METAPHOR, METONYMY, AND MIRRORS: FEMALE SELF-REFLECTION IN CONTEMPORARY SPANISH NOVELS BY WOMEN

by

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ABSTRACT

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After the Spanish Civil War (1936-39), novels by women, many of which explore female identity, began to proliferate in Spain. The works examined in this study--Nada, Primera memoria, La plaça del Diamant, Julia, El cuarto de atrás, El amor es un juego solitario, and Cuestión de amor propio--were published between 1945 and 1988, and feature female protagonists struggling for self-realization and autonomy. Each chapter of this study presents an analysis of one of the seven novels, demonstrating how examination of metaphors, metonymy, and mirror images reveals the protagonist's development.

Because metaphor and metonymy are basic tropes of expression, and often reveal subconscious processes, I demonstrate how these tropes illuminate the course of changing identity that the protagonist undergoes. While metaphors convey equivalent expressions that help to transmit meaning, metonymy moves on to associated ideas, and frequently demonstrates change and growth. I examine the metaphors used to describe the protagonist's feelings, and show how subsequent metonymic associations alter the original meaning.

Further, the study focuses on mirror scenes and other mirroring devices that illustrate development (such as mother-daughter relationships, references to fairy tales, intimate communication with a friend, and telling or writing one's own story). I explain how "mirroring" serves both a metaphoric and a metonymic function, and the way the mirror also acts as a trope that reveals modifications in the protagonist's personality.

In addition to the individual evolution of each of the protagonists, my study also underscores the changing socio-political role of women in Spain between 1945 and 1988. Franco's dictatorship (1939-75) created a stifling atmosphere for women. However, my analysis of the metaphors, metonymy, and mirror images in these works indicates a desire to change this repressive situation, and a gradual transformation of women's circumstances in Spain.

For Bob...
and our children
Christopher,
Carolyn,
Stephanie,
Marguerite

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TABLE OF CONTENTS

INTRODUCTION
METAPHOR, METONYMY, AND MIRRORS: TROPES OF SELF-DISCOVERY AND CHANGE 1

CHAPTER ONE
METAPHOR, METONYMY, AND MIRRORS AS TOOLS TO REVEAL THE FEMININE PSYCHE IN CARMEN LAFORET'S NADA 25

CHAPTER TWO
THE ENTRAPMENT OF THE DISTORTED MIRROR IN PRIMERA MEMORIA 67

CHAPTER THREE
METAPHOR AND METONYMY: A BRIDGE BETWEEN THE GAPS IN LA PLAÇA DEL DIAMANT 110

CHAPTER FOUR
THE REFLECTION OF DANGEROUS DIVISION IN JULIA 167

CHAPTER FIVE
EL AMOR ES UN JUEGO SOLITARIO: LOSS OF TRUTH THROUGH BAROQUE METAPHORS AND PROVOCATIVE MIRRORS 216

CHAPTER SIX
METONYMY AND MIRRORS AS PROCESS OF IDENTITY IN EL CUARTO DE ATRAS 255

CHAPTER SEVEN
MIRROR MESSAGES THAT SIGNAL A REVOLUTION IN CUESTION DE AMOR PROPIO 300

CONCLUSION
A TEMPORAL MIRROR 334

WORKS CITED 343

INTRODUCTION

METAPHOR, METONYMY, AND MIRRORS: TROPES OF SELF-DISCOVERY AND CHANGE

Following a dearth in the early decades of the 20th century in Spain, novels by women began to proliferate after the Civil War (1936-39). Many of these works reveal a tendency to explore self and identity. Carmen Martín Gaite, for example, notes that following the publication of Carmen Laforet's Nada (1945), female novelists began to project a new and dynamic view of women and their development as individuals (Desde 108). In the works examined in this study--Nada, Primera memoria, La plaça del Diamant, Julia, El cuarto de atrás, El amor es un juego solitario, and Cuestión de amor propio--the female protagonists struggle for self-realization, and, interestingly, these protagonists are often writers whose writing serves as a self-reflective device.[1]

Women's self-reflection immediately suggests mirrors, and Biruté Ciplijauskaité sees the mirror as an image in women's literature that nearly always indicates self-identification, or "el proceso de concienciación" (38). In fact, Jenijoy La Belle argues that the mirror plays an important role in the very formation of feminine identity. Likewise, Patricia Spacks observes that both Simone de Beauvoir and Virginia Woolf are interested in "the mirror, metaphor and reality, as a key to the feminine condition" (21). All of these women see a difference between the way women and men employ mirrors.

Spacks claims there is a distinction because women "concern themselves with their own images," while "men require the enlarged self-image provided by their reflection in a woman" (21). Woolf, too, feels that men employ women to augment their self image: "Whatever may be their use in civilized societies, mirrors are essential to all violent and heroic action. That is why Napoleon and Mussolini both insist so emphatically upon the inferiority of women, for if they were not inferior, they would cease to enlarge" (61). In the preceding quotations, both Spacks and Woolf convey the idea that men have used women as objects to aid in the men's self-perception as subjects.

De Beauvoir further develops the subject/object contrast between men and women: "Man, feeling and wishing himself active, subject, does not see himself in his fixed image; it has little attraction for him, since man's body does not seem to him as object of desire; while woman, knowing and making herself object, believes she really sees herself in the glass" (594). Women tend to visualize themselves as objects--a perception precipitated by male consideration of the female as an object of desire. Therefore, most women regarding themselves in a speculum see their own objectified selves as the recipient of their gaze.

This intense scrutiny of the self as object helps to explain the difference that the critics cited see between men's and women's use of mirrors. La Belle elaborates on this contrast:

> What women do with mirrors is clearly distinct from and psychically more important that what men do with mirrors in their pursuit of generally utilitarian goals. . . . Men look at their faces and their bodies, but what they are is another matter entirely . . . . (9)

Women communicate with the mirror about their inner selves; the resulting exchange implies a duality rather than a simple reflection. According to La Belle, the image women see in a mirror is like a metaphor, because it is "inscribed with both identity and difference" (42).[2]

This metaphoric aspect of the mirror for women, and de Beauvoir's and Woolf's interest in it as a "key" to feminine identity, also intimates the significance of metaphor in women's writing and self-expression. For Domna Stanton, metaphor reveals "la différence féminine" in the works of the French feminine theorists Hélène Cixous, Luce Irigaray, and Julia Kristeva; metaphor has been "the optimal tool for transporting meaning beyond the known" since classical times (157-58). Since de Beauvoir emphasizes that many women feel misunderstood (596), metaphors could be very important communicative implements for them.

Metaphor has been understood as an important means of expression from Aristotle to modern times.[3] Jakobson, for instance, defines metaphor as a "substitution" of one item for another. In Jakobson's example, metaphors of "hut" might be "den" or "burrow," the synonyms "cabin" or "hovel," or the antonym "palace" (77). (While some theorists distinguish between prototypes of metaphor--differentiating between metaphor, simile, and allegory, for example--these differences are not important in this study. I consider all of these as metaphoric expressions.)[4] In terms of aesthetic literary expression, however, Umberto Eco points out that simple metaphors (such as the substitution of "hovel" for "hut")--in which the two elements are evidently related--are "acceptable," but not "rewarding" (82). Eco describes a "merely acceptable" metaphor in this way: "No one would say that it is 'beautiful'; it is missing the tension, the ambiguity, and the difficulty which are characteristic of the aesthetic message" (82).

Paul de Man also finds the ambiguous metaphor that unites dissimilar ideas intriguing because it creates a new type of reality for the reader and, according to de Man, actually "freezes hypothesis, or fiction, into fact" (15). By stating the terms of the comparison as an equivalence, the metaphor transmits a new concept that could be considered as improbable or fictitious. According to Haley, a metaphor that involves an analogy of dissimilar items does not remain in a balance of appositions; rather, the items interact and generate a new reality from two diverse ideas (11). Perhaps the need to express a "new reality" also helps explain the prominent role of metaphor in literature written by women.

While Haley describes the reader's tendency to relate the dissimilar items conveyed through a metaphor (106), Eco describes this process in terms of the reader tracing the metaphor back to a "subjacent chain of metonymic connections which constitute the framework of the code" (68). Whereas Jakobson defines metaphor as a "substitution" (citing examples of "hovel" and "palace" as metaphors of "hut"), he explains metonymy in terms of "association." He says metonymic responses to "hut" might be "thatch," "litter," or "poverty" (77). Metaphors compare or substitute, while metonymy moves on to an associated idea. Thus Jakobson sees metaphor and metonymy as opposites: metaphor represents a vertical pole, while metonymy is on a horizontal pole. (As with metaphor, the prototypes of metonymy--such as synecdoche, where a part represents a whole--are not important in this study.)

Although Jakobson's distinction is extremely helpful in establishing the difference between metaphor and metonymy, it also isolates the two functions, ignoring the way they work together. David Lodge, for example, highlights the fluidity between metaphor and metonymy; he notes that on occasion in modernist prose "an essentially metonymic style is made to serve the purposes of metaphor" (491). Lodge also points out that extremely "weak" metaphors, where "the terms of comparison are not widely separated," are actually more related to metonymy because "they depend on contiguity and context" (486). Jakobson's own substitution of "hovel" for "hut" is a good example of a "weak" metaphor that has its basis in a proximate meaning, and thus actually blurs the distinction between metaphor and metonymy. In some cases, metonymy is even considered to be a prototype of metaphor (Hawkes 3-5).

Other theorists, such as Michael and Marianne Shapiro, emphasize the dynamic, circular aspect of the function of metaphor and metonymy. They stress that the two tropes are interdependent, with metonymy being "the more basic, less complex" of the two, always having "the potential for sliding into metaphor" (34).[5] A metonymic association suggests a metaphor in the mental process, while further metonymic associations might change the original metaphoric concept. Indeed, their circular theory would help to explain the difficulty that sometimes results from trying to isolate metaphor and metonymy to illustrate cognitive procedures. The Shapiros point out that only when localized in texts are metaphor and metonymy sometimes preserved as separate entities (34-35)--in normal thought processes they fuse and cannot be clearly separated.

Because Eco feels the "merely acceptable" metaphor is essentially boring to the reader, metonymic displacement is imperative in the more ambiguous and dynamic metaphor that Eco finds more interesting. Complex metaphors require greater reader participation; readers must make metonymic associations based on what they have read or know. While metaphor "freezes" a concept, as de Man has stated, metonymy moves it on to other areas, demonstrating expansion and growth, and creating new metaphorical perceptions. Therefore, metonymy seems essential to show dynamism and to keep a metaphor from becoming a static concept arrested in the balance of opposites, or a "merely acceptable" expression.[6]

In literature a metaphor serves to transport meaning between the literary work and the reader. However, a lack of metonymic connections to transport the original metaphors to other areas would tend toward stagnation instead of growth. Stanton criticizes the abundance of metaphorical images without metonymic connections in the work of Cixous, Kristeva, and Irigaray, saying that the repetition of metaphors depicting masculine and feminine notions (specifically the maternal metaphor for women) leads to separation into binary opposites. In other words, the metaphors contained therein have become static clichés, and no longer interact to form new meaning. She feels that displacement from metaphor to metonymy in their work would resolve this static separation: "Metonymy underscores the desire for the other, for something/somewhere else, a desire extended along an indefinite chain of signifiers by substitution, by a displacement that wanders off the subject" (175).

In the same manner, literature about women that does not incorporate metonymy to show change in the original metaphors would tend to depict women as static. Conversely, writing that employs metonymy to displace and expand initial metaphorical concepts would show progress in women's meditations on identity and self-realization. Thus, the "dynamic view" of women that Martín Gaite has noticed in novels written by women might well arise from the effect of metonymic expansion in those works.

The circularity of the process of metaphor and metonymy, noted by the Shapiros, results when metonymy is converted into metaphor. The metaphor is then metonymically linked to other areas and concepts, causing the mind to form a new metaphor. This "life cycle" of a metaphor might also be compared to the often circular process that many feminine theorists have seen in female development.[7] While male development is customarily viewed as linear or a spiral, female development is frequently depicted in a circular manner. However, to fit into the concept of dynamic growth (like that of the metaphor augmented by metonymy), the circle would need to expand rather than retract, as retraction would indicate regression rather than growth.

If, indeed, metaphor and metonymy can be thought of as dynamic, cyclical processes, these tropes may serve as useful areas of analysis to help explain the underlying forces at work in novels of female self-realization. Lacan's theory that metaphor and metonymy are expressions of the unconscious, and that the unconscious is structured like a language (Ecrits I 263-65), serves to reinforce the notion that these tropes are basic, underlying concepts in all literary creations.[8] Therefore, the specific use of metaphor and metonymy within a work tends to reveal not only the subconscious of its characters, but also (indirectly) the subliminal thoughts of the implied author of that work. Bakhtin calls this refraction of the author's intentions through its characters or narrative voice the "double-voiced discourse" of a novel (324). The "double-voicing" that occurs between the author and her female protagonist in novels written by women echoes Gardiner's claim that "the hero is her author's daughter" (179). (Gardiner apparently feels the word "heroine" has an undesirable connotation.)

Gardiner metaphorically concludes the "hero" is the author's daughter because of female identity formation based on the mother-daughter bond: "The maternal metaphor of female authorship clarifies the woman writer's distinctive engagement with her characters and indicates an analogous relationship between woman reader and character" (179). The mother-daughter affinity that Gardiner describes in women's writing parallels what others call a "mirror" image between mother and daughter. According to Kolbenschlag: "We come into the world as mirror images of our mother--destined to be not only her reflector, but also her silent inquisitor" (35). She calls the mother-daughter relationship the most "symbiotic and symmetrical bond known to humans" (35).

Similarly, Marianne Hirsch finds that most female development is "the gradual and not always successful process of identification with and differentiation from a mother who remained an important inner object for the maturing daughter" (20). Hirsch's observation is supported by Nancy Friday's exploration of such complex bonding in her book with the catoptric title My Mother/My Self, while Nancy Chodorow asserts that the traditional societal family structure creates "permeable ego boundaries" between mother and daughter that makes self-identity difficult (93). Thus the mother-daughter relationship between the characters of the novel (as well as the affinity between the female protagonist, author, and a female reader) creates an intimate relationship, but one that also hints at a perplexing mise en abyme.

While differentiation from one's own mother can be problematic for women, other writers speak of a metaphoric mother, representing the solidarity of feminine concerns against the patriarchal power that is dominant in most societies. Cixous explains that, in order to increase their virility and control, men have led women to be their own enemies: "They have made for women an antinarcissism" (878). Cixous's comments expand Spacks's and Woolf's observations about men needing women as a magnifying mirror. In defense against this self-hatred, Cixous implores women to support each other: "Everything will be changed once woman gives woman to the other woman. There is hidden and always ready in woman the source; the locus for the other. The mother, too, is a metaphor" (881).[9]

Clarissa Pinkola Estés also confirms the importance of a metaphoric mother, or the "woman-to-woman circle," of feminine solidarity and wisdom, and writes about the importance both of a wise mother and her support from other women: "The woman who has a child-mother or unmothered mother construct in her psyche . . . is likely to suffer from naive presentments, lack of seasoning, and in particular a weakened instinctual ability . . ." (180). Estés explains that a "child-mother" often gives destructive attention to her child, making identity formation difficult (180).

The formation of a "child-mother," however, is partially caused by dominant male influence that induces feminine "antinarcissism." Martín Gaite explains that in post-war Spain Franco directed special programs at women to instill "la actitud pasiva y el espíritu de sacrificio" (Usos amorosos 27). The qualities of submission and obedience--normally expected of children--would magnify male hegemony over both mother and daughter. Thus, Franco's dictatorship not only served to augment patriarchial domination and authoritarian influence in Spain, but also especially complicated identity formation for Spanish women.

According to Madonna Kolbenschlag and Ellen Cronan Rose, fairy tales also elicit child-like compliance of women, while Bergmann highlights their importance as intertexts in many of the same novels included in this study ("Reshaping"). Virginia Higginbotham draws attention to the subtle, but powerful, persuasion of fairy tales by asserting that they function subliminally: "Recent studies in psychiatry discuss fairy tales as repositories of the collective unconscious which parallel and often illuminate individual, as well as collective behavior" (17). Thus fairy tales function on the same level of consciousness as in Lacan's notion of the metaphor. Kolbenschlag feels they often express women's desire for change and liberation:

"Most fairy tales . . . celebrate the metaphoric death of the old inadequate self as it is about to be reborn on a higher plane of existence . . . . Fairy tales are thus primarily metaphors of the human personality, of the individual psyche's struggle to be free of fear and compulsion" (2).

But the subconscious metaphoric influence of fairy tales can also make them tools of enslavement when they present models of patriarchal submission. For instance, the story of Cinderella acts metaphorically as a subversive mirror and model for women. Because Cinderella accepts her position of servitude, the story mirrors women's acknowledgment of their worthlessness and inadequacy, and although Cinderella provides a model of change and escape, it is only within patriarchal norms--by marrying the Prince (Kolbenschlag 65).

While fairy tales can serve as entrapping models for women, women's writing is a metaphorical mirror that can both liberate and create the self (La Belle 180-82). Anaïs Nin sees writing as a continuation of the mirror (86), but it also offers opportunities for women to identify themselves as subjects who reach beyond the self, rather than as mere objects. Cixous says that by "writing herself" woman will be able to reclaim that which has been confiscated from her identity and strength (880). Because many of the protagonists in this study are also writers, they too share this liberating and powerful aspect of identity formation that Woolf lauds in A Room of One's Own, and that Pratt believes will change others, in addition to being a "pathway to the authentic self" (177-78).

These metaphorical allusions to mirroring underscore why the mirror is such an important trope of self-formation in women's literature. Indeed, we might consider that the mirror itself functions both as a metaphor and a metonymy, making it a forceful tool. The mirror reflection serves as a metaphor of the self for a woman, but, as La Belle indicates, it works in a far more important way than in the aforementioned duality of communication with the self.

The mirror also implies the judgment of the "other" to women, according to La Belle: "What a mirror stands in place of (men, society, the world) does impose on the woman these various faces she exhibits. The medium of reflection does have enormous power, the power of the world to determine self" (40). Thus instead of only a "substitution" of self (simultaneous identity and difference--which would describe a metaphor), the mirror also indicates the "combination" of ideas of others--in other words, a metonymy. It is helpful to remember that "substitution" is one of the key words that Jakobson uses to define metaphor, while he says that metonymy would "combine and contrast" (77). Scenes of women looking into mirrors--as metaphoric and metonymic expressions of the self--can reveal vital subconscious development of self perception.

In addition to the growth of self indicated by a female protagonist's use of metaphors expanded by metonymy, the mirror also reveals change. Since the mirror images exhibit both a metaphoric and a metonymic process, they form a network of substitution and association throughout the text, revealing the development of the key female personality. In the analyses that follow, I will demonstrate how this relationship functions within individual novels, and how female development evolves through the postwar to the post-Franco period. Because of the fluidity between metaphor and metonymy in the thought process, often it is difficult to completely isolate these tropes. Thus I will differentiate the metonymic associations only when they are meaningful in the cognitive processes of the protagonist, or when they are significant in the reader's perception of the novel. In all the works analyzed, the examination of these literary devices and of mirror scenes reveals subtle aspects with regard to the protagonist's problem of self-realization.

For instance, the first two novels, Nada and Primera memoria, present precocious young protagonists who also serve as first-person narrators. Andrea and Matia, the respective protagonists, express their fears and hopes in new situations through metaphors and metonymy. They also demonstrate transitions in their process of maturation by describing themselves looking into mirrors. Although La plaça del Diamant also presents a young protagonist, Natàlia, the novel traces her development through most of her lifetime. While Natàlia is not as well-educated or aspiring as the first two young women, she uses metaphors (which change because of new metonymic associations) to help comprehend the day to day dilemmas in her life. Natàlia's refusal to regard herself directly in the mirror for many years demonstrates her timid nature and the abnegation of her own needs.

Although the protagonist of Moix's Julia is also a young woman, the third-person narrator is a distinct change from the previous novels. Metaphorical expression is frequently less direct because Julia has subconsciously repressed being raped when she was six years old. Her troubled personality is evident since she often does not recognize her own reflection in the mirror. Sexual descriptions, metonymically suggested in Julia, are overtly described in El amor es un juego solitario, when Elia (the older protagonist) escapes from self-reflective contemplation by indulging in a game-like ménage à trois. Mirrors aid in Elia's sexual games, but she is afraid to regard herself directly.

While Carmen, in El cuarto de atrás, and Angela, in Cuestión de amor propio, are also older protagonists, they seem to overcome the insecurities that plague them (and most other women) various times in their lives. Carmen employs many types of mirror reflections to bolster her self-confidence, while Angela mirrors her thoughts off a friend. Both of these mature protagonists are writers, suggesting another dimension to the importance of metaphor and metonymy in their self-expression.

The positive development in El cuarto de atrás and Cuestión de amor propio, as well as the change from younger protagonists in the earlier novels to adults in the more recent works, suggests a progressive change in the status of women in Spain between 1945 and 1988. Older protagonists imply that there is no longer a need to struggle for independence either from parental authority, or from those who wish to treat them like children. Although El amor es un juego solitario indicates that not all women successfully accept their transition into adulthood, the other older protagonists fit into the positive position of cyclical development that Pratt sees in women's development. Pratt explains that older, mature women often begin to recognize and reject the constraints patriarchal society has placed on them, and thus regain the freedom they felt as children (169). The maturity of the more recent protagonists, therefore, contributes to their progress.

In fact, several critics have seen various forms of progression in female self-realization as reflected by contemporary Spanish novels written by women. Phyllis Zatlin illustrates a "process of defamiliarization" in post-Franco novels by women that makes readers more aware of the female perspective (41). Likewise, Emilie Bergmann finds that in many of the same novels employed in this study "women authors seek narrative strategies to express what has not been expressed before" ("Reshaping" 154). Ciplijauskaité, too, notices an "evolución gradual" of the protagonists beginning with Nada (46), as well as an increasing search for free expression (27) that would indicate advancement in contemporary Spanish novels written by women.

However, the number of novels that manifest negative development of their female protagonists demonstrates that the path toward female autonomy is not a steady linear progression. Instead, the sequence fits better into a cyclical expansion--much like the circular process feminine theorists see in the personal formation of women.

But within this expanding cyclical development, Geraldine Nichols notices a "claro sentido de diálogo polémico" between the works of Rodoreda, Laforet, and Matute (writers of the "primera generación") and the later writers--Riera and Tusquets. She classifies Moix as a curious bridge between the two generations ("Caída" 326). While Martín Gaite's earlier novels--such as Entre visillos--seem to fit better within the first generation, there are many qualities in El cuarto de atrás that locate it with works of the second generation, making Martín Gaite a bridging author as well. In addition to this dialogue and connection between generations, however, there are elements within the individual novels that create an ongoing discourse with the others.

The common theme in all the novels is a woman in search of her autonomous identity. In addition to this mutual theme, many of the novels contain images that echo those of the novels before it, creating more similarities. For instance, in Nada, after arriving in Barcelona at midnight, Andrea expresses her apprehensions about beginning her university studies while living there, by comparing her grandmother's apartment and her relatives to situations in nightmares. Similarly, the beginning pages of Julia depict Julia waking terrified from a recurring nightmare--also populated by ghosts and monsters.

But while the nightmare motif creates a situation of sameness between the two novels, there are also distinct differences. Andrea eventually discards her nightmare metaphor as she becomes more confident of herself, but Julia is more and more convinced that the nightmare is her reality. This simultaneous sameness and difference is reminiscent of the definition of metaphor itself. For instance, the metaphor "your eyes are diamonds" expresses that one thing "is" another, while--at the same time--it inherently communicates that eyes and diamonds are distinct things (See Rogers 19). The novels, likewise, portray situations that are and are not like the ones before them.

However, instead of mere comparisons and substitutions between the novels (Jakobson's definition of metaphor), the advancement in literary techniques, as well as evidence of social progress of the protagonists, indicates a combination that moves on--like a metonymy. The metaphoric and metonymic qualities between these novels by women is similar to the way women often use reflections of self and others to aid in their identity formation. Thus, this dynamic movement among the novels functions like the mirror, as a tool of self-discovery and creation.

Therefore, the dialogue between these contemporary Spanish novels written by women suggests the sort of female "mirroring" that has the power to effect a changing, dynamic social identity for women. As Pratt has observed, novels by women "become vehicles for social change" (177). The novels within this study demonstrate a positive interaction among themselves that not only reflects change in the creative and social identity of women in Spain between 1945 and 1988, but also indicates the potential for more change.

NOTES

1. Biruté Ciplijauskaité finds that the novel of self-realization is prevalent among feminine authors of many countries between 1970 and 1985, and that the female protagonists are often writers meditating over their identity (13).

2. Robert Rogers expresses a parallel idea about metaphors, saying that they simultaneously communicate "analogically"--this is similar to that--and "digitally"--this _is_ that (19).

3. In his _Rhetoric III_, Aristotle refers to metaphor as an "added extra" to language that serves as a decorative device (1406). In contrast, Claude Lévi-Strauss sees metaphor as a way of experiencing life, even for the most primitive people, as he explains in _The Savage Mind_. Roman Jakobson employs metaphor in his dyadic view of the explanation of aphasic disturbances in his _Fundamentals of Language_. Other diverse elaborations of metaphor include Roland Barthes's semiological explanations of the trope in _Elementos de semiología_, Jacques Lacan's psychoanalytic perspective in his _Ecrits_, and Susan Stanford Friedman's feminist approach in her article "Creativity and the Childbirth Metaphor." For a basic overview of theoretical explanations and an annotated bibliography for additional reading on metaphor, see Terence Hawkes's _Metaphor: The Critical Idiom_.

4. In Chapter 2, I deal more specifically with "symbolism." For an explanation of the prototypes of metaphoric expression see René Wellek and Austin Warren's _Theory of Literature_, or _The Encyclopedia of Poetry and Poetics_, edited by Alex Preminger.

5. The Shapiros define metaphor and metonymy in this way: "_Metonymy_ is defined as that trope in which a hierarchy of signata is either established or instantiated. Complementarily: _Metaphor_ is defined as that trope in which the (simultaneously) established hierarchy of signata is either reversed or neutralized" (27). They then explain these two tropes with regard to their "life cycle" or "inherent dynamic." (See Chapter 2.)

6. Conversely, Lodge suggests that continual use of metonymy without metaphor is equally stagnant. He cites the repetitive, metonymic prose of Gertrude Stein that "has the effect of converting the dynamic into the static" (489).

7. Judith Kegan Gardiner points out that "female identity is a process" and says that male psychologists fail to recognize female identity as a phenomena distinct from male identity (179). She also calls female identity less fixed, less unitary and more flexible than male identity (183). According to Mary Anne Ferguson, the journey for men in novels of development is usually spiral, while that for women is largely circular (228). La Belle states that

Lacan sees the "mirror stage" of self-identification as a single event in childhood (implying linear development); however La Belle says that for women it is a continual and shifting process of self-realization (suggesting a circular movement). Annis Pratt also finds that plots in women's literature are cyclical rather than linear, attributing the circular form to women's "alienation from normal concepts of time and space" in their day to day life (11). Another factor that Pratt cites with regard to circular development is that older women have more in common with uninitiated, young girls than with women who are integrated into society's social structure as wives and mothers (169).

8. Muller points out that Lacan's view of the unconscious being structured like a language derives from Strauss's and Jakobson's theories of language and Freud's speculations on the unconscious (17, 68, 357-58). Ragland-Sullivan clarifies Lacan's idea: "When Lacan said the unconscious is precisely structured--as a language--it is to metaphor and metonymy that he refers" (164). Therefore, the mental structuring of metaphor and metonymy goes on without the awareness of the subject (Muller 179).

9. The idea of the intercommunication between a woman as "source" or "locus" and the child who is a product of her body is illustrated very well in La casa de los espíritus by Isabel Allende. In that novel there is actual communication between mother and unborn child. Also it

shows that each generation mirrors both the preceding generations and those that are to come. Even the names of the women illustrate a matriarchal continuum symbolized by the synonymic or metonymic names of the successive generations of women, from the great-grandmother Nívea, to Clara, to Blanca, to the great-granddaughter Alba. Each name both reflects all the others and yet is distinct.

CHAPTER ONE

METAPHOR, METONYMY, AND MIRRORS AS TOOLS TO REVEAL THE FEMININE PSYCHE IN CARMEN LAFORET'S NADA

Carmen Laforet's Eugenio Nadal prize-winning novel Nada (1944), along with José Camilo Cela's novel La familia de Pascual Duarte (1942), were acclaimed by critics as the prototypes of tremendismo in Spain.[1] According to Margaret Jones, the term tremendismo is used to define the "stylistic and structural devices" used by an author to convey the deprivation, despair, and negative attitude which was prevalent after the Spanish Civil War (Contemporary 15). Because of its extremely negative posture, tremendismo is felt to transmit a more subjective view than conventional realism. In the case of Nada, the protagonist, Andrea, subjectively relays her interpretation of her experiences and feelings during one year of her adolescence. By relying on metaphoric expression, or language in which "ordinary objects are charged with negative emotional values" (Contemporary 23), Andrea allows the reader to experience with her a personal, subjective recreation of this pivotal year of her life.

These same stylistic and structural techniques also reflect Andrea's personality and identity, as the dominant theme of the novel is Andrea's search for her own individuality as an adolescent female from a small town in

Franco's post-war Spain. As Andrea pursues her own sense of self, she involves the reader in her pursuit by expressing her impressions through metaphor and metonymy. Images of Andrea reflected in a mirror serve as a reinforcement of these metaphoric and metonymic expressions, and show the development and changes she undergoes. Moreover, the use of metaphor, metonymy and mirrors in Nada conveys a specifically feminine quest for identity.[2] Laforet's techniques reveal Andrea's feelings before the character herself is consciously aware of or can rationally explain her state of mind, enabling the reader to experience the process of development as Andrea experiences it.

Nada begins as Andrea arrives late at night at her grandmother's apartment on Aribau Street in Barcelona to begin her university studies. She is immediately struck by the difference between the harsh reality of the run-down, dingy quarters and her memory of childhood visits to her grandparents' luxurious apartment before the war. But in spite of the depressing atmosphere and the constant physical and verbal conflicts between the members of the family, initially Andrea is optimistic as she is there to study, and thereby attain independence and identity in her own life.

Part Two of Nada conveys the distinct division Andrea perceives between the impoverished, sordid environment of her family and the stimulating atmosphere of her friends and studies at the university. Although she attempts to maintain the separation between these two distinct areas, they begin to intertwine when her university friend Ena expresses interest in Andrea's neurotic uncle, Román. The mixing of Andrea's separate worlds threatens to end the control she feels she has established over at least part of her own life. When one of the students, Pons, becomes romantically attracted to her, she sees this relationship as an opportunity to liberate herself from her relatives. But that hope is shattered by the embarrassment of attending Pons's party and feeling completely rejected. With this rejection Andrea undergoes a key moment of self-revelation.

In the third section of Nada, Ena's mother asks Andrea to help save Ena from a perilous association with Román (the mother was romantically involved with him as a young woman). This request spurs Andrea into action to save her friend. However, Román's suicide after the conclusion of the relationship with Ena leaves Andrea with an empty feeling, as if she had gained nothing from her year in Barcelona. When Ena's parents move to Madrid they offer Andrea the opportunity to work there while studying. Andrea once again feels the same sort of liberation that she experienced upon arriving in Barcelona, although she says she does not have the same illusions.

In the first chapter of the novel, which describes the night of her arrival in Barcelona, Andrea metaphorically reveals her initial aspirations of liberty, as well as her disappointing perception of reality. These metaphors are Andrea's attempts to define the unknown in her new life, and they act as a link between Andrea's unconscious perceptions and her rational world.[3] Andrea expresses her hopes for autonomy by brief references to stars and drops of water.[4] However these articulations are so brief and tentative that one might classify them in Lacanian terms of "repressed desire," as if she were afraid or unable to admit them directly.[5] The reader is aware of Andrea's initial optimistic sensation of independence when she stresses that she is not afraid upon arriving alone at the train station late at night, but rather that everything seems like a pleasant and exciting adventure. She expresses in positive terms that she is "una gota entre la corriente" (11) as she moves among the crowds in the station, like an independent particle in the infinite sea of humanity. Although this metaphor expresses only a subtle and somewhat tentative notion of independence and hope at this point, it serves as a contrast to the negative imagery that follows.[6]

The metaphor of the drop of water, with its suggestion of liberty, serves as the first link in a metonymic chain in which water becomes an enchanted and protective shield for Andrea. While the metaphor compares things that are different--a drop of water and liberty--, metonymy connects concepts that are related to these entities. For example cleanliness, brilliance and renewal are concepts that might be associated with a drop of water, while liberty might connote freedom, protection and strength. The comparison of the drop of water and liberty also solicits the association of their respective metonymic connotations. Indeed, Lacan feels that metaphors are only fully understood when their metonymic connections are explored (Ragland-Sullivan 249). For example, as Andrea showers in cold water in the grimy bathroom of the apartment she exclaims: "¡Qué alivio el agua helada sobre mi cuerpo!" (17). The water of the shower is described as "los hilos brillantes del agua" and "el cristalino y protector hechizo" (17-18). Thus Andrea's expanded view of her metaphor, including its metonymic associations, magnifies the drop of water into a flow that offers liberating renewal and magical protection.

By the end of the first chapter the subtle positive aspect of the "gota entre la corriente" is metonymically and metaphorically expanded even further by the appearance of other particles among the infinite--which are kindred spirits of Andrea--and, like the water, are shiny. Andrea reveals her thoughts as she looks out the gallery door that she has opened to relieve the oppressive atmosphere of the room where she will sleep: "Tres estrellas temblaban en la suave negura de arriba y al verlas tuve unas ganas súbitas de llorar, como si viera amigos antiguos, bruscamente recobrados" (190). The fleeting and evasive vision of herself as an independent particle in the infinite is re-awakened in Andrea by the view of the three stars, even though they seem nearly unattainable and very distant, perhaps as a result of her entering the nightmarish world of her grandmother's house. The metonymic characteristics in common between drops of water and stars allow the reader to form a new metaphorical substitution expressing Andrea's quest for autonomy: stars also equal liberty.

The increasingly strong positive characteristics of the stars and drops of water in comparison to Andrea's negative perception of her surroundings manifests an emerging dichotomy in her life. She reveals the sense of conflict she already perceives between her aspirations of liberty and her reality when she muses: "Aquel iluminado palpitar de las estrellas me trajo en tropel toda mi ilusión a través de Barcelona, hasta el momento de entrar en este ambiente de gentes y de muebles endiablados" (19). Even though the realization of liberty seems improbable and remote at this point, the contrast between her hopes and her reality reignites and strengthens her desire to attain them. Yet while the reader becomes more conscious of her hopes, Andrea merely expresses them on an unconscious level. Previously she minimized the expression of her aspirations, but the metonymic process we have been following suggests that she feels increasingly determined to realize them--a star in the darkness is a much more positive and strong expression of hope than a drop in the current. By her subconscious metonymic association of her hopes with stars, the hopes themselves change and take on additional meaning, even though they are distant and trembling.[7]

Whereas Andrea initially relies on subtlety and understatement to express her aspirations, she resorts to exaggeration when describing her grandmother's house and its occupants. After her trip from the train station to the house on Aribau Street, Andrea introduces a new metaphor the minute the door to her grandmother's apartment is open: "Luego me pareció todo una pesadilla" (13). Inspired by the late hour of her arrival, Andrea establishes the obvious substitution of a "pesadilla." With the basic metaphor in place, the other descriptions she employs fit metonymically with that scary idea. For instance, phantoms, haunted houses, darkness and death are all ideas that might be associated with a nightmare. By a similar process of associations, Andrea notes how the chandelier is dimly lighted and covered with cobwebs, how her uncle Juan "tenía la cara llena de concavidades, como una calavera" (14), while the maid takes on characteristics of a witch with her black clothing and "verdosa dentura" (15). The black dog that constantly follows the maid is "una prolongación de su luto" (15), alluding to an evil aftermath of death. The other women in the room also seem "fantasmales": Gloria (the wife of her skull-like uncle Juan) is thin with a sharp white face and "una languidez de sábana colgada" (15), suggesting a ghost-like character, and all appear "alargadas, quietas y tristes, como luces de un velatorio de pueblo" (15).

Andrea often creates new metaphors based upon metonymic associations with the nightmare. For example, the covered, unused furniture, which was moved from other rooms that had to be rented out, is ghoulishly personified as "un túmulo funerario rodeado por dolientes seres" (18). She even calls the bed that she is afraid to enter a coffin, adding to the incubus of death. All of the expressions presented can be linked with the idea of a nightmare and death, revealing Andrea's exaggerated and fearful state of mind upon confronting her new situation.

Laforet employs metaphor and metonymy in the first chapter of Nada to help achieve the effect of the subjective negativity that we associate with tremendismo. But perhaps more significantly, Andrea relies on them to establish the perimeters of her aspirations, and the perception of her reality in her adolescent quest of self-concept and identity. While the metaphor of the "gota en la corriente" timidly expresses Andrea's "repressed desire" in Lacanian terms, the exaggerated metaphor of the nightmare represents the fear and obstacles that stand in her way as she tries to fulfill her aspirations. These two metaphors function as the frame of the fundamental conflict that Andrea subconsciously perceives. Metonymic associations then combine the original perceptions with other ideas, expanding or altering the precursor (often resulting in a new metaphoric expression), and demonstrating maturation.

Further metonymic extension of the nightmare begins in the second chapter when Andrea awakens the day after her arrival. Memories of her visits to pre-war Barcelona as a child flood over her, and Andrea begins to consider her perception of the night before as only a nightmare: "Me parecía haber soñado cosas malas, pero ahora descansaba en esta alegría" (21). The horror of the previous night seems to have disappeared just like a bad dream, although everything about the house conserves its "desarreglo espantoso" (23). Andrea feels as if her imagination had played tricks on her the night before.

Andrea's relief is short-lived, however, when her aunt Angustias enters to talk to her and set up rules and restrictions limiting Andrea's liberty. Just as Andrea at first perceived the nightmare as a confrontation to her freedom (represented by the drop of water and the stars), now Angustias thwarts that aspiration. Andrea resents Angustias's limiting and spiteful attitude, and looks for some repugnant physical aspect of her aunt: ". . . al fin, cuando ya me dejaba marchar, vi sus dientes de un color sucio . . ." (27). This distasteful detail is underlined by Angustias's request for a kiss. The dark teeth become a sign of evil, and metonymically link Angustias with the previous night when Juan referred to her as "la bruja de Angustias" (16), with the stained and grimy bathroom which Andrea perceives as "una casa de brujas" (17), and with the "verdosa dentura" (15) of the black-clad maid that Andrea observed upon arriving.

Angustias becomes a concrete manifestation of the nightmarish threat that Andrea sensed upon arriving at the house on Aribau Street. When Andrea and Angustias go for walks, even the streets seem to lose their brilliance: "Cogida de su brazo corría las calles, que me parecían menos brillantes y menos fascinadoras de lo que yo había imaginado" (32). In contrast, everything that Angustias forbids seems then to become more alluring. When the aunt condemns the "barrio chino" as the "brillo del demonio" (58), Andrea imagines it as an attractive place: "(Yo en aquel momento, me imaginé el barrio chino iluminado por una chispa de gran belleza)" (58-59). That "chispa de gran belleza" then becomes linked metonymically with Andrea's image of stars and their connotation of liberty. The dichotomy between her aspirations and the confines of her family becomes clearer with these metonymic extensions of her original metaphors.

While her family, and particularly Angustias, represent the negative element in her life, the other more positive world in which Andrea lives consists of people associated with the university. Andrea voices the polarity she feels:

> La verdad es que me llevaba a ellos un afán indefinible que ahora puedo concretar como un instinto de defensa: sólo aquellos seres de mi misma generación y de mis mismos gustos podían respaldarme y ampararme contra el mundo fantasmal de las personas maduras (59).

Forming another link in the metonymic chain, her university friends represent the same shining support against the frightening atmosphere of her family as the protective drops of water of the shower and the three stars. One friend in particular, Ena, seems to offer the most support.

Even though Andrea describes Ena as her preferred friend of all the students, she portrays Ena with complicated metonymic associations that do not fit completely into the division of two worlds she has established. One association is dark, limiting and frightening, and the other liberating, bright and promising, but Andrea's comments about her friend encompass both qualities:

> Ena tenía una agradable y sensual cara, en la que relucían unos ojos terribles. Era un poco fascinante aquel contraste entre sus gestos suaves, el aspecto juvenil de su cuerpo y de su cabello rubio, con la mirada verdosa cargada de brillo y de ironía que tenían sus grandes ojos (60).

Shortly after, Andrea similarly describes the eyes of Antonia the maid and Trueno, Román's dog (two of the more diabolical figures in the house on Aribau Street): "Los ojos del animal relucían amarillos mirando a la mujer y los ojos de ella brillaba también, chicos y oscuros. . ." (64). Ena's eyes acquire the same foreboding, unsettling characteristics as those of the dog, and their color echoes the "verdosa dentura" of Antonia and the "luces macilentas, verdosas" (17) throughout the house. This link to the negative aspects of Andrea's life, as well as the fact that Ena asks Andrea from the very first if Román is her uncle, foregrounds the transition that Ena represents between Andrea's two separate worlds. Later references to Ena as a cat playing with mice and the feline glow of her eyes confirm the more sophisticated perspective that Andrea is beginning to acquire. She seems to sense that people are not either completely good or evil.

Although at first Andrea associates all her difficulties in attaining her ideal with her aunt, after Angustias leaves the house on Aribau Street to become a nun, Andrea realizes in Part Two of the novel that her problem is not as simple as the mere confinement imposed by her aunt.[8] Andrea begins to make metonymic ties previously associated only with Angustias and the nightmarish situation of her house with circumstances outside the house, illustrating other forces impeding the liberty she desires. For instance, when Andrea establishes a date with Gerardo (a young man she met at Ena's house) the unsolicited and offensive kiss he bestows on her, as well as his protective ideas, link him with the negative force once represented only by Andrea's family, especially Angustias.

Gerardo's kiss is one of several situations, like the description of Ena, where diverse metonymic associations begin to fuse the division of two worlds that Andrea had established. Even the "barrio chino," that had seemed attractive simply because Angustias had criticized it, takes on frightening qualities when Andrea follows her Uncle Juan there one night: "Todo aquello no era más que un marco de pesadilla, irreal como todo lo externo a mi persecución" (175). The city, which had once represented a liberating force for Andrea, here is converted to a nightmarish hell similar to what she described the first night at the house on Aribau Street.

Additionally, as the specific threat that Angustias had posed diminishes, the well-defined goal toward liberty represented by the stars also seems to become more nebulous, suggesting that Andrea no longer clearly delineates the exclusively negative and positive aspects of her life. After leaving Ena's house one night when the sound of Ena's mother singing leaves Andrea with a "casi angustiosa sed de belleza" (114), Andrea wanders toward the cathedral in the "barrio gótico." The cathedral is illuminated by the Milky Way and the street lights, which Andrea describes as "románticos y tenebrosos" (115). Although Andrea marvels at the beauty of the cathedral in that light, she also describes the scene with words that are reminiscent of her "nightmare": "Había una soledad impresionante, como si todos los habitantes de la ciudad hubiesen muerto" (115). She speaks of the cold being trapped there in the twisted streets, of a sinister sound, and of the "ciudad gótica naufragando" (115). The diffused light from the Milky Way is mixed with the red of the artificial lights, and seems very bizarre and different from the three stars that shone like old friends on the first night in Barcelona. Disparate metonymic associations to Andrea's original metaphor convey the change and loss of direction that Andrea feels without the concrete manifestation of obstacles Angustias had represented.

