connotes a joining of two different levels of culture. It is a process of interweaving so-called low and high culture. Therefore, it is interesting to approach literary adaptations from the viewpoint of a mass culture production. An example of this is studying television adaptations. One example is included in this dissertation, which shows that studying a television adaptation involves many contexts. This also links to the study of the history of Spanish television throughout the twentieth century, a history that is closely connected to the cultural control of the Franco regime.

It is also essential to remember that adaptations utilize canonical works and convert them into modern cultural products. Therefore, studying Galdosian novels through a different medium involves thinking about them as recycling within current culture, which will make them immortal since they still affect people and their lives. For example, Garci uses *El abuelo* as one of his trilogy. The other two films have nothing to do with Galdós's novels. However, Garci ends his trilogy with *El abuelo* and makes a connection with two other works. Three films set in different times, in the nineteenth and twentieth centuries, produce a consistent theme. This kind of

adaptation can highlight the significance of Galdós's work within twentieth-century cultural practices and production.

Finally, there are more topics to explore, such as the study of masculinity and the way it shifts between the novel and the film, audience reception, transformations in portraying social classes in novels and adaptations, and so on. This dissertation contributes to suggesting ways to ponder the meaning of the continuous communication between canonical novels and modern culture.

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EDUCATION

- Ph.D. Indiana University at Bloomington, Indiana
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- Dissertation: Galdosian Novels Adapted in Film and Television:
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- Areas of Ph.D. Qualifying Exams Passed:
- Peninsular and Latin American Narrative; exclusive of 18th-
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- Minor: Film Studies
- M.A. Seoul National University in South Korea
02/1998 Major: Hispanic Literature
 Thesis: "A study on *Nivola* and Immortality of Miguel de
Unamuno"
- B.A. Duksung Women's University in Korea
02/1996 Major: Spanish

TEACHING EXPERIENCE

SPANISH

Indiana University, Department of Spanish and Portuguese

- 09/03 – 05/04 Full-Time Visiting Lecturer
 Hisp S250 Second-Year Spanish II
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 Hisp S312 Introduction to Expository Writing in
 Spanish
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 Hisp S250 Second-Year Spanish II
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PROFESSIONAL TRAINING

Dec. 2003: Research trip to Madrid, Spain

May 2001: Summer in Madrid, Spain

July-Aug. 1999: Summer Spanish Language Program at the Universidad de Guadalajara, Guadalajara, Mexico.

Aug. 1994-May 1995: An Academic Year Living and Studying at Westminster College, Fulton, MO., U.S. as an Exchange Student

May-June 1995: A Course of Westminster College in France and Spain “From Paris to Madrid”

PROFESSIONAL SERVICE

Sept. 1996-Dec. 1997: Graduate Assistant, Department of Hispanic Literature and Linguistics at Seoul National University

HONORS AND AWARDS

Grant Recipient from *Program for Cultural Cooperation between Spain's Ministry of Education, Culture and Sports between United States' Universities* (Spring 2003)

Outstanding Instructor: Department of Spanish and Portuguese at Indiana University (Fall 2000)

Graduate Assistantship: Seoul National University (Fall 1996-Fall 1997)

Fellowship for Outstanding Students: Duksung Women's University (Fall 1992-Spring 1994)

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LANGUAGES

Korean: Native Language

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RESEARCH INTERESTS

Film Adaptation in Spanish Cinema

Pérez Galdós and 19th-century Spanish Cultural Studies

20th-century Spanish Cultural Studies

Women Writers in 18th-19th century Spanish Literature

PROFESSIONAL ACTIVITIES

Member of translation team at Seoul National University. Translation of *El conde Lucanor* into Korean (1997)

First Chief-Editor of Departmental Magazine *La armonía* at Duksung Women's University (1993)

PROFESSIONAL ORGANIZATIONS

MLA (Modern Language Association) (2000-present)