Once again Andrea describes the change effected by this metonymic transfer with a new metaphor: "Pensé que obraba como una necia aquella noche actuando sin voluntad, como una hoja de papel en el viento" (115-16). Although one might also consider a sheet of paper in the wind as an independent particle in the infinite, this metaphor conveys lack of direction rather than a positive connotation of liberty. While the adoption of the metaphor of the stars showed a strengthening of Andrea's aspiration of liberty (first expressed as a drop of water), the metaphor of the sheet of paper in the wind conveys a negative facet.

After Andrea expresses her complete lack of direction by comparing herself to a sheet of paper in the wind, she turns to universal fairy tale models of change and liberation in an attempt to flee the oppressive situation of her family. Bergmann explains that Andrea identifies herself both with the fairy tale of the Ugly Duckling (who undergoes a transformation into a beautiful swan) and with Cinderella, but that she rejects these patriarchal role models to form her own identity ("Reshaping" 143). The problem with the Cinderella story, of course, is that it requires submission of feminine aspiration and identity to the patriarchal norms: ". . . we know that for the Prince we should read 'Patriarchy'" (Kolbenschlag 66). And in Andrea's case the Prince is represented by Pons (marrying him would place Andrea squarely within the patriarchal ideal).[9]

Although Andrea's first dance party at Pons's house seems analogous to Cinderella going to the ball, Andrea never conforms totally with that fairy tale. When she expresses her feelings towards Pons--"Deseé con todas mis fuerzas poder llegar a enamorarme de él" (202)--one can see Andrea is trying to mold herself to the Cinderella model. However, from the very beginning of Pons's party, incompatible metonymic images show that Andrea is not going to fit into this patriarchal model. Just as the description of Ena's green, feline eyes did not fit within Andrea's completely positive view of the students, other comments she makes do not correspond to the fairy tale. For example, as Andrea looks back on the party she remembers: "Del olor a señora con demasiadas joyas que me vino al estrechar la mano de la madre de Pons y de la mirada suya, indefinible, dirigida a mis viejos zapatos, cruzándose con otra anhelante de Pons, que la observaba" (218). Andrea feels as if she were Cinderella who had arrived at the ball without the visit of the fairy-godmother to change her rags to a beautiful gown and her old shoes to glass slippers.[10]

Also diverging from the fairy tale is Andrea's sense of rejection at the party. Andrea thinks she sees disapproval reflected in Pons's mother's eyes (alluding to the importance of the mirror in Nada which we will examine later). But, Andrea's interpretation of the mother's attitude reflects much more of her own doubts about the situation and her lack of confidence than it does about what others are thinking of her.[11] Not only does she feel insecure at the party, but it is apparent from her observation of Pons's mother ("olor a señora de demasiadas joyas") that she has a nagging feeling that her "Cinderella" goal is not in keeping with her primary objectives.[12] The role of a rich wife--with its sublimation of goals to the masculine order--is distasteful to Andrea.

In the second section of the novel Angustias's absence causes Andrea to alter her goals and redefine the obstacles in her life, while her consideration of the metaphorical role model of Cinderella does not fit metonymically with her goals and self-concept. The third section of the novel, however, reveals a different sort of metaphoric model for Andrea by way of her relationship with Ena and Ena's mother. Neither Gerardo's kiss, nor the dance at Pons's house fit into Andrea's aspirations; however, the challenge voiced by Ena's mother evokes an interchange of feminine ideals in Andrea, and clarifies her goals.

While it was the sound of Ena's mother's singing that awakened an anxiousness in Andrea that inspired her to visit the cathedral at night, the conversation at the beginning of Part Three arouses an immediate compenetration between Andrea and her friend's mother.[13] Andrea relates:

"Yo entendía. Más por el ardor de la voz que por lo que decía. Me daba un poco de miedo . . ." (230). The voice of Ena's mother contains metaphoric qualities for Andrea that are similar to Cixous's description of woman's voice as "song" which "retains the power of moving us" and is "the first music from the first voice of love which is alive in every woman" (881).

As a prelude and explanation of her plea to help Ena, Ena's mother confesses that as a young woman she cut off her long golden braid and gave it to Andrea's uncle Román because he desired it so fervently. (This episode contains the same metaphoric and symbolic qualities as Alexander Pope's poem "The Rape of the Lock," where the shearing of Belinda's curls is nearly tantamount to the loss of her virginity.) After submitting to Román's wishes, she regrets her action. Román confirms her imprudence when he says: "Tengo lo mejor de ti en casa. Te he robado tu encanto. . . ¿por qué has hecho esa estupidez mujer? ¿Por qué eres como un perro para mí?" (235). This outlandish demand by Román served as a way to denigrate Ena's mother while making himself feel powerful, echoing Cixous's remarks about antinarcissism (878). Ena's mother's comments suggest an insightful concern about Andrea, and a warning for her not to submit to the denial and hatred of self demanded in many traditional relationships with men. The more obvious reason for relaying the incident, of course, is to illustrate the danger to Ena that Román represents.

In fact, the conversation reveals the mirror-like affinity between Ena and her mother, and foregrounds the importance of the mirror in feminine development (See Introduction). The relationship between Ena and Román echoes that of her mother years earlier, and intensifies their catoptric correspondence.[14] Ena's mother even feels that Ena is the completion of her personality: "Comprendí, humildemente, el sentido de mi existencia al ver en ella todos mis orgullos, mis fuerzas y mis deseos mejores de perfección realizarse tan mágicamente" (239).

In a sense, Ena's birth improves and reforms her mother's identity, metaphorically mirroring the act of creation of her mother: "Porque antes de que yo la creara, casi a la fuerza, con mi propia sangre y huesos, con mi propia amarga sustancia, yo era una mujer desequilibrada y mezquina" (240). While Ena creates a mother who is more balanced and loving, she is also very similar to her mother, and might therefore be vulnerable to the same things. But instead of vulnerability to Román, Ena professes that her relationship with him was to avenge her mother: a conscious attempt to improve and fulfill her mother.

Feal Deibe states that Andrea becomes the adoptive daughter of Ena's parents (240); however, within the idea that she is an adopted daughter of Ena's mother evolves the same metaphoric reflection, the same sensitivity between mother and new daughter. Andrea expresses her understanding of her new creative role after hearing the mother's words: ". . . era fácil para mí entender este idioma de sangre, dolor y creación que empieza con la misma sustancia física cuando se es mujer. Era fácil entenderlo sabiendo mi propio cuerpo preparado--como cargado de semillas--para esta labor de continuación de vida" (240). Andrea's words suggest the same metaphoric relationship in which Cixous calls woman "the source" for other women (881). Metaphorically then, Andrea becomes Ena's mother and gives of herself in order to help Ena; her thoughts are the same as those of Ena's mother: "Cuando la madre de Ena terminó de hablar, mis pensamientos armonizaban enteramente con los suyos" (240).

The effect of the conversation in which Andrea's and Ena's mother's thoughts harmonize so perfectly is similar to the effect of the sidereal forces that lead Andrea to look at herself in the mirror in Part Two (a scene that will be analyzed more closely later). Andrea again speaks of a thread, reminiscent of the attraction of the stars and the threads of water in the shower, and forming a metonymic link with the previous events:

> Pero parecía que un hilo invisible tiraba de mí, al desenrollarse las horas, desde la calle de

> Aribau, desde la puerta de entrada, desde el cuarto de Román en lo alto de la casa . . . . Había pasado ya la media tarde cuando aquella fuerza hizo irresistible y yo entré en nuestro portal. (255)

Andrea is motivated into action and arrives at Román's room just after Ena has jilted him. Andrea perceives that he is about to rape or kill her friend, a magnified echo of his treatment of Ena's mother. For Bergmann, Andrea rescues Ena from the "monster," a symbolic entity that represents male oppression, and by doing so also symbolically rescues herself ("Reshaping" 143-44). This idea also supports the network of metaphoric duplications that exists between Ena, her mother, and Andrea. By rescuing Ena she rescues herself and rescues (avenges) Ena's mother.

Andrea's forceful action, resulting from her interchange of feelings with Ena's mother, is inconsistent with the more passive character Andrea has exhibited up to this point, and is indicative of a change. Andrea realizes that her action will "abrirme nuevamente los horizontes," while before she had been "acostumbrada a dejar que la corriente de los acontecimientos me arrastrase por sí misma" (255). She has achieved a degree of autonomy, responding to the forces that represent liberty to her, rather than drifting through an otherwise male-controlled society. No longer is she like a sheet of paper carried by the wind, but exhibits more positive aspects of liberty. The "adoption" of a mother figure reunites Andrea with the fundamentals of feminine consciousness, freeing her from oppressive patriarchal "monsters."

Although Andrea has changed and become more autonomous, that does not mean that her change was easy, nor that it is permanent. A one-time linear achievement of self is inconsistent with the circular and shifting development of women. Additionally, the permeable ego boundaries that Chodorow identifies in women permit Andrea to empathize greatly with Román. Several critics have mentioned the identification that Andrea feels with Román,[15] and in a sense, his death is symbolic of the death of her old self. The "monster" that Bergmann says Andrea destroys is partially a monster within herself and is part of herself; it is her own acceptance of the antinarcissism imposed upon her by the norms of a male-dominated society. Kolbenschlag speaks of the fear and guilt that women suffer after beginning to acquire autonomy, and attributes this feeling to their "other-centered conditioning" (92). For Andrea, this fear and guilt surfaces because of Román's suicide and her empathy with him.

Andrea conveys her associations of Román's death with her own state of being as she showers just after his death. The shower, with its protective drops of water that imply liberty and autonomy, was depicted at first as a purely positive force. However, after Román's suicide Andrea metonymically links the liberty represented by the water with his violent death:

> Las gotas resbalaban sobre los hombros y el pecho, formaban canales en el vientre, barrían mis piernas. Arriba estaba Román tendido, sangriento, con la cara partida por el rictus de los que mueren condenados. La ducha seguía cayendo sobre mí en frescas cataratas inagotables. (278)

The water of the shower rushes over her body in an endless, violent gushing that recalls the blood spilling from her uncle's body. Her freedom--the drops of water--is linked with Román's blood. The metonymic link between the death of her old self and Román's death is compounded when Andrea faints in the shower.

As a result of her fear and blame, Andrea begins to deny change and to see it as negative, an attitude she reveals with subsequent metonymic associations. The link between Román's death and Andrea's change precipitates a nearly catatonic state; she sleeps for two entire days and then experiences death wishes. Even her view of the stars becomes a wish for death: "Levanté los ojos al cielo, que se ponía de un color más suave y más azul con las primeras estrellas y me vino una impresión de belleza casi mística. Como un deseo de morirme allí . . ." (287). In mourning for Román and the alteration in herself, Andrea denies these transformations by repeatedly affirming that nothing has changed in the house on Aribau Street: "Al pronto la vida me había parecido completamente igual" (288). She denies any effect of his death on Gloria and Juan, and even on her grandmother: "Pero no había mucha diferencia de esta abuela con la viejecita de antes. Ni siquiera parecía más triste" (288). Andrea repeats her nightmare and death-like metaphors of the first chapter, and seems to regress to the same passive and oppressed state as when she first arrived, again blaming her lack of liberty on her environment.

However, after receiving Ena's letter inviting her to live and study in Madrid, the atmosphere of the house on Aribau changes for Andrea. Johnson points out three reflective images of light in the last chapter of _Nada_; light from the lamp, the street light, and the sun against the windows (_Carmen_ 61-62). These reflections of light can be linked metonymically with the stars that have represented liberty throughout the novel. Kolbenschlag defines what liberty means for women: "This is finally what _liberation_ means, that I have rescued my spirit from repressive coercion, from inner compulsion and from the hazards of freedom itself" (ix). Andrea's guilt and self-condemnation after Román's death remained as obstacles to her autonomy, but Ena's letter acts as the powerful "voice" that moves her. The reflected light, the morning departure, and the words "aquella partida me emocionaba como una liberación" (294) show that Andrea has achieved a degree of emancipation as she leaves Barcelona.[16]

As we have seen, the metaphoric images Andrea expresses reveal a definition of her perceptions, while the metonymic associations of these metaphors divulge the expanded connections that she senses as she matures and observes more about life. The scenes of Andrea looking into a mirror in the novel also serve as an indication of her development that reinforces the observations made upon examining the use of metaphor and metonymy throughout Nada. And, as previously noted, the use of mirrors is essentially another expression of metaphor and metonymy. The mirror reflection is a metaphor of the self in that it represents Andrea's own perception of herself, while it also serves as a refracted judgement of the "other" (La Belle 39-40).

In Nada the scenes with mirrors have an added metonymic effect in that the reader sees Andrea's reflected image in various stages of her development. Each scene therefore acts as a frozen perspective of Andrea at a certain point in time. Just as the painting Nu descendant un escalier by Marcel Duchamp shows successive temporal images of a person descending a staircase, the ensuing images of Andrea in the mirror show a temporal change that Jakobson would define as a metonymy.[17] By functioning as both metaphor and metonymy, the mirror scenes in Nada reinforce the process we have been observing.

For example, it is significant that within the first chapter of the novel Andrea speaks of a mirror in her grandmother's house. As with her first metaphor of the drop of water and liberty, her first glimpse into the mirror is tentative and expressive of the frightening situation in which she finds herself:

> En el manchado espejo del lavabo--¡qué luces macilentas, verdosas, había en toda la casa!--se reflejaba el bajo techo cargado de telas de arañas, y mi propio cuerpo entre los hilos brillantes del agua, procurando no tocar aquellas paredes sucias, de puntillas sobre la roñosa bañera de porcelana. (17)

Andrea is impeded from looking at herself as she concentrates on other objects surrounding the mirror and reflected by it. Additionally, the mirror seems at this point to be distorting the images it reflects, causing her to feel disoriented: "Empecé a ver cosas extrañas como los que están borrachos" (18). She quickly finishes her shower so as not to have to see them anymore.

Andrea's refusal to look at her face in that eery situation is a defensive action on her part. La Belle points out that very often in Western culture part of a woman's identity is connected to her image in the mirror: ". . . for a woman whose basic idea of self is intimately tied to the mirror, to have one's face changed . . . is to have the self changed" (111). This change of concept of self is disturbing and even terrifying, and in this case Andrea has already noticed the distorted light and appearance of things in the bathroom:

> Parecía una casa de brujas aquel cuarto de baño. Las paredes tiznadas conservaban la huella de manos garchudas, de gritos de desesperanza. Por todas partes las desconchados abrían sus bocas desdentadas rezumantes de humedad. . . . La locura sonreía en los grifos torcidos. (17)

The metaphors within her description convert the inanimate objects of the bathroom into ghoulishly human creatures, conforming with her original metaphor of the nightmare. But if her surroundings are so dramatically changed, it is probable that her own face would also appear distorted. Therefore, it seems a prudent measure for her not to gaze at her face in the mirror. A frighteningly contorted face indeed would have been more than she could have handled at that moment.

The avoidance of a confrontation of her own self within the mirror also indicates that Andrea as yet does not have a strong self-identity, a phenomenon that is not surprising in an adolescent. Andrea's undeveloped self-concept was previously noted by her tentative metaphors that expressed her aspirations of autonomy, but which became stronger as her situation changed. One of the principal alterations of Andrea's perspective was the surprising confusion in her life that resulted from Angustias's departure from the house.

Just before her aunt leaves, Andrea begins to note this change and confusion from their reflection in a mirror:

> Yo veía en el espejo, de refilón, la imagen de mis dieciocho años áridos encerrados en una figura alargada y veía la bella y torneada mano de Angustias crispándose en el respaldo de una silla. Una mano blanca, de palma abultada y suave. Una mano sensual, ahora desgarrada, gritando con la crispación de sus dedos más que la voz de mi tía. (104-05)

Here the reflected image seems to communicate truths that are not normally visible to Andrea: Andrea is the dull and barren being, while Angustias's sensuous hand screams out for its lost youth and productivity. This scene illustrates the way the mirror often reflects perspectives that are not merely metaphoric reproductions of the original, but also it combines other positions and, therefore, serves as a metonymy.[18] The mirror reflection helps Andrea to understand her aunt and to redefine her simplistic goals and obstacles, contributing to her growth and maturation in the same way that new metonymic associations altered her original metaphors and showed change.

Another even more significant moment of growth and self-realization occurs for Andrea after she leaves Pons's party early and finally falls into a fitful sleep. The importance of this scene is emphasized by Andrea's narration of it before telling about the experience at the party. Andrea wakes in the night to silence within the house and the "brillo de los astros" (213). The stars she describes recall her first night in Barcelona and the association between them and her aspirations of becoming autonomous. Andrea relates: "La inquietud me hacía saltar de la cama, pues estos luminosos hilos impalpables que vienen del mundo sideral obraban en mí con fuerzas imposibles de precisar, pero reales" (213). The similarities between the "luminosos hilos" of the stars and the "hilos brillantes del agua" in the shower on Andrea's first night in Barcelona calls the reader's attention not only to Andrea's original aspirations, but also to the night when she was not yet ready to look at her face in the frightening mirror of the bathroom.

These sidereal forces draw Andrea to the mirror where she awakens to her sense of self in the strange reflection that she sees there. (We have previously noted a metonymic link with this scene in Part Three, when Andrea is pulled by "un hilo invisible" to rescue Ena from Román's room and, therefore, symbolically to rescue herself). The shiny threads of the stars have an inherent communion with the reflection of the mirror:

> Al levantarme de la cama vi que en el espejo de Angustias estaba toda mi habitación llena de un color de seda gris, y allí mismo, una larga sombra. Me acerqué y el espectro se acercó conmigo. Al fin alcancé a ver mi propia cara desdibujada sobre el camisón de hilo. Un camisón de hilo antiguo--suave por el roce del tiempo--cargado de pesados encajes, que muchos años atrás había usado mi madre. Era una rareza estarme contemplando así, casi sin verme, con los ojos abiertos. Levanté la mano para tocarme las facciones, que parecían escapárseme, y allí surgieron unos dedos largos, más pálidos que el rostro, siguiendo las líneas de las cejas, la nariz, las mejillas conformadas según la estructura de los huesos. De todas maneras, yo misma, Andrea, estaba viviendo entre las sombras y pasiones que me rodeaban. (213-14)

The spectre in the mirror is and is not her, revealing again the metaphoric and metonymic aspects of the speculum. While she can recognize the reflection as her own, it also reveals aspects of herself that she has not yet understood and which link her to the phantasmal world of her family.

The description of the grey silk creates an atmosphere of dignified beauty, while the reference to the heavy lace of the camisole that her mother had also used, and that has been softened by time, implies an acceptance of her own heritage. During most of her time in Barcelona Andrea has wanted to deny her lineage and isolate her family from her associations at the university, but now she accepts the legacy bestowed upon her.

A scene in a mirror at Pons's house earlier the same day had also reflected grey tones as Andrea glanced into it: "Me vi en un espejo blanco y gris, deslucida entre los alegres trajes de verano que me rodeaban" (219). At Pons's house the reflection of grey seemed out of place, and Andrea felt ridiculous and ugly as she judged herself there as she thought others were judging her, again pointing to the positional, metonymic effect of the mirror. However, during her self-contemplation later that night she views herself through her own heritage rather than through the lens of the people at the party, and is intrigued to touch her own face in an effort to know and accept herself. Her paleness and the structure of her bones and brow exhibit a unique attractiveness and a haunting beauty that she seems to accept and recognize for the first time, combining family characteristics with a positive view of herself.

Andrea no longer feels the need to see herself as Cinderella, nor in the gay summer garb of the other women at the party; rather her self-contemplation shows the value of her own self-identity. The use of the mirror quite often shows a quest for identity in women (Rose 226), while time in front of a mirror is a tool of preparation and a re-affirmation of that identity (La Belle 15-19). The mirror functions as this sort of tool by virtue of its incorporation of the principles of metaphor and metonymy, which demonstrate identification, movement and growth within the individual. Johnson confirms the temporal metonymic effect of the various scenes with speculums when she points out that after Andrea's original refusal to look at her reflected image, subsequent encounters with mirrors demonstrate her change (Carmen 61).

In spite of evidence that Andrea has made headway in establishing her own autonomy, several critics point to the circular structure of the novel and the seemingly naive and repetitive optimism of Andrea as she leaves for Madrid as evidence that there is no progression in Andrea's development.[19] Nonetheless, current theories that women's self-identity is a circular process are consistent with the circular structure of the novel, and should not be considered as a lack of progress. Moreover, Andrea reiterates that she does not hold the same illusions, confirming her growth and change.

Other arguments in favor of a negative interpretation point to the fact that Andrea the narrator must re-evaluate her experience.[20] In fact though, Andrea's written expression of her experiences is another way of looking into a mirror in her process of self-realization. Additionally, her writing is a way of controlling her destiny through self-creation and, ultimately, liberation (La Belle 180-82, Cixous 880). In this sense, Andrea's looking back on her year in Barcelona and voicing it creatively through writing would be a very positive step. It would transcend the elusive creative attempts of Román, whose products seem to have disappeared like his painting of Gloria among the lilies.

Therefore, it is fitting that in Andrea's mirror or tool for self-creation (her writing of her experiences), Laforet has relied on so many metaphors, metonymic connections and mirror reflections to let Andrea write her self. Moreover, those techniques serve to precipitate the dialectical effect of the novel. The subjective quality of metaphoric language as subconscious expression encourages an emotive participation by the reader. Thus, concentration upon Andrea's predominately negative metaphors gives a pessimistic picture, while the presence of a narrator looking back on her past also creates tension. However, systematic examination of the use of metaphor, metonymy and mirroring as devices to reveal the development of the psyche gives a more optimistic feeling of progression within the guidelines of specifically feminine personality development.

While we are never assured of a propitious outcome for Andrea, the suggested continued self-examination is consistent with feminine development, and therefore is a constructive sign. The negative mood of tremendismo, along with positive feminine development within that ambience, adds to the complex and dynamic effect of the novel. Even in the gloomy and controlled environment of post-Civil War Spain, Nada provides evidence that some women were striving for personal autonomy.

However, while Nada appears to demonstrate an advancement toward liberty, Pérez Firmat finds that Laforet's later works and the fact that she discontinued her writing show the "inability to elect freely her lot in life" and the "abandonment of artistic vocation" (39). Indeed, Ciplijauskaité suggests that women's novels of self-realization are born of women's repression, and are an attempt to break from the confinement they feel (20). The next novel examined, Ana María Matute's Primera memoria, illustrates how metaphor, metonymy and mirrors can convey precisely this feeling of entrapment from which Andrea seems to escape, but which still shackles other women.

NOTES

1. In 1952, seven years after Nada, Laforet published her second novel La isla y los demonios and a collection of short stories entitled La muerta. La llamada, a collection of novelettes, followed in 1954. Her third novel, La mujer nueva (1955), won the Premio Menorca in 1955 and the Premio Nacional in 1956. In 1963 she published La insolación, the first novel of an intended trilogy called Tres pasos fuera del tiempo. Paralelo 35 (1967) is based on her observations while traveling in the United States, and La niña (1970) is a collection of short stories and novelettes.

2. Although others have analyzed Nada as a novel of initiation, they have not explored the aspects of metaphor, metonymy and mirrors as tools for revealing the feminine psyche in its development. Carlos Feal Deibe explores Andrea's acceptance of the sexual conduct of adults, and her change from pre-oedipal to the oedipal stage, while Juan Villegas investigates the mythic structure that Andrea transgresses as she enters adulthood. Elizabeth Ordóñez emphasizes that Andrea's initiation leads her into the patriarchal bourgeois ("Nada"), while Marsha Collins elaborates the positive development in the conflict between the Self and the Other. Roberta Johnson underscores that all of the plot lines in Laforet's longer novels involve a quest of identity (Carmen 140), and while she does indicate

that the mirror scenes in Nada reveal that Andrea has changed, she does not relate this to the subconscious development revealed by metaphor and metonymy. Jones explains that Laforet's writing is normally considered "feminine" rather than "feminist," but that all of her works contain a protagonist who seeks independence and individuality in a society that does not understand her ("Dialectical"). Sara Schyfter explores the interactions between males and females in the novel, and finds that the events leading to Román's death destroy Andrea's false illusions about the male mystique, and allow her to conceive of a better relationship between the sexes ("La mística"). Sherman Eoff, however, imparts an extremely anti-feminine outlook to his interpretation by saying: "A prominent aspect of the contemporary Spanish novel is the heavy atmosphere of dispiritment concerning man's place in the world" [my underline] (207). This misplaced premise leads Eoff to the negative conclusion that "Laforet at least toyed with the idea of a diabolical, mechanistic universe symbolized by the small locale whose center is the house in 'la calle de Aribau'" (210).

3. Although Lacan's theory is that metaphors and metonymy are expressions of the unconscious, James Olney explains metaphors in a slightly different way: "This is the psychological process for the metaphorizing process: to grasp the unknown through the known, or to let the known

stand for the unknown and thereby fit that into an organized, patterned body of experiential knowledge" (31).

4. Currie K. Thompson gives a detailed explanation of the positive images of water in Nada.

5. Lacan speaks of "desire" as a lack that is joined to a signifier as a symbol in a kind of "prethought 'thought' during the mirror stage," when a child becomes aware that his own identity is distinct from that of others (Ragland-Sullivan 217). Lacan defines repression as another point of connection between the conscious and unconscious systems and which resurfaces in repetitions of "heavily charged word nodes" (Ragland-Sullivan 112-14). Repressed desires are translated to conscious language through metaphor and metonymy (Ragland-Sullivan 112-15).

6. Cuddon explains that "many, but not all" images are conveyed by figurative language (443). While Andrea conveys the negative imagery here through metaphors, later references to mirror images indicate both metaphoric and literal levels. Scenes with mirror images reveal what is occurring in the plot, while they concurrently have figurative significance in the development of the female character.

7. For feminine theorist Hélène Cixous, both astral and aquatic images are indicative of the cosmic quality of women: "For Cixous . . . water is the feminine element par excellence: the closure of the mythical world contains and

reflects the comforting security of the mother's womb. It is within this space that Cixous's speaking subject is free to move from one subject position to another, or to merge oceanically with the world. Her vision of female writing is in this sense firmly located within the closure of the Lacanian Imaginary: a space in which all difference has been abolished" (Moi 107). In this context, the metaphor of "una gota entre la corriente" becomes a much more positive expression. Cixous also elaborates the notion of a star as a particle among the infinite: "If she is a whole, it's a whole composed of parts that are wholes, not simple partial objects but a moving limitlessly changing ensemble . . . an immense astral space not organized around any one sun that's any more of a star than the others . . . . Her libido is cosmic, just as her unconscious is worldwide" (889). Jean Wyatt explains that the merging of the feminine ego with the outside (although it seems chaotic according to masculine development) is an exciting promise for change and renewal in literature of feminine development, and that water and ocean images often signal this positive life process (117).

8. Michael Thomas also finds the division of the novel into three parts important in the total concept of the work. He states, however, that Part Three "functions as a stage for the clarification of past questions" ("Symbolic" 58), while my analysis shows that Part Three calls

awareness to Andrea's understanding of the female psyche. Thomas believes the doorways in Nada have symbolic importance as Andrea crosses from childhood to adulthood in a gradual process. His article, as well as Thompson's about water images, elaborates metaphoric and symbolic aspects in the novel that illustrate Andrea's constructive development.

9. Jones explains that the story with a happy ending "glorifies the traditional role expected of a woman," and that Laforet's protagonists depart from this traditional role ("Dialectical" 114). Martín Gaite also stresses that Andrea is different from the traditional heroine of the novela rosa, with its happy ending (Desde 99).

10. Villegas demonstrates the incompatibility between myth and reality by contrasting Cinderella's slippers with Andrea's shoes (196).

11. As Rabindranath Tagore explains: "We imagine that our mind is a mirror, that it is more or less accurately reflecting what is happening outside us. On the contrary, our mind itself is the principal element of creation" (47).

12. Thomas indicates that Andrea's memory of the fat lady at the party who is about to raise a pastry to her mouth is a symbol of the type of person she does not want to become ("Symbolic" 67). The smell of someone with too much jewelry would represent the same sort of idea.

13. Chapter 19, where Ena's mother and Andrea have their intimate conversation, is the one that Juan Ramón Jiménez vehemently criticizes. (Recall that Laforet includes a fragment of Jiménez's poem "Nada" as a prologue to her novel.) Although Jiménez praises parts of Nada in a letter to Laforet, he says of this part: ". . . para mi Nada tropieza en el capítulo 19, es decir cuando se declara una trama novelesca seguida. Yo no he leído todo ese capítulo, me repugnaba; y tardé después algún tiempo en terminar lo que quedaba del libro, porque aquel capítulo me hacía el efecto de un nudo como el de un cólico miserere, que pudo quitarle la vida al resto" (Cerezales 139).

14. Other mother-daughter relationships in Nada do not demonstrate the positive mirroring that Ena and her mother do. Angustias and the other sisters that come for Román's funeral are extremely critical of their mother (Andrea's grandmother) and criticize the way she favored their brothers. See Gilbert and Gubar for negative mirroring between mother and daughter in "Snow White and the Seven Dwarfs" in their chapter entitled "The Queen's Looking Glass."

15. Bergmann establishes the possibility of incestuous attraction between Andrea and Román ("Reshaping" 144), while El Saffar states: "Many hints by the author link Andrea's destiny to Román's, despite the revulsion, fear, and even hatred she, as a character, professes for him"

("Structural" 125).

16. Because Andrea departs for Madrid with Ena's father, Ordóñez sees this as a return to bourgeois patriarchy ("Nada"). However, neither Ena's father nor Jaime (her boyfriend) fit completely within the model of bourgeois patriarchy. Neither of them try to completely control the women they love, but rather allow them space to develop.

17. The reflection of the opinion of others that La Belle identifies with regard to the mirror would be a "positional" contiguity according to Jakobson, while the second metonymic aspect of the mirror would be a "temporal" contiguity, similar to Jakobson's explanation of cubism: "where the object is transformed into a set of synecdoches" (77-78).

18. Similarly, a mirror reveals a truth to Ena's mother after she cuts off her beautiful braid to give it to Román. She realizes her foolishness after she looks into the mirror: "Al día siguiente, al mirarme al espejo, me eché a llorar" (235).

19. Eoff, Newberry, El Saffar ("Structural"), María Nieves Alonso, and Foster have written articles with negative interpretations regarding Andrea's development of self. More positive interpretations of Andrea's progress are found in articles by Collins, Bergmann ("Reshaping"), Spires ("La experiencia" and "Nada"), Schyfter ("La mística"), and Villegas.

20. El Saffar feels Andrea's re-evaluation of her situation though writing is negative and is proof that she did not make any progress ("Structural"). On a more emotive level, Jones states that the temporal separation causes the reader to sense the conflict between Andrea the narrator and Andrea the character, and helps create a mood of "existential tension" (Contemporary 23).

CHAPTER TWO

THE ENTRAPMENT OF THE DISTORTED MIRROR IN PRIMERA MEMORIA

There are numerous similarities between Laforet's Nada and Ana María Matute's Primera memoria (1960), which also won the Eugenio Nadal Prize.[1] Both involve a young female protagonist who goes to live with relatives some time after her mother dies. Both are narrated in first person by the protagonist, who reveals her perceptions of a new situation, and often interjects observations made well after the experience. The two protagonists also express a great disparity between their ideals and their perceptions of a frightening reality. One difference, however, is that Matia, the protagonist of Primera memoria, is several years younger than Andrea in Nada. While Andrea is already a young adult seeking self-autonomy, Matia conveys her traumatic transition from the innocence of childhood into the adult world of love, betrayal and war.[2]

The use of metaphor and metonymy to describe this loss of innocence in Primera memoria reveals a more inauspicious outcome for Matia than for Andrea. Matia eventually links nearly all the characters and incidents to the same negative metaphors, instead of adapting her metaphors like Andrea does. The repetition of negative metaphors ultimately conveys Matia's entrapment in her situation. Additionally, mirror images in Primera memoria do not reveal the progressive and positive formation of self as do those in Nada. Although some of Matia's use of the speculum contributes to her sense of individuality, most of her mirror reflections present a distortion that reinforces her sense of insignificance.

Matia's description of her grandmother and her fifteen-year-old male cousin, Borja, introduces her story. The grandmother (Doña Práxedes), Matia, Borja and his mother (Emilia) are sequestered in the grandmother's home in a small town on the island of Mallorca after the outbreak of the Spanish Civil War. Since Matia's mother was dead and Doña Práxedes had never approved of her father, Matia was taken at the age of twelve from the care of her beloved governess to be raised by her grandmother. Matia's portrayal of her manipulative cousin Borja coincides in many respects with that of her dictatorial grandmother, who controls both her family and the town where she lives.[3] Although Matia and Borja are constant companions during their time on the island, Matia conveys her mistrust and fear of him. While Borja always feigns respect and devotion to Doña Práxedes, he exploits Lauro (their tutor) and the other boys in the town by means of threats and blackmail, and belittles his mother and grandmother by secretly stealing from them.

One day, after escaping from their lessons and tutor, Borja and Matia go to a boat they have hidden, and discover a man's body nearby. Another youth, Manuel Taronjí, suddenly appears and asks to use their boat to transport his father's body home. The meager Taronjí home is located in the middle of Doña Práxedes's property, and she constantly watches them with binoculars. In spite of her grandmother's disapproval of the Taronjí family, Matia and Manuel become close friends. She even tells him of her childhood memories and shows him her little rag doll, Gorogó, Deshollinador. Manuel, in turn, reveals his private thoughts to Matia, and admits that his real father is Jorge de Son Major, Doña Práxedes's estranged brother.

Matia's new friendship with Manuel, and Manuel's relationship to Jorge de Son Major (whom Borja privately admires), makes Borja jealous of Manuel. Borja works out a scheme to incriminate Manuel, theatrically confessing to a priest and to his grandmother that he has stolen money from her, and lying when he says Manuel forced him to do it. Although Matia knows the truth, she feels she cannot help Manuel. Borja also has a plan to discredit her, and she is certain her grandmother will believe him rather than her. The novel ends with a feeling of hopelessness and existential despair for Matia,[4] and Manuel is sent to reform school.

After first arriving at her grandmother's house, Matia attempts to preserve her own private world by imaginatively escaping from her overbearing family with Gorogó, her rag doll. But her grandmother's oppressive intrusion into her life, and Borja's attempts to control her, demonstrate to her that she must abandon her secure childhood. Similar to Andrea articulating her fears as a nightmare in Nada, Matia metaphorically describes herself as a trapped little animal. She recounts the terror of her first night on the island, when her grandmother brought her to a musty hotel: "La cama de hierro forjado, muy complicada, me amendrentó como un animal desconocido" (14).[5] After awakening at dawn, the strange locale frightens her even more: "Habituándome a la penumbra, localicé, uno a uno los deschonchados de la pared, las grandes manchas del techo, y sobre todo las sombras enzarzadas de la cama, como serpientes, dragones, o misteriosas figuras que apenas me atrevía a mirar" (14). Matia's nighttime fears intensify in the daylight, and her metaphors express a nearly primordial fear of an animal being pursued and trapped.

While in Nada Andrea expanded her original metaphor of the nightmare by employing descriptions that fit metonymically with that idea (like phantoms, skulls, darkness, and death), Matia similarly extends her metaphor of the hunted and snared animal. For example, quite often Matia characterizes her grandmother as a predatory animal: she describes her grandmother's scrutiny of her and Borja's activities as "como un lebrel" that "olfateaba" their footsteps to find them (19). While the greyhound metaphor is an extension of her fear of being pursued, the verb "olfatear" conveys another image associated with an animal tracking its prey. If the grandmother found them, Borja would feign innocence as he slipped his shoes back on: "Borja, hipócrita, se calzaba de prisa, con la pierna doblada como una grulla . . ." (19). Although Matia implies that both she and Borja were considered the prey, she indicates that, if caught, Borja would pretend to be victimized to win the sympathy of his grandmother. At other times Matia calls her grandmother "la bestia" (20), or compares her eyes to "ojos de lechuza" (120), as the grandmother scrutinizes Matia's appearance.

Doña Práxedes's constant use of binoculars to survey her property and the surroundings is another extension of the idea that she is a predatory bird or animal with augmented visual powers. Matia combines this metonymic association with other metaphors and metonyms of predatory animals to describe her grandmother peering out the window with binoculars: "Sus ojos, como largos tenáculos, entraban en las casas y lamían, barrían, dentro de las habitaciones, debajo de las camas y las mesas. Eran unos ojos que adivinaban, que levantaban los techos blancos y azotaban cosas: intimidad, sueño, fatiga" (60). Although her eyes with binoculars are described metaphorically as an animal with tentacles, the metonymic associations again suggest an animal like the greyhound, tracking and sniffing its prey.

Moreover, an animal that pursues and then licks its victim suggests a cruel type of play, instead of a need to fulfill basic hunger.

At other times, instead of using animal metaphors, Matia suggests that her grandmother plays with or intrudes in the lives of others by comparing her to a cruel demigod.[6] The first reference to her with god-like qualities is somewhat puzzling when Matia states: "Parecía un Buda apaleado" (11). Her grandmother had been about to fall asleep, and was complaining of her age and financial problems. Later, however, it appears that she might have been pretending to be weak, much like Borja was inclined to do, to evoke sympathy. Matia's other metaphors of her grandmother as a god-like figure do not demonstrate a beaten figure. For instance, Matia again describes her grandmother with her theater glasses:

> Allí estaría, como un dios panzudo y descascarillado, como un emorme y glotón muñecazo, moviendo los hilos de sus marionetas. Desde su gabinete, las casitas de los colonos con sus luces amarillas, con sus mujeres cocinando y sus niños gritones, eran como un teatro diminuto. (60)

As before, Matia conveys the cruelty and selfishness she senses in her grandmother. It is obvious that she empathizes with the people Doña Práxedes observes, as she is so often scrutinized herself. Doña Práxedes tries to impose the same sort of control on others that she uses to menace Matia when she says: "Te domaremos" (13), implying that she--like a god--will mold Matia into the image she wants.

The similarities that Matia notices between Borja and their grandmother, including their bravery, the appearance of their knuckles and their manipulative natures, are further reinforced by a comparable god-like metaphor equating Borja with a puppeteer. Matia relates a dream she had:

> . . . estuve soñando que Borja me tenía sujeta con una cadena y me llevaba tras él, como un fantástico titiritero. Me rebelaba y deseaba gritar--como cuando era pequeña, en el campo--, pero Borja me sujetaba fuertemente. (¿Y por qué?, ¿por qué? si aún no cometí ninguna falta grave, para que me aprisionase con el secreto.) (25)

With Borja's and her grandmother's omnipresent intrusion on her liberty, it is no wonder that Matia often remembers the iron bars of the bed (and the sensation of being a trapped animal) from her first night on the island. Borja's chain that controls and restrains Matia in the dream also metonymically links the puppet with a captive animal. Matia's questions within the parentheses indicate that her feeling of being Borja's prisoner was one that continued long after her dream, and into the time she writes her narrative.

But Matia is not the only person who feels trapped by Borja: Matia is also puzzled by the control that Borja exhibits over their tutor, Lauro el Chino. Lauro is the son of the housekeeper Antonia, and had been expelled from a seminary for a reason unknown to Matia. Matia's expulsion from her school Nuestra Señora de los Angeles gives her a commutuality with Lauro, and perhaps makes her more sympathetic toward him.

However, after visiting Lauro's room with Borja one day, Matia reveals another animal-like metaphor expressing her apprehensions about Lauro and Borja. As Lauro rubs her and Borja's shoulders, Matia observes in the mirror: ". . . su mano que iba de arriba abajo, igual que las ratas por la cornisa del tejado, y aunque nada dije me llené de zozobra" (29). Watching Lauro's hands creeping over their bare shoulders is exceedingly disturbing for Matia. While the rats seem to symbolize a sexual perversion on the part of Lauro, perhaps Matia formulates that possibility as a metaphor because she cannot consider it rationally at that point. Her metaphors, like Andrea's in Nada, communicate subconscious feelings. Because she observes Lauro's caresses reflected in a mirror she also may experience an intensified perspective of the event, as when Andrea saw the reflection of her aunt Angustias's hand.

However, the metaphor comparing Lauro's hands to rats also incites curiosity about Borja's character, as he seems to guard the secret of Lauro's depravity in order to control him. If Lauro is rat-like, then Borja must be at least equally as menacing, if not worse. Also, in spite of the negative connotations of rats, they are still rather small animals that are likely to be trapped or killed by larger animals. In this sense one might perceive an element of compassion or empathy in Matia's attitude toward Lauro.

While Matia reveals her perceptions of both Lauro and Borja, that metaphor and the description of Lauro's room become more significant when Matia enters the church of Santa María the morning after discovering Manuel's father's body. Upon entering, Matia experiences an uneasiness similar to her sensation in Lauro's room:

> En el enorme paladar de Santa María había algo como un solemne batir de alas. Y me dije si acaso en la oscuridad de los rincones anidarían murciélagos, si habría ratas huyendo o persiguiéndose entre el oro de los retablos. (79)

Matia's fear of rats in the church recalls not only Lauro's depravity, but also his dismissal from the seminary, suggesting that the church of Santa María is a representative of the Catholic Church in general. Thus the Church also seems to enclose perversions. Because the rats may either be running away or pursuing each other, one again senses Matia's enigma about Lauro's character. She identifies him both with herself as a victim, and with Borja as a predator. Much later, when Matia accompanies Borja when he makes his fraudulent confession, a bat inside the church flies against the walls and then dies. Matia relates on the same page that Lauro had been killed in the war, suggesting another link between Lauro and small "animals" that are victims of the Church, and resolving some of the ambiguity she feels about Lauro.

Since Matia's original metaphor about the rats also implicated Borja, he too becomes linked with the Church. Other metaphors equating Borja with "un frailecito apócrifo" (26), and "el Santito que se parecía a Borja" (80) reinforce similarities between Borja's attributes and the Church. Like Borja, the church of Santa María (and the Catholic religion it represents) intimates disguised corruption and manipulative power.

In addition to the rats, however, there are other significant descriptions in common between Lauro's room and the Church. While depicting Lauro's room, Matia stresses that the flowers by his window were "de un rojo encendido, con forma de cáliz, y tenían algo violento, como el odio cerrado de Lauro" (29). The word "cáliz" here (meaning both the botanical term "calyx" and chalice, or communion cup) forms a link between the flowers in his room and Catholicism. Because they contain hate and something violent, they suggest the "cup of bitterness" of which Christ speaks, and convey that acrimony is an integral part of the Church.

After noticing Lauro's red flowers, Matia begins to feel similar negative reactions connected to other blossoms on the island. For instance, while Matia is in the church that morning, the smell of flowers there also reminds her of the red gladioluses by the staircase of her grandmother's house. Her thoughts stray to an incident when she was talking with Borja's friend Juan Antonio on that staircase. When Juan Antonio began to caress her leg, she was repelled by his sweaty hand as if it were a toad. She then stood up and pushed him into the flowers beside the stairs, which "exhalaban un gran perfume" (82). Matia has actually made a subconscious metonymic association between the incident in Lauro's room, the flowers in the church, and the flowers at her grandmother's house where Juan Antonio made a sexual advance that was disturbing, yet intriguing, to her. After that, all of her references to flowers on the island contain unsettling erotic undertones that the reader links metonymically to the incidents with Lauro and Juan Antonio. Thus, flowers (especially red ones) come to symbolize sexual anxieties because of the repeated metonymic association between flowers and incidents that have erotic implications.[7]

Matia further connects, by way of more metaphors, the lush floral vegetation on the island with certain misgivings. For example, Matia explains her fear of the wind in storms as being like "el roce de un animal que trepara por la pared" (88). She then joins the perturbing feeling of the wind (which is like an animal) to flowers: ". . . me daban un miedo parecido las flores que surgían inesperadas, de los pequeños jardines y huertos, tras las casas del pueblo: como denunciando algún misterio de bajo la isla, algún reino, quizá, bello y malvado" (88). Matia mentions that, in contrast to the little delicate flowers where she used to live, the flowers on the island "lo dominaba todo: el aire, la luz, la atmósfera" (89). The flowers have a wild, barbaric quality that is reminiscent of the savage animal metaphors. Along with their sensual qualities, these feral blooms express Matia's apprehension of becoming an adult. This whole process of subconscious association was precipitated by the incident in Lauro's room.

In addition to numerous connections stimulated by the visit to Lauro's room, Matia's description of the church is another key scene that illustrates her complicated intertwining of metonymic associations. Not only does Matia link the cathedral to Lauro and Borja, but her first visit there is also the axis for a multitude of other correlations. For example, Santa María's green cupula that shines cruelly, "como un grito" (77), can also be linked to Matia's grandmother. Before entering the church, Matia stops to look at Jorge de Son Major's white rooster which is perched in the top of the fig tree. Trying to hurry Matia, Doña Práxedes calls sharply to her three different times: "¡Matia! ¡Matia!" (76). The effect of her grandmother's cry is like the cruel green "shout" of the cupula of the church, as it produces in her a "sensación rara de deslumbramiento, de miedo" (76). Then, inside the church, the dark corners where Matia imagines rats remind her of Doña Práxedes's house: "También la casa de la abuela era sombría y sucia" (79). The smells are also similar to those in the grandmother's house, including that of flowers--like the gladioluses where she pushed Juan Antonio.

Analogous words and descriptions also link the rooster in the tree outside the church to Matia's grandmother, and to the ideas of the Catholic Church. For instance, Matia describes the rooster in this way: "Y allí estaba el misterioso gallo escapado de Son Major, blanco y reluciente. Sus ojos coléricos, levantados sobre las ramas, nos miraban desafiadoramente" (76). When her grandmother begins to call, Matia looks at her: "La abuela me miraba con sus ojos bordados de humo, bajo la onda blanca que resplandecía al sol" (76). The radiant white of the rooster forms a link with the grandmother's snowy hair shining in the sun, while the emphasis on their eyes also connects them. Doña Práxedes's impatient attitude suggests that her eyes would also be angry and defiant. Later, in Matia's description of the "capa pluvial" of the church, she employs a metaphor that compares it with the rooster: "Era blanca, con bordes y flecos de oro, y relucía en la oscuridad (como las alas abiertas y majestuosas del gallo de Son Major, empapadas aún de la tormenta, sobre las hojas aterciopeladas)" (81). The characteristics in common between the grandmother, the rooster, and the church form metonymic connections that increase Matia's apprehension as she enters Santa María Church.

In addition to the physical characteristics linking her grandmother and the aforementioned items, there are several connections between all these and the Crucifixion. For instance, Doña Práxedes's three shouts to Matia while she is watching the rooster in the fig tree foreshadow Matia's betrayal of Manuel; the incident is reminiscent of Christ's warning that Peter would deny Him three times before the cock crowed.[8] When Matia describes her grandmother as "una mole redonda y negra como una piedra a punto de rodar" (76), one is reminded of the stone rolled in front of the door to Christ's tomb. All of the metonymic connections suggest negative aspects of the

Crucifixion, while nothing recalls the promise of the Resurrection.

In addition to connecting her grandmother to the Church, Matia reinforces the Church's ominous presence with more metaphors of animals pursuing and devouring prey. She likens walking beneath the arches inside Santa María to being "dentro de la ballena, con sus enormes costillas" (81), while she similarly portrays Doña Práxedes in her corset as "atrapada como una ballena" (75). Thomas feels these metaphors indicate that Matia is "figuratively being 'swallowed' by her grandmother" ("The Rite" 155). Matia repeatedly expresses her feeling of being trapped and pursued by Borja, her grandmother, and even the Church, while metonymic connections tie more and more of her life to those original fearful metaphors of entrapment, suggesting a complicated web from which she cannot escape.

Another important allusion to confinement occurs in Andrea's many references to wells.[9] She not only describes the atmosphere of the church as a "humedad negroverdosa, como de pozo" (79), but also speaks of the well close to her grandmother's house:

> (. . . . Al final del declive estaba el pozo, junto a la escalera de piedra donde aquella tarde empujé a Juan Antonio. El pozo tenía una gran cabeza de dragón con la boca abierta, cubierta de musgo. Y había un eco muy profundo cuando caía

> algo al fondo. Hasta el rodar de la cadena tenía un eco espeluznante. Y yo solía agachar la cabeza sobre la oscuridad del pozo, hacia el agua. Era como oler el oscuro corazón de la tierra.) (107)

Matia's references to the stairs where she pushed Juan Antonio, the dragon with the open mouth, and even the chain, metonymically link the well to the symbolism of the flowers and to her metaphors of being pursued. Like the flowers, the well attains a status of symbolism that expresses her apprehensions about growing up. The well is also where she first confides with Manuel: a dead dog had been thrown into his well, contaminating the water, and suggesting death and entrapment. In this sense, the well (mentioned as a metaphor inside the church) functions metonymically by connecting other situations and places, and metaphorically by transmitting strong existential connotations.

All of the metaphors and metonymic connections mentioned so far have illustrated Matia's negative and fearful perceptions of her situation on the island, like Andrea's exaggerated metaphor comparing her life to a nightmare in Nada. After Matia begins her friendship with Manuel, however, she establishes a camaraderie that offers her support: Manuel is "un animalito perdido, igual que yo" (142). Matia's metaphoric description of a dove that flies over as she talks with Manuel is reminiscent of Andrea's timid expressions of hope: "Levantamos la cabeza. Una paloma, de las que criaba la abuela, cruzaba sobre el declive. Su vuelo parecía rozar el techo del aire. Su sombra cruzó el suelo, y algo tembló en ella. Como una estrella fugitiva y azul" (137). The dove here seems to acquire the characteristics of Andrea's positive metaphor in Nada comparing the stars to her liberty, but with religious intimations--somewhat like the dove that appeared to Noah after the flood.

Later, when Manuel, Matia, and Borja go to visit Jorge de Son Major, an association between the previously mentioned rooster and the doves transfers some positive characteristics to the rooster. Doña Práxedes's doves fly over the garden of Son Major while the young people are there, and he explains: "Las palomas vienen a mi casa, y mi gallo blanco, según dice Sanamo, tiene preferencia por la higuera de vuestro jardín . . ." (193). The exchange of the birds seems to indicate the possibility of a truce between the estranged siblings, and therefore gives the rooster a positive aspect. The reader, at this point, might expect a softening in Matia's negative portrayal of her environment, much as Andrea experiences after her perspective of Angustias changes.

In a similar manner, after the visit to Jorge de Son Major's garden, Matia perceives a more positive connotation (for a time) to the church's stained glass window of "San Jorge y el Dragón." Es Mariné (who owns a cafe at the port) suggests the connection between Son Major and the window: "¿Habéis visto el San Jorge de la vidriera? . . . Así era don Jorge el de Son Major" (107). Matia had formerly noticed the blood-red reflections on the church floor as sunlight entered through that stained glass window (echoing the color of the flowers), and the shadows it cast, that looked like the terrifying dragons she imagined her first night on the island. Until she talked with Son Major, the church's window had presented only negative connotations.

Thus Matia's friendship with Son Major and Manuel helps to reduce some of her fears. For instance, Matia scares away a lizard that "parecía el terrible dragón de San Jorge en la vidriera de Santa María" (147-48), simply by standing up after a conversation with Manuel.[10] Even the religious elements negatively linked to Borja, Doña Práxedes, and Lauro are more positive when associated with Manuel: "Sabía que Manuel estuvo con los frailes, y había algo monástico en él, quizá en su voz, en sus ojos" (137). Matia gains personal strength from her affiliation with Manuel, and begins to overcome her feeling of being a little animal in a cage, neutralizing the overwhelming negative atmosphere she has expressed.

Nonetheless, after Borja's threat that Matia will go to reform school, and his farcical confession to the priest Mosén Mayol and to Doña Práxedes, the negative connotations of the Church and the rooster--and of everything linked to them--return. In the last paragraph of the novel Matia again describes the rooster: "Allí estaba el gallo de Son Major, con sus coléricos ojos, como dos botones de fuego. Alzado y resplandeciente como un puñado de cal, y gritando . . . su horrible y estridente canto . . ." (245). Once again, because of the link between the rooster and Matia's grandmother, the reader is reminded of Doña Práxedes's cruel animal-like qualities. But also inherent in that association is Judas's betrayal of Christ, and Matia's complicity in the injustice done to Manuel. The rooster is no longer the sign of a truce, but rather of enmity and coercion.

Moreover, Matia's embrace of Borja as she looks out at the rooster places her squarely in the domain of her nemesis: ". . . fuimos el uno hacia el otro, como empujados, y nos abrazamos" (244). Although Matia cannot cry about what has happened, Borja, oddly, begins to cry: "Sentí sus lágrimas cayéndome cuello abajo, metiéndose por el pijama" (244). Borja's tears metonymically echo the incidents when Matia compared Lauro's hand caressing her shoulder to a creepy rat, and Juan Antonio's hand on her knee to a slimy toad. All three occasions contain implicit lecherous advances, but in the other two cases Matia, even though subconsciously, rejects or condemns the action with her metaphor. With Borja, however, she submits to his libidinousness, even justifies it, because of his tears. In spite of having observed numerous times that Borja acts hypocritically in order to control others, she does not repel his embrace. She submits to his control, and to all the lecherousness she had formerly condemned.[11]

Matia had previously been linked to Manuel because they both owned toy puppet theaters, and because they were both "animalitos." Likewise there was a connection between Matia and Lauro because they were both dismissed from religious institutions. Therefore, their destruction ultimately means her downfall too. Moreover, she contributed to Manuel's ruin, echoing the actions of Borja and her grandmother. In a similar manner Lauro was linked to Borja by his perversion and the metaphor of the rats, and Manuel to Borja by the possibility that they were brothers.[12] The metonymic web linking Matia, Manuel, Lauro, Borja, the grandmother, the Church leaders, the antagonists in the war, and even the persecutors of the Jews centuries before,[13] suggests the circular shape and depth of the well that Matia mentions so frequently. The negative aspects eventually submerge and drown out all positive images, suggesting a very pessimistic outcome for Matia, and ultimately for all of Spain.

The way that Matute uses metaphor and metonymy throughout Primera memoria to suggest this very gloomy future can be explained further by examining the references to childhood stories as metaphoric mirrors and models.[14] One fairy tale in particular--Andersen's "The Snow Queen," with its main characters Kay and Gerda--illustrates the principle of negative imagery in Primera memoria. In "The Snow Queen," a mirror is invented by a demon that has the following characteristics: ". . . every good and pretty thing reflected in it shrank away to almost nothing. On the other hand, every bad and good-for-nothing thing stood out and looked its worst" (108). Likewise, the metaphors Matia utilizes reflect the negative, animalistic and greedy aspects of her relatives, minimizing any good qualities. It is as if Matia were forced to look at the world reflected in the distorted mirror invented by the demon.[15]

Perhaps more significant, though, is the metonymic chaining of these negative metaphors to things that otherwise might be considered positive, as with the adverse associations with flowers, the color white, and the Church, and the linking between characters in the novel. This metonymic chaining again echoes an idea from "The Snow Queen" when the distorted mirror breaks "into hundreds of millions and billions of bits" (109). The fairy tale relates that these bits did even more harm than the original mirror as each fragment had all the power of the whole. Often these fragments entered people's eyes or hearts and "distorted everything they looked at, or made them see that every thing was amiss" (110).[16] The negative metaphors and the subsequent metonymic chaining likewise multiply and reveal Matia's subjective--even distorted--perspective. This analogy between the demon's distorted mirror and the use of metaphor and metonymy in Primera memoria also demonstrates the intrinsic parity between these tropes. Their combined effect in Matute's novel is an extremely adverse one, negating the positive aspects of Matia's childhood illusions, the positive associations of her relationship with Manuel and Son Major, and all the optimistic characteristics of fairy tales and religion.

Matia's references to fairy tales and Biblical stories serve to underline the contrast between her ideal childhood and the unscrupulous adult world she must enter. As Bergmann points out, Matute "uses them consciously and skeptically to demonstrate the hypocrisy of the world Matia is beginning to understand" (146). Therefore the seemingly positive and idealistic role models of "The Little Mermaid" (who aspires to attain an immortal soul through her love), and of Gerda (whose undying love for Kay gives her powers stronger than magic), are negated by inimical metonymic applications. While in Nada Andrea rejects patriarchal fairy-tale models that do not fit her aspirations, Matia finds the idealism in fairy tales to be dysfunctional as metaphorical role models in the adult world.

However, while she rejects the idealism of fairy tales, Matia does not completely reject the negative elements. Bergmann notes that Matia "forgets the last-minute transformation of the mermaid into a 'Daughter of the Air'; she recalls only the failure of love to save her life" (148). Likewise she ignores the successful transition that Kay and Gerda make into adulthood, while remaining "children at heart" (Andersen 146). Instead, she remembers the effects of the distorted mirror, causing her to be distrustful and suspicious. Therefore, Matia remains bound to the effects of fairy tales, transferring their fatalistic elements, but not their idealism and positive lessons, to her perspective on life.

Another element from her childhood that Matia takes with her to Doña Práxedes's house is her black rag doll Gorogó, Deshollinador. Losing Gorogó at the end of the novel mirrors her loss of childhood and innocence.[17] Gorogó is also significant in that he seems to be based on the character of another of Andersen's fairy tales, "The Shepherdess and the Sweep."[18] Matia is similar to the Shepherdess in the story, with her love and dedication to her rag doll Gorogó, Deshollinador. In turn, Manuel (with the dedicated love he shows to his family, and his tenderness toward Matia) seems analogous to the Sweep, and is therefore associated with Gorogó. Matia further extends the comparison by communicating intimately with Manuel: "Y por eso le dije tantas cosas. En voz baja, como si fuera sólo para mí o Gorogó" (142). Manuel, in a sense, begins to fulfill the role that Gorogó held during Matia's childhood. After Borja incriminates Manuel, Matia cannot find her doll Gorogó, strengthening the connection between Manuel and Gorogó: Manuel's future will be lost when he goes to reform school, and Matia will probably never see him again. Indeed, Gorogó seems to be a complicated metaphor, suggesting the chimney sweep in Andersen's tale, who in turn suggests Manuel.

However, in several respects, Gorogó is more than just a metaphor, for he also embodies metonymic characteristics (much like the mirror that includes both metaphoric and metonymic aspects as seen in the analysis of Nada). First of all, Gorogó represents an aspect of her life that Matia has taken with her from her childhood home to the girl's school from which she was expelled, and then to the island, where she is undergoing a transition to adulthood. Much as the successive scenes of Andrea in the mirror recorded a temporal progression and maturation, Matia's communication with Gorogó records her change and development.

Additionally, Gorogó represents a difference in positional contiguity, like a mirror that reflects others' as well as Matia's viewpoint:[19]

> Allí, en la logia, apretaba a mi pequeño Negro Gorogó, que guardaba desde lejana memoria. Aquel

> que me llevé a Nuestra Señora de los Angeles, que me quiso tirar a la basura la Subdirectora, a quien propiné la patada, causa de mi expulsión. Aquel que se llamaba unas veces Gorogó--para el que dibujaba diminutas ciudades en las esquinas y márgenes de los libros, inventadas a punta de pluma, con escaleras de caracol, cúpulas afiladas, campanarios, y noches asimétricas--, y que a otras veces se llamaba simplemente Negro, y era un desgraciado muchacho que limpiaba chimeneas en una ciudad remotísima de Andersen. (116)

Because Gorogó sometimes is worthy of palatial cities created in Matia's imagination, while at other times he has to clean chimneys--almost as if he were being punished--he represents the judgments that others have proffered about Matia, or that she has sensed from others. Therefore, Gorogó is a type of mirror, reflecting Matia's self-concept, as well as the judgment of others about how worthy she is, or how disgraced when reproved. Matia stresses that Gorogó is not just an ordinary doll, but rather, "para viajar y contarle injusticias" (127). Since Gorogó is a vestige of Matia's self-concept that functions principally before she reaches puberty, Gorogó functions almost as "pre-mirror" in Matia's construction of her identity. Matia reveals that she out-grows Gorogó, although she still feels the need for what he fulfilled: ". . . sacaba . . . a mi pequeño Negro, miraba su carita y me preguntaba por qué ya no le podía amar" (115).

The notion of Gorogó as Matia's "pre-mirror" fits with her expulsion from the school Nuestra Señora de los Angeles. The sub-director (most certainly a nun) tried to throw Gorogó into the trash, and precipitated the kick that caused Matia to be expelled. Since mirrors are used for looking at one's self (considered by many to be an act of vanity), and aid women in their creation of an autonomous self, both actions might be considered sinful by a nun. Kicking the sub-director of the convent demonstrates Matia's attempt to preserve her self-identity, and her failure to conform to the rules set forth by the nuns of the convent, who typically would be striving toward selflessness and a certain homogeneity.

Gorogó also serves as a "pre-mirror" several times when his appearance is followed by relationships with other characters who function like mirrors for Matia. The first such encounter occurs in her aunt's room after Emilia discovers Gorogó hidden inside Matia's dress. This discovery inspires Emilia to attempt to communicate with and befriend her niece, an effort which is not entirely accepted by Matia (who finds her aunt's otherwise passive nature repulsive). After her aunt drifts off to sleep, however, Matia finds herself intrigued by Emilia:

> Me incorporé poco a poco, ladeándome para mirarla. Era como asomarse a un pozo. Como si de pronto tía Emilia se hubiera puesto a contarme todos sus secretos de persona mayor, y yo no supiera dónde esconder la cara, llena de sobresalto y de vergüenza. (128)

The notion of looking down into a well suggests that Matia could at least partially see her own reflection, but since it would have been distant, dark and frightening, she hid her face to avoid seeing herself that way. The well here functions like a mirror into the future, and also contains the portentous symbolic implications seen in Matia's other references to wells.

The idea of reflection is further reinforced by Matia's curiosity about Emilia's polished nails, and her surprising decision that she too would polish hers some day, acknowledging that she would emulate her aunt. But Matia concedes that the day she would polish her nails "sería en otra vida, casi en otro mundo" (129). She can hardly visualize herself as the flabby, passive Emilia, trapped in her bedroom and waiting for her husband. This negative future reflection of herself is brought about directly because of her aunt's discovery of Gorogó. It should be remembered that Matia did not want to reveal him, suggesting that she did not want to look into the "mirror" her aunt provided. This reflection also suggests an element of inevitability of the future, another sort of entrapment for Matia.[20]

The negative future reflection seen in her aunt draws Matia to Emilia's dressing table mirror to attempt to refute it:

> . . . miré en el espejo mis hombros delgados, tostados por el sol, donde resaltaban los tirantes blancos y los mechones de pelo, escapándose de las trenzas mal anudadas por tía Emilia, con el oro del sol como una aureola. Los mechones rojizos me trajeron un pensamiento: "A contraluz parezco pelirroja como Manuel, y todo el mundo se cree que soy morena". . . .: "No soy una mujer. Oh, no, no soy una mujer", y sentí como si un peso se me quitara de encima, pero me temblaban las rodillas. (129)

Matia's bronze shoulders and the coppery tints of her hair seem to belie her similarity to her aunt, and to the image that others hold of her. Her elusive hair color suggests that she is more like Manuel and his red-headed mother, Sa Malene, whom Matia finds especially beautiful because of her bravery and independence. Matia is relieved to find she is not yet a woman--she is not yet like her aunt--, but the trembling of her knees foretells the probability of that fate.

At first it appears that a more positive mirroring begins to occur for Matia shortly after she quietly escapes from her sleeping aunt's room and has her first significant conversation with Manuel. Because Matia voluntarily shows Gorogó to Manuel, it is evident that she wants to reveal her inner-most thoughts. Matia openly states her disgust with the injustices that her family and the others in the town have committed against Manuel and his family, distancing herself from the established control that she detests. She speaks to Manuel as if she were confiding with Gorogó: ". . .le dije tantas cosas . . . como si fuera sólo para mí o Gorogó" (142). But in her relationship with Manuel, Matia sees herself as some sort of monster: "Era yo, sólo yo, la que me traicionaba a cada instante. Era yo, yo misma, y nadie más la que traicionaba a Gorogó y a la Isla de Nunca Jamás. Pensé: '¿Qué clase de monstruo soy ahora?' . . . '¿Qué clase de monstruo que ya no tengo mi niñez y no soy, de ninguna manera, una mujer?'" (148). Reflected off Manuel's goodness Matia sees herself as sinful: "(Me imaginé como al Diablo en el Paraíso. . .)" (148). She knows that, in the same way that her grandmother and Borja are manipulative, she can also manipulate Manuel. For example, she orders: "Ven conmigo, tonto" (149). Although Manuel is a replacement for Gorogó, the element of control that Matia exercises over Manuel also suggests that he becomes a puppet for her.

Matia's ambiguous control over (and dependance upon)

Manuel can be seen later when Borja demands that Manuel go with him to see Jorge de Son Major. Although Matia feels very uncomfortable about permitting Borja to exploit Manuel in order to visit Son Major, she ignores her feelings and says nothing. But during their meeting with Jorge, Matia clings to Manuel's hand much in the same way that she had clung to Gorogó in her first conversation with Manuel.

Just as Manuel served as a mirror for Matia earlier, Jorge does now--echoing only the positive aspects she saw in her aunt's dressing table mirror. After discerning a feeling of trust and love for Jorge, Matia reveals the reflection he provides for her:

> Levanté la cabeza hacia Jorge, arrodillada junto a él. Pero, ¿cómo podía doler tanto su mirada? Desató mi trenza, que me resbalaba sobre la nuca, y por un momento sentí el roce de sus dedos en la piel. Quiso sujetar la trenza de nuevo, pero no supo. Al desflecarse, vi el centelleo de la luz entre el cabello, y le oí decir:
>
> --¡Qué raro! No es negro, es como rojo . . . . (199)

Jorge's comments about her hair assure her that she is not like her aunt; she again resembles Sa Malene, Manuel's mother. However, this positive reflection is also rescinded (much as her shaking knees belied her relief after gazing into her aunt's dressing table mirror) when

Matia seeks Jorge's help after Borja's "confession" incriminating Manuel. As Matia calls to Jorge, his balcony remains closed--even though Sanamo assures Matia that he is there: "Era como si no hubiera nadie en aquella casa, como si ni siquiera hubiera existido, como si nos lo hubiéramos inventado" (243). Therefore, any positive reinforcement Jorge gives Matia also disappears, as if it had not existed.

All of Matia's mirror reflections ultimately confirm the uneasiness that she expressed upon first looking into the mysterious, steam covered mirror in her grandmother's bathroom:

> "Alicia en el mundo del espejo", pensé, más de una vez, comtemplándome en él, desnuda y desolada, con un gran deseo de atravesar su superficie, que parecía gelatinosa. Tristísima imagen aquella--la mía--, de ojos asustados, que era, tal vez, la imagen misma de la soledad. (73)

Her lonely, sad reflection tempts her to escape from the frightening world of her grandmother's house by entering into a childhood story through her imagination, by fleeing reality, and even perhaps by abandoning her sanity. In this case, as well as in the other reflections noted, Matia does not have a positive identification within the mirror that would allow her to create her self-image in a way that

La Belle would consider normative.[21] Instead, her development of ego is arrested in distorted perspectives of pre-puberty, fairy-tale models.

Matia's final act of mirroring--her written inspection of self--also reflects a disapproving image. Although for Andrea in Nada (and for many women) writing is a part of their continual self-discovery and ultimately their liberation, for Matia it reveals her acceptance of the "antinarcissism" that Cixous sees in male dominated society (878). Whereas at first Matia condemns Borja's domineering and hypocritical nature, her later reflections tend to accept those qualities as normal: "Fingía inocencia y pureza, gallardía, delante de la abuela, cuando en verdad--oh, Borja, tal vez ahora empiezo a quererte--, era un impío, débil y soberbio pedazo de hombre" (12). Her defense of Borja as she looks back demonstrates submission to him, just as embracing him after he incriminated Manuel made her an accomplice. It is indeed as if she has been "tamed" and "broken" as her grandmother vowed when she said "Te domaremos" (13).

While Matia defends Borja, she denounces her own life as she looks back upon it in her writing:

> (Aquí estoy ahora, delante de este vaso tan verde y el corazón pesándome. ¿Será verdad que la vida arranca de escenas como aquélla? Será verdad que de niños vivimos la vida entera, de un sorbo,

> para repetirnos después estúpidamente, ciegamente, sin sentido alguno?) (20)

The green glass parallels Emilia's afternoon glass of cognac, and hints that Matia has become like the aunt she despised. Thus Matia finds her adult life absurd and grotesque, while she reminisces longingly about the time when she still held herself in esteem. She attempts to relive her childhood by constantly referring to fairy tales and childhood stories as an adult: "(No existió la Isla de Nunca Jamás y la Joven Sirena no consiguió un alma inmortal, porque los hombres y las mujeres no aman, y se quedó con un par de inútiles piernas, y se convirtió en espuma)" (243). As she repeatedly looks back on them, the fairy tales are distorted and stripped of their positive details. Thus Matia's reflection through writing is not a circular motion, but a downward, limiting spiral--a boring movement that creates the entrapping well, echoed by her gaze into the green glass as she writes.[22]

In Nada, Andrea's use of the mirror conforms to normal and progressive self-development, echoing La Belle's observations about women's use of the speculum: Andrea uses her reflection to contribute to her maturation. However, Matute's utilization of the same device conveys a bizarre distortion that traps Matia in the very reflection that she wishes to avoid. All of Matia's semblances ultimately reveal a negative image that she is forced to accept.

Matia's self-reflections reveal the same ominous, ensnaring qualities as the negative metaphors which were linked metonymically to all facets of her life. This duplicated fatalism, evident from the examination of metaphor, metonymy and mirror images in Primera memoria, can be contrasted with the vague--but haunting--effect Roma notices in the novel (80-81). Although the use of these tropes reveals Andrea's progress in Nada, in Primera memoria that type of growth is not seen. Even though metaphoric expression similarly reveals Matia's emotive reactions while living with her relatives during a year of adolescent transition, metonymic extensions do not change Matia's perception of her situation. Instead, the original negative metaphors are extended metonymically to encompass everything, resulting in a pervasively ominous description that encloses her entire world. These metaphors function like the demon's distorted mirror that, broken and dispersed, causes problems everywhere. This diffused negativity multiplies to include both the society and history of Spain, as well as Matia's individual aberrant development. The "monster" of Matia's story grows to dynamic proportions, condemning her to a life of self-hatred, and reversing the autonomy seen at the end of Nada. Matia's distorted "mirror" traps her in a heinous and savage world from which she cannot escape.

Although Primera memoria and Nada relay the development of young women who are somewhat precocious and independent at the outset, the next novel examined--Mercè Rodoreda's La plaça del Diamant (1962)--traces the maturation of a relatively uneducated woman, whose childhood has already "tamed" her to accept society's patriarchal norms. Indeed, Natàlia (Rodoreda's protagonist) might be seen as a more typical female from the era of the Spanish Civil War, who complacently accepts her role as woman in a male-dominated society.[23] Rodoreda reveals a more subtle, long-term development of her unaspiring protagonist, while her use of metaphor and metonymy in La plaça del Diamant creates an aesthetically fulfilling work.

NOTES

1. Although Primera memoria is the first novel of the trilogy entitled Los mercaderes, Matute stresses that all three novels have "rigurosa independencia argumental" (introductory note). Because of this independent nature, I will examine only Primera memoria. The other two novels of the trilogy are Los soldados lloran de noche (1964) and La trampa (1969). Matute's other novels include: Los Abel (1945), Premio Café Guijón winner Fiesta al noroeste (1952), Premio Planeta winner Pequeño teatro (1954), En esta tierra--the rewritten version of her censored novel Las luciérnagas--(1955), Spanish Critics's best novel and Cervantes prize-winner Los niños muertos (1958), and La torre vigía (1971). In 1951 Matute won her first literary prize for the short story "No hacer nada," and has published several collections of short stories: Los niños tontos (1956), El tiempo (1957), El arrepentido (1961), Historias de la Artámila (1961), Algunos muchachos (1968), and La virgen de Antioquía y otros relatos (1990). Tres y un sueño (1961) consists of three fantastic narrations, Libro de juegos para los niños de los otros (1961) is a brief ironic text with poignant pictures of children, El río (1963) is usually described as a book of memoirs, and A la mitad del camino (1961) is a collection of articles and sketches. Matute's fiction written for children includes: El país de la pizarra (1956), Paulina, el mundo

y las estrellas (1960), El saltamontes verde (1960), Caballito loco (1962), and Premio Lazarillo winner El polizón del "Ulises" (1965).

2. Matia is twelve when she goes to live with her grandmother, but most of the narrative takes place when she is fourteen. However, in Nada, Andrea begins her university studies when she arrives in Barcelona, making her approximately seventeen or eighteen. Bergmann notes that, in spite of the age difference, Andrea has "not yet ventured into the labyrinth worlds of love and work" ("Reshaping" 146). In contrast, Matia's budding sexuality is a significant undertone of Primera memoria. Jones observes that the children in Matute's works live in a world of harsh reality that causes them to have to grow up very suddenly ("Temporal" 286). Other critics who describe Matia's negative transition into the adult world are: Thomas ("The Rite"), James R. Stevens, María Nieves Alonso, Ricardo Gullón, Lucy Lee-Bonanno ("From Freedom"), and Janet Winecoff. Winecoff calls Matute's novels "Odysseys of loss" (62).

3. Nichols states that Doña Práxedes becomes "the patriarch in the absence of a suitable male" ("Codes" 160). Seemingly, she would expect Borja to take over her role some day. Winecoff finds Borja reminiscent of Román in Nada because of his desire to manipulate others (68).

4. Winecoff cites the estrangement and alienation of the individual in Matute's works as important characteristics of existentialism (62, 68). Javier Martínez Palacio refers to the existentialism in Matute's trilogy, and finds parallels with the doctrine of Camus (6), while Jones mentions Matute's symbolic use of the sun as being like that of Camus's ("Antipathetic" 14).

5. Nichols notes that the island is both a metaphor and metonym of Matia's existence. It is used metaphorically, she says, to express Matia's isolated adolescence, and metonymically because it is "contiguous and co-extensive with her adolescence" ("Codes" 159, 182). The island, too, acts as a cage from which she cannot escape. Matia's description of the liver spots on her grandmother's hands reveals another metonymic association, as the discolorations remind Matia of islands on maps in her childhood atlas.

6. Stevens associates Doña Práxedes with pre-Aryan Minoan deities (201), while Thomas interprets the novel in terms of the steps of rites of initiation of primitive tribes--each section marks a step in the process ("The Rite"). Both articles emphasize the primordial aspect I have mentioned.

7. A Dictionary of Literary Terms and Literary Theory defines symbol as an object which represents or "stands

for" something else. The definition explains that a symbol often combines an image with a concept (Cuddon 939). Riffaterre defines a symbolic system within a text as a "sustained metaphor" (54). He also links symbolism to metonymic repetition saying: "The consequence of repetition, either of structurally identical elements in the guise of variation or of the same figure (for instance, metonymic reification that equates woman with jeweler's window)" in different situations and contexts is "not unlike a sustained metaphor strewn though the whole novel" (45). Jones mentions the importance of repetition in the establishment of the meaning of symbols, such as that of the flowers in _Primera memoria_ (_Literary_ 105-19). Berreltini states that colors in the novel also become symbolic (409). Like the flowers, the sun also acquires symbolic characteristics (Jones, _Literary_ 117-18), and is described as "un rojo trueno" (80). Also the sun takes on metonymic characteristics of an animal when Andrea describes the stained glass windows of the church as being harshly "lamidas por el sol" (80), and Thomas compares the sun to both an animal and a supernatural being ("The Rite" 154-56). These characteristics also link the sun to Doña Práxedes.

8. For more details on the religious symbolism in _Primera memoria_ see Stevens and Jones ("Religious").

9. Gullón speaks of Matia submerging herself in "el pozo de la vida adulta" (154).

10. Stevens compares Doña Práxedes to a lizard (200).

11. Nichols also says that Matia's final embrace of Borja is a submission to him ("Codes" 158).

12. Several critics mention the Cain and Abel theme in _Primera memoria_, including Jones ("Religious"), George Wythe, Víctor Fuentes, and Artur Lundkvist.

13. Pérez notes that the minor conflicts within the novel "mirror the civil war in miniature" ("Fictional" 107), while Schraibman explains the intertexts between the revolt against the Jews during the Inquisition and the incidents in the novel. Díaz calls the island a symbolic microcosm of the national situation (133), and Jones states there is a movement from the individual to the universal in Matute's works ("Temporal" 283).

14. Bergmann ("Reshaping") and Reed give interpretations of fairy tales such as "The Snow Queen" and "The Little Mermaid" in _Primera memoria_. Nichols deals with the intertexts of childhood stories ("Codes"), while Stevens finds that the "mythic scope" of _Primera memoria_ is augmented by its references to classic children's literature (198).

15. Winecoff calls Matute's use of language "poetic distortion" and "verging on the grotesque" (61, 68),

illustrating the qualities of distortion that I have mentioned. This distortion associated with mirrors is reminiscent of Ramón del Valle-Inclán's esperpento.

16. Nichols points out that although the doves in the novel are "symbols of peace, love and freedom," they cause Matia to have a negative change of heart toward Manuel as they fly over her. She connects this change to Kay's pessimistic conversion in the Snow Queen ("Codes" 177). The passage from the novel reads: "Las palomas de la abuela volvían: en aquel momento se metieron entre los almendros. Eran como sombras azules y verdosas, sobre nuestras cabezas. Producían chasquidos extraños. Algo vibró en el aire, como gotas de un cristal muy fino" (146).

17. Stevens calls Gorogó a "desooter," or a symbol of childhood innocence (202).

18. In "The Shepherdess and the Sweep" the china figures of a gilded shepherdess and black chimney sweeper, who were perfectly suited for each other, stood side by side on a table under a looking glass. A larger china figure (called the Chinaman) claimed he was the grandfather of the Shepherdess, and declared that she should marry a wooden statue named "Major-general-field-sergeant-commander-Billy-goat's-legs. Not wanting to marry him, the Shepherdess escaped up the chimney with her beloved Sweep. After seeing the world outside, the Shepherdess became frightened

and asked the Sweep to bring her back to the table, in spite of the possibility she might have to marry the other. When they returned, they found the Chinaman broken, and the Shepherdess asked that he be riveted. By coincidence, his rivet prevented him from nodding his assent to "Billy-goat's-legs," so the Shepherdess and Sweep were permitted to stay on the table, loving each other "till they were broken to pieces" (232). Nichols observes that the "Major-general-field-sergeant-commander-Billy-goat's-legs" in Andersen's fairy tale might be compared to the type of person whom Matia says she would be afraid of marrying, like her uncle Alvaro (184). While Borja would embody some of the same characteristics as his father, Manuel would be the antithesis of that negative prototype.

19. Recall that the reflection of others' opinions in a mirror is a positional contiguity, and the reflection over a period of time is a temporal contiguity (see Chapter 1).

20. Fuentes mentions the element of fatality in Matute's works (107).

21. La Belle states that almost any crisis can cause a separation between a woman's identity and her ocular presence. This separation is indicated by a difference in what a woman has become (what she sees in a mirror) and what is has perceived herself to be (100-01). Normally, use of a mirror helps to reconcile this difference, but for

disturbed personalities the mirror continues to reflect an image that is not recognizable as self (113-28).

22. Jones notes that in some of Matute's works human nature "traps" the individual into repeating the same actions that were unfavorable for others ("Temporal" 284), also suggesting a negative spiral.

23. In contrast, Martín Gaite classifies Andrea as "una luchadora" and "diferente de los demás" (Desde 88-89).

CHAPTER THREE

METAPHOR AND METONYMY: A BRIDGE BETWEEN THE GAPS IN LA PLAÇA DEL DIAMANT

La plaça del Diamant (1962) by Mercè Rodoreda has been translated into at least thirteen languages and published throughout the world.[1] Like Nada and Primera memoria, the protagonist of La plaça del Diamant, Natàlia, is an adolescent female whose mother has died. However, instead of expressing aspirations of liberty and autonomy, Natàlia seems confused about what her role should be, and is content to accept the advice of others. While Andrea and Matia are well-educated, atypical and nonconforming as young girls, Natàlia is compliant, passive and never refers to anything she has read. Unlike the other two novels, where the fictional events occur within about a year, Natàlia's quest for self-identity transpires over more than two decades of her life. Between her courtship and the marriage of her daughter, Natàlia complies with the role of submissive female prescribed by the norms of Spanish society, feeling guilty about the confusion she senses. Finally, after her daughter's wedding, Natàlia perceptively sees her life in retrospect, and emerges from her disorientation and subjugation.[2]

While Andrea's and Matia's retelling of their stories seems to be a written narration, Natàlia's relation has oral qualities and is directed to an equally unsophisticated listener, supporting the notion that she is relatively uneducated. She tells her story as if she were speaking to a close friend of the same social class.[3] But through Natàlia's unaffected and uninformed monologue, readers detect a rich and intellectually fulfilling work that presupposes an accomplished writer who is quite different from her unlearned protagonist.

Rodoreda utilizes a variety of techniques to successfully portray Natàlia as a lower-class woman relating a story which has a profound effect on its literate and sophisticated readers.[4] One technique that Glenn observes is the use of "gaps and blanks" that stimulates readers to interact with the text ("La plaza" 61). Readers must creatively fill the gaps left by Natàlia's unvoiced emotions and unspoken criticism of many things in her life, and clearly must take a role superior to that of the innocent and unquestioning narrator/protagonist.[5]

Thus the breach between Natàlia and her more literate readers would seem to widen, although critics have noted the presence of mythic, allegoric, and symbolic elements that are ultimately fulfilling.[6] However, Rodoreda's use of metaphor and metonymy is essential both in the creation of Natàlia's guileless nature as she conveys her symbolically rich story, and in bridging the aforementioned gap between the protagonist and the readers. Indeed, while defining metaphor, Terence Hawkes notes that "the reader is forced to make an imaginative 'completion' from within his own experience of what the metaphor figuratively suggests" (72). By its very nature, metaphor accounts for at least part of the gap to be filled by readers, and Hawkes's quote hints at a point in common between a narrator's use of metaphor and the readers' role.[7]

However, in contrast to Andrea's metaphors in Nada and Matia's in Primera memoria which express apprehension about their situation and their desire for liberty, most of the metaphors Natàlia employs are simple, seemingly trivial ones, often suggested to her by others to explain basic functions of life. These simplistic metaphors are then expanded throughout the novel by their metonymic association to diverse incidents that occur in Natàlia's life, giving the original metaphors added complexity and meaning, and broadening Natàlia's perspective of life. The expanded metaphors become replete with meaning that readers must interpret and unravel.

Natàlia's self-scrutiny by directly gazing into a mirror is very limited, again demonstrating her credulity and obscured self-identity. However, she eventually begins to consider herself in a new way. Indeed, her narration of her life demonstrates the same positive "mirroring" as Andrea's written account in Nada. Thus the importance of the metaphor and metonymy in the work again comes to the forefront, as many of Natàlia's attempts to look at and define herself are deflected through metaphoric mediums, such as mother-daughter "mirroring" and the "mirror-effect" as she retells her story.

Natàlia's story begins when she first meets Quimet at a dance in the Plaça del Diamant. She reveals that she is a teen-age girl who works at a pastry shop in Barcelona, and Quimet is a young self-employed carpenter. While dancing, Quimet renames Natàlia "Colometa" (La plaça 22),[8] and assures her that she will marry him within a year. Quimet's predictions come true, and soon Natàlia finds herself married and living in a flat that she, Quimet, and his friends have meticulously redecorated. Their children, Antoni and Rita, are born within several years. One day, after a wounded colom[9] appears at their flat, they decide to keep it as a pet, and Quimet builds it an elaborate colomar. After purchasing more birds, Quimet dreams of becoming rich by selling them, equating the coloms with his ideal life.

As economic conditions worsen in Barcelona, fewer people are able to afford Quimet's carpentry skills, and Natàlia seeks employment as a housekeeper to help make ends meet. Thus, she must care for her own home, children, and the rapidly multiplying coloms, along with her outside work. In addition to her tremendous fatigue, Natàlia is inundated with the noises and smells of the birds that are overtaking their home. She then discovers that Quimet is merely giving away coloms instead of selling them. Not without guilt, she begins to destroy the eggs to save her own sanity.

After Quimet leaves to fight in the War and is killed, Natàlia and the children are on the verge of starving to death when she decides to kill them and herself.[10] She goes to a store to obtain nitric acid to carry out her resolution, but Antoni (the store owner) senses her despair, offers her a job, and gives her some food. After she has worked for him for several months, Antoni asks her to marry him--he needs companionship--and her children need his monetary support. Although the children adjust well to her new marriage, Natàlia is filled with guilt, and drifts through her life without direction. Not until her daughter's wedding can Natàlia free herself from the memory of Quimet, and start to accept herself and her new life with Antoni.

From the outset of her story, Natàlia's extreme naïveté is apparent because of her unquestioning acceptance of metaphoric clichés that help her to understand the circumstances in her life. For example, when Natàlia relates the story of her wedding night she shows how she literally believes a metaphoric expression that the readers recognize as an "old wives's tale":

> Sempre havia tingut por d'aquell moment. M'havien dit que s'hi arriba per un camí de flors i se'n surt per un camí de llàgrimes. I que et duen a l'engany amb alegria... Perquè de petita havia sentit a dir que et parteixen. I jo sempre havia tingut molta por de morir partida. (63)[11] (Siempre había tenido miedo de que llegase a aquel momento. Me habían dicho que se llega a él por un camino de flores y que se sale por un camino de lágrimas. Y que te llevan al engaño con alegría... Porque de pequeña había oído decir que te partían. Y yo siempre había tenido mucho miedo de morir partida. [51])[12]

Her fear about her first sexual intercourse--that she will be split in half by it--and therefore be lead down the road of tears, causes her literally to burst into tears and confess her terror to Quimet. In contrast, this metaphoric cliché that reveals Natàlia's excessive innocence and fear is probably rather humorous to the readers.

However, a comparable metaphoric expression, rooted in a similar superstitious and uneducated belief, develops a meaning that is much more imaginative and satisfying. After the birth of her first child, Antoni, Natàlia expresses wonder and dismay about her newborn child and her frustrations while trying to care for him:

> El canviava, plors. El banyava, plors. Era

nerviós. Era nerviós. . . . Quan estava despullat plorava més fort que quan estava vestit i feia anar els dits dels peus com si fossin els dits de les mans i jo tenia por que no es rebentés. Que s'obrís pel melic. Perquè encara no li havia caigut però es veu que li havia de caure. El primer dia que el vaig veure tal com l'havia fet, quan la llevadora em va ensenyar com l'havia d'agafar per banyar-lo, em va dir tot ficant-lo a la palangana:

-Abans de néixer som com peres: tots hem estat penjats per aquesta corda.

. . . . I sempre em deia que el melic és la cosa més important de la persona. (79)

(Le mudaba, y a llorar. Le bañaba y a llorar. Era nervioso. . . . Cuando estaba desnudo lloraba más fuerte que cuando estaba vestido y movía los dedos de los pies como si fuesen los dedos de las manos y yo tenía miedo de que reventase. De que se abriese por el ombligo. Porque todavía no se le había caído pero se ve que se le tenía que caer. El primer día que le vi tal como lo había hecho, cuando la comadrona me enseñó como tenía que cogerlo para bañarle, me dijo al meterlo en la palangana:

-Antes de nacer somos como peras: todos

> hemos estado colgados de esta cuerda.
>
> . . . . Siempre me decía que el ombligo es la cosa más importante de la persona. [66-67])

The metaphor comparing people to pears once again causes readers to laugh and feel superior toward Natàlia's credulous acceptance of this explanation. This metaphor seems to fit into Umberto Eco's classification of the "merely 'acceptable'" in terms of metaphorical expression (82). It is "acceptable" because the two things being compared--a child attached to its mother by the umbilical cord, and a pear hanging from a tree--can be easily linked together.

In this case readers can effortlessly trace what Eco calls "the metonymic chain" behind the metaphor in order to see what makes the metaphor between the umbilical cord and the pear possible. Both a mother and a pear tree are elements in nature capable of reproduction. The baby is attached to the mother and nourished through the umbilical cord, while the pear is nourished through the stem attached to the tree. This metaphor, although somewhat appealing, is too obvious and missing the tension that would make it more fulfilling. It does, however, reinforce Natàlia's innocent and sensitive nature. To Natàlia, the idea is important and helps explain a perplexing matter in a simple and natural way.

The metonymic chain involving the umbilical cord becomes more complicated, however, as references to it are repeated and associated with other ideas throughout the novel. Later, when Natàlia begins to destroy the eggs of their coloms, she has a recurring nightmare that involves the idea of the umbilical cord. The metaphorical connotations have become much more complex and the metonymic chain is more obscure:

> I em despertava a mitjanit, com si m'estiressin els dintres amb un cordill, com si encara tingués el melic del néixer i m'estiressin tota jo pel melic i amb aquella estirada fugís tot: els ulls i les mans i les ungles i els peus i el cor amb el canal al mig amb una gleva negra de sang presa, i els dits dels peus que vivien com si fossin morts: era igual. Tot era xuclat cap al no-res altra vegada, pel canonet del melic que havien fet assecar lligant-lo. I al voltant d'aquesta estirada que se me'n duia, hi havia un núvol de plomes de colom, flonjo, perquè ningú no s'adonés de res. (140)
>
> (Y me despertaba a medianoche, como si me tirasen por dentro con un cordel, como si todavía tuviese el ombligo del nacimiento y me sacasen entera por el ombligo y con aquel estirón se me fuese todo: los ojos y las manos y las uñas y los pies y el corazón con un canal en medio con un

> cuajarón negro de sangre prieta, y los dedos de los pies vivían como si estuviesen muertos; era igual. Todo se lo chupaba la nada otra vez, por el cordoncito del ombligo que habían hecho secar atándolo. Y alrededor de aquel tirón que se me llevaba había como una nube de pluma de paloma, esponjosa, para que nadie se diese cuenta de nada. [134])

The umbilical cord here is linked not only to the birth of children, but to the obstructed birth of the *coloms*, and to Natàlia's guilt. The unraveling of the metonymic chain behind this dream cannot be completely accomplished, however, without examining the progression of the *coloms* as the key metaphor within the chain.

Although the metaphoric meaning of the *coloms* is the most important and fully developed of the work, it too begins as a simple metaphor that Eco might call "merely acceptable." The chain begins in the first chapter when Quimet renames Natàlia "Colometa" (*La plaça* 22).[13] Quimet creates the metaphor of Natàlia as *coloma* shortly after meeting her at the dance in the Plaça del Diamant:

> . . . i va dir . . . vostè i jo ballarem un vals de punta a la plaça del Diamant... volta que volta... Colometa. Me'l vaig mirar molt amoïnada i li vaig dir que em deia Natàlia i quan li vaig dir que em deia Natàlia encara riu i va dir que

> jo només em podia dir un nom: Colometa. (22)
>
> (. . . y dijo . . . usted y yo bailaremos un vals de punta en la Plaza del Diamante... gira que gira, Colometa. Me le miré muy incomodada y le dije que me llamaba Natalia y cuando le dije que me llamaba Natalia se volvió a reír y dijo que yo sólo podía tener un nombre: Colometa. [10-11])

It is easy to see the metonymic process Quimet follows to name Natàlia "Colometa" as she twirls in her white dress with the starched petticoats while they dance in the plaza, where there was--quite possibly--an abundance of coloms. The immediate physical attraction that the two felt while dancing is suggestive of the mating dances of birds.[14]

In addition to the facile reconstruction of the metonymic chain, the metaphor naming Natàlia after a bird is a fundamental type of metaphor that Leví-Strauss recognizes in the most primitive societies. Quimet is comparing the life of birds to his own world, in a very basic and rudimentary manner.[15] Moreover, the introduction of the wounded colom into their home allows them to continue making metaphorical associations between the bird world and their own lives.

Whereas at first there was only the connection Natàlia=coloma, the adoption of the colom as a pet permits Quimet to associate it with his personal idealized dream of life, of which Natàlia naturally plays an important part.

They construct an elaborate colomar, introduce other coloms, and Quimet begins to expound his plans for the future:

> L'alegria d'en Quimet... Deia que podríem tenir vuitanta coloms i amb els colomins que farien els vuitanta, ben venuts, podria començar a pensar a tancar la botiga, i potser comprar aviat un terreny i en Mateu li faria la casa amb material aprofitat. (124)
>
> (La alegría que tuvo el Quimet... Decía que podríamos tener ochenta palomas y con los pichones que harían las ochenta ya podía empezar a pensar en cerrar la tienda, y hasta comprar pronto un terreno y el Mateu le haría la casa con material aprovechado. [116])

Although Quimet's view of the coloms reveals his dreams and goals, Natàlia's perspective is more practical. She is the one who has to feed and water the birds, and she cleans up their messes. Therefore another metonymic divergence is expressed by her feelings: coloms=work, problems. She explains: "Només sentia parrupeig de coloms. Em matava netejant els coloms. Tota jo feia pudor de colom. Coloms al terrat, coloms al pis; els somiava. La noia dels coloms" (124). ("Solo oía zureos de palomas. Me mataba limpiando porquería de palomas. Toda yo olía a palomas. Palomas en el terrado, palomas en el piso; soñaba con ellas. La chica de las palomas" [119].) While exhausting herself with so much work, Natàlia finds out Quimet is giving the birds away, adding to their financial difficulties. But whenever she complains to Quimet about this situation he seems to develop another mysterious pain in his leg.[16]

When Natàlia begins to destroy the eggs, it is not only because of her dislike of caring for the birds. Since Quimet has constructed an entry between the colomar and one of their bedrooms, giving the coloms more space, Natàlia finds them all through the house when anyone leaves the door open. They spill over into the house, constantly entering and leaving "com en un joc de bogeria" (126) ("como en un juego de locos" [119]). The birds not only intrude into the flat, but into Natàlia's own essence:

> . . . sentia el parrupeig dels coloms i tenia el nas ple de pudor de febre de colomí. Em semblava que tota jo, cabells, pell i vestit, feia pudor de colom. Quan no em veia ningú m'olorava els braços i m'olorava els cabells quan em pentinava i no entenia com podia dur enganxada al nas aquella pudor, de colom i de cria, que gairebé se'm tirava a sobre. (126)
>
> (. . . sentía el zureo de las palomas y tenía la nariz llena de olor de fiebre de paloma. Me parecía que toda yo, pelo, piel y vestido, olía

> a paloma. Cuando no me veía nadie me olía los brazos y me olía el pelo cuando me peiñaba y no comprendía como podía llevar pegado a la nariz aquel olor, de paloma y de pichón que casi me ahogaba. [120])

The quiet destruction of the eggs represents a basic struggle to preserve the inner space of her being--her own sanity--and becomes an absolute necessity for her self-preservation.

However, destroying the birds's eggs is not an easy task for Natàlia: not only do they symbolically represent the conflict between Quimet's dream and her necessity to preserve her own inner space, but they have become metonymically associated with her own children. She says at one point: "Semblaven persones" (127), echoing Leví-Strauss's idea about the tendency to associate human lives with the lives of animals. Once, when she returns from the house where she has been working, she finds that the children have let the coloms inside and they are all playing together. She later expresses her association between the birds and her children to their friend Mateu: "Li vaig explicar que els nens i els coloms eren com una família... que coloms i nens era tot u" (135). ("Le conté que los niños y las palomas eran como una familia... Que palomas y niños eran todo uno" [129].)

Therefore, the guilt Natàlia feels as she destroys the eggs (reflected in the previously mentioned dream involving the umbilical cord) is caused in part by the metonymic association between the birds and her children. The children were attached to her by the umbilical cord, the coloms=children, and the destruction of the eggs=tugging at the umbilical cord (cutting off the life sustenance). Natàlia does not express all these associations, rather, it is ultimately up to the readers to form the connections. Obviously there are also associations of herself as coloma, and Quimet's dreams that the birds represent. Additionally, Quimet is both the father of her children, and the one who introduces the birds into their home; destruction of the eggs is both necessary and detrimental to her.

Thus, the introduction of the coloms into the flat begins a process whereby the original cliché-like metaphor of Natàlia as coloma begins to acquire new meaning. While it once may have expressed a novel idea to Natàlia and Quimet, the metaphor is so easily comprehended that it seems almost humorous in its simplicity. Indeed, readers may be tempted to consider such a trite metaphor as "my little pigeon" ironically, or as a parody of a metaphor.[17] However, the original metaphor acquires a new literal level with the adoption of the coloms as part of the family, and the new associations that develop when Natàlia constantly hears their cooing ringing in her ears, and her skin and hair smell of them. The name Colometa and metaphors involving the coloms mean much more than when they were first introduced: they include a cliché along with a new literalness. Likewise, saying "These birds are like my family" would seem trite if the coloms did not actually play with the children, and did not become nearly as significant in Natàlia's and Quimet's lives. Therefore, these metaphors become recharged with meaning, and the readers no longer consider them as clichés.[18]

The parallel between literal and poetic expression is continued when Natàlia's destruction of the coloms coincides with the beginning of the Civil War in Spain, allowing more metonymic linking. Natàlia says: "I mentre em dedicava a la gran revolució amb els coloms va venir el que va venir, com una cosa que havia de ser molt curta" (141). ("Y mientras yo armaba la gran revolución con las palomas vino lo que vino, que parecía una cosa que tenía que ser muy corta" [137].) After speaking about her "revolution," Natàlia continues by describing Quimet's participation in the War, allowing the two ideas to be connected. Later when she learns that Quimet has been killed, she goes out to the terrace for a breath of air and to think. The nearly simultaneous discovery there of the last, and original, colom suggests another metonymic divergence involving coloms:

> I a dintre, al fons, de panxa enlaire, hi havia

> un colom, aquell de les llunetes. Tenia les plomes del coll mullades per la suor de la mort, els ullets enlleganyats. Ossos i ploma. Li vaig tocar les potes, tot just passar-li el dit pel damunt, plegades endintre, amb els ditets fent ganxo avall. Ja estava fred. I el vaig deixar allí, que havia estat a casa seva. I vaig tancar la porta. I vaig tornar al pis. (171)
>
> (Y allí dentro, en el fondo, patas arriba, estaba una paloma, aquella de los lunares. Tenía las plumas del cuello mojadas por el sudor de la muerte y los ojitos legañosos. Huesos y plumas. Le toqué las patas, sólo pasarle el dedo por encima, dobladas hacia atrás, con lo deditos haciendo gancho. Ya estaba fría. Y la dejé allí, que había sido su casa. Y cerré la puerta. Y volví al piso. [169])

Readers are left to make their own metaphor comparing Quimet and the initial bird that inspired his dreams (Quimet=colom), and to feel the emotion that Natàlia's words only suggest.

By this point in the novel, readers are enticed to make other new metaphors on their own. Often these metaphors are not obvious without reconstruction of the metonymic chain. For instance, a simple statement about the papers and trash blowing in the streets at the end of the war can be converted into a metaphorically rich image[19] by the reader, because of the foregrounding of simple metaphors enhanced by metonymic linking. Natàlia observes:

> I van començar a marxar. L'adroguer de sota deia: mira, mira, tant diaris i tants cartells... apa... apa... a córrer món. I l'últim dia feia vent i feia fred i el vent feia volar els papers esquinçats que omplien els carrers de taques blanques. (176)
>
> (Y empezaron a marcharse. El tendero de abajo decía: mira, mira, tantos periódicos y tantos carteles... hala... hala... a correr mundo. Y el último día hacía viento y hacía frío y el viento hacía volar los papeles desgarrados que llenaban las calles de manchas blancas. [174])

The papers flying through the streets remind readers of skeletal or ghostly birds, like the last colom that was only bones and feathers, of Quimet's death (and the deaths of so many others) caused by the War, of the starving and nearly skeletal children waiting in the apartment for food, and of the death of dreams and hopes. The image of the colom is no longer only one that lives in an elaborate blue colomar or in a tower, but is also reduced to the state of trash blowing in the street, reflecting the economic depravity of the people of Spain and their lack of hope after the War.

The hopelessness and utter despair that Natàlia feels at this time result in her plan to kill her children and herself to hasten their imminent death by starvation. The metaphorical images in the novel after her decision tend to reinforce or echo previous ones, and to tie together all the images, resulting in a complicated interweaving. This tendency to interweave metaphors has already been observed with the coloms and the umbilical cord, but it continues and increases. Natàlia relates another dream after her decision to kill the children, where the children are linked to the eggs she previously destroyed:

> . . . ja no eren nens. Eren ous. I les mans agafaven els nens tots fets de closca i amb rovell a dintre, i els aixecaven amb molt de compte i els començaven a sacsejar: de primer sense pressa i avait amb ràbia, com si tota la ràbia dels coloms i de la guerra i d'haver perdut s'hagués ficat en aquelles mans que sacsejaven els meus fills. (182)
>
> (. . . ya no eran niños. Eran huevos. Y las manos cogían a los niños todos hechos de cáscara y con yema dentro, y los levantaban hasta muy alto y les empezaban a sacudir: al principio sin prisa y en seguida con rabia, como si toda la rabia de las palomas y de la guerra y de haber perdido se hubiese metido en aquellas manos que

sacudían a mis hijos. [180])

The guilt Natàlia felt after the earlier dream about the _colom_s and the umbilical cord is echoed here, and readers are reminded of Natàlia's necessity to destroy the birds' eggs. She feels a similar exigency and guilt about ending the lives of her children and herself.

Natàlia's decision to use a funnel to pour nitric acid down the throats of her starving children while they sleep, metonymically cements two images that had previously been linked, seemingly, only by coincidence. Early in the novel Natàlia relates: "Em recordo del colom i de l'embut, perquè en Quimet va comprar l'embut el dia abans d'haver vingut el colom" (82). The _colom_ associated with the funnel is the original wounded one, the one that inspired Quimet to build the _colomar_ and to dream of raising numerous birds. The association of the arrival of the wounded _colom_ and Quimet's purchase of a funnel, simply because they occurred on the same day, seems like an unimportant detail at the beginning of the novel.

But the plan to kill the children using that funnel results in a chain that leads from the children, back to the _coloms_, and finally to the eggs she destroyed. Readers recall that _coloms_=children, and then think about the associations of the umbilical cord and of the funnel with both children and _coloms_. The repetition and mixing of the various images come together in a dizzying sort of complexity, and help to create the feeling of enclosure and confinement that Wyers describes in the novel. The association of these images reflects the confused and entrapping guilt that Natàlia senses when she unconsciously associates images representing love and murder, rebellion and entrapment, destruction and creation. At this point, Natàlia's funnel seems to represent the same limiting, downward circular movement as Matia's fascination with the well in Primera memoria.[20]

Natàlia's dizzy spells in the second half of the novel parallel the whirling feeling readers perceive, as the various metaphorical images intertwine and twirl together. After Natàlia wanders into a church, desperate and weak from hunger, her hallucinations climatically confirm her decision to kill her children using the funnel. The raindrops she describes outside the church are converted into little balls "que ja vessaven de l'altar" (186) ("que se deparramaban por el altar" [186]), like the coloms that spilled through her house. The following quotation illustrates the convergence of the various images:

> Aquelles boletes eren com els ous de peix, com els ous que hi ha en aquella saqueta a dintre dels peixos, que s'assembla a la casa dels nens quan neixen, i aquelles boletes naixien a l'església com si l'església fos el ventre d'un gran peix. (186)

> (Aquellas bolitas eran como los huevos de los peces, como los huevos que hay en aquella bolsita que tienen dentro los peces, que se parece a la casa de los niños cuando nacen, y aquellas bolitas nacían en la iglesia como si la iglesia fuese el vientre de un gran pez. [186])

The memories of the birth of her own children and of the coloms and eggs reappear. The images from her dream of the destruction of the eggs also surface, as the little balls then begin to acquire the color and odor of blood. The voices of the people singing in the church also enter into her hallucination:

> . . . es va alçar un cant d'àngels, però un cant d'àngels enrabiats que renyaven la gent i els explicaven que estaven davant de les ànimes de tots els soldats morts a la guerra i el cant deia que miressin el mal, que Déu feia vessar de l'altar; que Déu els ensenyava el mal que s'havia fet perquè tots resessin per acabar amb el mal. (186-87)
>
> (. . . se levantó un canto de ángeles, pero un canto de ángeles rabiosos que reñían a la gente y les contaban que estaban delante de las almas de todos los soldados muertos en la guerra y el canto decía que viesen el mal que Dios hacía derramar por el altar; que Dios les enseñaban el

> mal que se había hecho para que todos rezasen para acabar con el mal. [187])

The evil of war spills across the altar, echoing the previous images. Birth, death, war, children, and coloms are mixed together with other images showing the effects of hunger, grief, guilt, and madness on Natàlia.

With the intervention of Antoni, the shopkeeper who provides some material stability for Natàlia and her children, she no longer is compelled to carry out her desperate plan. When Natàlia abandons that undertaking, she also seems to reject the constricted view of life that the funnel represents. As Natàlia's situation changes, her metaphors (including the association with the funnel) also begin to be modified by their association with different items, reflecting her altered reality and mental state after her marriage to Antoni.[21] For example, Natàlia's perspective of the coloms becomes more like Quimet's former idealized picture of them, and represents her idealization of her earlier life with him. She describes her repeated vision of the coloms in the same blue colomar as before:

> Tot era igual, però tot era bonic. Eren uns coloms que no empastifaven, que no s'espuçaven, que només volaven aire amunt com àngels de Déu. Fugien com un crit de llum i d'ales per damunt dels terrats... (222)
>
> (. . . todo era lo mismo, pero todo era bonito.

> Eran unas palomas que no ensuciaban, que no se espulgaban, que sólo volaban por el aire arriba como ángeles de Dios. Escapaban como un grito de luz y de alas por encima de los terrados... [222])

The metonymic chaining is continued, now including the idea of God and the angels from her hallucination in the church, but her perspective has changed, reflecting the transformation in her life. However, the repetition of the image of the coloms forces the readers to include the old associations as well as the new--just as Natàlia's own memories affect her perception of her life at any given moment.

Other images change as well to reflect the transformation in her life. For instance, the eggs of the coloms that once overflowed into her house, and that changed to little balls crowding and multiplying in the church, are echoed by a string of pearls that breaks and spills over the dance floor after she dances with her son at her daughter's wedding. The pearls, too, gain human characteristics--like the eggs and the balls:

> Vaig treure les perles del portamonedes i les vaig ficar en una capseta i me'n vaig quedar una i després la vaig tirar a dintre del cargol perquè fes companyia al mar. (244)
>
> (Saqué las perlas del portamonedas y las metí en

> una cajita y me quedé con una y después la eché dentro del caracol para que le hiciese compañía al mar. [244])

She again unifies her past and present, inducing readers to synthesize these elements in the consideration of her present state, when she continues her thoughts about the pearl:

> . . . vaig pensar que el cargol era una església i la perla de dintre mossèn Joan i el buuum... buuum... un cant d'àngels que només sabien cantar aquella mena de cançó i prou. (244)
>
> (. . . pensé que el caracol era una iglesia y que la perla de dentro era mosén Joan y el buuum... buuum... un canto de ángeles que sólo sabían cantar aquella canción. [244])

Readers are reminded of Natàlia's wedding to Quimet by mossèn Joan, her hallucinations in the church when she thought she heard enraged angels singing, and perhaps some moments in between. The juxtaposition of these varied experiences suggests that Natàlia is synthesizing a new--and somewhat paradoxical--meaning of her life.

Likewise, when Natàlia ventures out into the early morning and returns to the Plaça del Diamant with a knife, she draws the readers though scenes of the past by using a metaphor comparing the plaza to a funnel, and mentioning small flying shadows, which once again recall the coloms:

I em vaig tornar a girar de cara a la porta i amb la punta del ganivet i amb lletres de diari vaig escriure Colometa, ben ratllat endintre, i, com d'esma, viag posar-me a caminar i les parets em duien que no els passos, i vaig ficar-me a la plaça del Diamant: una capsa buida feta de cases velles amb el cel per tapadora. I al mig d'aquella tapadora hi vaig veure volar unes ombres petites i totes les cases es van començar a gronxar com si tot ho haguessin ficat a dintre d'aigua i algú fes bellugar l'aigua a poc a poc i les parets de les cases es van estirar amunt i es van començar a decantar les unes contra les altres i el forat de la tapadora s'anava estrenyent i començava a fer un embut. (249)
(Y me volví a girar de cara a la puerta y con la punta del cuchillo y con letras de periódico escribí Colometa, bien hondo y, como sin saber lo que hacía me puse a andar y eran las paredes quienes me llevaban y no mis pasos, y me metí en la Plaza del Diamante: una caja vacía hecha de casas viejas y el cielo por tapadera. Y en medio de aquella tapadera vi volar unas sombras pequeñas y todas las casas empezaron a columpiarse como si todo lo hubieran metido dentro de agua y alguien hiciese mover el agua

> despacito y las paredes de las casas se estiraron hacia arriba y se empezaron a echar las una contra las otras y el agujero de la tapadera se iba estrechando y empezaba a formar un embudo. [250])

Natàlia begins to scream into the funnel, much as she screamed when Antoni, her first child, was born. Readers remember all the past associations of the plaza, the coloms, and the funnel; but at the same time they are taken beyond all the old meanings to a new and still undefined expression of Natàlia's life. There is a feeling of termination and death when Natalia carves "Colometa" into the door of her old home, as if for a tombstone. But, at the same time, a suggestion of change and birth appears, as if Natàlia were emerging from the fluid of a womb with her scream. The image of the funnel is converted into a birth canal, altering its former constrictive meaning, and delivering Natàlia from her restricted confinement and guilt.

The ambiguous synthesis of old and new meanings continues until the last sentence of the novel with a simple, but poetic and symbolically charged repetition of old images mixed with new feelings. Natàlia climbs back into bed with Antoni after her experience in the plaza, and embraces him (probably for the first time) to warm him: ". . . mentre li passava la mà pel ventre, vaig topar amb el melic i li vaig ficar el dit a dintre per tapar-l'hi, perquè no se'm buidés tot ell per allí... Tots, quan naixem, som com peres..." (252). (". . . mientras le pasaba la mano por el vientre, me encontré con el ombligo y le metí el dedo dentro para taparlo, para que no se me vaciase todo él por allí... Todos, cuando nacemos, somos como peras..." [254].) Although the images are old and already filled with quantities of previous metonymical associations for Natàlia and for the readers, Natàlia applies them to a new feeling of tenderness toward Antoni, encompassing both the old and the new, but revealing a new sense of liberation for her. For the first time she feels free enough from her past to return some of the affection that Antoni has cautiously tried to express toward her during the years of their marriage.

A new feeling of peace emerges from Natàlia's description of some birds in the last few lines of the novels, linking her sentiments with theirs in a different way:

> . . . o uns quants ocells cridaners que baixaven de les fulles com llampecs, es ficaven al toll, s'hi banyaven estarrufats de ploma i barrejaven el cel amb fang i amb becs i amb ales. Contents... (253)
>
> (. . . o unos cuantos pájaros chillones que bajaban de las hojas como relámpagos, se metían

> en el charco, se bañaban en él con las plumas erizadas y mezclaban el cielo con fango y con picos y con alas. Contentos... [255])

The birds are happy mixing the perfect reflection of the sky with the mud in the puddle; a combination, perhaps, of the ideal with reality. For Natàlia, at any rate, it is a synthesis of the past with the present that reveals a new state of peace and contentment with her life. Also indicative of her growth and change is her reference to "ocells" instead of more coloms. She no longer sees her life as controlled by ideals imposed upon her, but rather has begun to define her own philosophy in life, seeing happiness in situations that do not conform with what Quimet and patriarchal society have prescribed for her.

Just as Natàlia's metaphors connect diverse elements--birth and death, past and present, ideal and reality, old and new--the use of metaphor and metonymy by Mercè Rodoreda in La plaça del Diamant serves to bridge the gap between her simple, uneducated narrator and more sophisticated readers. Even though readers at first are amused by the simplicity of Natàlia's expressions, they later find her metaphorical expressions challenging as they acquire depth by added metonymical associations, revitalization by integration with literal meaning, complexity from interweaving with other images, ambiguity, and finally change, reflecting Natàlia's growth. Readers, who were once made to feel superior, are pulled along with Natàlia by way of her metaphors and ensuing metonymic associations, to empathize with her guilt and enclosure, and then to feel a sense of freedom from her confinement.

While at first the readers sense a gap between their position and Natàlia's, and a disparity between what she says and what they understand, they can also detect a void in Natàlia's perception of her own identity. The lack of mirror scenes or other reflective devices that would reveal what Natàlia thinks of herself creates more of the "empty spaces" ("La plaza" 61) that Glenn finds so significant in the novel.[22] Just as Andrea's refusal to look at her face in the mirror at the beginning of Nada demonstrated her lack of positive identity, Natàlia's exclusion of comments about herself, how she looks, and what she thinks about herself, demonstrates an even weaker self-identity.

Natàlia does comment several times about her lack of self-identity and her confused self-image, saying: "peró és que a mi em passava que no sabia ben bé per què era al món" (47). ("pero lo que a mí pasaba es que no sabía muy bien para qué estaba en el mundo" [36].) She even reveals that this poorly formed self-concept is frightening to her: "A casa vivíem sense paraules i les coses que jo duia per dintre em feien por perquè no sabia si eren meves... " (34). ("En casa vivíamos sin palabras y las cosas que yo llevaba por dentro me daban miedo porque no sabía si eran mías... " [23].) Natàlia attributes the stifled communication in her family first to her parents' repeated arguments followed by silence, and then to the death of her mother. Although her father remarried, his new wife never established a close relationship with Natàlia, and she describes herself going through life like a cat "amb la cua baixa" (34), a metaphor which conveys her lack of self-pride.

It is apparent that Natàlia never experienced the positive mother/daughter mirroring that Ena and her mother enjoy in Nada, and in which Andrea is able to participate after becoming the "adoptive" daughter of Ena's parents. Natàlia and her mother seem to suffer from the "antinarcissism" (878) Cixous describes, and their deflated self-image results in their silence. Natàlia, like Andrea in the beginning of her narration, and like Matia in Primera memoria, does not have a positive female role model from which she can "mirror" her identity.

Because of her doubts about her own identity, it is easy for Natàlia to accept the passive role of dutiful wife and mother imposed upon her by a patriarchal society. Quimet further complicates her self-identification by imposing the name "Colometa" on her, thereby denying her identity as Natàlia. It is not surprising, therefore, that Natàlia becomes fascinated with a display of dolls in a department store window. The dolls seem to typify what

Quimet wants her to be: attractive, docile, submissive, quiet--an entity for whom he can create an identity and a name. Metaphorically, the dolls serve as a mirror for her, as she tries to fulfill the role that her husband wants her to play.

For example, one day when Natàlia runs into Pere (the boyfriend she broke off with to marry Quimet), he tells her he hardly recognized her, causing her to think about her own identity and her role as Quimet's wife. Natàlia's reaction is to go to look at the doll display. Although she tells Quimet about seeing Pere, she does not tell him about the dolls: "I no li vaig dir que quan havia baixat del tramvia havia anat a mirar les nines a l'aparador de la casa dels hules i que per això el dinar estava endarrerit" (70). ("Y no le dije que cuando había bajado del tranvía había ido a mirar las muñecas en el escaparate de la casa de los hules y que por eso la comida estaba retrasada" [58].) Looking at the dolls in the window is a private act for her; it is an attempt to define her own identity, even though she unconsciously is trying to find herself within the norms her husband has established.

After the birth of her son Antoni, she continues to visit the dolls in the window. She sees their situation as more ideal than her own, as she tries to cope with the responsibilities of raising a baby, and her temperamental, but alluring, husband:

> Moltes tardes anava a mirar les nines amb el nen a coll: estaven allí, amb les galtes rodones, amb els ulls de vidre a l'enfonsament, més avall el nassarró i les boques mig obertes, sempre rient i encantades. . . . Sempre allí, bufones a dintre de l'aparador, esperant que les compressin i se les enduguessin. (82)
> (Muchas tardes me iba a mirar las muñecas con el niño en brazos: estaban allí, con los mofletes redondos, con los ojos de vidrio hundidos, y más abajo la naricita y la boca, medio abierta; siempre riéndose y como encantadas. . . . Siempre allí, tan bonitas dentro del escaparate, esperando que las comprasen y se las llevasen. [68-69])

The dolls appear to be content and sure of themselves, qualities that Natàlia cannot identify in her own personality. They also have the fairy tale-like hope of being purchased--then they would be even happier. The dolls serve as a "model and a mirror" (Kolbenschlag 64) for Natàlia, emulating the effect of fairy tales on women, and demonstrating (Natàlia believes) that her role in life is to be passive, patient, and expectant in spite of any feelings of discontentment.[23] Natàlia's repeated interest in the dolls has the same metaphoric quality of rebirth and escape as that of the fairy tales in Nada and Primera memoria, while the model the dolls present still remains within passive norms of patriarchal society. The person who buys them would fulfill the role of the prince, a role which Natàlia unconsciously finds slightly discordant in the relationship with her own "prince," Quimet.[24]

However, Natàlia becomes disenchanted with the dolls as a model for her life, when their friend Mateu's wife, Griselda, leaves him. Natàlia's earlier description of Griselda conveys the same fascination she feels toward the dolls in the window:

> La Griselda no es pot explicar: era blanca, amb un grapadet de pigues al capdamunt de les galtes. I uns ulls de menta tranquilla. Estreta de cintura. Tota de seda. . . . Una nina. Parlava poc. (94-95)[25]
>
> (La Griselda no se puede explicar: era blanca, con un puñadito de pecas en la parte de arriba de las mejillas. Y unos ojos tranquilos de color menta. Estrecha de cintura. Toda de seda. . . . Una muñeca. Hablaba poco. [84])

It is evident that Mateu is even more fascinated with Griselda that Natàlia is. However, Griselda's departure with another man leaves Natàlia confused about emulating a doll-like model, and Mateu openly wishes Griselda were more like Natàlia. Her rejection of that model is reinforced by another friend, Cintet, when he confirms that "la Griselda era una nina i que en Mateu era massa home per una nina" (156). Like Andrea's rejection of the Cinderella role in Nada, Natàlia, too, begins to spurn the fairy tale-like "mirror" of the dolls.

However, after Natàlia learns of Quimet's death, she stops again at the shop window with the dolls that had comforted her. But this time she is not so much attracted by the dolls, as by a teddy bear with a blue ribbon around its neck: "Estava assegut al peus d'una nina molt rica . . . i amb els braços oberts . . ." (181). The description of the bear suggests a metonymic link to Mateu, with his blue eyes, his devotion to Griselda (seated at the doll's feet), and his admiration of Natàlia (echoed by the bear's open arms). Not only does Natàlia's new interest in the bear demonstrate rejection of the dolls as her "mirror," but it also shows that she now must look at herself as someone other that Quimet's wife.

The subsequent disappearance of the bear from the store window is exceedingly disturbing to Natàlia, as it represents her only remaining optimistic possibility after Quimet's death:

> Encara se m'hi aturaven les coses, totes se'm quedaven davant dels ulls com si abans de morir hi volguessin viure per sempre. I el vidre dels meus ulls ho prenia tot. A la botiga dels hules ja no hi havia l'ós i quan vaig veure que ja no

> hi era em vaig adonar que tenia moltes ganes de veure'l . . . . (191)
>
> (Todavía se me ponían las cosas delante, todas se me paraban enfrente de los ojos como si antes de morir quisieran vivir en ellos para siempre. Y el cristal de mis ojos lo cogía todo. En la tienda de los hules ya no estaba el oso y cuando vi que yo no estaba me di cuenta de que tenía muchas ganas de verlo . . . . [191])

The bear's disappearance serves to confirm her decision to end her life and that of her children. All of her possibilities of finding a place for herself in the barren, post-war world are eliminated at this point: the dolls no longer are a mirror of her life with Quimet, and the bear and its inherent possibilities are gone. Natàlia no longer recognizes any vestiges of herself in the store window she has used as a mirror since the beginning of her marriage to Quimet.

Ironically, it is because of a mirror that Natàlia is saved from her self-destruction. Antoni, the owner of the store where she goes to obtain nitric acid, later reveals to her that he has a mirror in his store, placed so that he can observe people in front while he is in the back room. The day she came for nitric acid, he saw the desperation in her face reflected in that mirror, and ran after her to see if she wanted a job. Because of his concern for Natàlia, Antoni, in a sense, makes her more aware of herself, and impels her to look at herself.

It is relevant then, that while describing Antoni's house, Natàlia mentions "el mirall amb adornament de fusta al capdamunt" (197) above the console in the living room. Also, when Antoni asks her to come and see him on a Sunday afternoon, Natàlia self-consciously looks at her own reflection in the store windows along the way:

> . . . caminava d'esma i perdia el temps mirant-me a tots els vidres dels aparadors i em veia passar a dintre dels vidres, on tot era més fosc i més lluent. Els cabells em feien nosa. Me'ls havia tallats jo mateixa i me'ls havia rentats i els sentia que feien una mica el que volien. (203-04)
>
> (. . . andaba como desganada y me entretenía mirándome en todas las lunas de los escapartes y me veía pasar por dentro de las lunas, donde todo era más oscuro y más brillante. El pelo me molestaba. Me lo había cortado yo misma y me lo había lavado y me iba un poco por donde le daba la gana. [203])

Antoni's unusual request to see her on a Sunday (her day off) makes her nervous, even though she does not know he will ask to marry her. His attention prompts Natàlia to think about herself, and to look at herself. Although she is not entirely pleased with her self-reflection, looking directly at herself in the store window demonstrates her increasing self-awareness. Rather than absorbing the estimation of others, or avoiding self-reflection by aspiring to be a doll, Natàlia actually considers her own attributes and debilities as she peers into the glass.

The mirror-like store windows bring to mind the temporal contiguity illustrated by Andrea's successive use of the mirror in Nada. As with Andrea, one can follow Natàlia's progressive autonomy by examining these scenes. At first Natàlia sees the dolls as a reflection of her self, but later she rejects the dolls and focuses on the bear, and lastly she actually looks at her own reflection as she becomes more self-confident. The store window and its contents serve as a metaphoric mirror for Natàlia, and the successive images demonstrate the metonymic progression of self. She finally focuses on her own reflection, illustrating her new concept of self.

After accepting Antoni's proposal, Natàlia shows as much autonomy and consciousness of self as she ever has, demanding certain concessions from Antoni: new clothes for herself and the children, new iron-frame beds for them, and wallpaper in the kitchen of Antoni's home. She no longer is passive, as she was in her marriage to Quimet, but knows what she wants and does not hesitate to ask for it.[26] She seems to have formed a sense of self-identity.

But in spite of her new sense of self-worth and power at the beginning of her marriage with Antoni, she (like Andrea in Nada) experiences a set-back in her process of self-realization. Just as Andrea experienced debilitating guilt after her uncle Román's suicide, Natàlia, too, begins to feel guilty about her marriage to Antoni and her new, more assertive self. After her daughter Rita's First Communion, Rita asks if Quimet might still be alive and might sill come back. Natàlia then begins to be filled with self-reproach about her decision to marry Antoni, imagining what would happen if Quimet were to come back: "¿I si era viu com el pare de l'amiga de la Rita, i tornava malalt i em trobava casada amb l'adroguer de les veces? Només pensava en això" (218). ("¿Y si estaba vivo como el padre de la amiga de la Rita, y volvía enfermo y me encontraba casada con el tendero de las arvejas? Sólo pensaba en eso" [218].) Natàlia, then feeling trapped in her marriage, relives her life with Quimet in her imagination. She forgets all the unpleasant details, even of caring for the coloms, and seems less and less in touch with reality. Sometimes she is afraid to leave the house, and other days she spends hours sitting on a park bench dreaming about her former life. Her state is reminiscent of Andrea's empathetic, nearly catatonic sleep after Román's suicide, but Natàlia's condition of compulsion and self-condemnation lasts for years.

The end to Natàlia's state of guilt occurs only at the prospect of Rita's marriage to Vincenç. Her daughter's forthcoming nuptials initiate the recall of her own marriage to Quimet. As she watches Rita in a pensive mood before the wedding, Natàlia reveals the sudden perception of looking at herself in the past:

> . . . i tot d'una em vaig adonar que jo estava damunt de l'ombra del cap de la Rita; més ben dit, l'ombra del cap de la Rita em pujava una mica damunt dels peus, però així i tot, el que em va semblar, va ser que l'ombra de la Rita, a terra, era una palanca, i que a qualsevol moment jo podria anar enlaire perquè feien més pes el sol i la Rita a fora que l'ombra i jo a dintre. I vaig sentir d'una manera forta el pas del temps . . . el temps dintre de mi . . . . (234)
>
> (. . . y de repente me di cuenta de que yo estaba encima de la sombra de la cabeza de la Rita; mejor dicho, la sombra de la cabeza de la Rita me subía un poco por encima de los pies, pero a pesar de todo lo que me pareció fue que la sombra de la Rita en el suelo era como una palanca, y que en cualquier momento yo podría subir por el aire porque pesaban más el sol y la Rita fuera que la sombra y yo dentro. Y sentí intensamente el paso del tiempo . . . el tiempo dentro de mí

. . . . [233-34])

Natàlia, like Ena's mother in Nada, begins to comprehend the sense of her own existence through her daughter: Rita--like many daughters--is her mother's mirror. By beginning to understand her own role, Natàlia is lifted, as if by a lever, from her guilt and depression.

Thus Rita's marriage provides a reflective medium for Natàlia which continues during the ceremony, the festivities, and into the early hours of the next morning. The decorations in Vincenç's restaurant (where they celebrate the wedding party) are like the ones that decorated the Plaça del Diamant at the dance where Natàlia first met Quimet. When she dances with her son Antoni, dressed in his soldier's uniform, Natàlia feels "com si es trenqués la columneta del llit" (243), echoing the moment when he was born. His buttons then snag her strand of pearls, breaking them, just as she broke the bed column while giving birth to him. This incident serves as another link to her past.

After the festivities are over, Natàlia mentions: "En el mirall de la consola veia l'acabament del meu cap, uns quants cabells només . . ." (243). Even though she takes a very brief and partial look at herself, Natàlia does not seem displeased. Her new identity at the wedding as "la senyora Natàlia" is one with which she is beginning to be comfortable.

Natàlia's return to the Plaça del Diamant in the early hours of the morning after the ceremony intensifies the mirroring effect of her past life that Rita's wedding had initiated. She explains: "Em semblava que tot el que feia ja ho havia fet sense que pogués saber ni on ni quan, com si tot fos plantat i amb arrels en un temps sense memòria..." (248). ("Me parecía que todo lo que hacía ya lo había hecho, sin que pudiese saber dónde ni cuándo, como si todo estuviese plantado y arraigado en un tiempo sin memoria..." [248].) The knife that she pulls from the table drawer to take with her she describes as "fet molt bé" (246), duplicating her description of Quimet on their wedding night.[27] With this knife she carves the name "Colometa," and then continues on to the Plaça del Diamant.

The scream she emits in the middle of the plaza echoes the one that she released while giving birth to Antoni, but this time she delivers her own freed self:

> . . . vaig fer un crit d'infern. Un crit que devia fer molts anys que duia a dintre i amb aquell crit, tan ample que li havia costat de passar-me pel coll, em va sortir de la boca una mica de cosa de no-res, com un escarbat de saliva... i . . . havia viscut tant de temps tancada a dintre, era la meva joventut que fugia amb un crit que no sabia ben bé què era... (249-50)

> (. . . di un grito de infierno. Un grito que debía hacer muchos años que llevaba dentro y con aquel grito, tan ancho que le costó mucho pasar por la garganta, me salió de la boca una pizca de cosa de nada, como un escarabajo de saliva... y aquella pizca de cosa de nada que había vivido tanto tiempo encerrada dentro, era mi juventud que se escapaba con un grito que no sabía bien lo que era... [250-51])

Natàlia is then freed from her guilt and the confusion about her identity she felt all through her youth. She undergoes a metaphoric rebirth of self.[28] This new life is a circular movement in her development which at first might seem regressive, but which actually illustrates the progressive circular development that critics describe in women's development.[29] Natàlia's rebirth delivers her from the "inner compulsion" (Kolbenschlag ix) and guilt that restrict her.

Although Natàlia's use of the mirror is much more refracted and tentative than that of either Matia in Primera memoria or Andrea in Nada, Natàlia's hesitancy to look at herself shows she has unconsciously internalized the goals of patriarchal subjugation for women. While Natàlia rarely appraises herself directly during her marriage to Quimet, his death and her subsequent marriage to Antoni cause her to contemplate herself and her own needs. Even though the guilt that many women feel after tasting liberty engulfs Natàlia for many years, the re-creation of her own existence through her daughter helps her overcome that guilt and focus on her own identity again.

The circularity inherent in Natàlia's retelling of her life is very similar to the progress toward autonomy that Andrea demonstrates by writing the story of her year in Barcelona.[30] Natàlia exhibits growth by voicing ideas she has not expressed before, and by making judgments that were not apparent to her earlier.[31] For instance, Natàlia tells her listener that although her friend "la senyora Enriqueta" asked her to describe her wedding night with Quimet, "jo no gosava perquè no vam fer nit de nuvis. Vam fer setmana de nuvis" (62). Although she cannot divulge this to Enriqueta, her later narration reveals she enjoyed Quimet's sexuality, and that she can finally express her feelings.[32] Therefore, the circular movement demonstrated by "mirroring" her life--retelling her story--shows expansion and growth, and not the limitation and reduction seen in Matia's repeated looking back in Primera memoria.

Thus, not only do metaphor and metonymy serve to bridge the gap between the narrator and the reader, but also, because of Natàlia's initial very poorly formed self-image, they help her to cross the void she notices in her existence. Since Natàlia's "mirrors" are often metaphoric substitutions for actually looking at herself, and since they are modified as her life progresses, the role of metaphor and metonymy as a bridge in Natàlia's identity formation is fundamental. Even though Natàlia initially laments the loss of her mother as a mirror or role model, she is finally able to define her own identity, thus achieving a sense of contentment and self-assurance.

All three of the novels examined to this point have demonstrated the lack of a positive female role model in the protagonist's search for identity in a patriarchal society. In spite of this absence, Andrea in Nada, and eventually Natàlia, appear to make progress toward autonomy. However, Matia in Primera memoria, seems unable to avoid the passive and self-denigrating model that her aunt Emilia provides. In the next novel, Julia, another negative role model, Julia's mother, contributes to Julia's complete loss of identity. While both Matia and Natàlia at times show signs of personality disorders, Julia's narration reveals a severe split in her identity and a debilitating regression to her childhood.

NOTES

1. Rodoreda's other novels include: ¿Sóc una dona honrada? (1932), Del que home no pot fugir (1934), Un dia en la vida d'un home (1934), Crim (1936), Crexells prize-winning Aloma (1938), Sant Jordi and Critics prize-winning El carrer de les Camèlies (1966), Jardí vora el mar (1967), Mirall trencat (1974), and Quanta, quanta guerra (1980). Her collections of short stories include Víctor Català prize-winning Vint-i-dos contes (1958) and La meva Cristina i altres contes (1967). Semblava de seda i altres contes (1878) is a collection of narratives including several short plays, while Viatges i flors (1980) is a compilation of nostalgic sketches and prose poems. Although Rodoreda died in 1983, some of her writing was published posthumously, including a later edition of Meva Cristina (1984), and a collection of letters, Cartes a Anna Murià (1984). Contes de guerra i revolució (1936-39) Vol. 1 & 2, edited by María Campillo, contains nine of Rodoreda's narrations that were previously published in periodicals. Several of Rodoreda's works, such as Companya!, Catalans!, and Moments were published in Revista de Catalunya in 1938. Her exile from Spain began in 1939.

2. As with Nada, critical opinions of Natàlia's position at the end of La plaça del Diamant vary. Frances Wyers finds the circular form of the novel like "a closed circle of enormous sadness," and says Natàlia never reaches the

point where she can categorize, judge, or reflect on her position as a woman (307). Kimberly Nance sees Natàlia's life as perseverance rather than progress, explaining that she "fits like a cork into the opening she finds" (75). Nance counts 213 images of "disintegration and invasion" and only twenty-five of "physical and emotional integrity" (67), and says there is an overall negative feeling in the novel. Mario Lucarda suggests that Natàlia's "instinto de supervivencia" (38) is perhaps the most redeeming quality of a heroine who seems nearly "autista" (35). Bergmann, however, perceives Natàlia's positive development, saying her scream in the plaza at the end of the novel is one "of a woman learning to speak" ("Reshaping" 154). Likewise, Kathleen Glenn sees progress: "The movement is from oppression and dispossession to repossession and partial liberation. . ." ("La plaza" 61), while Carme Arnau says Natàlia passes from a confined state to a more liberated one in her maturity ("La obra" 241). María del Carmen Porrúa calls Natàlia's scream a "triunfo" (56), and contrasts her intimate, feminine perspective of the War with the masculine views of Juan Goytisolo in Duelo en paraíso and Ramón Sénder in Requiem por un campesino español. Maryellen Bieder finds that Natàlia's visits to parks and her communication with nature help her to "restore her identity" (358). Loreto Busquets explores how Natàlia frees herself of guilt and inferiority, and arrives at a state of equality and love, explaining Rodoreda's comment that La plaça del Diamant is "una novela de amor" (qtd. in Busquets 117).

3. Other critics have identified some of the characteristics that depict Natàlia as an innocent, fairly uneducated woman throughout the entire novel. Wyers mentions that the novel seems to be spoken rather than written because of its simple linear style and its frequent repetitions of words and ideas (301-02). She also notes that Natàlia at no time refers to anything in writing or print (308). Similarly, Bergmann observes that Natàlia is unfamiliar with the culture around her, including the Bosch print on her friend's wall ("Reshaping" 153). Mercè Clarasó suggests that Natàlia's mixing the order in which things happen is also a characteristic of an uneducated speaker (149).

4. Glenn attributes much of the impact of La plaça de Diamant to Rodoreda's "use of an innocent as the center of consciousness" ("La plaza" 61). She points out that Natàlia's repetition of words such as "no saber" and "no (acaber de) entender" help to maintain Natàlia's aura of innocence ("La plaza" 68). Wyers notes that "Rodoreda creates the illusion of speech" (308), alluding to the author's skill. According to Bergmann, Rodoreda's exclusion of intertextual references by her protagonist has a similar--but opposite--effect of the many intertexts in

other novels, including Nada and Primera memoria ("Reshaping" 153). Lunn and Albrecht speak of Rodoreda's "absolute narrative control" that draws the reader through the same emotional and cognitive processes as the protagonist (497). Lucarda expresses wonder that Rodoreda could create such a moving character "de algo tan nada" (35), praising the author's skill while he insults her protagonist. In the introduction to the illustrated edition of La plaça del Diamant, twenty years after she wrote the novel, Rodoreda describes her novel: "Con estilo falsamente sencillo, con estilo falsamente fácil . . . Un estilo lleno de astucias, de arte de escribir, con el deseo inconsciente de arrastrar y de seducir" (8).

5. Wyers's assessment is similar to Glenn's: ". . . its omissions shine and its silences are eloquent" (301). She notes that this guarded oral style is indicative of a woman's voice in a restricted patriarchal society (302).

6. In the introduction to Rodoreda's Obres Completes, Arnau explains that La plaça del Diamant offers a mythic solution to Natàlia's anxieties (14-22), while Lucarda perceives "una enorme riqueza de símbolos que conforman como una alegoría" (38).

7. Lunn and Albrecht mention various linguistic techniques that Rodoreda employs, causing the reader to interpret Natàlia's feelings and to evaluate her character. For example, they examine case roles and verb types in several

key episodes, and find Natàlia expresses herself predominately through passive constructions in all but the last scenes (in the Plaça del Diamant and later at home with Antoni). They contend the perceptive reader also notes the change in Natàlia's active and agentive participation, and thus recognizes her transformation.

8. *Colometa* is the diminutive form of *coloma* in Catalan, and is derived from the Latin word *colŭmba*. *Colŭmba* is also the first word in the Latin biological classification system of Order and Family names of pigeons and doves.

9. I have left the words *colom*, *coloma* and *colomar* in Catalan because of the distinctive connotations of the words "pigeon" and "dove" in English. *Coloma*, *colom* (the masculine form), and the Spanish word *paloma* can be translated either as "dove" or "pigeon." In fact, one English translation of *La plaça del Diamant* appeared in 1967 as *The Pigeon Girl*, and another in 1983 as *The Time of the Doves*. Although I believe the *coloms* in the novel are domestic pigeons, their proper name is Rock Dove. In English, the word "dove" seems to connote a more romantic or noble bird, such as a turtledove or the dove of peace. On the other hand, pigeons in the United States are often considered to be dirty pests, plaguing older buildings in the cities. In contrast, one can purchase *coloms* on Las Ramblas in Barcelona, either as a pet or to breed for food, much in the same manner that rabbits are sometimes raised

in the United States.

10. The effect of the War on Natàlia is disputed by several critics. Janet Pérez mentions that Natàlia suffers nearly as much from her marriage as she does from the Civil War, and attributes this suffering to the egoism of the patriarchal society, especially as exhibited by Quimet (Contemporary 80). In contrast, José Ortega sees Natàlia's "perturbaciones mentales" (73) as an echo of the "neurótico contexto español de guerra y postguerra" (72). Randolph Pope finds it ironic that the War removes all threats to Natàlia's body (Quimet is killed and Antoni is left impotent from the War), and allows her to "move on to a contented mature life" (125).

11. Rodoreda uses many ellipses without spaces (...) as punctuation in Natàlia's seemingly oral discourse. In order to indicate the author's punctuation I will utilize ellipses without spaces whenever she does. For my deletions, however, I will use ellipses with spaces between them (. . .).

12. Since some metonymic associations occur because of visual or auditory similarity between words, it is important to supply quotes in the original Catalan. (I also include Spanish translations from the Edhasa edition, except for very short passages.) In several instances, Catalan readers can form metonymic links that would not be apparent in Spanish. For instance, the words paloma and

columna are not as similar as coloma and columna in Catalan. A Catalan reader might make a metonymic link between the bed column that Natàlia breaks while giving birth to Antoni, and her destruction of the eggs of the coloms. (The linking between these elements will become more apparent later in this study.) Even the connection Colometa=coloma is not readily evident in Spanish.

13. Leví-Strauss acknowledges that naming people after flowers, animals, and such has the force and effect of a metaphor (212).

14. Busquets points out that all dance has an erotic implication (118).

15. Leví-Strauss, in his discussion of the metaphoric expression of primitive Indian tribes, illustrates the rudimentary nature of this type of metaphor: ". . . everything objective conspires to make us think of the bird world as a metaphorical human society: is it not after all literally parallel to it on another level? There are countless examples in mythology and folklore to indicate the frequency of this mode of representation" (204-05).

16. Busquets feels the coloms represent "la lucha territorial por el propio espacio psicológico en reñida y feroz competición" (128) in Natàlia's and Quimet's relationship.

17. Hayden White, instead of considering tropes as a metaphoric-metonymic dyad like Jakobson, describes a

cyclical quadratic system. White identifies the four stages as Metaphor, Metonymy, Synecdoche, and Irony. He explains: "Irony, Metonymy, and Synecdoche are kinds of Metaphor, but they differ from one another in the kinds of 'reductions' or 'intergrations' [sic] they effect on the literal level of their meanings and by the kinds of illuminations they aim at on the figurative level. Metaphor is essentially 'representational,' Metonymy is 'reductionist,' Synecdoche is 'integrative,' and Irony is 'negational'" (34). White suggests that, within the "closed-cycle development" of these tropes, Irony progresses back to Metaphor (38). While White relates these tropes to history, Northrup Frye delineates a similar four-segment cycle with regard to literary development (158-239). Although White's notion of cyclical movement between tropes seems similar to that of the Shapiros, White is more intent on identifying the various stages. Since the Shapiros have pointed out the difficulty in isolating metaphor and metonymy in the thought process, I do not intend to dwell on White's various stages. However, in the consideration of the metaphor Natàlia=coloma, the relationship that White sees between Irony and Metaphor seems helpful.

18. Nancy Mandlove notes a similar phenomena in the poetry of Gloria Fuertes and Angel González, which she calls "the reclamation and re-creation of used poetic language" ("Used

Poetry" 306). She explains that on the simplest level their poetry is clear and easily understood, but that the reader must "read between the lines" to perceive the whole message ("Used Poetry" 301)--similar to the readers completing gaps in La plaça del Diamant. Mandlove also says some metaphors and expressions, once considered novel ideas, become so used that they lose their element of surprise. (This is similar to the "acceptable" metaphor described by Eco, where the metonymic chain is too obvious). These "used" metaphors become clichés that can be employed to convey irony and parody, but they also can be manipulated so that they must again be taken literally, and therefore gain new meaning. Mandlove describes the technique of these poets: "They return used expressions, where meaning has worn thin, to pristine condition. This can only happen because the language is trans-parent, allowing the reader to perceive and integrate the three prior stages of the expression along with its present status, to see the ancestors in the offspring" ("Used Poetry" 302). This progression is analogous to the Shapiros's and White's notion of cyclical metaphors, and is particularly descriptive of Natàlia's situation because of the references to parenthood. Mandlove also says Fuertes's poetry has an "oral dimension . . . geared to a highly literate public" ("Oral Texts" 16)--similar to Rodoreda's novel.

19. Recall "image" can have metaphoric and literal meaning. See Chapter 1.

20. Pope calls the funnel "a symbol of . . . [Natàlia's] increasingly restricted life" (127).

21. Le Guern points out the effect of one's reality on mental processes and the ability of metonymy to express the subtleties of a situation: ". . . la metonimia no hace más que traduce al lenguaje una realidad psicológica autónoma, extralingüística" (90).

22. Glenn observes that Natalia's "divorce of self from self is almost total," saying that the perception of herself as another--feeling that her body is not really hers during pregnancy--demonstrates the degree of her self-estrangement ("La plaza" 67). José Ortega also speaks of the "vacío, o falta de sentido en la vida de Natalia" that results from her mother's early death (72), while Pérez alludes to her "serious identity problem" (Contemporary 80).

23. Kolbenschlag explains that women's acceptance of lowly positions and "virtuous suffering," like that of Cinderella, demonstrates that they have "internalized the consciousness of the victim" (64-65). Although they accept their paltry condition, they passively wait for their "real existence to begin" (5).

24. Although Natàlia is extremely attracted to Quimet, saying he "era bastant ben fet" (63), she also relays that

he did not want her to work in the pastry shop, nor did he want to hear her ideas when they did not agree with his. Thus in spite of Quimet's magnetism, he often abuses Natàlia's sense of self.

25. In Catalan, "nina" means "muñeca" as well as "niña."

26. Unlike Quimet, Antoni encourages Natàlia to express her desires, and shows that he respects them by complying with them. Antoni and Quimet are also opposite in other respects: while Natàlia is physically attracted to Quimet, she is slightly repulsed by the scars on Antoni's face and his apricot-shaped body. Antoni makes it clear to her when he proposes that, because of an injury in the war, he is impotent. While Quimet undressed in front of Natàlia on their wedding night so that she could see there was nothing to be embarrassed about, Antoni has an elaborate screen in the bedroom behind which they dress and undress. Arnau also notes the opposition between Quimet and Antoni (Obres 17).

27. Rodoreda calls this knife a "símbolo sexual" in the prologue to the 1982 illustrated edition of the novel (16).

28. Natàlia's removal of her stockings after returning home, like a snake shedding its skin, is another metaphoric expression of rebirth. According to Richard Callan, a snake connotes death and life, partly because of its renewal by shedding its skin--a symbol of rebirth (18).

29. Pratt notes many novels by women depict the female protagonist going through a process of rebirth at mid-life or later (10). Also see Introduction.

30. Clarasó also mentions that Natàlia's "authorial role" (evident various times in the novel) indicates she is retelling her story sometime after the events actually occurred (148).

31. Sharon Magnarelli argues that silence is characteristic of fairy tale heroines, who "rarely say anything at all within the context of their stories" (68). Natàlia's retelling of her story breaks the silence of her childhood and that she emulated when dolls were her fairy tale-like mirror.

32. Although Enriqueta serves as a mirror/mother for Natàlia (Natàlia confides in her and asks her advice), the mirroring shown by Natàlia's retelling of her story goes beyond the degree of confidentiality she shares with Enriqueta.

CHAPTER FOUR

THE REFLECTION OF DANGEROUS DIVISION IN JULIA

Born in 1947, more than twenty years after Laforet, Matute and Rodoreda, Ana María Moix belongs in the second generation of writers after the Spanish Civil War. However, Moix published her first novel, Julia, in 1969--just nine years after the publication of Matute's Primera memoria.[1] Several critics regard Julia as a transitional novel between those written by the previously mentioned authors, and later novels by Riera, Roig, and Tusquets.[2] Like Nada, Primera memoria, and La plaça del Diamant, the protagonist of Julia is an adolescent female in search of her identity. In contrast to those earlier novels, where loss of autonomy is associated with initiation into adulthood, Julia's childhood is scarred by a rape at the age of six--a violation, also, of her vestige of self. While the other protagonists lamented the lack of a mother-figure as a model, Julia's mother reinforces a split in Julia's personality by alternately lavishing her with affection, and then completely ignoring her. Additionally, Julia is noticeably different from the previously examined novels because of its third-person narration. Although the voice is third-person, the view is through the protagonist's eyes, and in this sense similar to the other three novels.

The use of a third-person narrative with the perspective of first-person, along with Julia's traumatic childhood rape and the ambivalent attitude Julia perceives in her mother, help to convey a pathological division of self in Julia. Critics have explored the various techniques that contribute to the sense of "doubling" and division in Julia.[3] Although the "doubling" of self might appear to be similar to the effect of looking in a mirror to form one's identity, there is an ominous difference when a reflection is completely distinct from the self: ". . . to exist in multiplicity is, in a sense, not to exist at all because self-conception requires some conviction in the singularity of one's being" (La Belle 119). Thus Julia's "doubling," in effect, reflects the disintegration, instead of the creation of self. When Julia actually looks at her reflection in the mirror, the same loss of self-identity is apparent.

While Nada and Primera memoria rely heavily upon the use of metaphor and metonymy to reveal the subconscious desires and fears of the protagonists and their progressive maturation (or lack of it), the metaphorical expression in Julia is at times more subtle. Less direct metaphors convey instances that Julia cannot remember clearly, or does not understand. A key metaphor describing Julia's life as a "film entrecortado" (53) transmits the idea that part of Julia's memory is obstructed from her. Because

Julia's subconscious will not allow her to remember certain things, readers must fill the gaps in the narration by metonymically connecting the memories and images Julia does recall. Julia cannot progress by changing metaphoric conceptions through subsequent metonymic associations (as do Andrea in Nada and Natàlia in La plaça del Diamant) because of her repressed memories. Instead, part of her is arrested in a certain stage of which she cannot remember the details.

Moreover, instead of showing stagnation in her development (as Matia does in Primera memoria) by the lack of change in her metaphors, Julia's metaphors describe characteristics that H. D. Laing identifies as schizophrenia.[4] Frequently the memories Julia cannot connect suggest that there are two parts of her personality. The other part of Julia's personality is often described as another person hiding in the same room, and waiting to do some harm. This frightening "other" hints at the dangerous possibilities of division in Julia's thought processes.

Julia begins with an example of the unnerving sensation of another's presence, as twenty-year-old Julia awakes terrified from a recurring nightmare. She feels as if someone is in her room, and is unable to calm herself enough to go back to sleep. Instead, memories flood through her mind. Interspersed with more recent events, Julia reveals that as a five-year-old child her thoughts were completely centered on her mother. While Julia's mother sometimes smothered her with tickles and kisses, at other times she had no patience with her insistent child, and was more interested in Julia's older brothers Ernesto and Rafael. Because Rafael had repeated headaches and attacks that demanded Mamá's attention, Julia was often resentful of him. His sudden death as a teenager fills Julia with guilt.

Much of Julia's need for attention and her fears arise from being raped at the age of six by Víctor (Ernesto's friend), after which she is scolded for straying off and being late. She never reveals to anyone what has happened, never even admits it to herself. At about the same time, Julia's parents have a violent argument; Julia is aware that her mother has a male friend and that her father is very angry. The parents's marital difficulties are temporarily disregarded when Rafael becomes very ill again. Julia is sent to live with her aunt Elena and her paternal grandfather Julio so that her mother can care for Rafael. Don Julio is a very dominant personality, critical of his son and son's wife, but kind to his granddaughter. Elena is compassionate, and even lets Julia sleep with her--comforting Julia in Mamá's absence.

After Julia returns home, her parents decide to separate, again sending Julia (and Rafael) to live with Don

Julio--where Julia stays until she is thirteen. When she is re-established with her mother, her brothers, and her maternal grandmother Lucía, Julia finds her home boring and oppressive, with unreasonable rules. In school, she is ostracized and feels awkward, and at home her mother and grandmother Lucía frequently criticize her. After beginning college classes, she becomes friends with her professor, Eva, who once dated Julia's father. Although her mother and grandmother forbid her to work with Eva, she lies in order to do so, causing a major confrontation when they find out. Feeling trapped and worthless, Julia attempts suicide by taking as many pills as she can find. After recovering consciousness, she discovers that she no longer feels like twenty-year-old Julia, but rather that she has the personality of "Julita," her name when she was six. The presence that she felt during her nightmares was actually "Julita" haunting her.

The description of Julia waking from her nightmare at the beginning of the novel, while it contains no obvious metaphors, is so exaggerated that it has metaphorical connotations.[5] For example, the first sentence describes Julia covering her head with the sheet and crouching under the covers with her knees pressed to her chest "hasta quedar hecha un ovillo" (9). Since the frightened dreamer is even beyond adolescence, this fetal position suggests that Julia would like to return to the security of the womb.

Julia's fear upon waking--a fear that causes her heart to beat in her throat, makes her mouth dry, and nearly stops her breathing--is so emotive that it also has metaphoric implications. She also senses that she is not alone in her room:

> Tenía la impresión de que le faltaba aire, de que iba a asfixiarse. La respiración contenida algunos segundos, le producía un dolor insoportable en el pecho, y cuando la dejaba escapar, entrecortada, creía oír los alaridos de otro cuerpo que no era el suyo, e iban a despertar a toda la casa. (9)

Julia's fright is reminiscent of Matia's metaphors in Primera memoria after her first night on the island (when she feels like a trapped animal), and Andrea's perception in Nada that her grandmother's house is filled with ghosts. However, the realization that Julia's reaction transpires when she is twenty, that it has occurred repeatedly since she was a small child, and that it produces real physical symptoms, makes her terror more than a metaphoric expression of her subconscious. Julia's "fantasmas en el dormitorio" (10) depict an abnormal fear that is often a reality for her.[6]

Memories flood Julia's consciousness during this fearful state, but--in contrast to the other novels examined--there are few obvious comparisons describing Julia's fright. Metaphorical qualities emerge from the exaggerated emotions that Julia expresses, and the vocabulary is reminiscent of the metaphors in the other novels analyzed. However, Julia's memories suggest that her thought process is on a metonymic level of associations, and that it has not evolved enough for her to convert it to a metaphorical comparison of her feelings.

Julia makes many metonymic associations between the things that have happened in her life, but often she is unable to make the connections that would enable her to arrive at an ultimate conclusion, making sense of her thoughts. For example, after the death of her paternal grandmother when she was quite small, Julia mentions that "cada vez que tenía frío, oía la palabra río o tenía miedo por la noche" (19). She remembers the print on the front of her pajamas, her brother Rafael singing to her, and her aunt Elena crying (although she thought it was her mother crying at the time). Because there was an armario in the room where she stayed, an armario reminds her of a coffin, and a coffin of seeing her mother dead. Likewise, the thought of the movie "Romeo y Julieta," or the mentioning of Calatayud remind her of a coffin--again with her mother inside (25-26). Her mind links many different ideas that all lead to the image of her mother in a coffin. This image, however, does not have a logical interpretation for her: one thought leads to another until it becomes a "círculo de imágenes" (27) that is impossible for her to decipher. It is as if she has formed a metaphorical comparison with one element hidden: "mother in coffin" = ?

Although Julia cannot solve many of her equations, she does formulate metaphors that express her difficulty in making connections: ". . . aquellos momentos de insomio eran como tirar de un hilo sin fin y que poco a poco iba enredándose para terminar en un embrollo del que sólo el sueño podía librarla" (27). This type of metaphor, expressing Julia's confusion, invites the readers to continue making metonymic connections about Julia's life in order to untie the knot that Julia cannot. Thus, readers might conclude that the image of "mother in coffin" expresses Julia's fear that her mother (to whom she is so attached at the time of her grandmother's death) will also die.

Later, though, Julia employs another metaphor--one that also acts as an invitation--that reveals a change in her relationship to her mother. Julia tries to remember when and why she began to lose the feeling of complete adoration of her mother:

> Era absurdo pretender buscar en su memoria un día, un acontecimiento inolvidable, determinante de la causa de aquella pérdida. Había sido un proceso lento, inconsciente entonces, un largo y

> lento proceso que aparecía en su mente como un film entrecortado, pero con una indudable continuidad a pesar de largas secuencias oscuras, veladas, olvidadas. (53)

Although it does not seem strange that Julia would have lost some of the reverence she felt for her mother as a child, nor that she would not remember the exact reasons, Julia's reaction at age twenty to her mother is closer to hate than love: "No soportaba a Mamá . . ." (32), "Luego la odió" (13). This abrupt change of feeling suggests that the image of her mother in the coffin might also have another opposite meaning: "mother in coffin" = hope that she will die. The anxiety produced by this perception would be closer to guilt than fear. However, the blank sequences in Julia's memory prevent her from interpreting what the image of her mother in the coffin actually means.

The recurring dream that Julia has as a little girl, though, intimates that there is yet another meaning to the vision of her mother in the coffin. Julia dreams that there is a huge fire from which everyone escapes by boat except Mamá, who does not arrive in time. Julia is fearful that her mother will burn up in the fire and equates herself with Bambi "después de que su mamá muriera en el incendio" (25). However, in the dreams, Mamá stands calmly waving goodbye as she is about to be engulfed by flames, thereby implying that it is Julia who suffers most--not her mother:

> Al final de los tiempos separarían los buenos de los malos. A ella la alejarían de Mamá, seguro. Ella, Julia, era mala: todos lo aseguraban. Y contemplaría la figura de Mamá diciéndole adiós, mientras ella, Julia, sería arrastrada hacia el infierno. (15)

Julia's fate of being dragged into hell would confer upon her essentially the same fate as her mother's: being swallowed up by flames.

This similar consequence of destruction suggests that Julia's relationship with her mother shows signs of the "permeable ego boundaries" (Chodorow 93) between mothers and daughters, and difficulty in distinguishing one's own identity.[7] Julia's sense of self is so closely tied to her mother that she confuses what she fears for her mother with her own fears. Moreover, she feels guilty even attempting to exist when her own dream had the effect of eliminating her mother.[8] Julia's nightmare is, in effect, a metaphoric expression of the fear she feels for herself.[9] Thus the image "mother in coffin" is equivalent to destruction of self for Julia, as well as the seemingly opposite concepts of fear and hope of her mother's death. The resulting implied metaphor of "mother in coffin" = self in coffin--which Julia never voices--leads back to the confusing "círculo de imágenes" from which Julia cannot escape.

Similar to the metaphor that Julia's memory is an edited film with cut-out pieces she does not want to see, another metaphor after the death of her brother Rafael also reveals she has repressed memories. Thinking of Rafael gives Julia a feeling of vertigo, as well as guilt for hating him as a child: ". . . y Julia se preguntaba a veces si Rafael murió, precisamente, a causa de ese odio" (16). Julia's memory continues in a confusing course after thinking of Rafael:

> Supo que entonces, en aquel momento preciso, terminaba un tiempo que podía remontar poniendo en marcha aquel singular vehículo que era la memoria, un vehículo que a veces era un coche deportivo, conducido por un loco suicida, que avanzaba a todo gas, chocando contra las arbóreas sombras del camino y atropellando todos los obstáculos que surgían en su marcha, y otras, era un coche mortuorio, negro, conducido por un fantasma y custodiado por cuatro lacayos cadáveres. La aparición de aquel singular vehículo, la memoria, había convertido en ficticia la realidad. Mil cosas habían quedado atrás, en el tiempo, y ella, Julia, habitaba allí, olvidada también, ahogándose, debatiéndose entre sombras en espera de que le abrieran el camino para poder alcanzar el momento real en

> donde otra Julia, mayor, desconocida, vivía. (54)

In both comparisons of memory with a motor car, the driver in control of the car is portrayed in very negative terms: he transports Julia to places she does not want to go, and converts her reality into a horrifying fiction. On the basis of this metaphor readers detect Julia's fear of her past, and feel curiosity to discover what happened.

The metaphoric expression of Julia's memory as a motor car also hints at the division Julia feels within her identity. It is not she, the twenty-year-old, "mayor" and "desconocida" Julia who is in control of her memory, but rather another facet of herself:

> . . . era Julita, pequeña, delgada, rápida y escurridiza, quien se le adelantaba siempre en tomar el mando del motor de la memoria para guiarla por caminos retorcidos, confusos, cambiando bruscamente de dirección como si quisiera jugar en un laberinto sin salida y al mismo tiempo divertirse engañando a Julia . . . . (55)

The areas to which Julita (the part of Julia that existed as a little child) wants to direct the memory are "túneles oscuros, puentes ruinosos" that have "repugnantes reptiles" hiding and waiting for a "presa" (55). They are obviously not areas Julia wants to see or remember, but parts of the "film" which have been excised from her memory, and suggest an ugly, confusing, and traumatic occurrence that Julia repressed as a child.[10] The idea that Julita is now "reprochándole haberla abandonado en la infancia" (55) suggests that there is a part of Julia that wants to expose these hidden parts, or at least threatens to expose them--a part that wants revenge. Again the idea surfaces of a dangerous division in Julia's personality. There is a part of her that knows something that another part does not, and even worse, one faction of her personality wants to harm the other--to expose her to the troll-like creature hidden under the bridge.

The novel later reinforces this idea of revenge and vindication of one part of Julia against the other with a metaphoric description: ". . . Julita se había convertido en un dios martirizador para Julia, un dios que reclamaba continuos sacrificios para calmar su antiguo dolor" (63). (A nearly identical passage appears near the end of the novel on page 220.) After Julia's attempted suicide she conveys that it is only "Julita . . . pequeña, delgada, los pies descalzos, las trenzas despeinadas, el pantalón corto y el jersey azul marino con una ancla dibujada en el pecho" (220) who survives. This description of herself as a six-year-old is the one that Julia repeatedly uses to describe the other, arrested facet of herself that is demanding a sacrifice. "Julita" also is described as "sentada en aquel portal" (63, 220), waiting:

> Julita nunca le perdonó haberla abandonado allí, en un universo inmóvil, sin tiempo, en cuyas sombras se debatía y de donde nunca, nunca, Julia podría rescatarla. Julita le reprochaba la gran debilidad, la inmensa cobardía que le impedía liberarla para siempre. Por eso Julita retornaba . . . . (63)

Like a ghost, Julita returns (often during the night) to haunt Julia and beg to be liberated.

Precisely what happened to "Julita" at the age when she was wearing a navy T-shirt with an anchor is what Julia cannot remember and does not want to re-live. However, the thought of her childhood self always evokes a certain memory:

> La presencia de Julita en la mente, arrastraba a Julia hacia un recuerdo que al principio aparecía claro, completo, con una fuerza irrefrenable y cuya nitidez se desvanía luego con la misma brusquedad con que había renacido en su memoria, dejándola dolida, llena de rencor. (60)

Julia remembers clearly that one of Ernesto's friends, Arturo, had rented a paddleboat at the beach, and that Ernesto, Rafael, Arturo, Víctor, and she had started to paddle toward the point at Terramar. Tired of paddling, Julia jumped in the water to swim, with Víctor following her. After she and Víctor swam to the shore to rest, and Víctor warned her of the sea urchins, her memory becomes less clear.

Not surprisingly, the description of what follows in that memory is an ambiguous, evasive representation of what actually happened. Readers must make their own metonymic associations and metaphoric conclusions in order to realize that Víctor did more than knock Julia down and prick her with a sea urchin. Julia describes that Víctor "se hizo con un erizo" (61), while her thoughts diverge to the times that her brothers caught sea urchins and put them in buckets with lye to remove the quills. Julia's thoughts about removing the quills of sea urchins can be considered a metaphoric expression of how she might protect herself.[11] The metonymic association of similar qualities between the sharp quills of the sea urchin and the threat of the painful rape of a six-year-old permits the "sliding into metaphor" (34) that the Shapiros describe. Thus while six-year-old Julia probably does not completely understand what is about to happen to her, and the older Julia does not want to remember, Moix's description provides the readers with material to make their own metonymic associations that result in metaphoric interpretation of the incident.[12]

Julia once again tries to protect herself from Víctor --this time with actions instead of thoughts--when she grabs the sea urchin from his hand "aplastándolo contra la espalda de Víctor, que respiraba muy fuerte" (62). In spite of her resistance, Víctor overpowers her, although the text--like Julia's memory--does not offer a clear description:

> Julia recordaba el mal aliento en sus narices, el grito de Víctor, y los golpes recibidos a continuación. Víctor, al sentir las púas del erizo contra su piel, había pegado un salto y ella se tendió boca abajo. Las rocas se le clavaron en la carne, y le dolía todo el cuerpo. (62)

Instead of a literal account of an occurrence that Julia did not really understand, and wanted to erase from her memory, the text offers a metaphoric description of how Julia felt: "Tenía calor, mucho calor, como si el sol se hubiera escondido en el interior de su cuerpo" (62). Readers can then associate the invasive heat of the sun, whose shape and rays are similar to that of the sea urchin, with the consummation of Julia's violation.

Through language that invites metonymic extension, Julia describes a violent sexual impropriety against a young girl that is much more vile than the problems described in the earlier novels studied. While Andrea fears that Román might rape or harm Ena in Nada, and Borja blackmails Matia with lies about her sexual conduct in Primera memoria, the debilitating force of patriarchal power over females is most vividly expressed in Julia. In contrast to Natàlia in La plaça del Diamant, who as a young girl passively accepts the role imposed upon her by patriarchal society, Julia emerges from her conflict with male superiority "mareada, bañada en sudor, sin entender qué le preguntaba . . . sin poder responder" (62), "doblada de dolor sobre sí misma" (62), and even incapable of walking. In order to describe this horrifying invasion of personal liberty without censorship Moix relies on the readers' participation. Readers continue metaphoric and metonymic processes in order to reconstruct the memory Julia has already censored.

Julia's vanquished state after being raped shows a great contrast to her rational attempt at self-defense as she thought of removing the quills of the sea urchin, and her valorous retaliatory attack against Víctor with the spiny creature. The description following the rape shows the effect of that brutality against Julia's sense of self:

> Encogió las piernas, se sentó sobre los talones de los pies y se dobló, colocando la frente en las rodillas. No recordaba cuánto tiempo permaneció así. El mar parecía encontrarse muy lejos, tanto que nunca podría alcanzarlo. (62)

Her humbled, bowed position--like the "ovillo" she forms when she wakes from her nightmare--is a sign of regression. The sea, which is indicative of positive feminine development, seems infinitely distant.[13] Andrea's desire in Nada to be a "gota entre la corriente" (11) as an expression of her liberty is a futile goal for Julia. Unlike Andrea's expression, Julia's hopes and fears are often not as metaphorically explicit. As with the description of the rape itself, the metaphoric values of the language used must be reconstructed by the readers. It is up to them to make metonymic connections to other ideas and form metaphoric conclusions.

Even though Víctor's defilement of Julia is a tremendous assault against her sense of self, the final blow comes from Julia's family when she returns home--and especially from her mother:

> Cuando llegaron a donde estaban los demás y Aurelia empezó a gritarle y Mamá a darle bofetadas, descargando de este modo la impaciencia sufrida (no quiero que andéis solos por las rocas, algún día vais a darnos un susto de verdad. . . .)[14] (62)

Her mother's reaction not only fails to address the trauma Julia has just suffered, but actually intensifies it. Not surprisingly, in spite of having adored her mother, Julia expresses ideas that metonymically link her mother with Víctor.

Julia's mother affirms that Víctor is "un chico fino, educado, simpático y distinguido" (60), but Julia's father does not like him, and even tells Ernesto not to associate with Víctor. Probably to incite the jealousy of Julia's father, her mother alludes that Víctor is attractive and "un hombre atento, elegante y sensible" (60). It is Julia's mother who permits Víctor to visit the garden in the evenings after dinner while she chats with her friends. During those evenings, Víctor often demonstrates to Julia how bears kill their victims:

> Mientras daba la explicación, abrazaba a Julita con fuerza. Julita se sentía mal con Víctor. Se ahogaba de calor, la angustiaba estar sentada encima de Víctor y que éste la abrazara para enseñarle cómo los osos decoraban a sus víctimas. Déjame, gritaba Julita. Víctor reía, pero no la soltaba. Decía: Hammmm, ahora te como (y abría mucho la boca), soy un oso, un oso terrible. Con el rostro hundido en el pecho de Víctor, sólo veía oscuridad, notaba el molesto contacto de la piel ardiente y sudorosa, y oía la conversación de Mamá y sus amigos como un murmullo lejano, como si no estuvieran en el jardín. (60)

Not only does Víctor's pretense at being a bear foreshadow the rape that occurs later, but Mamá's indifference to Julia's situation in the garden again makes her Víctor's accomplice.

The close contact of Víctor's skin as he pretends to be a bear brings to mind the sweaty odor that Julia describes during the rape. Julia's olfactory perception of Víctor is another factor that links him with her mother, as Julia also notices her mother's aroma. Mamá complains as young Julia follows her scent: ". . . me hueles como un perro . . ." (21). At that time her mother's smell is pleasant to her, but later Julia finds Mamá's scent displeasing--just as Víctor's is offensive: ". . . los múltiples objetos de la habitación olían al perfume de Mamá. Era un olor ácido, como de limón" (32-33).

Moreover, Víctor's charade echoes Mamá's games with Julia at age four or five, during the times she liked to play with her. Julia would climb in bed with her mother, who tickled her until she could not stop laughing. Mamá then would hold very still, pretending she was asleep and not answering Julia:

> Despierta, despierta. Era cuando Julita se quedaba abatida, sentada sobre sus rodillas, que Mamá se levantaba de repente y gritaba: Uhhhhh, ¿dónde está mi fea? y empezaba de nuevo la lluvia de besos, mordiscos, cosquillas y la risa incontrolable de Julia. (20)

Although Julia waited with anticipation for the days when her mother would call her into bed to play with her, the game was often so intense that Julia feared her mother might be dead (the image of her mother in the coffin) as she pretended to sleep. And usually, in the deluge of love bites, kisses and tickles, "Julita se ahogaba, no podía contener la risa" (18).

Not only does the tickling game with her mother resemble Víctor's imitation of a bear--which foreshadows Julia's rape--but all the aforementioned incidents leave Julia breathless, out of control, and suffocating. This choking feeling is also the same one that Julia describes upon waking from her nightmare when she "tenía la impresión de que le faltaba aire, de que iba a asfixiarse" (9), and echoes Laing's descriptions of incidents that "engulf" a personality and threaten one's identity. Therefore, readers can easily link the "peso invisible" (64)--and the difficulty in breathing that Julia feels after her nightmare--with the rape that she cannot remember clearly, and even with the idea that her mother is an accessory to that incident.

Since no one in her family, with the exception of Rafael, actually comforts her after the rape or protects her when Víctor teases her, Julia transfers some of her anger and hate to other members of her family, as well as to her mother. One night in her childhood, when Julia's parents have a fight, Mamá pretends to faint to scare Papá. All the children are frightened and think she is dead. Julia is especially terrified, again confusing her feelings with those of her mother: "Sintió miedo. Si Mamá había muerto, ella moriría también" (67). After waking in the middle of the night, Julia is confused about what has happened to her mother and wanders down into the dining room in the darkness. There she hears someone breathing and sees a shadow moving:

> Cerró los ojos. Quería gritar. No pudo. Los abrió. Alguien estaba allí, en el comedor, un cuerpo grande, muy grande, como un oso. . . . Gritó . . . hasta que se encendió la luz del comedor y apareció Papá con la mano en el interruptor, vestido y con cara de sueño. (68)

As Mamá is sleeping, Papá will not permit Julia to see her. Therefore, Julia continues to feel that her father has hurt her mother. She transfers the feeling that her father is an "oso," echoing her own state of helplessness with Víctor, and again confusing her own identity with that of her mother. Thus, Julia also transfers some of the animosity toward her experience with the male sex to her father: "Julia recordaba la aparición de un sentimiento confuso y oscuro hacia Papá" (68).

At times, however, Julia's father appears to have the potential to help her by recognizing the good qualities of her identity, even when he is estranged from her mother. A positive relationship with her father would also help to neutralize some of her subconscious negative feelings toward the male sex after being raped. But, like the relationship that Chodorow notes between many fathers and their children, Julia's father remains emotionally distant. His non-committal relationship aggravates her feelings of "non-being" and increases her hostility toward him. Therefore, when Julia experiences "el incomprensible pero cierto deseo de verle hundirse en el mar" (71) and the desire to push him into the well in the garden, she feels she has an element of power over him if he should quarrel with or threaten her mother again.

Later, however, Julia is confused about her thoughts and overcome with guilt. In order to punish herself for wishing her father would die, Julia expresses an idea that complicates her feelings even more: ". . . sintió por primera vez la necesidad de pensar en algo que la llenara de dolor, de miedo, de angustia. Imaginó a Mamá muerta . . ." (76). The idea of "mother in coffin," and the unfinished metaphor that it suggests, again comes to mind. Once more readers can visualize the "círculo de imágenes" that Julia complains of in her thought processes. Like Matia's limiting, downward spiraling of metaphors that results in the image of the well in Primera memoria, Julia's inability to complete and then modify the metaphors expressing sentiments about her rape and her treatment by her family suggests a lack of growth and a cycle of guilt, self-punishment, and self-destruction.

Ultimately, Julia begins to identify too much with what Laing would describe as her "unembodied"[15] self of six when she was raped:

> Ella, Julita, pequeña, delgada, los pies descalzos y las trenzas deshechas, lo borraba todo con su presencia. Se vengaba reapareciendo ahora, al cabo de tanto tiempo. Julia, al fin, comprendió la trampa tendida por Julita, su venganza. Casi físicamente sintió los dedos de Julita arrancándole el antifaz, la máscara de sus veinte años. (217)

The "unembodied" Julita becomes more real than Julia's actual self when Julita begins to rip the "mask" off her twenty-year-old self. The trap that results when Julita takes her vengeance of Julia marks the beginning of Julia's state of psychosis. Laing states that psychosis results in the schizoid personality when "the individual begins to identify himself too exclusively with that part of him which feels unembodied" (Divided 68). The danger of identifying too strongly with the "unembodied" self is that the true self becomes even more isolated, remote and fragile, making life for the psychotic schizophrenic like "a state of death-in-life" (Divided 191).

Julia defines her "death-in-life" state metaphorically after Julita takes control. She describes Julita leading her "hacia un rincón de una playa solitaria" with "el sol del verano resbalando en su carne y un antiguo dolor metido en el cuerpo" (217), echoing the situation of her rape. In her metaphoric description of how she feels, she is punished by being forced to stay in an isolated house on the beach, while everyone else is "disfrutando de una hermosa y alocada fiesta que había terminado para ella. . . . Una fiesta para los otros, celebrada en un inmenso jardín . . . de la cual Julita había sido excluida sin saber el por qué" (217). Julia feels excluded from all the joy of life, as if she were being punished for her guilt, and her life takes on qualities of death.

The incident leading to Julia's attempt at suicide occurs when she trys to obtain reassurance and support from Eva after once again encountering the wrath and criticism of her mother and grandmother Lucía. When Eva tells Julia good-bye on the phone, for Julia it is essentially a rejection by the only person who values her as a worthwhile person. Like Matia in Primera memoria, Julia feels the inescapable lure of the entrapping well that represents death and decay: "El techo de la sala se alejaba cada vez más de ella, Julia caía poco a poco en un profundo y oscuro pozo cuyas paredes cubiertas de mugre y grasa se estrechaban más y más" (212). Instead of the open sea that seemed to recede from her after her rape at age six, the grimy, trapping well reaches out to suffocate her. Unlike the time when she attempted to fight back with the sea urchin, her body is now "plomo" (213), and the "tela metálica que la separaba del mundo" (217) becomes more pronounced. The number of metaphors describing her state of mind increase as she attempts to communicate her complete despair, and the feeling that her life is unreal--feelings that lead her to attempt suicide. In the last paragraph of the novel Julia conveys that she is beginning "un día monótono, aburrido, irreal" (220) and that she exists in "un universo inmóvil, sin tiempo" (220). These images describe the vacuum surrounding the identity of a schizophrenic--a vacuum which Laing says eventually collapses and traps the identity it is supposed to protect (Divided 182).

But even her suicide attempt might be considered a desperate effort to fight and regain the last shred of her identity and control. Her hatred of the family that has suffocated her identity all through her life causes her to want revenge even as she sinks into "el vacío y la oscuridad . . . Se vengaría, necesitaba hacerles sufrir" (212). Julia had contemplated killing herself, but had not dared to before. Moreover, after her effort fails, she reveals: "Había intentado matar a Julita, y sólo ella permanecía" (218). Laing explains that one's identity becomes extremely fragile after it is isolated from the world in the way schizophrenics do (Divided 80). On the other hand, the false and "disembodied" selves that schizophrenic personalities develop to protect their real selves are hard to eliminate: "A ghost cannot be killed" (Laing, Divided 171). Thus, although her suicide is an attempt to save herself, Julia dies, while "Julita" remains in control.

While much of the novel avoids direct metaphoric comparisons of Julia's thoughts and goals because of her unconscious desire to suppress the memory of her rape, metaphors are used to show that Julia has blocked these areas from her memory. These metaphors, such as that of the memory as a "film entrecortado" (53) and a vehicle with the driver out of control, invite readers to discover exactly what Julia has blocked from her memory. The pattern of metonymic connections that Julia sees as a "círculo de imágenes" and an "embrollo de hilos" demonstrates the process of linking that Julia will not let herself complete, and that eventually leads back to her rape. Readers can extend these metonymic links further to see that Julia's family continues the violation of her sense of self. Julia seeks to protect herself by withdrawing from society, further illustrating Laing's observations of schizophrenic personalities. The profusion of metaphorical description at the end of the novel demonstrates how Julia increasingly perceives her world as an unreality when she enters into a psychotic stage of schizophrenia.

Various critics have inferred that Julia's confined, hopeless, and pawn-like situation within her family is metaphoric of the individual's situation during Franco's dictatorship.[16] Indeed, Julia compares her family's actions to "una interminable partida de naipes" in which the children are "las cartas" (117). Similar to Matia's metaphor of her grandmother as a cruel puppeteer in Primera memoria, Julia's individual situation takes on a more universal connotation. Likewise, Julia's schizophrenia fits into Rigney's hypothesis that female madness in literature is a metaphoric expression of an "alienated female consciousness in opposition to a male society or to individual male authority figures" (11-12).[17] While it is Víctor who rapes Julia, Julia's family--a metaphoric microcosm of the patriarchal and fascist attitudes prevalent in Spain at that time--ignores and even continues the violation. Julia's maladjusted parents are the first descendants of Franco's rule (represented by Julia's dictatorial grandmother Lucía and Don Julio), and the effect upon Julia is even more intolerable.[18]

While the protagonists of the other novels examined lamented the lack of a mother, Julia's neurotic and insecure mother (who is still dependant on her own demanding and dictatorial mother) indubitably confuses Julia's exploration of identity. Hirsch helps to clarify this enigmatic observation when she states: "Dead mothers do elicit a certain nostalgia; nevertheless their absence invariably furthers the heroines' development" (48). Even though females yearn for a mother-figure as a model, the intense mirroring between mother and daughter complicates autonomy, and in Julia's case, leads to schizophrenia. At the same time Rigney sees insanity in women as "a search for the metaphoric mother" (11-12). While Julia's mother contributes to her madness by not letting her develop as an individual, her madness then leads her on a search for another mother--which she seeks in counterparts of her own mother.

Thus the other women of whom Julia solicits attention are substitutes for her own mother. They also represent an attempt to create her own identity through the reflection of herself in them--as with a mirror. Bellver calls Julia's relationship with her aunt Elena, her school director Miss Mabel, and her college professor Eva "duplications" of her relationship with her mother:

> Julia's surrogate mothers . . . while they constitute idealized, understanding and loving mothers in contrast to her immature, self-centered, and inattentive mother, they also multiply Julia's unified concept of her mother as a person who gives and then withdraws love. ("Division" 33)

In her relationship with all of them Julia perceives rejection, or a negative reflection of herself, just as she has with her mother.

In each of her associations with the "doubles" of her mother, Julia expresses a physical attraction toward them that critics have seen as lesbianism.[19] For example, after staying with her grandfather and aunt Elena, Julia fervently misses Elena when she returns to her parents' home: "Añoraba el cuerpo de tía Elena tendido al lado del suyo, y la piel fina, suave, los largos cabellos negros que ella acariciaba una y otra vez hasta quedarse dormida" (109). In reference to Miss Mabel, Julia wishes that she "fuera más cariñosa con ella, que la estrechara entre sus brazos" (157). Similarly, Julia thinks of Eva when she awakes from her nightmare at age twenty: "Se acogía a la imagen de Eva, a la extraña pasión que sentía por Eva" (27). In contrast, Julia's thoughts about the young men she knows are mainly negative. She feels detached from Andrés as he escorts her to and from her classes at the university, and repeatedly washes her lips after Carlos, a friend of her dead brother Rafael, kisses her.

However, Julia's tendency toward homosexuality can be seen as a further indication of the trauma forced upon her by society and her family. Julia's need to affirm her identity is so strong that it becomes physical in its character--like an infant that needs tactile, human contact. Karen Horney identifies homosexual tendencies as one of the four main symptoms of character disturbances in adolescent females, but says that these young women are usually not aware of the sexual nature of their feelings (234-35).[20] When Julia metaphorically describes working with Eva as "la continuación de una fiesta interrumpida bruscamente hacía muchos años" (206), she further connects Eva with a need not met by her mother.[21] In her childhood before her rape, Julia noted that her mother had created "una atmósfera de fiesta, un carnaval infantil de risas descabelladas" (37), but that happiness had changed forever. Eva (and Elena and Mabel before her) represents the model and mirror of the "deseos . . . ilusiones . . . sueños" (206) that Julia's mother could not fulfill, and that protagonists in earlier novels looked for in fairy-tale ideals. Julia's homosexual tendencies still exist on an idealistic level, as evidenced by her reaction to the physical advances of her school-mate Lidia. Julia utilizes a metaphor of "hormigas que huyeran de un incendio" (174)--fear of engulfment--to express her terror of the situation, and is so distressed that she must see the doctor because of stomach pains.

However, Julia's possibility of becoming romantically involved with a male is scarred by her repressed rape and her relationship with her family. After being kissed by Rafael's friend Carlos, Julia has a nightmare about that kiss in which she links Carlos with her father. Upon waking, she is convinced that Carlos was really her dead brother Rafael, and feels that further contact with Carlos would be illicit. Also the image of "una playa, rocas, un erizo, el patín flotando sobre el mar" (209) enters her mind, making her feel so dirty that she must shower at three in the morning. Víctor's actions, and the lack of positive relationships with other males--including her father--have precluded her from becoming close to a male. One of her only positive relationships with males is with her brother Rafael, whose death leaves her feeling responsible and guilty.[22] It is no wonder that physical contact with the females from whom she hopes to receive positive affirmation seems more appealing to her.

Another apparently positive relationship for Julia is with her grandfather Don Julio, who seems to function as a more positive mirror for Julia than her mother does. Bellver calls Don Julio "the mirror in which Julia saw her image reversed into what she might have become" and her "alter ego or male counterpart" ("Division" 39). Indeed, Julia seems to be happier and stronger than at any other time while she is living in the mountains with her grandfather. However, after returning home, Julia discovers that she cannot reveal her true sentiments and situation to her grandfather, but must write "sin quejas, contándole mentiras" (130) to maintain his favor and in order for him to respond. She writes, lying to him: "Todos me tienen miedo y me respetan. Dicen que soy tu vivo retrato" (131). Thus, instead of Don Julio providing a positive mirror for Julia, it seems that Julia cultivates an alternate self in the image of Don Julio in order to win his affection.[23] Don Julio's negative and domineering relationship with his own children (Julia's father and aunt Elena) hints at the negative influence he might have on Julia. Like the split identity between Julia and Julita, Julia's life with her grandfather causes another split. She seems well adjusted while she is living with him and in his image, but ultimately she has estranged her own identity.

Just as Julia's relationships with other people weaken her identity by echoing her mother's rejection or further fragmenting her self-concept, the instances when Julia actually looks at herself in the mirror demonstrate negative development as well. When Julia first gazes at her own countenance, she recognizes and evaluates herself: "Se vio pálida, con los ojos demasiado abiertos para conservar la esperanza de lograr dormirse pronto. Tenía ojeras. Apartó el cabello, largo y oscuro --no demasiado alborotado--, del rostro" (45). Although Julia's reaction is not especially positive, nor does she like looking at herself, it is obvious she has spent time regarding herself in mirrors: ". . . de vez en cuando permanecía durante largo rato contemplándose en ellos" (45). According to La Belle, and from what has been observed in the other novels examined, this time in front of the mirror--attempting to know herself--would be a positive step in her formation of identity.

Julia feels her eyes and hair are her strong points, and prefers looking at these two features. Although Julia likes looking at her own eyes, she does not like others to look at them because, in her opinion, they are "demasiado expresivos" (45). To her it seems: ". . . que al sentir alegría, rabia, angustia, pena o cualquier emoción, le salía por los ojos y los demás lo sabían. Creía que todos podían enterarse de cuanto ocurría en su interior con sólo mirarla a los ojos" (45). Although Julia's eyes hold some fascination for her as a key to her identity, she is fearful that others will ascertain her character before she does. She has even developed several elaborate techniques to prevent others from looking into her eyes. Julia's desire to look at her own eyes shows that she is still searching for her identity, but her fear of what others see in them illustrates that she is far from affirming that identity. Any self-disclosure through her eyes would threaten her own control of self even more.[24]

In contrast to the lack of dominion that Julia feels about her eyes, her hair is the feature with which she can demonstrate the most control and individuality. In contrast to her mother's blond hair, Julia's hair is "negro, largo y fino" (46), and is a point of contention where she can assert her own will against her mother's and grandmother's:

> Mamá y la abuela Lucía le aconsejaban a menudo: deberías hacer algo con tu pelo. Julia meditaba qué podía hacer con su pelo. Al final optaba por no hacer nada, es decir: dejarlo liso y peinarlo según la dirección que tomaba por sí mismo, cayéndole de modo natural a ambos lados del rostro. (46)

Although Mamá wants Julia to go to the beauty shop, Julia coerces Aurelia (the maid) into cutting her hair, instead of complying with her mother's wishes. She knows by looking in the mirror that her hair is one aspect that distinguishes her, and she shows defiance to maintain that distinction.

Later gazes into the mirror, however, do not reveal the individuality that Julia had noted in her eyes and hair. Instead, she observes that her reflection is ghost-like upon looking into a mirror after Rafael's death: "Al contemplarse en los espejos se decía que parecía un fantasma y la muerta era ella" (152). This ghostly image is even more pronounced as she gazes at herself before swallowing the pills in her attempted suicide: "Al pasar frente a un espejo se vio pálida, despeinada. Parecía un fantasma. Tuvo la sensación de estar dormida y vivir una pesadilla" (213). The unreality of her reflection is emphasized by her sense of being in a nightmare, echoing the "death-in-life" state that Laing notes in schizophrenic psychosis. The autonomy and dominion of self that Julia had begun to notice because of her hair is eradicated by her disheveled appearance, and her sense of self-identity has faded. The mirror reveals an otherness that again is indicative of a dangerous division of self, previously noted in metaphors and metonymic connections. Suicide seems like a logical method to eliminate the ghostly "other" in the mirror.

Just as the instances of mirroring confirm the sense of division of self in Julia, Julia's story reflects the same disturbing detachment. While Andrea in Nada and Matia in Primera memoria write their stories, and Natàlia in La plaça del Diamant relates hers orally, Julia's story is apparently a memory going through her mind. Julia's thoughts about her life after waking from her nightmare, as well as the lack of punctuation in the novel, suggest Julia is rethinking her own story--or mirroring it in her mind. However, Julia's mirroring does not indicate progress toward self autonomy, but rather, more division. The use of a third-person narrator with a first-person perspective suggests that the Julia thinking of her life does not see that life as her own. She narrates as if she were talking about another person by not using the pronoun "I." Thus Julia's recollection of her life reveals the continuation of self-division that becomes more pronounced throughout the novel.

The metaphors and metonymy that revealed progress toward autonomy in Nada and La plaça del diamant, and constricted to show negative development in Primera memoria, are manipulated to reveal degeneration into schizophrenic division in Julia. Moix also employs metaphor and metonymy to convey problematic conditions in society that women authors had not dared to explore before, conveying, for instance, the details of Julia's rape with these tropes. Julia's schizophrenic condition can be attributed to the loss of identity and control she suffers after being raped, symbolizing patriarchal dominion over women. Her family, as a representation of society in general, augments the violation of self she feels, forcing her to deal with her unlivable situation in a manner that Laing describes as schizophrenia. Julia's condition echoes that noted by Phyllis Chesler, who calls women's insanity "an intense experience of female biological, sexual, and cultural castration, and a doomed search for potency" (31).

Mirror images in the novel also reflect increasing bifurcation of Julia's personality. That dangerous and increasing division fragments Julia's strength, and reduces her to the dependent condition of a small child--but a child who is the "monster" that ultimately finishes the destruction of herself. While the novels by Laforet and

Rodoreda intimate some hope for female autonomy, Moix's Julia conveys an aberrancy that is even more heinous than that described by Matute in Primera memoria: it describes a primitive sacrifice demanded by society that eventually turns woman on herself.

If the themes of rape and female homosexuality in Moix's Julia help make it a transitional novel, the next work--El amor es un juego solitario (1979) by Esther Tusquets--is definitely expressive of the newer generation, with its exploration of a woman's ménage à trois and fulfillment of explicit sexual fantasies.[25] While the novels already explored focus principally on an adolescent woman's search for identity and autonomy, the protagonist of El amor es un juego solitario is a married adult woman, Elia, who is still pathetically searching for her self.

NOTES

1. In addition to Julia, Moix has published collections of poetry, short stories, and another novel. Her poetry books include: Baladas del dulce Jim (1969), Call me Stone (1969), and Vizcaya prize-winning No time for flowers (a collection of principally prose poems, published in 1971). All three poetry books were republished together as A imagen y semejanza (1983). Moix's poetry inspired Josep María Castellet to include her as one of the new generation of poets in his book Nueve novísimos poetas españoles. Moix's other narrative publications include a book of ten short stories, Ese chico pelirrojo a quien veo cada día (1971); another novel, Walter, ¿por qué te fuiste? (1973); a story for children, La maravillosa colina de las edades primitivas (1976), and a collection of novellas, Las virtudes peligrosas (1985). In 1972, she published 24 x 24, a collection of interviews with authors and artists.

2. Nichols calls the earlier writers (Laforet, Matute, Rodoreda, and Martín Gaite) the "primera generación," and distinguishes their works from those written after the death of Franco and dealing principally with older protagonists ("Caída"). She says Julia is a "puente," as the author's date of birth places her in the second generation, but that the theme and style of Julia is closer to novels of the first generation ("Caída" 326). In contrast, Romero, Alberti, Martínez, and Zauner find

aspects of Julia comparable to novels written in the seventies (the later generation), but they point out that it was published earlier. They feel Julia's passivity is similar to that of the protagonists in novels by Tusquets (347), and the treatment of sex as a sin is also like that of Tusquets (351). Levine concludes that Julia (along with Moix's more sexually explicit novel Walter, ¿por qué te fuiste?) initiates a break from the pre-existing sexual stereotypes about women ("The Censored" 304-05). Soufas sees Julia as an example of rebellion against ideas and rules of the previous generation.

3. Bellver identifies four major types of doubles in Julia and Walter ¿por qué te fuiste?. In Julia, she mentions the separate autonomies of "Julia" and "Julita;" the multiplication or "doubling" of Julia's mother-figure in her relationship with other women; Julia's opposite self represented by her grandfather Julio; and the final complete division where "Julita" dominates "Julia" ("Division"). Jones believes the "key" to the novel lies in the duality of past and present, and the constant shift between the two time periods ("Ana María Moix" 108). Bush mentions the "subversive interference of Catalan" on Moix's expression in Castillian, and finds that language itself enters into the "doubling or split-identity" in her work (139). He points out that Julia's rape and her obstructed communication with others "is converted into the symptom,

or trope, of stifled breathing" (143). Schyfter believes Julia's psychological development results in the "double" or "Doppelganger" that leaves her true self unrealized, calling her adolescence one of the "rites without passage" ("Rites" 49). Thomas regards Julia's psychic doubling as the fundamental dynamic element that draws the reader into the novel ("El desdoblamiento" 103-04), noting chapters where "Julia" dominates and others where "Julita" is most prevalent. Lee-Bonnano focuses on Julia's schizophrenic development, employing ideas of Laing, Chessler, and others. She finds Julia's circular form negative in contrast to the male buildingsroman that expresses a "progressive expansion of consciousness" (Quest 30). As seen in other novels, circularity is not necessarily a criterion for lack of progress in development.

4. Laing describes schizophrenia in this way: "The term schizoid refers to an individual the totality of whose experience is split in two main ways: in the first place, there is a rent in his relation with his world and, in the second, there is a disruption of his relation with himself. Such a person is not able to experience himself 'together with' others or 'at home in' the world but, on the contrary, he experiences himself in despairing aloneness and isolation; moreover, he does not experience himself as a complete person but rather as 'split' in various ways, perhaps as a mind more or less tenuously linked to a body,

as two or more selves, and so on" (Divided 15). Julia experiences both of these types of splits: her personality is split into two parts referred to as "Julia" and "Julita," and she also experiences the loneliness and isolation that Laing describes. As an adolescent, Julia spends much of her time isolated and bored in her room; even in her relationship with Andrés, whom she sees several times a day, she remains very detached. Although Laing is not considered a feminist--as evident from the masculine terminology in the preceding quotation--Barbara Hill Rigney believes Laing's ideas may be helpful in fostering a feminist psychoanalytic approach to literature as they express "the conviction that psychosis, whether in women or in men, is an understandable or even a 'sane' response to life in a destructive society" (8).

5. Hrushovski points out that metaphor need not be a direct comparison involving only a few words, but that it may begin with a connotation and form an "open-ended" and "dynamic" meaning (6-7).

6. Juliet Michell says Freud tried to eliminate the concept of an absolute difference between "normal" and "abnormal." She explains: "Normality should mean corresponding to whatever norm is being discussed. But normality is frequently equated with health" (10-11). Compared with Andrea and Natàlia, and even with Matia, Julia's fears are more extreme, causing physical symptoms

and attempted suicide. Her state could be considered "abnormal" compared to theirs, and to other behavior that is considered "normal." Mitchell also discusses the definition of "neurotic" and "psychotic," saying neither Freud nor Laing make a clear distinction between the two terms: the two states usually seem to blend (Mitchell 260-62). However, psychoses often "express themselves" through hallucinations and delusions that seem real (Mitchell 262). These psychoses often emerge, though, from simple neuroses based in reality: "A psychotic is rejecting present reality and replacing it with a delusion that contains a grain of truth from some reaction to a past historical 'event'. . . . the 'time' of the 'event' must be very early in the person's life" (Mitchell 262-63). Based on these distinctions, Julia's behavior might be described as "neurotic" through much of the novel, but her evolution into "Julita" at the end of the novel would fit the description of "psychotic."

7. Laing explains the problem of identity in schizophrenia: "A firm sense of one's own autonomous identity is required in order that one may be related as one human being to another. Otherwise, any and every relationship threatens the individual with loss of identity" (Divided 45-46). Julia's art as a child shows that her whole world is identified through her mother; almost everything she draws is of her mother: "Mamá en el

mar, Mamá y la luna, Mamá y los gitanos . . . Mamá, Suiza y el ferrocarril" (21). The one sketch that does not include her mother, she titles "Aquí no está Mamá" (21). Instead of having a clear sense of her own identity, Julia confuses her own existence with that of her mother.

8. Laing speaks of the overwhelming guilt of schizophrenics: "[They] do not experience guilt so much in respect to specific thoughts or acts they have or have not entertained or committed. If they have guilt in these respects it is superseded by a much more inclusive sense of badness or worthlessness which attacks their very right to _be_ in any respect" (_Divided_ 169). Julia's dream about the fire includes the concept that she "era mala" (15). Moreover, Laing mentions fire as one of the images used to describe ways in which the identity is being threatened by "engulfment," or "absorption into the other person" (_Divided_ 46). Other images of the dread of engulfment are "being buried, being drowned, being caught and dragged down into quicksand. The image of fire recurs repeatedly" (_Divided_ 47). Julia not only dreams of fire, but imagines her father drowning, and speaks of herself suffocating and unable to breathe in many instances. Being dragged down into hell would also seem to fit into the same category.

9. Laing cites instances when an individual "tries to do what was done to him" in the course of his life to other members of his family (_Family_ 10). He also cites an

example from Freud's The Interpretation of Dreams where a woman's dream transposed something frightening from her own memory to a different context, and transferred the outcome of that incident in her life to different people in her family (Family 83-84). Thus Laing states that the dream is "the royal road to the unconscious: that is to say, to becoming conscious" (Family 83). Dreams, according to Laing and Freud, communicate from the unconscious in the same manner that Lacan has described the metaphor. Julia's nightmare projects the engulfment she feels onto her mother, as well as identifying it as something she herself is unconsciously feeling. Although the nightmare may be on the "road" to "becoming conscious" of her feeling of engulfment, Julia never becomes consciously aware of what is happening to her. The imaginary vision of her father drowning--and the guilt she feels for imagining it--are similar expressions of her unconscious.

10. Like Lacan, who bases his psychoanalysis of the subconscious on Freud's concepts, Melanie Klein adapts Freud's ideas to the psychoanalysis of children. She believes that children also have "deeply repressed experiences" (15), and that psychoanalysis can be helpful in influencing their development and easing their neurotic behavior. Again, Klein's thesis seems to apply to Moix's novel.

11. In an article about two of Moix's short stories, Cook discusses the symbolic aspects of the thistle in "Ella comía cardos." Within the context of the story, Cook compares the prickly spurs, and even the flower, to the male genitals (28). Cook explains that when "Ella" in the story eats the thistle, she metaphorically destroys the testicle--"the fertile source of male power, something she lacks in a male-ordered society" (28). Julia's thoughts about removing spines from the sea urchin are similar to the destruction of the thistle representing the testicle.

12. Levine mentions the "Freudian metaphors of phallic symbols" in Julia ("The Censored" 304). During Franco's rule, metaphors would naturally play an important role in averting censorship--particularly in a novel treating such taboo themes as rape and lesbianism. Moix states that censors made forty-five cuts in her novel Walter, ¿por qué te fuiste? before it was published (Levine, "The Censored" 309).

13. Cixous and Wyatt feel aquatic and ocean images indicate renewal and positive life processes. The sea would also fit into Pratt's idea of the natural "green world" that women regard as the opposite of structured patriarchal society.

14. Soufas comments that the physical form of Julia (such as the omission of quotation marks) is one of the most rebellious and notable deviations from the novels that came

before it (219). This passage also illustrates the proximity of the first- and third-person narration in Julia (Mamá's comments are presented in parentheses--as if they were being relived in Julia's thoughts).

15. Laing describes "embodied" people as those who feel that their body is part of their real and substantial self: "Most people feel they began when their bodies began and that they will end when their bodies die" (Divided 68). In contrast, "unembodied" people experience themselves as being "divorced or detached" from their bodies (Divided 71). Julia is "unembodied" when she feels herself to be Julita, because although Julia is actually twenty, Julita is merely a six-year-old child.

16. Schyfter sees the family in various Spanish novels written by women--including Moix's Julia--as "a metaphor for a Spain that is constricting, old, decadent, and intolerant" ("Fragmented" 28), and feels that Julia represents "the existential alienation of modern man and woman" and "the social and spiritual desolation of contemporary Spanish society" ("Rites" 48). Thomas says that, although Julia is not a social protest novel, it shows "las causas de la enfermedad nacional" ("El desdoblamiento" 111). Likewise, Nichols explains: "Julia y sus dos hermanos son los productos de una sociedad hipócrita que rechaza lo vital, lo sexual, negándolo" ("Julia" 114).

17. Cook's article, "Madness as Metaphor," expresses a similar idea regarding two of Moix's short stories.

18. Laing also blames the family structure--and ultimately society as a whole--for the condition of the schizophrenic individual, saying that schizophrenia is a "special strategy a person invents in order to live in an unlivable situation" (Experience 79).

19. Levine treats the topic of homosexuality in Moix's novels ("The Censored"), Nichols discusses various sexual maladjustments in Julia's family ("Julia"), while Bush states that Julia has a "lesbian relationship with Eva" (147). Schyfter uses ideas from Charlotte Wolff's Love Between Women to explain how Julia's relationship with her mother is typical of girls who become lesbians ("Rites" 43-44).

20. Horney states that adolescent girls who exhibit these symptoms have "insecurity regarding their female self-confidence, conflictful or antagonistic attitude toward men, and incapacity to 'love'" (237). Their homosexual tendencies are also evidence of antagonism toward women as well as men, which may include "reproaches against the mother" because of lack of compassion or warmth, "preference for a brother," and very strict demands for sexual purity (237). Horney adds that the girl may experience intense guilt if she becomes aware of the sexual nature of her feelings (236). All of these characteristics

fit Julia's situation, including the demands of sexual purity imposed by her grandmother Lucía. Laing also acknowledges that schizophrenics tend to have homosexual attitudes, and that homosexuality is another method of turning in toward the self for withdrawal and isolation (Divided 169-70).

21. Levine notes that Julia has "not totally come to terms with her lesbianism" and that Eva "represents the mother, friend, and lover that Julia actively seeks" ("The Censored" 306), pointing out that this theme of female homosexuality is one that "radically deviates" from the themes of earlier writers ("The Censored" 304).

22. Nichols feels Julia is abnormally attracted to her brother Rafael following the time he comforted her after her grandmother's death ("Julia" 122). She also finds Rafael's death symbolic in that he is the only child of the family who has the potential for a normal life--without homosexual attractions ("Julia" 120).

23. The creation of multiple false selves that are moldable to the will of others is an ultimately harmful characteristic that Laing has noticed in schizophrenics: the true self is again isolated and withdrawn (Divided 100). In contrast to the idea that Julia's grandfather forces her to create another false self, other critics see his influence as positive. Masoliver Rodenas regards Don Julio as an ideal--"la añoranza de una realidad que nunca

existió" (10)--and compares him to the kindly grandfather in Heidi. Likewise, Bergmann sees Julia's grandfather as a representation of liberty, saying that Julia "denies herself the autonomy exemplified and offered by her grandfather" ("Reshaping" 149), and Thomas says: " . . . don Julio tiene mucha influencia positiva sobre Julia" ("El desdoblamiento" 108). Lee-Bonnano feels Don Julio's positive influence exists because he puts Julia in touch with nature, and compares the mountain atmosphere of Don Julio's home with Pratt's "green-world" (Quest 34).

24. Laing says schizophrenic personalities have splits in their relationship with the world and with themselves because: "A firm sense of one's own autonomous identity is required in order that one may be related as one human being to another. Otherwise, any and every relationship threatens the individual with loss of identity" (Divided 45-46). In Julia's relationship with Andrés, for example, she expresses a vague desire to let him know her better, but that desire is overwhelmed by a fear that he will understand her.

25. Because the sexual themes and the negative development in El amor es un juego solitario are similar to those in Julia, I will analyze it next, even though Carmen Martín Gaite's El cuarto de atrás was published in 1978, the year before Tusquets's novel.

CHAPTER FIVE

EL AMOR ES UN JUEGO SOLITARIO: LOSS OF TRUTH THROUGH BAROQUE METAPHORS AND PROVOCATIVE MIRRORS

After having examined Julia's personality disorders in Moix's novel Julia, it is easier to understand the negative female development in Esther Tusquets's prize-winning novel El amor es un juego solitario (1979).[1] While Julia relates the story of a young woman whose insecurity stems from her childhood rape, El amor es un juego solitario recounts the experiences of Elia, an older married woman with children whose crisis centers on the aging process. Whereas Julia masks her true personality behind her childhood self, Elia attempts to cover her poorly developed self-image by playing out roles that she has encountered in literature, or in other people's perceptions of her. The disparity represented by Julia's first-person perspective in a third-person narration is exaggerated even more by a third-person multiple focalization in El amor es un juego solitario. In addition to providing Elia's view of the action, the narration reveals the perspectives of Clara and Ricardo, the other players in the love game that distracts Elia from her concealed and isolated self.

In Elia's literary and theatrical simulations of life and love, metaphors help to create the exotic atmosphere for her contrived adventures. However, within those simulated roles, readers also encounter metaphors that express Elia's desire to be rescued and to save her own weakened identity. Elia only fleetingly and timidly expresses her own subconscious desires, putting them aside and hiding behind the roles she adopts when she confronts resistance from others. Even though Elia associates these staged roles with her own life, the metaphors usually signify a contiguous and parallel association for her--like a metonymy--rather than a personal expression of equivalence of her feelings.[2] Because the metaphors are somewhat ambiguous, and are also metonymically linked to the roles Elia plays, they point more to these roles than to the basic truth about Elia's character. Indeed, the metaphors seem to serve as baroque ornamentation designed to distract attention from her character.[3] The metaphors do not evolve so as to suggest a growing sense of identity as in the case of Andrea in Nada, or an increasing awareness of self as in the circumstance of Natàlia in La plaça del Diamant. Instead, Elia tries to play out the metaphorical expression of others as a diversion and protection from her own reality.

Just as metaphorical expression reveals Elia's inclination toward the theatrical instead of the real, her use of mirrors also demonstrates how she contrives to alter reality. Elia establishes relationships with Clara and Ricardo because they mirror an image of her that she considers favorable within the roles she plays. Decorative mirrors also serve to reflect those roles, and when Elia looks at herself in them she conveys the need to bolster a false image of youth. However, when Elia unexpectedly catches a glimpse of her face reflected in a looking glass, she feels distressed and lost upon seeing her real self.

Elia's contrived game begins when Clara, a college-age woman whom Elia has befriended, relays a message from Ricardo. Ricardo is an acne-covered, former school-mate of Clara, who desperately wants to meet Elia. Instead of being repulsed by the neophyte Ricardo, as Clara is, Elia associates Ricardo's longing with a segment of an adventure novel she read as a young girl. (A group of boys in Elia's school class had grabbed the book and begun reading aloud a passage about the carnal attraction between primates in the jungle--a passage that she had barely noticed as she read the novel herself.) Upon learning from Clara that Ricardo has singled her out as the object of his desire, Elia remembers the sensual description of animal attraction from the novel.

Elia consents to meet Ricardo in a café, where Ricardo's conversation fulfills Elia's preconceived attraction to him. She perceives him as both a passionate animal--young and uncorrupted by society--and a creator of a literary world. After several trysts at the café, Elia and Ricardo finally establish a rendezvous in a hotel room decorated with mirrors, where Elia instructs Ricardo in the art of making love to her. During the course of their relationship, Clara continues to serve as a liaison between Elia and Ricardo. She listens to Ricardo's interpretation of the relationship, and relays messages to Elia, whom she visits nearly every day to escape the frigidity of her own home and parents.

As the affair progresses, it loses its initial novelty and intensity for Elia, and she wishes for an audience to the reenactment of passion that she and Ricardo stage. Also, Clara begins to feel jealous and confused about the role that Ricardo plays in her heroine Elia's life. After Ricardo asks Elia if she loves Clara, Elia initiates a physical relationship with Clara. Clara, who does not want to lose Elia's friendship, tries to restage a happy time in her own life by joining in the homosexual relationship. Both Elia's and Ricardo's fantasies are fulfilled, and Clara's worst nightmare is realized, when the three finally meet in Elia's bedroom. After the culmination of a sexual encounter that rivals that of apes in the jungle, Elia decides Clara will probably call the next day, and that the love game will continue until she (Elia) tires of it.

The adventure-book paragraph about apes that Elia remembers is full of metaphors and metonymic suggestion. The hormonal scent secreted by the female apes in the adventure story attracts male primates from remote parts of the jungle, but the text describes this biological phenomenon in emotive terms:

> Una oscura llamada. En primavera un extraño perfume invade la selva, y los simios superiores rondan inquietos las guaridas de sus parejas. Debe de haber sabor a polvo . . . y una curiosa laxitud o languidez que impone a los movimientos un ritmo insólito, un tiempo especial, como a cámara lenta (los simios ventean el aire con las narices dilatadas y vagan entre los árboles con la pesada torpeza de un pantomima) . . . . (7)

The words "llamada," "perfume," and "sabor" intimate that the hero lost in the jungle is associating human qualities and characteristics of sexual attraction with the seasonal mating of primates. The narration then further conceptualizes these metonymic connections into metaphoric expression, suggesting that the mating of apes is like a pantomime of human passion, with a more relaxed, clumsy, and unpressured atmosphere--as if one were filming human activity in slow motion.

While the relation of the original adventure text already expresses a process of metonymic association and metaphoric expression, Elia continues that process in her thoughts about Ricardo:[4]

> . . . piensa que ahora también es primavera--otra vez primavera--y que los grandes simios, los

> gorilas quizás o los orangutanes, deben de estar sin duda venteando el aire en las selvas remotas, prontos a iniciar inquietos la misma danza ritual en torno a las guaridas de sus hembras, entre aromas entremezclados a sexo, a podredumbre, a flores. Es una llamada profunda, una oscura llamada, recuerda Elia, y se ríe. (11)

She associates the idea that Ricardo had singled her out at a crowded party, and had persistently tried to meet her, with the "macho y hembra" located in "puntos muy distantes de las junglas" (11). The male (Ricardo)--because of "un aroma único, inconfundible" (11) of the female in heat--patiently seeks her, knowing she will submit to her instinctive urging. Thus Elia decides, before she ever meets Ricardo, what the nature of their relationship will be. The jungle metaphors provide the perfect setting for the lush overgrowth of artful re-creation that Elia overlays on her newest diversion.

But while the narrator of El amor es un juego solitario continues to create metonymic and metaphoric links between Elia's situation and the jungle adventure book she read, other metaphoric intertexts surface as well. Before meeting Ricardo, Elia imagines herself as the mythical and seductive Danae, caressed by the golden light of a transformed Zeus.[5] She then metaphorically conceives of Ricardo as her creation "como si hubiera nacido de ella, con la envoltura primera e incorpórea de la luz" (17), envisioning Ricardo as having been "born" because of her sensuality. Elia also posits herself as a "ninfa," while Ricardo is the "fauno no iniciado" (21), seeing herself as a female Pygmalion, who will create an image in her likeness who can respond to her.[6]

The metaphors not only communicate that Elia wants to create a male who will respond to her, but that she wants that male to re-create her. The imagined Ricardo is not only the "fauno no iniciado" and the male born of her, but he is the golden light that seeks her through her partially closed window and transforms her into the creative Danae:

> . . . ante la persistencia de la mirada del hombre o de la caricia hecha luz y oro, Dánae emergía por fin dulce y ronroneante, emergía despacio como apartando a su paso mareas de agua tibia o tenuísimos velos purpurinos, emergía alejando, rechazando a su paso, imponiendo distancias, provocando y encontrando suavidades, hacia la envoltura más corpórea de la manos, la boca, de los muslos del hombre, esta figura masculina que algunos mediodías se superponía y confundía, como si hubiera nacido de ella, con la envoltura primera e incorpórea de la luz. (17)

Ricardo, in order to be what she imagines and hopes for, needs to be not only a "simio" that awakens and arouses her, but also "un simio fantasioso y poeta" (15), "el simio adolescente, el gorila peludo, el chimpancé poeta" (16). She fantasizes that he "la reconstruye" and "se la inventa" (16). In other words, she is looking for a young and innocent male whom she can mold to her own liking, so that he, in turn, can help her to reconstruct and find her own self. These seemingly contradictory qualities of being malleable as well as formative intimate that Elia would like to help Ricardo, as well as have him improve her.

While Elia's mental foreplay before meeting Ricardo suggests that she may be on the verge of self-expression and self-discovery, she can never quite reach inside herself to rescue the "niña perdida" (35) whom both Ricardo and Clara seem to notice in fleeting moments. After meeting Ricardo, and during his "discurso escolar" (26) about his life that seems "una lección desde el principio hasta el fin memorizada" (26), Elia tremblingly notices at the end that he has the look of a "perro abandonado" (28). Ricardo's appearance of being lost and unloved triggers a hesitant revelation of Elia's confidences as she carefully watches him:

> . . . la mujer le habla entre titubeos, mirándole a los ojos, como si tanteara el terreno que tiene ante ella para asegurarse de si puede o no llegar más adelante con su verdad . . . sin que las dos se hundan, su verdad y ella misma, en la profunda

> ciénaga pantanosa por la que avanzan con miedo . . . por la esperanza de que si logran llegar hasta la orilla quizás él . . . pueda tenderles una mano, y sacarlas para siempre de su infierno y redimirlas . . . . (34)

The jungle metaphors suggest that Elia cautiously is trying to reveal her personal truth, hoping that Ricardo will respond favorably to her real situation. She intimates that she feels trapped and afraid, and that she wants him to rescue her--which also would help him to feel loved and wanted.

The readers can metonymically link the "niña perdida" emerging from the swamp with Danae's transformation that enables her to arise, seductively and creatively, from her watery confinement. However, the "niña perdida" is also a metonymic extension of the lost hero in the original jungle story. The metaphor of Ricardo pulling Elia from the "swamp" indicates she would like to convert him into a hero. Like the image of Danae, Elia would be able to give birth to a hero because he had revived and rescued her. The similarities with other literary texts allow the readers to metonymically connect the metaphors, and decipher Elia's essential and subconscious desire to be rescued--while saving her hero at the same time. She does not want to be indebted to her hero, but rather to exist on an equal level with him. This subconscious revelation is "su verdad" (34), a truth that Elia fears will be re-engulfed, along with her, in the "profunda ciénaga pantanosa" (34). Elia's hesitancy to reveal herself and her "verdad" bring to mind Julia's anxiety that others will perceive too much about her by looking into her eyes, which in turn recalls Laing's ideas about fear of engulfment in schizophrenics.

Even though Ricardo tries to listen attentively, and to make intelligent observations about what Elia is revealing to him, "la verdad es que le ha acometido un profundo espanto" (35). Ricardo indicates that his sense of autonomous identity is just as weak or weaker than Elia's: ". . . mayor incluso su terror al de la propia Elia" (35). As Laing explains, a meaningful relationship with another person is not possible without a firm sense of one's own identity, as giving part of one's self to another can be threatening (Divided 45-46). Thus, when Elia tries to convert Ricardo into a person who can help "una niña perdida, una niña desorientada que busca algún apoyo y va a romper en llanto" (35), Ricardo shrinks, terrified, from her plea. Even though the metaphor of the "niña perdida" in the swamp converts the adventure story of the lost hero into an essential metaphor for Elia, her expression of herself as a "niña perdida" must be abandoned again as Ricardo becomes frightened of the implicit responsibility of saving her. His identity is not strong enough to aid

Elia in her search for herself.

The text then describes metaphorically Elia's discarding of this essential expression of herself as a lost child, and the adoption of a disguise:

> . . . y Ricardo la ha detenido entonces allí, en la misma orilla, para hacerle abandonar a sus espaldas todo lastre, y, mientras éste se hunde pesado y sin ruido en las aguas sucias, verla emerger al fin una vez más como una ninfa, y hay en los ojos de la ninfa--que no se parecen nada, nada ya a los ojos de una niña--un relámpago sombrío, que dura sin embargo menos de un instante, y luego Elia se ríe, y le oprime la mano con ternura, y rompe a hablar sobre Rimbaud . . . . (35)

Much as schizophrenics adopt alternate selves that are moldable to the will of others (Laing, Divided 100), Elia uses her imagination to convert herself into a nymph, feeling she must mask her real identity to give Ricardo what he wants and expects to see. The change is quite subtle in some respects, as the nymph that rapidly surfaces can be metonymically connected with Danae and her seductive sensualness. In spite of the subtlety of the hasty disguise, it betrays Elia's "verdad." Coinciding with Laing's observations about schizophrenia, Elia's real self --revealed by the shadowy flash of her emotions--is again isolated and withdrawn into the "swamp" that weakens and suffocates it.

The "profunda ciénaga pantanosa" (34) that traps Elia like an "infierno" (35) is also reminiscent of the metaphoric description in Julia of the isolated house on the sun-ravaged beach where "Julita" is confined while others are enjoying a continual party. Julia's metaphor evokes the "death-in-life" state that Laing describes of schizophrenics who become psychotic after having isolated and weakened their true self (Divided 191). Like Julia, Elia also experiences periods when her life seems more like death. The narrator reveals that Clara has observed Elia many times in such a state:

> Porque Clara ha visto a Elia sentada horas y horas, a veces durante días enteros, apenas sin vestir y mal peinada . . . sin oír ni atender en realidad ya a nada . . . . Y Clara la ha visto acurrucada desnuda en un extremo de la cama enorme, vuelta de cara a la pared, sobre la mesilla el frasco de somníferos--sin saber nunca ni poder averiguar cuántos ha tomado-- . . . mascando sordamente su desencanto y su rencor como una droga letal . . . . (53)

Elia's abhorrence of the self that others do not care to see--the self she does not really even know--acts like a venom, further damaging her chances to become an autonomous being.

Elia's life, like that of the young Natàlia in La plaça del Diamant, demonstrates a lack of pride in and a disenchantment with herself. Elia, too, accepted the passive role of wife and mother imposed upon her by patriarchal society. Elia wanted to be accepted by a society that originally saw her as "esa niña distinta" (10), and that disapproved of her indulgent parents. However, in her later attempt to discard her submissive role, she becomes ensnared in another trap: the ruse that sexual latitude is equal to liberation.[7] While patriarchal models deny the idea that a wife and mother can also be sensual, women's attempts to express their sensuality often become a misguided end, instead of a compliment to an autonomous self. Thus Elia's "oficio--la vocación, el arte, el vicio--único y obsesivo de amar" (52) is often "un mero pretexto para escapar durante unas horas al vacío que la devora . . . escapar al pantano que habrá de devorarla y engullirla quizá finalmente en sus remolinos sin fondo" (52). The sensual jungle of the primates, through which Elia tries to escape, also contains the entrapping swamp where she feels like a lost little girl.

When one considers the possibility of becoming a slave to "liberated" sexual behavior, the metonymic connections between the seemingly disparate metaphors of the mating apes and the lost girl in the swamp become more apparent.

Although the sexuality inherent in the metaphor of the primates disguises the vulnerability of the "niña perdida," the two ideas essentially come from the same metaphor of the hero lost in the jungle. Thus, the metaphors that might lead to Elia's self-discovery also contain ambiguous and diverse elements, hinting at the potential for misinterpretation within a metaphor.[8] Jacques Derrida describes the danger and fragility intrinsic of metaphors: "Metaphor is the moment of possible sense as a possibility of non-truth. It is the moment of detour in which truth can still be lost" (26). Similar to the way that the mirror can either be entrapping or liberating for women depending upon its use (La Belle 179-80), each metaphor also retains the possibility of misconception. Thus Elia's metaphors contain the potential to cast her into either a positive or negative role. Since metaphors are indicative of the personal subconscious, they can be misinterpreted not only by the readers, but also by the subject and the people with whom the subject tries to communicate.

For instance, the metaphor of the primate in the jungle that expresses the element of female sensuality and freedom from antiquated sexual norms for women, also suggests brutality and subjugation to physical urges that can leave the female enslaved--or trapped and lost in the jungle swamp. One version could be liberating for Elia, while the other would compound her negative self-image.

Likewise, the metaphoric adaption of the myth of Danae, while it suggests an awakening of sensuality and creation on the one hand, also conveys the invasive power of the male who not only entraps the female, but then permeates her being, and causes her to propagate more patriarchal lineage--the father and son are indistinguishable at times, as if the mother had no role in the son's creation. In Elia's quest to be "reinvented," a just interpretation of her metaphors is essential not only to others understanding her, but in her own definition of self.

However, Elia's lack of autonomous strength allows others to obfuscate her essential expression, and leads her to an erroneous characterization of her self. When Elia notices Ricardo's fear and hesitation to save the "niña perdida," she abandons her attempt to define herself, and assumes a role she thinks he wants her to play. Her adoption of the nymph role--the role that disguises her metaphor of a woman who wants not only to be rescued, but to rescue another--limits her ability to save herself. Like Julia in Moix's novel, who hides her real personality to please her grandfather and maintain his favor, Elia camouflages herself in the role she plays in order to protect herself from Ricardo's disapproval. Elia's subconscious metaphors based on literary texts, when influenced by Ricardo's interpretation and desires, become twisted to the point that Elia no longer recognizes them as expressions of her self, but only roles that she performs.

The ambivalent balance between an adult woman and a child projected in Elia's metaphors may be partially the result of patriarchal society's attempt to confine women to a dependent, child-like role. These opposing descriptions of adult and child illustrate a component of what La Belle calls "the alternations between the poles of oxymoronic identity" (51). However, Elia's dependence upon the roles she hides behind eventually obscures the true balance between those poles, and her ability to resolve that paradox: ". . . no existen en Elia evolución ni cambio posibles, que no cabe ahí una posible superación de nada, porque en cierto sentido, sólo en cierto sentido, no habrá de ser ya nunca una mujer adulta . . ." (66). Instead, there is only the "eterna niña o eterna adolescente que busca, en equilibrio precario sobre la cuerda floja que se balancea sobre la angustia, siempre ella dual y ambivalente en sus manifestaciones . . ." (67). The preceding metaphor describes the tenuous balance between truth and non-truth; it suggests Elia's anguish and the feeling that she is headed in the wrong direction, but conveys that she is confused, trapped, and unable to go the other way.

The danger of that entrapment becomes apparent in her relationship with Ricardo. When Ricardo speaks to Elia "de un modo minucioso y exacto, en interminables, progresivas, maníacas precisiones" (90) of including Clara in their love game, Elia vaguely notices the existence of the trap that entices her further away from the truth:

> En algún punto debe haber un error, debe ocultarse una trampa, pero ella se esfuerza en vano por descubrir dónde radica la trampa, dónde comienza el error, o, caso de que no exista error ni trampa, descubrir la razón por la cual la argumentación de Ricardo . . . la desarma a ella y la apabulla . . . . (90)

Ricardo's twisted reasoning leads Elia far from the "niña perdida" with whom she identified before she entered their love "game." The "verdad" of the "niña perdida" is lost in the erotic jungle swamp, and that essential metaphor becomes just another role for Elia.

Later metonymic connections between the image of the lost little girl and Elia's role of seductress seem to express Elia's desire to deny and refute any suggestion that she is lost and seeking help. The "niña perdida" becomes a role employed by the seductress to further ensnare her victims.[9] Since Clara's admiration of Elia has been tarnished because of the affair with Ricardo, Elia must act out a special role to entice Clara into the game.

Elia senses that Clara is repulsed by her role of seductress and nymph that she employs with Ricardo and the other lovers whom she has utilized over the years. Therefore, in her relationship with Clara, she decides to discard that role and play another that she believes will be more pleasing to Clara:

> . . . no es la diosa de la risa fácil, no es la mujer de mundo desenvuelta y liviana, no es una ninfa triunfal e iniciática pronta a las sabias caricias y a los perversos disfraces, no es ésta la que la está acunando: es una muchachita infinitamente triste y desolada . . . . (104)

A shift to Clara as focalizer reveals that Elia was right. Clara perceives Elia as "una muchachita . . . una pobre mujer que lucha inútilmente por escapar con sus sueños del pantano, y que acuna en sí misma, al acunarla a ella, todas las soledades y los miedos" (104). Elia performs the role in which Clara likes to imagine her, as the innocent, magnificent, and imaginative "Reina de los Gatos" (104), who comforts all the poor, stray, and wounded--like Clara. To Clara, Elia becomes both innocent and motherly, replacing Clara's own unloving mother, and remaining pure as she satisfies Clara's sexual desires.[10]

But Elia merely executes the role of the "niña perdida" in order to retain Clara's admiration, instead of truly revealing herself to Clara. Elia turns away from Clara to sleep, and says farewell the next day with a smile "un poco incómoda, acaso sintiéndose algo culpable" (116), revealing that Elia has deceived Clara with a role. Elia uses a former truth to ensnare Clara into a situation where she will become "el público . . . un solo espectador . . . alguien ajeno" (78) who "pueda apreciar e inmortalizar acaso esta exquisita escena" (78)--the reenactment of the love scene between Elia and Ricardo.

Like the ghostly reappearances of "Julita" in Moix's novel, the "niña perdida" acquires ambiguous and even sinister qualities when Elia uses that role to attract Clara into the love game. But while "Julita" becomes the "monster" who destroys herself, Elia is also destructive to others. In the seductive siren role Elia adopts with Ricardo, and the equally false role of the "niña perdida" she uses to captivate Clara, Elia sacrifices them as well as herself. In her game that acts as a "droga" (70) against her empty and boring life, Elia numbs herself to the consequences her actions have on others: ". . . todo y todos dejan de existir y Elia avanzaría sobre sus cadáveres, sin notarlos apenas bajo las plantas de los pies desnudos . . ." (70). They also sink into "la trampa sin fondo" (44) that is reminiscent of Matia's well in Primera memoria. Elia's bed becomes "un altar" and she is "revestida con la desnudez de la suprema sacerdotisa" (72), as she sacrifices Ricardo and Clara, drawing them into her games even though she "está jugando al ajedrez con el diablo" (130). Ricardo becomes initiated into a role of sexual "dominio y . . . poder" (123), "una complicada partida contra el diablo" (129) that can only hurt others, while Clara becomes more "inerte" (128), and "demasiado triste" (132) to rebel against the usurpation of her will.

Even though there is an abundance of metaphoric expression and metonymic extension in El amor es un juego solitario, the metaphors indicate that Elia is not trying to confront her own reality, instead she is attempting to escape from it. The metaphors of the "niña perdida" and Danae that once conveyed Elia's subconscious desire to be rescued and to save others become metonymically linked with the metaphorical roles that indicate Elia's desire to protect her identity. Just as the Shapiros describe metonymy that slides into metaphor, Elia's metaphors--after losing their balance of truth--slide into a condition that is similar to metonymy. While they still intimate Elia's personal qualities, they no longer express an equivalency. Metaphors attributed to her view of reality indicate that she is trying to obscure her subconscious by means of ornamental roles she employs. Although these roles seem designed to hide and protect her fragile identity, eventually they camouflage it for so long that even she does not recognize it. Just as incomplete but repetitive metaphors suggest Julia's repression of the rape in Moix's novel, Elia's continued use of guises implies it is impossible for her to disentangle her true feelings from her adopted literary roles.

In many respects, the roles that Elia acts out function like the fairy tales that serve as mirrors and models in Nada, and Primera memoria.[11] Elia imagines myths and models which appear quite different from traditional fairy tales, but they still suggest she is trapped in repressive and compulsive patterns that prohibit her from becoming an autonomous being. Although the myths of Danae and the nymph depict a metaphoric rebirth of a more sensual woman, they also point at a new type of compulsion--the compulsion to fulfill a sexual role. Elia's new role, like Kolbenshlag's description of fairy-tales, is "emblematic of predisposing conditions of a particular social milieu" (2). That milieu, in Elia's case, is the Spain of the late seventies that offered more sexual freedom for women, but that "freedom" was also a new way to subjugate them.[12]

In spite of the changed character of the "liberated" and passionate "fairy-tale" Elia imagines, the texts are still steeped in patriarchal conventions. For example, the male hero lost in the jungle envisions female apes as sexually uninhibited women. The position of the female primate in the text, however, is not very liberated. She is a slave to her biological drives and to the persistent males who track her down by way of a scent. Likewise, in the myth of Danae, female sensuality is aroused while the heroine is trapped in a tower and raped by Zeus. Even though Elia may think she is sexually liberated in her love games, and no longer entrenched in the confines of marital conventions, these imagined episodes suggest she senses her lack of autonomy. Ultimately, her roles of Danae, female ape, and "niña perdida" are not an improvement over Andrea's aspiration in Nada to look into the mirror and see herself transformed into Cinderella: all the models involve submission of the self to patriarchal texts.

While Elia's imagined "fairy-tales" reflect her subconscious in a deflected manner similar to Julia's dreams in Moix's novel, the existence of other mirror-like reflections in Elia's love games is underlined early in her relationship with Ricardo. Elia and Ricardo both use the other to reflect the image that they want to see of themselves:

> . . . esta preciosa imagen que cincelan y dibujan de sí mismos, que reflejan y multiplican incansables el uno en el otro, en un juego de espejos que los reproduce y proyecta hasta el infinito, tan ingeniosos los dos . . . . (35)

However, not only do Ricardo and Elia use each other to infinitely reflect false images of themselves, but Molinaro illustrates how all three of the participants in the ménage à trois use the others to find favorable self reflections. According to Molinaro, this empty mirroring acts as an attempt to "disguise and thus protect their simulacra" (55), and it results in a circular vacuum of endless reflections.[13] Molinaro's words "disguise" and "protect," and the subsequent "vacuum" that substitutes as life are again reminiscent of Laing's descriptions of schizophrenic personalities and the "death-in-life" state.

The suggestion that all three participants in the love game live in varied states of "death-in-life" also implies the pervasiveness of potentially schizophrenic "ontological insecurity" in society.[14] Not only are Clara, Elia, and Ricardo so insecure in their own identities that they base their lives on unrealities, but their immediate families also reflect signs of unhealthy orientation.[15] Elia's husband ignores her identity to the point that he leaves her alone, lonely, and seeking gratification from scores of other men. Clara's parents withhold their love to the point that Clara participates in a lesbian relationship with Elia. And Ricardo's mother raises a child who is so insecure that he attempts sexually to overpower Elia and Clara, and the elements of society they represent, so he can feel more significant.[16] The "enfermedad contagiosa" (84) that Clara perceives in all of their lives supports the theory that individual schizophrenic behavior is a mirror of disturbed behavior in society, and that this aberrant behavior is self-perpetuating.[17] All three characters reflect and magnify their infirmities in the others, causing the insecurities to grow and spread.

In turn, Elia's personal ontological insecurity can be detected by her use of mirrors. While mirrors can help to form a sense of self (especially for adolescent females who are beginning to define their identity), middle-aged women often turn to the mirror again for reaffirmation of their identity.[18] La Belle speaks of the "temporal dimension" (76) of the looking glass, that not only visually records the past and present, but intimates the decay and death inherent in the future. As women age they often do not want to associate the image they see in the mirror with their concept of self. An aging face in the mirror is even more frightening when a woman has never clearly established her own identity.

Elia, too, is a victim of the temporal aspect of self-reflection; she experiences a sense of "pánico ante la vejez y ante la muerte" (148). The narrator describes her fear of aging, and her search for something to postpone the inevitable:

> . . . algo que posterga el instante en que deberá enfrentarse una vez más a su imagen irreconocible en los espejos, en los ojos del marido, los hijos, los amantes, una imagen implacable que ahora parece mágicamente desplazada y abolida, sustituida por otra imagen, aunque precaria, distinta, que ha fabulado tal vez ella misma pero que encuentra magnificada, densa, casi creíble, en los ojos de estos dos adolescentes que la inventan . . . . (148)

Just as Elia subverts and ultimately destroys the concept of a helpless girl by using it as a seductive strategy, she attempts to refute the image of her own aging through her roles and pretense with Clara and Ricardo.[19] The mirror--and the eyes of the men in her life--reflect that she is less acceptable as she ages. This multiple negative reflection complicates Elia's attempts to express her true identity, and causes her to hide behind the roles she plays.

Although at times Elia seems to enjoy looking at herself in the mirror, these favorable times occur only when she is playing a role that masks her true self. For instance, when Elia selects a hotel room for her first sexual encounter with Ricardo, she purposefully chooses one with mirrors. The room, with its "falso decorado . . . con más espejos tal vez que los aposentos del harem" (72), reminds her of literary scenes, and appears to be the perfect setting for her guise as nymph. The gigantic mirrored surface "reflejará . . . los cuerpos de ellos dos abrazados y desnudos" (72), and will increase their pleasure, as if they were watching a staged performance of pornographic literature.[20] Elia's "cuerpo delicado y flexible como el de una niña o como el de una adolescente" (61-62) with "los muslos largos y finos de la mujer" (62) is a prop or artifice that she employs both in the seduction of Ricardo and the captivation of Clara. Her still youthful body masks her true age and identity, and the gaudy mirror--baroquely bordered by "los cuatro cúpidos de estuco" (78)--aids in projecting her artificial and provocative role.

In contrast, whenever Elia unexpectedly sees herself in a mirror without the disguise of a role, she is frightened by what she sees. Elia equates the "desagrado que le produce su propia imagen inesperada en los espejos" (66-67) with "una amenaza, un oculto peligro" (66). The "eterna niña" she confronts in the mirror, like the ghostly aspects of the unembodied "Julita" in Julia, presents a threat to Elia and reminds her of the jungle swamp representing her personal "death-in-life" existence. Suddenly seeing herself reflected in a mirror "le causa a menudo un sobresalto incómodo," (63) as the image it reflects "no coincide demasiado con la imagen que ella fantasea de sí misma" (63). As with La Belle's observations about women in literature who do not recognize their own reflection, and like the division of self that Julia's non-recognition reveals, Elia's reaction to her image in the mirror shows an alarming psychological imbalance.

Further, as Elia's physical characteristics change with age, the mirror will become even more threatening to her. Although she can still use her body as a disguise from the aging she fears, the inevitable degeneration of her physical attributes will make it more difficult to attract lovers. Without the diversion of her love games, Elia sinks into the "vacío" (52) that Clara has observed, when Elia stares unseeingly at the television for hours and numbs herself with sleeping pills and sedatives. With fewer lovers to distract her from life, Elia's catatonic states will increase--again evoking the idea of the "death-in-life" trap.

Although La Belle suggests that women can employ other more creative "mirrors"--such as writing--to express their identity, by no means can Elia's story be seen as a positive expression of self. The relation of Elia's ménage à trois does not increase her self-knowledge or autonomy the way that Andrea's writing of her experience does in Nada, or Natàlia's oral presentation does in La plaça del Diamant. In contrast, Elia's story shows even more division and outside control than Julia's third-person narrative with its first-person perspective. Molinaro illustrates the complete lack of autonomy that Elia demonstrates in her own story when she states: "The narrator appropriates her [Elia's] voice and filters it through the narrator's control, just as Ricardo appropriates her body and filters it through his physical control" (52). In spite of Elia's imaginative attempts to be author and creator, the creations imply that she is hiding her identity behind prescribed roles; she is allowing the roles--and other people involved in them--to rule and dominate her life.

The original truth about Elia's identity that metaphors might have helped her express, and that the mirror could have helped her define, is circumvented when society forces her to conceal aspects of herself. Elia originally protects her identity by playing the accepted role of wife and mother, but the repression she feels as she covers over her own identity and aspirations causes her to rebel against that patriarchally-dominated position with lovers who temporarily increase her self-esteem. Changes in Spanish society after Franco's death gave women more liberty, and Tusquets's novel is indicative of the literature of the seventies in Spain that breaks through the taboo against women expressing their sensuality. However, the sexual "rebirth" implicit in the metaphors of Danae, the female primate, and the nymph do not suggest autonomy for Elia, nor (by extension) for other Spanish women. In her affair with Ricardo, Elia still feels compelled to play out the roles that Ricardo expects of her, and to cover over her own identity.

Additionally, the fragile and ambiguous moment of truth of the metaphors expressing Elia's identity is lost when her expression is influenced by the desires and interpretation of others. The readers can metonymically trace this loss of truth when the metaphor of the "niña perdida" that expresses Elia's desire to save her individuality eventually evolves into just another role that she feels forced to play. The "niña perdida" becomes as false to her as the provocative mirrors she uses to dramatize and accentuate the characters she feigns in her love game. The truth of her identity has disintegrated to the point that it seems irretrievable, and she can only pull others with her into the choking quagmire from which she cannot escape. It is not only Elia who loses in her labyrinthine game "con el diablo," but also everyone else whom she entices to play.

Although Elia in El amor es un juego solitario presents the most negative perspective of what happens to a woman who cannot define her identity, Carmen in El cuarto de atrás gives more hope to women in their creative expression of an autonomous self. Carmen is also an older woman, but she finds and fulfills ways to define herself beyond her physical reflection in the mirror, and provides a positive model for other women. Her metaphors and the metonymic links they present also reflect that she no longer fears the subversive power of patriarchal oppression, but that she has come to terms with that frightening intrusion into her life.

NOTES

1. _El amor es un juego solitario_ received the Premio Ciudad de Barcelona in 1979, and is the second novel in a trilogy written by Tusquets. _El mismo mar de todos los veranos_ (1978) is the first novel of the trilogy, and _Varada tras el último naufragio_ (1980) is the last. She has also written a series of short stories, _Siete miradas en un mismo paisaje_ (1981), and another novel, _Para no volver_ (1985). Tusquets has been the director of the publishing company Editorial Lumen since the early sixties.

2. Just as Lodge states that the "essentially metonymic style" of Gertrude Stein's writing "is made to serve the purposes of metaphor" (491), here Tusquets's metaphoric style seems to convey metonymic associations rather than expressions of equivalence. In this instance, where metaphors function in a metonymic sense, the distinction between metaphor and metonymy becomes even less distinct--like the Shapiros's description of the circular qualities of metaphor and metonymy working together. One might also consider Elia's use of second-hand metaphors from other texts as diluted or "weak" metaphors of her own condition. Like the "weak" metaphors that Lodge defines, these metaphors are more related to metonymy because "they depend on contiguity and context" (Lodge 486) rather than expressing an equivalence of Elia's personal subconscious. Although Lodge's description of a "weak" metaphor is

actually one in which the "terms of comparison are not widely separated" (486), Elia's adopted metaphors are also "weak" and related to metonymy because they are a diversion from, and a mask over, her own personal expression.

3. Tusquets has mentioned that her writing style is baroque (Dolgin, "Conversation" 401).

4. Nina Molinaro points out that the narration of the adventure text is ambiguous within the context of Elia's experience: "It remains undecidable whether the act of reading proceeds from a direct reproduction via the original text, from an indirect reproduction via Elia's consciousness, or from an even more indirect reproduction via the narrator's mediation of Elia's thoughts" (47). Whatever the case, there is already metaphoric and metonymic suggestion in the text before Elia metaphorically and metonymically connects it to her relationship with Ricardo.

5. In classical mythology, Danae's father Acrisius confined her to a tower so she could not conceive a child, after an oracle warned Acrisius he would be slain by her son. While sequestered, Danae was raped by Zeus, who entered the tower as a golden rain. After Perseus's birth, Acrisius put Danae and Perseus into a wooden chest and threw it into the sea. When they landed on the island of Seriphos, Perseus and Danae were taken in by fisherman. Perseus grew up and avenged his mother by killing Acrisius,

thereby fulfilling the oracle. He also slew the Gorgon Medusa, and saved Andromeda from a sea monster. In a less patriarchally-dominated connection to the name Danae, Patricia Monaghan also relays that there is a relationship between Danae and the Danaids, who were water goddesses. Forty-nine of the Danaids killed their husbands, but one, Hypermestra, spared her mate, and by him conceived the ruling dynasty of Argos. Monaghan points out the matriarchal aspect of this dynasty, and also calls attention to the idea that Danae means "dawn" (89). (See books by Monaghan and Grimal.)

6. J. Hillis Miller believes that Pygmalion in Ovid's Metamorphoses is celibate because of his horror of the "wicked, stony-hearted women" (3) whom Venus has converted into prostitutes. Miller points out the irony that Pygmalion would create a statue out of stone to compensate for the "women who have become painted ladies with hearts of stone" (3). For Elia, this irony becomes a pitfall, in the sense that her attempt to create a compassionate man who can save her (and who differs from her husband and other men she has known) only results in an animalistic man who pins her face down to the bed, and who "la vence y la arrastra" (142). Miller also elucidates the monadistic aspects of Pygmalion's creation of the other: "For Pygmalion, the other is not really other. Pygmalion has himself made Galatea. She is the mirror image of his

desire. His relation to her is not love for another, in an attachment always shadowed by the certain death of the other. It is a reciprocity in which the same loves the same. . . . For Galatea, to see at all is to see Pygmalion and to be subject to him. It is as if Narcissus' reflection in the pool had come alive and could return his love" (4-5). Just as Laing notes that for schizophrenics, homosexuality can be considered as a turning in toward the self for withdrawal and isolation (Divided 169-70), Elia's desire to mold a lover in the image of her desires can be considered a narcissistic desire that ultimately leads to more isolation. Ultimately, Elia does not want to love another being, but her own self. Although Elia does not directly refer to herself as Pygmalion in her relationship with Ricardo, she does with Clara: ". . . hacer de Pigmalión . . . y Clara es ahora, en cierto modo, la obra de ellos dos" (95).

7. Both men and women often consider women's autonomy or liberation in terms of sexual behavior. Martha A. Ackelsberg relates an anecdote from a woman involved in women's emancipation groups in Spain around the time of the Civil War. A male member of those groups made a revealing comment to her: "One time, a compañero from the Juventudes came over to me and said, 'You, who say you're so liberated. You're not so liberated.' (I'm telling you this so you'll see the mentality of these men.) 'Because

if I would ask you to give me a kiss, you wouldn't'" (88). Zatlin also speaks of female eroticism and the problem of "the false equation of women's liberation with sexual freedom" that surfaces in novels written by women in the late 1970's and early 1980's (30). Elia is representative of the women who also mistakenly equate promiscuity with liberty.

8. Stacey Dolgin believes that in "the Tusquetsian world view, ostensible opposites are, in fact, synonyms" ("Aesthetic" 81). I would add that Tusquets's metaphors also encompass this diametrically combined world view. For instance, Elia's characterization as both "niña" and adult in the metaphor comparing her to a nymph, and her feelings of "la sed y la embriaguez" (67) at the same time, illustrate the coalescence of appositions. Loss of truth occurs when one side or another of the expression is favored, and the "equilibrio precario" (67) that Elia feels is disturbed. Dolgin also notes that the baroque and erotic elements of El amor es un juego solitario make it an example of the "New Novel" as defined by Alain Robbe-Grillet. She feels that "Tusquets's erotic aesthetic sabotages the notion of a fixed reality" (86), and that the novel is a protest of Franco's rigid norms in Spain--a type of liberation for Tusquets. Mary Vásquez explores the echoes of theater and roles of actor and spectator in Tusquets's fiction, identifying El amor as the most extreme

example of Tusquets's theatrical style. Also see Espadas's bibliography of works by and about Tusquets in the book edited by Vásquez.

9. The covering over of the element of truth of the "niña perdida" leads to the idea that the entire novel is an artifice. Mirella Servodidio sees the novel as "a self-reflexive artifact intent on staging and testing its own illusions" ("Perverse" 247) and "an elaborate hoax, the numerological strategies of a wily author engaged in a masterful game of the mind" ("Perverse" 252). Similarly, Janet Gold focuses on the duplicity in the novel: "All we really know, in the end, is that the linguistic act of the text is the creation of another text, a 'literary' text, artificial, programmed, based on literary texts of the past . . ." (345). Gold uses ideas from Barthes's "Myth Today," stating that readers can create their own myth from the text. In Servodidio's and Gold's semiotic readings of the novel, the delicate moment of metaphorical truth that Derrida describes is lost, leaving an artificial void. While Elia and the other players become completely lost in the game, readers can still retain the elements of truth in the novel by retracing the metaphors and metonymic connections that reveal Elia's essential expression.

10. Clara's homosexual attraction to Elia is similar to Julia's adoration of her aunt Elena, Miss Mabel, and Eva. Like Julia, Clara demonstrates hostility toward men (her

father and Ricardo), antagonism because of her mother's lack of warmth, insecurity about her own sexuality, and attraction to an older woman who might take the place of her mother (In Chapter 4, I refer to Horney's observations about homosexuality in adolescent girls.) Also like Julia, Clara is unaware of the sexual character of her love for Elia. During her physical contact with Elia, Clara tries to rationalize the situation by equating it with the good feeling she had while sleeping at a friend's house as a little girl. To continue denying the sexual aspect of her relationship with Elia, it is important that Clara see Elia as young and innocent--like Clara's childhood friend with whom she shared secrets during the night. Therefore, the role of the "niña perdida" is the perfect ruse for Elia to captivate Clara.

11. Levine feels the texts that compose Elia's life are not of an ideal nature and that they have not been revised by her ("Reading" 209). I would argue that the opposite is true, but that her revision eventually loses its truth and idealism. The fairy-tale nature of Elia's revised myths still retains vestiges of the traditional endings and her hope that "la triste historia tonta . . . termine felizmente para siempre" (150). Even though Elia does not really believe things will end happily, she tries to pretend that they will. Levine notes, however, that the last novel of the trilogy, Varada tras el último naufragio,

does a better job of breaking from patriarchal tradition, and therefore "Tusquets' trilogy creates a new mirror for her readers and the author herself becomes a possible precursor and muse for women authors seeking freedom from the male canon" ("Reading" 215). Vásquez states that "Myth evolved, mocked, shattered and remade is . . . central to Tusquets' work" (3).

12. After Franco's death in 1975, not only was there an overt increase in narrative dealing with female eroticism (Zatlin 30), but the controlling "Sección Femenina" of Franco's "Falange" ceased to exist, giving women more freedom--including sexual freedom. But as Luis Costa explains, women often had problems dealing with their new "freedoms" because of the submissive attitude that had been ingrained in them and in society for so many years by Franco's programs to "educate" women to be good wives and mothers.

13. Molinaro partially bases her analysis on Jean Baudrillard's theory of simulacra as expression of postmodernism, and Michel Foucault's concept of power as explained in The History of Sexuality.

14. Laing defines an ontologically secure person as one who "will encounter all the hazards of life . . . from a centrally firm sense of his own and other people's reality and identity" (Divided 40).

15. Servodidio points out the traits in each of the three characters that "mirror" their maternal rejection, which in turn is reflected by their abnormal behavior ("Perverse" 239-41).

16. Ricardo reflects the problems Chodorow cites resulting from a society where males identify with cultural stereotypes of the masculine role, and where over-present mothers cause fear and resentment of women, as well as an insecure sense of masculinity (176). In his relationship with Elia and Clara, Ricardo reveals his resentment of his mother, as well as his desire to get revenge against society.

17. Laing feels that the experience of schizophrenics causes their behavior, and that abnormal behavior "is part of a much larger network of disturbed behavior" (Experience 115)--that of society as a whole.

18. La Belle affirms that middle-age women often re-evaluate their identity by looking into the mirror (44-46). Pratt, too, sees mid-life as a turning point for women in discovering their identity. They again consider themselves and consciously reject their societies (10-11). Elia's exploration of her erotic self is a type of rejection of society to find her identity, but it becomes another form of entrapment.

19. The negative perception of women's aging as reflected through the eyes of men is not only a phenomenon

experienced by insecure women like Elia. In her book Mirror, Mirror: The Terror of Not Being Young Elissa Melamed describes how age is seen as a liability for females in cultures where males are more powerful and establish the values of society. She indicates that women are made to feel invisible and neutered by society, especially as--and after--their years of reproductive activity cease.

20. Again Elia is the recipient of images even as she tries to be the creator, hinting at a negative effect of dependance upon the mirror. La Belle points out the importance of woman defining her ego in creative ways that are not related to her body--especially as she grows older --in order to free herself from "male / mirror tyranny" (180). Elia's attempts to fill literary roles are based on her sexuality and physical appearance, tying her to the mirror, and further oppressing and frightening her when she unexpectedly confronts her own reflection.

CHAPTER SIX

METONYMY AND MIRRORS AS PROCESS OF IDENTITY IN EL CUARTO DE ATRAS

Metaphors in El amor es un juego solitario convey a loss of truth and meaning in Elia's life. The convergence of metonymic systems in Carmen Martín Gaite's novel El cuarto de atrás (1978), however, transmits a process of productive change and development for its protagonist, Carmen.[1] Although Carmen appears to be slightly older than Elia, she has found a more constructive outlet for her imaginative identity through writing.[2] Carmen's reminiscing about her childhood illustrates that she has recognized the constraints patriarchal society has imposed upon her, and is attempting to regain the freedom she felt as a child.[3] Instead of the labyrinthine cycle of meaningless repetition that Elia's story transmits, Carmen's cyclical re-evaluation of her past conveys part of a positive process of self-development and self-creation.[4] The written pages of the novel that appear as Carmen talks with her mysterious interlocutor serve as proof of Carmen's unfolding self-expression.

Just as baroque and repeated metaphors in Tusquets's novel create the scenario for the meaningless games that are an escape from Elia's life, the metaphors in El cuarto de atrás also posit the protagonist in a game-playing situation. But while Elia becomes entrapped in her games, the metaphors in Martín Gaite's novel merely suggest the playing field for Carmen's integration of reality and imagination. The metaphors often operate on two levels, like the "cuarto de atrás" that refers on the literal level to the playroom in Martín Gaite's childhood home, and on the metaphoric level to her creative state of mind.[5]

Perhaps of even more importance in Martín Gaite's novel is the metonymic suggestion that allows both the protagonist and the readers to expand their imaginative horizons. The metonymic linking of opposing ideas and objects allow the protagonist to create new and unforeseen possibilities. Further, the lack of resolved, incontrovertible metaphors at the end of the novel permits readers to form their own conclusions, or to continue further linking, and gives the novel a feeling of openness and continual process.[6]

Mirror images within the novel also operate as metonymic links that aid Carmen in fusing aspects of her past with the magnified self-awareness she expresses while conversing with her mysterious interlocutor. When Carmen looks into a mirror she is reminded of times that she gazed at herself when she was younger. By visualizing these former reflections, Carmen is able to integrate positive moments of self-identity from her past with her on-going identity formation. This process makes her individuality fluid and changing, instead of static or regressive like Elia's in El amor es un juego solitario, or like Matia's in Primera memoria. At the same time, the augmentation and blending realized in this mirroring eliminates a complete return to a former self, as when the six-year-old "Julita" took control of Julia's personality in Moix's novel.

Like Julia, however, El cuarto de atrás begins as the protagonist is having trouble falling asleep. Carmen's mind (as well as her bedroom) is cluttered with reminders of books she wants to write--one about her memories of post-war Spain, and a fantastic novel based on Todorov's theories. Just as Carmen finally goes to sleep the telephone rings, and a man she does not recognize tells her she has promised him an interview that night. Carmen hurriedly dresses, and rushes to let him in. On her way to the door, Carmen is frightened by a huge, black cockroach.

After the man, dressed in black, enters and begins to talk to Carmen about her latest writing project, she begins to relax and converse freely with him. As they speak, Carmen inquisitively eyes a stack of pages next to her typewriter that she does not remember being there, but their conversation is so compelling that she is distracted from her curiosity. The man even bequeaths her an enchanting little gold box filled with pills that aid her in her reconstruction of the past. Suddenly, a phone call interrupts them, and the guest fears it may be for him.

Carola, the female caller, is looking for a man named Alejandro who is unfaithful and abusive to her, and who treasures some love letters written by another woman. Just as Carmen is about to hear her read one of the letters, Carola has to hang up. Although at first Carmen feels new doubts about her visitor, the doubts are dispelled after they renew their intimate discussion. When an abrupt gust of wind enters, scattering the now towering stack of papers next to her typewriter, the stranger offers to rearrange them while Carmen rests on the sofa.

Carmen, fully dressed and in her own bed, is awakened in the early hours of the morning by her daughter who has just returned home. Although at first Carmen is convinced that she has been dreaming, the discovery of the little gold box given to her by the man in black makes her wonder. When she enters her living room she finds the already typed pages of her fantastic-memoir novel, titled El cuarto de atrás, neatly stacked next to her typewriter. The opening words of Carmen's novel are identical to those of the novel the readers have been reading.

The aura of wonder and fantasy in El cuarto de atrás is foregrounded in the opening pages of the novel, when Carmen's description of the phase between sleeping and waking is expressed in poetic, metaphoric terms. Carmen's words--like the emotive portrayal of Julia's disposition after her nightmare--create a connotative mood that tempers the readers' expectations. However, Carmen's word portrait is of a positive dream-like state, rather than a nightmare:

> . . . si cierro los ojos . . . me visita una antigua aparición inalterable: un desfile de estrellas con cara de payaso que ascienden a tumbos de globo escapado y se ríen con mueca fija, en zigzag, una detrás de otra, como volutas de humo que se hace progresivamente más espeso. (9)

The apparition that visits Carmen every night, instead of frightening her with its ghost-like presence, exhibits qualities of an awaited adventure. The parade of stars, the clown's face, and the balloon all suggest the exciting, imaginative anticipation felt by a child at a carnival or circus.

While the feeling is positive, it still can contain unexpected or unnerving elements like getting lost "entre el barullo," or watching "los leones o caerse el trapecista de lo más alto" (10). Carmen describes the feeling as a "melodía que no suena . . . silencio raro como el preludio de algo que iba a pasar" (9), suggesting the unexpected eccentricity of a surrealist work of art. This metaphorical representation of Carmen's state between sleeping and waking prepares the readers to suspend their own concepts about the real and the oneiric world, and to accept the protagonist's imaginative anticipation as normal.[7] The acceptance of events that ordinarily might be dismissed as impossible is essential within the parameters of the fantastic mode, thus metaphor plays an important role in creating the ambience for fantasy and the marvelous. Additionally, the oneiric atmosphere emerges as an important subconscious metaphor expressing aspects of Carmen's identity.[8]

While metaphor is integral to the chimerical mood, the use of metonymy early in the novel immediately opens new possibilities. Carmen, in a semi-oneiric state, visualizes herself on the beach without her glasses, drawing pictures in the sand:

> Pinto, pinto, ¿qué pinto?, ¿con qué color y con qué letrita? Con la C. de mi nombre, tres cosas con la C., primero una casa, luego un cuarto y luego una cama. (11)

The repeated words and alliterations are reminiscent of a childhood nursery rhyme, as Carmen metonymically associates things that begin with "c" like her name.[9] Just as the simplistic, poetic words evoke a time when Carmen was free to use her imagination, the three things she thinks of are also indicative of places where she was at liberty to develop her creativity.

Therefore, not only does Carmen suggest a metonymic linking of objects, but also a linking of past with present time. She remembers her childhood home, her room and her bed, and describes the odd transfer in her dream-like state from that time into the present: "Ha empezado el vaivén, ya no puedo saber si estoy acostada en esta cama o en aquélla; creo, más bien que paso de una a otra" (12). Carmen explains the bridging between different periods in her life, and foregrounds a technique which allows her to recount past memories as if they were happening at that very moment. Her use of metaphoric and metonymic patterns allows her to enact "desdoblamientos de personalidad" and "la ruptura de límites entre tiempo y espacio" (19).[10]

Not only can the readers accept the switches from past to present time as normal developments in her dream-like state, but Carmen's tendency to metonymically link past and present times--as well as entities--acts as a catalyst for readers to do the same. This impetus to participate in the novel by linking ideas, things, and different times ultimately permits the linking of the very different fantastic and historical modes.[11] Just as the readers are crucial in Todorov's definition of the fantastic,[12] their role in this process of metonymic linking is so essential that some critics have identified the reader as the ultimate interlocutor.[13]

After Carmen has initiated the process of metonymic association, the readers soon become aware of the multiple --and often conflicting--connections that are evident within the text. For example, a complicated succession of associations begins to unfold as Carmen hurries to the door with the unnerving premonition that she will see a cockroach:

> Pulso con recelo el interruptor, y a un metro escaso de mis pies aparece una cucaracha desmesurada y totalmente inmóvil destacando en el centro de una de las baldosas blancas, como segura de ocupar el casillero que le pertenece en un gigantesco tablero de ajedrez . . . . (28)

The metaphor comparing the black and white floor tiles to a chessboard conveys the idea that Carmen is beginning a type of game.[14] With the metaphor of a game board established, further metonymic extensions of game-playing help to explain Carmen's reaction to the cockroach.

At first the two players--Carmen and the roach--remain motionless, "intentando descifrar nuestras respectivas intenciones" (28). Carmen then explains her move, and reveals that she wants to continue to participate in the game: ". . . descarto las [intenciones] del ataque y opto por las de la huida" (28). In a game of chess, the most entertaining and strategic move might well be to escape temporarily rather than to annihilate the opponent. Thus Carmen's reaction is not completely defensive, but rather she makes a tactical move to prolong the game. She subverts the roach's "designo . . . de cortarme el paso" by "saltando por encima de su cuerpo" (28), and continues on to meet the next opponent in her dream/life game.[15]

Her next adversary, "el hombre vestido de negro . . . con un sombrero de grandes alas, negro también" (29), is revealed via his metonymic connections to the cockroach. The color of his clothing, his hat with "grandes alas," his black eyes that "brillan como dos cucarachas" (30), and the feeling of "una ansiedad mezclada de susto, como antes de ver aparecer a la cucaracha," (29) undeniably link him with the enemy cockroach. However, the mysterious man is also reassuring, as he tells her: "Las cucarachas son inofensivas . . . y tienen un brillo muy bonito" and "hay demasiados prejuicios contra ellas" (30). Although the "hombre vestido de negro" is linked to the adversary cockroach, as they begin to talk other metonymic connections suggest he might be an ally--or perhaps another foe.[16]

Throughout the course of the novel the man in black can be metonymically linked with a great number of positive, negative, and ambiguous elements in Carmen's life. For example, before Carmen drifted off to sleep, she had been repeating "Quiero verte, quiero verte" (25) to an unknown male with whom she had always wanted to communicate. The appearance of a mystery male who wants to talk to her as she wakes to his call naturally links the man in black to Carmen's long-dreamed-of, ideal interlocutor.

However, a more ambiguous metonymic connection occurs when the man in black demonstrates curiosity about a picture on Carmen's wall entitled "El mundo al revés." His interest links his own ludicrous appearance at Carmen's house with the absurd scenes depicted there. The "cuarenta y ocho rectángulos grabados en negro sobre amarillo" (30) are reminiscent of the chessboard floor tiles where the cockroach appeared. One scene within the rectangles--depicting a man with a scythe in his hand "amenazando a la muerte que huye asustada" (30)--suggests an enigmatic connection to Carmen's frightened jump over the cockroach. But within this connection, is the man in black (who is already linked with the cockroach) the man with the scythe? If so, is he frightening death away, or is he frightening Carmen?

In other diverse associations the "hombre vestido de negro" is linked to the thunder and storm outside by his voice that "estalla destemplada" (35), and to Raimundo (the hero of novelas rosa that Carmen enjoyed as a young girl) because of the "repentina languidez" (38) he causes Carmen to feel. He also is connected to Todorov himself because of comments he makes about fantastic literature. Later, his question of whether Carmen believes in the devil (as the visitor looks at her engraving of "Conferencia de Lutero con el diablo"), links him with Lucifer. Additionally, the devil conversing with Luther is "totalmente negro," as are the "dos grandes alas que le respaldan" (17), echoing the color and shape of the man's hat. But, in spite of the ominous appearance of the devil in the picture, Luther seems to be totally absorbed in conversation with him. Likewise, Carmen becomes immersed in her conversation, and in thoughts precipitated by the mysterious man who is metonymically connected to a diverse array of entities and ideas.

Indeed, the strange visitor seems to function for Carmen much in the same disorganized and stimulating way as the colored pills from the little gold box. His questions and comments--like the pills--"avivan la memoria" (107), and help Carmen to link her past memories to her present problem of how to write her book. His effect upon her memories and thoughts links him to the contents of the "cajita de oro," inviting her to play "un juego desconocido" (106), and to discard her old, unimaginative rules. Later, when Carmen is awakened by her daughter, the "cajita de oro" and Carmen's completed creative book act as links to the visit of the "hombre vestido de negro." Just as the man wished, the "caja de oro" becomes an "amuleto" that links her with the past (as well as with his visit), and makes her memories live again.

The end of the novel, which leaves the visitor ultimately connected to the "caja de oro," might seem to be a metaphor that resolves the ambiguity suggested by the previous metonymic linking. It must be remembered, however, that the imaginative power precipitated by the "amuleto"/"caja"/"hombre vestido de negro" permits Carmen to revive the imaginative freedom she had as a child in the "cuarto de atrás." Carmen compares the "cuarto de atrás" to "un desván del cerebro, una especie de recinto secreto lleno de trastos borrosos" (91). Thus the "caja de oro" permits Carmen the nearly infinite capacity to pull memories and feelings from her past to reintegrate them into her present state in life, renewing the creative resources she had as a child. It permits a continual process and continuation of identity formation by recycling the knowledge gained from reevaluating the past into her present, and by inspiring autonomous creativity. Although the "caja de oro" attains metaphoric qualities as a physical symbol of the "hombre vestido de negro," its power and magical qualities lie in its metonymic, associative and imaginative attributes, like that of the "cuarto de atrás."[17]

The "caja de oro" demonstrates metonymic continuation and process in another sense also, in that it can be considered as an intertextual response to the situation in Emilia Pardo Bazán's short story "La caja de oro."[18] While the "dueña" of the "caja de oro" in Pardo Bazán's work looses her health and vigor after revealing its secret to her curious male suitor, Carmen recaptures the power over her own psychic health and autonomy when her mysterious visitor presents her with a similar gold box filled with pills. Like Carmen's intertextual rebuttal to the novela rosa (with marriage as its happy ending), the significance of the "caja de oro" is also a subversion. It presents a modern woman regaining the autonomy she had been deceived into handing over to a representative of an untrustworthy patriarchal society. Thus, the male figure in Martín Gaite's story is transformed into an idealized man who helps a woman to express herself, rather than tricking her to take advantage of her.

But, in spite of all the ambiguous and wondrous qualities of the "hombre vestido de negro," he is really not so unusual after all. In her work with women patients, Jungian analyst Clarissa Pinkola Estés has found that women's dreams about a "dark man" are so common that it is unusual for a woman not to have a "dark man" dream (66). Like Carmen's "hombre vestido de negro," the role of the "dark man" in women's dreams is often ambiguous. Sometimes, according to Estés, the dream is an indication that a woman is about to liberate "a forgotten and captive function of her psyche" (66)--like the lifting of the curtain that obscured the "cuarto de atrás." At other times, the dream might be indicative of an intolerable situation for a woman. In all cases, however, the dreams are indicative of a change in a woman's consciousness and her "individuation process" (67). Estés calls the dreams "wake-up calls," (67) while in Martín Gaite's novel, the man in black awakens Carmen with a phone call. Estés speculates that the intruding male represents an opposing and instinctive power within the female psyche (67-73).[19]

In her book Women Who Run with the Wolves, Estés attempts to reconnect women with their instinctual selves lost through society's attempt to "civilize" them. She uses fairy tales, folk tales, multi-cultural myths, and stories that illustrate the "Wild Woman archetype." Estés feels this "wild" and instinctive aspect of feminine nature is important to identify in order to help modern women who are "pressured to be all things to all people" (4). According to Estés, one of the fairy tales demonstrating women's inherent instinctual knowledge, and the need to re-cultivate that power and knowledge, is "Bluebeard." The young woman who marries Bluebeard originally is afraid of him, but because she has been conditioned by society to be nice to all people, she decides he cannot be so bad, and marries him. Later when she opens a locked room in his castle and finds the bones of all his former wives, she realizes her first impression of him (her instinctive one) was correct. The young wife undoubtedly would have joined the pile of bones in the locked room if she had not been jolted into being wary of her husband, and behaved defiantly in order to escape.

Interestingly, Carola's phone call interrupting Carmen's conversation with her mysterious visitor also warns Carmen to "Ponte en guardia" (156). Carmen comments that Carola's description of Alejandro (whom Carola is hoping to find) reminds her of "el cuento de Barba Azul" (157).[20] Not only does this reference to "Barba Azul" add another ambiguous dimension to "el hombre vestido de negro," but it also echoes Estés's interpretation of the story of "Bluebeard": it is because of the woman's marriage to Bluebeard that she begins to cultivate her instinctual knowledge.

In a similar manner--because of her visitor--Carmen begins to re-examine the way society shaped her as a young girl: she too was "tamed" into being a certain kind of woman. When her visitor compliments her, calling her a "fugada nata" (123), she re-evaluates her formerly negative impression of women exhibiting "comportamientos anómalos y desfiantes" that went against the "estricta ley de fugas" (125). Also, he encourages Carmen to break away from the "camino" society has encouraged her to follow: ". . . a veces las piedrecitas blancas no sólo sirven para marcar el camino, sino para hacernos retroceder . . ." (135).[21] He helps her to recognize the limitations she has been encouraged to set upon herself.

Thus--as a variation of "Bluebeard" and the "dark man" dream--Carmen's "hombre vestido de negro" serves the same function as the fairy tale that acts as a mirror and a model. While many fairy tales contain patriarchal propaganda--like the happy ending of marriage in Cinderella--Estés points out that there are important fairy tales, stories, and images that transmit matriarchal wisdom about the female instinct.[22] These positive fairy tale-type models allow a woman look at herself through story models in the process of creating a strong and autonomous identity--a function similar to La Belle's conception of the mirror.

Within the mirror-like function of Carmen's "dark man" dream, the "hombre vestido de negro" would again represent a metaphorical function--helping her to define a part of herself from a perspective not visible without the aid of a mirror--a "tool for transporting meaning beyond the known" (Stanton 157-58). However, the reflection provided by the strange visitor would ultimately be more metonymic than metaphoric because it does not only reflect a similarity (albeit hidden), but moves on to an associated idea and initiates a change in Carmen. Carmen identifies this contiguous reflective quality when she detains the mysterious visitor from leaving: "No, por favor, es estando usted aquí como se me ocurren las cosas" (139). His presence acts like a mirror revealing facets of her own personality that were previously hidden to her, and helps her to move on to other ideas as she continues to create her self.[23] His negative and ambiguous connotations emphasize that her own past and thoughts have enigmatic effects on her consciousness, causing her to re-evaluate her opinion of herself.[24]

Because the man in black is metonymically connected to so many other elements within the novel during her dream-like conversation, the multiple reflective power of all those other elements is magnified. Even before the appearance of her mysterious visitor, Carmen recognizes the "espejito" effect of her engraving of Luther talking with the devil, which depicts "la situación misma que me llevaba" (17). Later connections between the visitor and the picture intensify the mirror-like qualities of both. Likewise, imaginative games Carmen remembers from her childhood (like the game metaphorically represented by the cockroach on the tile floor, and metonymically extended to the man in black) reproduce both the ability to escape from adversity, and to reconstruct the fears of subjection that made escape desirable.

Thoughts of the novelas rosa (remembered because of visitor's alluring qualities similar to those of the typical hero Raimundo) reflect the seductive, romantic qualities of those well-read books. But their recollection also embodies the displeasing "happy ending," which reflected Franco's propaganda about the comportment of women. The print of "El mundo al revés," previously linked to "el hombre vestido de negro," depicts the world as if it were reflected and distorted in a mirror, but also intimates that such a reversal and change could be positive. (A similar positive reversal occurs in the intertext with Pardo Bazán's "La caja de oro.") The dream with the stars that form the face of the clown duplicates the anticipation and unknown qualities that Carmen feels in her interview with the man in black. Even the ending of the novel reflects the words of the beginning--demonstrating the mirror-like function of the text.[25]

Thus, there are a variety of positive and negative ideas metonymically connected to the man in black that also act as mirrors. The divergence of these concepts keeps their ultimate meaning as mirrors ambiguous (like the visitor), and suggests a reflective process that has not been completely resolved. Carmen's gaze into her variety of mirror-objects reveals an expanding cycle of growth that has not yet terminated.

Not only do the "hombre vestido de negro" and the elements connected to his visit serve as mirrors for Carmen, but Carmen's use of the mirrors within her home manifests her self-growth from the re-examination of her past. Carmen's need to reactivate her psychic identity is evident as she dizzily looks into the mirror before the call from her mysterious visitor:

> Me pongo de pie y se endereza el columpio, se

> enderezan el techo, las paredes y el marco alargado del espejo, ante el cual me quedo inmóvil, decepcionada. Dentro del azogue, la estancia se me aparece ficticia en su estática realidad, gravita a mis espaldas conforme a plomada y me da miedo, de puro estupefacta, la mirada que me devuelve esa figura excesivamente vertical, con los brazos colgando por los flancos de su pijama azul. Me vuelvo ansiosamente, deseando recobrar por sorpresa la verdad en aquella dislocación atisbada hace unos instantes, pero fuera del espejo persiste la normalidad que él reflejaba, y tal vez por eso se evidencia de forma más agobiante el desorden que reina . . . . (15-16)

Carmen, looking into her mirror as she fights with insomnia, perceives her own displacement within her surroundings. The vertigo she feels is a result of her world moving around her as she stands still. Her immobility and "estática realidad" indicate the nearly frightening need for her to re-evaluate her position in life, and to make some changes.

As Carmen surveys the reigning disorder in her bedroom, she sees constant reminders of her past--things that helped to make her what she is. Thus as she looks into the mirror again, she sees herself partially as the little girl she once was:

> Ahora la niña provinciana que no logra dormirse me está mirando a la luz de la lamparita amarilla . . . . La estoy viendo igual que ella me ve; para que mi imagen se recomponga y no se le lleve la resaca, necesito pedir hospitalidad a aquel corazón impaciente e insomne, es decir, a mi propio corazón. (23-24)

In order to see a true reflection of herself, Carmen realizes that she must not deny that which she has been. Thus she re-embraces her past in order that she can recompose herself before evaluating her present identity that needs to grow and expand. The examination of her "corazón"--her own inner sense of self-identity--is more difficult to see by looking into a mirror, but she recognizes that "lo importante es que no se pare" (24). Carmen then falls asleep, feeling at peace with her past, while at the same time sensing that she must brace herself for changes and growth.

After the "hombre vestido de negro" arrives, he continues to aid Carmen to re-embrace her former self as she remembers a variety of incidents from her past. One incident she remembers is when she went with her family to a balneario as an adolescent girl, and noticed for the first time that she was attractive to young men:

> . . . saqué el espejito, me miré y me encontré en

> el recuadro con unos ojos ajenos y absortos que no reconocía; noté que el botones, un chico de mi edad, me miraba sonriendo y eso me avergonzó un poco, fingí que me estaba sacando una carbonilla del ojo, pero pensaba angustiosamente que no era yo. (49)

This past encounter with a mirror is relived by Carmen through the conversation with her visitor, as she remembers another time that a mirror helped her recognize the anguish she felt while growing in self-awareness, and changing. Her memory reflects the slight self-consciousness she again feels as the stranger examines her life and writing.

Later in the conversation, when Carmen enters the kitchen for tea for her visitor and herself, she glances at herself in an antique mirror hanging in her kitchen. The reflection shows her tidying up, as she humorously remembers her abhorrence of domestic duties:

> La sonrisa se tiñe de una leve burla al darse cuenta de que llevo una bayeta en la mano; a decir verdad, la que me está mirando es una niña de ocho años y luego una chica de dieciocho . . . . (74)

As she looks at herself from the perspective of her past, she remembers her "rebeldías frente al orden y la limpieza" (75) as symbols of her disgust with the servile role society prescribes for women. The antique mirror she had used all her life, and the reflections she remembered in it through various stages in her life, help her remember a quality that distinguished her from other females. Her rebellion against order also individualized her from the stereotype that Franco projected for women in "La Sección Femenina."[26]

Carmen communicates with herself in the mirror in the kitchen, reviving liberated ideas that she held in her past, much in the same way that the man in black awakens forgotten aspects of her being. Again, not only is there simultaneous metaphoric recognition of similarity and difference between her present and past self, but also metonymic contiguity. There is a temporal contiguity of the eight- and eighteen-year-old Carmen with her present self (much like Andrea's various stages of self-observation in Nada). Also this scene demonstrates the positional metonymic aspect of judgement of the "other" (like Elia's fear of the judgmental reflection of age in El amor es un juego solitario).[27] In this case, Carmen's past self-images are cynically amused at the picture of domesticity that Carmen presents as she straightens up for her visitor. Carmen reassures her "other" selves, while she is also reminded of why she does not want to be too orderly and domestic.[28] Thus she redefines her present situation by way of her past, and recreates and adjusts her autonomous self.

Other reflections in the looking glass reconfirm the importance of cycling back through the past self to create and expand the present self. For instance, after her disconcerting conversation with Carola, Carmen sits down at the mirror of her vanity table, speechless and afraid to go back into the room with the man dressed in black. As she looks into her mirror she perceives a subtle transformation:

> La expresión del rostro es la misma, pero aparece rodeado de una cofia de encaje y han desaparecido las ojeras y arruguitas que cercan los ojos. Por otra parte, el espejo se ha vuelto ovalado, más pequeño . . . . (176)

As she gazes into the mirror she re-lives the first time she acted in the Teatro Liceo in Salamanca, when she was overcome with stage fright just before she was to go onto the stage. At that time a friend advised her: "Píntate un poco más los ojos, verse guapa da seguridad" (176). Just as this advice helped in the past, it again helps Carmen with her new-found insecurity toward her interviewer, who is helping her to expand her horizons.

In each case, when Carmen looks into the mirror--or talks with the stranger who functions as a mirror--visions from her past help her formulate new strategies for the present and future. Carmen does not remain in the past, nor repeat exactly what she did in the past, but rather she changes her present state of mind because of what she sees about herself in the past, illustrating the metonymic aspect of her use of the speculum.[29] Thus, the mirror reflections show the propensity for a continual process of identity formation, as there is always the possibility that past reflections can aid in stratagems for the ever-changing present situation. Like the idea expressed by many fairy tales, Carmen's use of the looking glass reflects a process of rebirth.[30] This rebirth occurs by circling back through the past, and creates a new (or renewed) autonomous self.[31]

Writing one's story, too, is a perfect example of cycling back through one's past to create the self. Just as in Nada, where Andrea's re-examination and writing of her experiences in Barcelona reflected a positive and creative step beyond self-realization in a mirror, the written pages Carmen finds after her conversation with the man in black serve as a concrete product from her process of self-renewal. The first page of Carmen's novel that begins "...Y sin embargo, yo juraría que la postura era la misma . . ." (210)--just like the beginning words of El cuarto de atrás--glitteringly demonstrates the mirror-like quality of writing about one's life. The novel--as Carmen's own creative expression--seems to echo her self-reflection through the process of cycling back through itself.[32]

While metaphors help to create the oneiric and ludic mood of the novel describing Carmen's renewal, and initiate a suspension of normal rules for the readers, the feeling of continual process is initiated by the metonymic linking of diverse items. The novel retains the aura of openness and perpetuation by never resolving the ambiguity that its metonymic connections present. Even elements that seem to have metaphoric equivalence at the end tend to mean more than one thing, and their meaning reflects the need to continue metonymic linking. For example, the "cuarto de atrás" and the "caja de oro" connote the creative imagination, and thus become perpetual instead of limiting or definitive.

Mirror images demonstrate the same continuous quality, reflecting other things that have multiple meanings. For instance, the man in black--who serves as a mirror for Carmen's thoughts--is echoed in images in pictures, stories, and objects that also have cryptic significance. Even Carmen's use of the looking glass seems to have a dynamic and metonymic essence. She not only sees her image in the speculum as a reflection of herself, but she sees a sequence of her past and present selves, and uses the mirror as a judge with regard to her need to change. The mysterious pages that Carmen and the readers finally realize is her novel, are a tangible reflection of Carmen's process of change.

While the division and separation of the narrators from the protagonists in Julia and El amor es un juego solitario confirm that Julia and Elia were out of touch with their own psyches, and Matia's writing in Primera memoria only continues her downward and negative spiraling, the personal attempts at recreating one's life are very positive expressions in the other novels examined. Andrea's contemplative memories in Nada, and Natàlia's personal oral reflection of her life to an unnamed listener in La plaça del diamant, both demonstrate positive development of their protagonists. Carmen's self-expression, however, seems to be the most positive in that she retains the power of the "caja de oro"--the amulet that enables her to revive the infinite creativity of her source. She seems to understand the key that permits her to revitalize her self.

However, the possession of this amulet or key does not, by any means, guarantee a "happy ending," but rather the need for a continuation of process.[33] For example, only Carmen's childhood is explored in her re-telling. Although her relationship with the man in black reflects desire (Welles), it is manifested principally in the emotional, intellectual and imaginative sense. While Elia in El amor es un juego solitario begins to explore her physical desires as a woman, she can not divulge her true emotional needs. Thus Elia becomes entrapped in endless repetitions of physical expression that eventually are meaningless. Drawing an analogy on the basis of this observation, one might speculate that without a continuation and expansion of the process Carmen has begun, she could conceivably become entrapped in imaginative endeavors drawn from her childhood without ever re-examining the corporeal desires of her adult life.[34] In order to truly know herself, it would seem that Carmen's examination of her life as an adult--that differed from her free and creative childhood--would be extremely important. Thus, although Carmen has revived her psychic identity, continuation of her creative process of identity is essential.

The "hombre vestido de negro" confirms Carmen's renewed ability to create whatever she wants from within her own imagination when he says to her: "Usted no necesita que exista, usted si no existe, lo inventa, y si existe, lo transforma. . . . se ha pasado usted la vida sin salir del refugio, soñando sola. Y al final, ya no necesita de nadie..." (196). Carmen's ideal interlocutor (a reflection of her self) affirms her independence within her own world; she is attaining what many of the protagonists of the aforementioned novels have not attained--self autonomy.[35] However, Shiela Rowbotham suggests that for a woman to feel she is liberated is not nearly enough: ". . . the liberation of women necessitates the liberation of all human beings" (11). In order for women to be truly liberated, society must be unfettered enough to accept them as autonomous.[36]

The next novel, Carmé Riera's Cuestión de amor propio, serves as proof that women cannot be truly autonomous without the concurrence of others in society. Angela, the protagonist of Riera's novel, is also a mature woman writer who feels ontologically secure--as Carmen does at the end of her novel. However, after a romantic encounter with a male author, Angela finds her self-security stripped by this man--who professes to be in love with her, but who merely uses her as a mirror to magnify his own image. Angela expresses herself through a letter to her friend Ingrid, attempting to procure Ingrid's help in shifting the patriarchally-tilted balance of power that left Angela weak and degraded.

NOTES

1. El cuarto de atrás was awarded the National Prize for Literature in 1979. It was translated into English by Helen R. Lane, and the translation was published in 1983 by Columbia UP. Martín Gaite's other novels are: Nadal Prize winner Entre visillos (1958), Ritmo lento (1962), Retahílas (1974), Fragmentos de interior (1976), and Nublosidad variable (1992). Her novellas and short stories include the 1954 Café Guijón prize winner, El balneario; the 1960 volume of Las ataduras (includes the title novella and six short stories); "Tarde de tedio" (published in La búsqueda de interlocutor y otras búsquedas in 1972); and Cuentos completos (1978)--a volume including all the author's short stories and novellas published to that point. In 1976 she published A rachas, a small volume of poetry, and in 1987 a play entitled A palo seco. A recent book of poetry, Poesía (1931-1991), was published in 1992. Her work also includes a lyrical fairy tale for children, El castillo de las tres murallas (1981), and Pastel del diablo (1985)--also classified as children's literature. The two volumes were published together in 1986 as Dos relatos fantásticos. Her non-fiction works include: El proceso de Macanaz: Historia de un empapelamiento (1970) (This book was reissued as Macanaz como otro paciente de la Inquisición in 1975), Usos amorosos del dieciocho en España (1972), Ocho siglos de poesía gallega: Antología bilingüe (co-authored

with Andrés Ruiz Tarazona, and published in 1972), *La búsqueda de interlocutor y otras búsquedas* (1973), *El conde de Guadalhorce, su época y su labor* (1977), *El cuento de nunca acabar* (1983), *Usos amorosos de la postguerra española* (1987), and *Desde la ventana* (1987). Joan L. Brown notes that *El cuarto de atrás* is clearly the most studied novel by Martín Gaite, and that it is also the most frequently analyzed novel by a contemporary female Spanish author over the past decade ("Carmen" 86). In 1988, Isabel Roger published a bibliography of her works and all the criticism written about them up to that date.

2. Many critics have dealt with the metafictional/autobiographic convergence of the author Carmen Martín Gaite and the narrator/ protagonist of the same name. Some critics stress the metafictional essence of the protagonist Carmen. Glenn recognizes that the readers "are invited to fuse or confuse the two beings," but feels that the author is more interested in "the creation of a text that points to itself and to its creator" than in the representation of reality ("From Social" 25). Spires highlights the metafictional aspects of the novel, saying that in the second chapter even the narrator Carmen "becomes a fictional character talking with another fictional character" ("Product" 115), thus removing her one step further from Carmen the author. Rodríguez is adamant that the novel is fantastic literature, and not

autobiographical, while other critics are more interested in the autobiographical aspects of the novel. Levine compares the novel to James Joyce's Portrait of the Artist as a Young Man, saying that there have been few autobiographical novels in Spain, and that El cuarto de atrás captures "the genius of a writer" ("Carmen" 169). Jean Chittenden classifies the novel as autobiographical, basing her argument on Paul John Eakin's theory in Fictions in Autobiography that defines autobiographies as fictitious re-creations of the self. Linda Chown sees the novel as a postmodern biography where "the roles and rules of authorship slide in a relentless tangle across its tantalizing textual turnings" (58), while Concha Alborg points out the differences that critics are finding in women's autobiographies, and classifies all of Martín Gaite's work as autobiographical. Still others stress the combination of the two forms. Bellver highlights the historic importance of the Spanish Civil War in the development of the protagonist Carmen ("War"). Manuel Durán also considers the novel a synthesis, observing that it forms an intertextual dialogue with Martín Gaite's previous works (El balneario and Retahílas), as well as with her private life (as based on an interview with Marie Lise Garazian Gautier). Brown calls the novel a "remarkable hybrid" of the two forms and warns against distinctions of classification that are too narrow

("Fantastic" 13). Matamoro illustrates how classifications of the novel could be too narrow by elaborating five areas in which he feels El cuarto de atrás breaks from the neo-realist fiction of the fifties in Spain, and forms a new classification of literature. In a fitting inversion of the problem of fiction/autobiography, Brown named her biography and analysis of the work of Carmen Martín Gaite Secrets from the Back Room, echoing the title of the novel.

3. Bellver compares the freedom Carmen associates with "el cuarto de atrás" to Pratt's notion of a "green world," but also says that literature becomes Martín Gaite's ultimate "green world" ("War" 70). (Also recall Pratt's ideas about circular development.) Bellver points out that Carmen's entrance into puberty (and the constraints upon the female that puberty implies) coincides with the beginning of Franco's dictatorship in Spain. However, Martín Gaite's writing, which began as an escape from the war, became a positive method of transcendence and self-growth ("War" 76-77).

4. Although Spires highlights "process" in his chapter "Product Preceding Process: El cuarto de atrás," he refers to the process of creating the written work that is emphasized in several metafictional novels. With regard to El cuarto de atrás, he finds that the story is revealed to the reader before the reader becomes aware of the act of writing the story. Only in the last pages of the novel

(when the protagonist begins to read the beginning words of the stack of papers that had been accumulating as she talked to the man in black) do the reader and the protagonist become fully aware of the "process" of writing that has been occurring throughout the story. My use of "process," in contrast, refers to the process of identity formation by the female protagonist.

5. More ambiguity and double meanings reside in the metafictional aspect of that room: "el cuarto de atrás" existed both in the life of the author and of the protagonist Carmen in the novel.

6. Ordóñez explains how Carmen's role as ideal reader and narrator acts as a model to rupture the confining parameters of binary opposition that traps readers and writers; there is, therefore, a lack of closure (Voices 98-100).

7. Samuel Levin describes the reaction of readers encountering metaphors: ". . . we have in the reader a tacit agreement to contemplate a world different from the actual world, a world of the poet's imagining in which novelties of reference and suspension of normal truth conditions will be tolerated" (118). Therefore, the metaphor is an important bridge that allows the readers to cross over to the point of view that the writer is trying to convey, whether the readers normally agree with the writer's position or not.

8. Julian Palley sees the "life-dream" state in El cuarto de atrás as an "equation or metaphor" ("Dreams" 107), and says that it follows in the same tradition as that of Cervantes, Calderón, Borges, and others. He describes Carmen's dream/metaphor as "a search for identity" ("Dreams" 114). The subliminal aspects of Carmen's dream/metaphor that Palley describes reinforce the idea of the metaphor as a subconscious expression of identity (as seen in the previously analyzed novels). Servodidio suggests that this identity-search began in the dreams narrated in Martín Gaite's first novella, El balneario. Furthermore, Servodidio finds positive progression from the dreams expressed in the first work to the dream in El cuarto de atrás--the protagonist's dream was "censored" in El balneario, while "its truth is freed" in El cuarto de atrás ("Oneiric" 122). Thus the metaphoric identity-search expressed through the dream in El cuarto de atrás is a process that has already undergone change and growth in Martín Gaite's earlier works, and is still continuing.

9. Debra Castillo points out that the association of "casa," "cuarto," and "cama" begins a cumulative series that includes many other words that begin with "c" throughout the novel, such as "cucaracha," "Carola," "cartas," "cesta de costura," and "cajita" (824). Castillo's observation illustrates the metonymic chaining that occurs because of visual or auditory similarities,

like that observed in La plaça del Diamant. Castillo toys with the use of metaphor and metonymy in the novel, and describes a "force that keeps the novel open-ended" (815). She uses ideas found in Derrida's Mémoires and "Plato's Pharmacy," and Freud's Beyond the Pleasure Principle to illustrate how the "polarities that define the field of conflicting forces within the novel" (823) work to keep the novel a "Never-Ending Story."

10. Stephanie Sieburth's explanation that "popular culture is a mediator between the present and the distant past," (79) and that it acts as a "bridge between her [Martín Gaite's] experience and that of other Spaniards who remember the war" (91) gives popular culture a metaphoric-type function in the work.

11. Spires hints at the metonymic linking in the novel by way of its intertexts when he says: "The creative force, therefore, is the network of intertextuality, and one of the threads forming this network extends from the concept of a book of memoirs, to Todorov's theory of the fantastic, and finally to the activity of discourse and the production of texts" ("Intertextuality" 141). The threads he describes act in the same way as metonymy links different elements together.

12. Glenn points out that Todorov's theory of the fantastic involves the reader identifying with the character ("El cuarto" 151).

13. Glenn calls the dialogue with the stranger "an analogue of the dialogue which, ideally, will take place between author and reader" ("El cuarto" 153-54), while Ordóñez speaks of a "composite, androgynous reader and writer" ("Reading" 180). Brown says that for Martín Gaite the reader is "a respected colleague" and is also "a conversational partner who enables her to fulfill an urgent desire to communicate" ("Carmen" 86), while Spires notes that upon reading the end of the novel the readers realize that "we have been aesthetically participating" ("Product" 114). For Brad Epps, however, the "union" and "communion" (78) of author and reader seen by other critics is not universal. He feels Martín Gaite "keeps some readers a little further away than others" (84) because of her "subscri[ption] to established gender positions" (81) within the novel. I would add that the "union" between reader and writer is not one that is intended to be complete or total, but that the reader is allowed certain freedoms within the text because of the polar qualities of metonymic suggestion and the novel as an experience of process. The ideas of Miguel R. Ruiz-Avilés may help to explain differences of opinion about the novel; his article deals with the role of the reader's reaction according to the theories of Hans Jauss and others. The readers, he explains, "pueden surgir múltiples dimensiones textuales a base de lo que traiga a su lectura" (147).

14. Glenn describes the ludic elements in El cuarto de atrás, and cites Martín Gaite's idea (expressed in La búsqueda de interlocutor y otras búsquedas) that writing should be pleasurable and game-like ("El cuarto" 149). Glenn bases her analysis on theories of games and play in works by Huizinga, Caillois, Ehrmann, and Nardo. She identifies four different categories of games found within the novel: competition, chance, simulation, and vertigo (155). Although Glenn believes that games of mimicry or simulation are the most important in the novel, I would argue that metaphoric representations of other types of games make them more important than she recognizes. For instance, Glenn mentions that whirling, swinging and tightrope walking belong to the vertigo category, but does not seem to include Carmen's feeling of careening between past and present, reality and dream as a type of vertigo. Nor does she mention the metaphoric chessboard that implies Carmen has willingly entered into a game of competition when she jumps over the cockroach and opens her door to the man in black. In contrast, simulation is definitely the most important type of game for Elia in El amor es un juego solitario.

15. While the first and last chapters posit the dream/life metaphor that makes the ambiguous visit of the man in black possible, and the second chapter metaphorically expresses Carmen's agreement to participate in the "game," the other

chapters also suggest metaphoric scenarios. For instance "Ven pronto a Cúnigan," when Carmen goes into the kitchen, especially suggests a motif like Lewis Carroll's Through the Looking Glass where Carmen steps back into her formation as a female child. (Martín Gaite prefaces her novel with a dedication to Lewis Carroll.) While her childhood world was like that of Cúnigan--"espléndido, mágico, único, magnífico en verdad" (79)--there were constant reminders that her adult world would be different, and filled with distinct limiting rules. In contrast, the sixth chapter begins with metaphorical allusions to acting, and the roles people have to play in life. These metaphoric settings are metonymically extended throughout the novel by further references to games, stories, roles, etc. Again the metonymic extensions often connect both positive and negative, or ambiguous connotations to the original metaphoric concept.

16. Within Glenn's list of categories of games, the conversation with "el hombre vestido de negro"--because of his unknown qualities--implies a game of chance (Glenn mentions roulette and lotteries) ("El cuarto"). In this game of chance (where the man is at times linked with the devil), the prize is self-autonomy. El Saffar also recognizes the importance of this type of game in the novel: "Her life is a game of chance, moved by the roll of the dice around, around, around, and then up the imaginary

ladder toward home . . . ("Redeeming" 6).

17. Since the "cuarto de atrás" has a "cortina que defiende la puerta" (104) that sometimes falls, obscuring the room from mind and sight, the pills within the gold box act to lift that concealing curtain.

18. In Pardo Bazán's story, the male narrator describes his relationship with a woman who mysteriously treasures a little gold box. The man, who is overcome with curiosity to discover the contents of this box, pretends to be in love with the woman. She, however, submits to his amorous pretenses before giving in to his curiosity. At last, though, she declares that the man's love is more important to her than the power given to her by her secret within the box, and reveals its contents. The box contains pills, purchased from a _curandero_, that relieve her attacks and poor health as long as she does not reveal their secret to anyone. After the woman's declaration that his love will keep her healthy, the man feels a certain responsibility to continue his love charade, especially as her health begins to decline. Gradually, the woman perceives his duplicity, and eventually dies. The man then brings the pills to a scientist friend to have them analyzed. After discovering that the pills are made of bread crumbs, the man blames the _curandero_ for having deceived the woman. In her interview with Gazarian Gautier, Martín Gaite herself reclaims the secret of the "caja de oro" lost by Pardo Bazán's

character:

> GG: -¿Y llevas la cajita dorada contigo?
>
> CMG: -Sí, siempre la guardo.
>
> GG: -¿Pero no aquí?
>
> CMG: -Eso no se pregunta, no puedo decir donde está.
>
> GG: -¿Otro misterio?
>
> CMG: -Sí, otro misterio. Tal vez el mayor. (33)

19. Palley expresses similar ideas with regard to Carmen's visitor both in "El interlocutor soñado" and "Dreams."

20. Palley calls Carola Carmen's "female alter ego or Jungian shadow" and says Carola and Carmen are both "suffering from ontological doubt" ("Dreams" 114).

21. "El hombre vestido de negro" criticizes pre-designated routes when he denounces "el camino de vuelta" (105) that Carmen attempted to find when she wrote El balneario. He also refers to Perrault's story of Hansel and Gretel, inferring that they had more possibilities without the fixed path of little stones that led directly back to their home. Welles, too, feels that the El cuarto de atrás indicates the need for a new direction to find the self hidden under the rules and guidelines imposed by society: "In order to seek the truth of the self, a battle must be waged constantly against the 'Symbolic,' against the societal order into which the individual is necessarily thrust" (204). In El amor es un juego solitario Elia

looses sight of that "truth of self" precisely because she submits to patriarchal society's order that keeps her in a submissive role: she acquiesces to Ricardo's desire for her to be a seductress instead of communicating her true personality.

22. Estés points out how some versions of popular fairy tales convey distortions of other versions (See Women, note 10, page 484). Estés's philosophy about the inherent matriarchal wisdom in some fairy tales seems to be in direct opposition to Ellen Cronan Rose's ideas: "Women have come to recognize that neither in fairy tales nor in other patriarchal texts can we find true images of ourselves" (Rose 211). I would add that examination of different versions of fairy tales might help to pinpoint matriarchal advice to women in contrast to the patriarchal text that Rose notices. Kolbenschlag vaguely seems to notice the matriarchal element when she says: "The fact that most fairy tales embody elements associated with the archetypal 'feminine' points to the possibility that they recapitulate a view of reality that is rooted in the determinism of sex roles" (2). Kolbenschlag's idea, however, is that women should "walk out of the fairy tale" (201), not to reconnect themselves with them as Estés proposes.

23. Palley also sees the man as a mirror, and refers to Lacan's "'estado de espejo' en que el sujeto intenta encontrar su propia identidad en el espejo del otro"

("Interlocutor" 22).

24. El Saffar highlights the metonymic mirroring effect of the man in black: ". . . he continues to honor precisely those things C. has learned to condemn in herself" ("Redeeming" 7). The things Carmen learned to denounce in herself were those values imposed upon her by patriarchal society, and specifically, by Franco's propaganda about commendable behavior for women. Thus, the man in black reinforces Carmen's instinctive behavior that she has been taught to repress, echoing Estés's ideas about the "dark man."

25. Welles says the structure of El cuarto de atrás "is itself a playful game of mirrors" (202).

26. See Martín Gaite's Usos amorosos de la postguerra española for the effects of Franco's propaganda on women.

27. I discuss the "temporal" and "positional" contiguity of the mirror in Chapter 1.

28. The "cuarto de atrás," with its permitted disorder, was what gave free rein to Carmen's imagination (the opposite of the defined and prescribed rules for feminine comportment in "La Sección Femenina"). After seeing herself in the mirror in the kitchen Carmen remembers she wants to tell her visitor about the "cuarto de atrás."

29. It is helpful here to recall Jakobson's definition of metaphor as "substitution," while he notes that metonymies "combine and contrast" (77). In Carmen's case, the

reflection in the mirror is temporarily replaced by a past reflection, but the main emphasis of the temporary substitution is the contrast between past and present, and the combination that results from adopting positive information from the past.

30. Pratt states that women heroes at mid-life or later usually go through a process of rebirth (10).

31. Estés explains the importance of renewed life for women with the "Life/Death/Life" cycle as "a cycle of animation, development, decline, and death that is always followed by reanimation" (130), and notes that "woman is a keeper of cycles" (141). Also recall the cyclical development mentioned in my Introduction.

32. The conversation that occurs in the novel is also reminiscent of Natàlia's positive development reflected through her oral-like retelling of her story in La plaça del Diamant. Ordóñez points out that Martín Gaite "posits conversation as a most satisfactory realization of narrative skill" and "calls for the approximation of spoken and written discourse" (Voices 77).

33. Ordóñez points out that the protagonist has always rejected "happy endings" because there is nothing left to tell ("Reading" 182-83). Servodidio clarifies the need for a continuation of the process that Carmen has begun in El cuarto de atrás when she notes that all details about Carmen's marriage, her role as a mother, and her separation

from her husband are "noticeably absent from her account and therefore semiologically present" ("Oneiric" 125).

34. Rodríguez quotes Todorov's idea that fantastic literature is a perfect medium for authors who want to delve into certain themes they consider taboo, and who censor themselves from directly exploring them (80-81). Of course, sexual themes are the main taboo that Todorov recognizes. Thus, Rodríguez suggests that Martín Gaite's choice to write a fantastic novel is because of self-censorship and inability to openly express sexual ideas: "En El cuarto de atrás la locura es el producto ulterior del sueño, de la fuga, de la frescura, elementos todos estos conectados en el texto con el deseo sexual reprimido" (88). Recall that Servodidio notes less censorship in El cuarto de atrás than in an earlier work by Martín Gaite (See note 8). This decrease of self-censorship, along with the continual process in the novel, implies that the author is progressing also.

35. All of the other protagonists either did not have a mother as a role model, or the mother served as a negative role model. Andrea in Nada, Matia in Primera memoria, and Natàlia in La plaça del Diamant all lamented their lack of a mother-figure. Nevertheless, in Julia and El amor es un juego solitario, Julia and Elia found their attempts at self-identity complicated by mothers who seemed to be nearly as lost and immature as they. In contrast, Carmen's

mother was supportive, providing the atmosphere for creative and independent development, as well as encouraging Carmen's desire for education, in spite of the prejudices against scholarly endeavors for girls (El cuarto 92-93). In this sense, it seems reasonable that Carmen might attain self autonomy more easily that the other protagonists.

36. Brown points out the importance of social forces in the novel: "Nowhere is the theme of the power of social forces more pervasive than in . . . El cuarto de atrás" ("Challenge" 93). She also concludes: "Martín Gaite's novels challenge society to permit them to succeed" ("Challenge" 96). Therefore, the novel also suggests the need to continue the process of changing social and individual situations. Sieburth points out that the past Carmen tries to recapture allows "a miraculous recovery of a world erased or obscured by the Franco regime" (78), also underlining the socio-political dimension of the novel.

CHAPTER SEVEN

MIRROR MESSAGES THAT SIGNAL A REVOLUTION IN CUESTION DE AMOR PROPIO[1]

In several respects, Carme Riera's novel Cuestión de amor propio could be considered a continuation of the protagonist Carmen's situation in El cuarto de atrás.[2] Like Carmen at the end of Martín Gaite's novel, Riera's protagonist Angela is an accomplished writer, as well as a self-assured and autonomous person. However, when Angela ventures into an amorous relationship with a male writer (perhaps a variation of the mysterious interlocutor of Martín Gaite's novel) she becomes aware of the fragility of her autonomy. The disastrous affair leaves Angela nearly as deflated as Julia in Moix's novel, or Elia in Tusquets's.

However, Angela's devastating liaison ultimately provides her the opportunity to explore the underlying norms of gender identity and relationships within Spanish society. An examination of metaphors and metonymic connections reveals Angela's subconscious acceptance of the culturally symbolic division of the male as an aggressive master, and the female as a submissive victim. But Angela's instinctual self-pride and her earlier autonomous experiences help her to transgress these standards, and fight back. She expresses the need for change through metaphors that adopt the voice of retaliation and aggression usually reserved for males of her cultural background.

Angela is inspired by a female friend from a different culture, who acts as a mirror and model for her cultural transgression. While the mirror provided by her patriarchally-dominated society only ridicules her desire to be autonomous and liberated, her friend's perspective allows her to see herself in a positive light. The possibility of a community that accepts a different role for women helps Angela to change the parameters of her own identity.

Riera's novel consists of Angela's long letter to her college friend Ingrid in Denmark. Angela apologizes to Ingrid for not having written in over a year; the rest of the letter is an explanation of her silence and an appeal for her friend's assistance. Angela attended a literary conference about La Regenta the preceding fall, where she became fascinated with a male writer named Miguel. Her relationship with Miguel originated with a difference of opinion about the role of women in literature, and eventually evolved into a romantic and physical liaison. In spite of Miguel's many declarations of love, their mutual interests, his flowers and phone calls, their relationship ceased after one night of love-making.

Although Ingrid has advised that sexual union should be regarded merely as gratification of the appetites, Angela reveals that she has been emotionally devastated by the affair. In addition to her personal humiliation, Miguel has openly ridiculed her by writing a novel called El Canto del Cisne, apparently based on their romance. The female in Miguel's novel is a ludicrous, older woman who becomes involved with an attractive, vibrant writer. After going through a period of severe depression, Angela is finally able to write to her friend. She asks Ingrid to supply Miguel with erroneous information about Denmark when he goes there to write a series of articles on the country. Thus Miguel will be publicly embarrassed, and his dream of winning the Nobel Prize will be deflated.

In her letter to Ingrid, Angela refers metaphorically to the cultural differences between herself and her friend by describing the dissimilar quality of light in Denmark and Spain. Although Ingrid regards Mediterranean light as romantic and erotic, Angela points out the negative aspects of such intense light:

> . . . esa rabiosa luz del sur . . . resulta un obstáculo; no sólo porque nos atrae hacia paisajes abiertos, terrazas de bares al aire libre y nos hace falsamente extrovertidos, sino también porque nos muestra con crudeza lascas, aristas, protuberancias, . . . los objetos tienen perfiles ásperos, los vegetales tallos escabrosos

> y todo, o casi todo, muestra la agresividad del cuchillo . . . . Y a causa precisamente de esa poderosa luz, el mundo que divisamos parece erizado, como si estuviera en perpetua erección. (15)

Spain's light produces an atmosphere of aggressive male sexual power. While the light seductively lures everyone under its control, it also emphasizes the omnipresence of the phallic domination of power, the viripotent symbol of perpetual erection.

In contrast, Angela perceives that the subdued light of the Scandinavian countries leaves everything less clearly differentiated and rigid:

> ¡Cuando más deseable me resulta el nimbo con que la penumbra invade las regiones del norte, los tonos difuminados que acercan los objetos y acortan las distancias! La suave palidez de vuestros días neblinosos me parece mucho más acogedora y revierte en mí de un modo positivo . . . . (15)

The unyielding image of dominant sexual power conveyed in the description of Mediterranean light is contrasted with the atmosphere of pliability and impartiality of Northern light. While a continual threat to female autonomy is present in the first description, equality, approachability, and ambiguity emanate from the second.

Indeed, Ingrid's previous advice to Angela indicates that her perspective on life is less differentiated from male attitudes than Angela's, and that she is more open to change. Angela remembers her friend's guidance:

> . . . solías reprocharme mi actitud pusilánime frente al amor y me aconsejabas que adoptara una postura mucho más abierta, que considerara el sexo como un apetito más, como una necesidad que debe ser colmada para poder guardar tanto el equilibrio físico como el mental. (20)

While Angela personally scorns sexual relationships without love, Ingrid uses sex as a pleasurable fulfillment of desires. This non-emotional acceptance of sex is an attitude normally associated with men, who are considered to be less emotional, and who might regard sex as a natural requirement of their bodies.

Angela's comments also intimate that Ingrid, and others from her culture, do not differentiate greatly between the sexes. Even within her love relationships Ingrid considers men and women as equals. Angela contrasts her old-fashioned view of sex with Ingrid's, who has dedicated a book "'A los hombres y mujeres de mi vida', . . . dando además una larga lista de nombres por orden . . . de intervención" (20). Thus, the tones of Northern light that "acercan los objetos y acortan las distancias" (15)--making men and women more equal--metaphorically illustrate Angela's concept of the inherent differences with regard to gender roles and identification in Ingrid's society.

In contrast to Ingrid's view of equality that men and women share, Angela's affair with Miguel dramatically emphasizes the inequality between the sexes in Spain. In theory, Angela and Miguel should be considered on an equal level, as both of them are accomplished writers and respected critics of literature. Their similar tastes and age also should place them in an analogous position. Angela describes the affinity she perceived between Miguel and herself after they first met:

> Nuestras coincidencias, que podían provenir de unas vivencias parecidas--cuando yo nací él tenía cinco años--y de una formación semejante, me parecían una muestra más de nuestra fatal predestinación. No sólo preferíamos los mismos autores, pintores o músicos sino que . . . nuestros gustos en otros aspectos más cotidianos . . . eran también semejantes . . . . (24)

But, in spite of this apparent similitude, Angela expresses her romantic view of love as an uncontrollable force--a fatal destiny--against which she has no power.

After once feeling equally as accomplished as Miguel, Angela expresses her acceptance of traditional conceptions of male superiority when she falls in love with him, and submits to him with an "entrega absoluta" (22). She relates how love converts her into a victim by employing the conventional romantic metaphor of cupid: ". . . noté el momento en que el arquero divino disparaba sus flechas doradas y mi mitad perdida, tras la catástrofe que nos condenó a una larguísima escisión, se soldaba por fin con mi ser" (23). After Angela became a willing victim of Cupid's arrow, the man with whom she had previously argued about his erroneous perception of La Regenta turned into the omnipotent "mago" (27) of her adolescent longings.

Angela's metaphor comparing Miguel to a magician--"el prestidigitador capaz de sacar de la chistera una bandada de palomas" (27)--is not only reminiscent of the passionate feelings between Natàlia and Quimet in La plaça del Diamant, but also of the control that Quimet has over Natàlia's life. The rest of the comparison, which describes the magician as being able to "anudar y deanudar pañuelos en un abrir y cerrar de ojos y, en la apoteosis final, cortarle el cuello a su ayudante para volvérselo a unir al torso en un santiamén, apenas sin otra ayuda que unas palabras," (27) demonstrates the power of the magician and the authority of his words. The magician's performance (cutting his helper's neck) suggests violence against women, as the helper in such acts tends to be female. This notion also conveys that women are merely objects that can be assembled and disassembled.

All of Angela's descriptions of her love affair reflect the highly romantic, but also misogynistic, images of passion from her culture, including "la apoteosis del tacto . . . de . . . [la] invasión de puñales lentísimos" (44), the power of cupid and the mago, and the idea of fatal predestination. These revealing depictions of Angela's sentiments of powerless submission to love reinforce Pratt's doubts that Eros and autonomy can be compatible for women.[3]

Indeed, after Angela decides that she is in love, she apparently rejects her feelings of autonomy in order to position herself in the amorous role that has been encoded into her subconscious. Her metaphors reflect this surrender of liberty: "El teléfono era . . . nuestro aliado . . . , se convirtió en una especie de cordón umbilical que nos mantenía en una constante unión . . . dulcísimo grillete, cadena que yo deseaba perpetua . . . (41). Before falling in love with Miguel, Angela played power games with him, actively arguing her ideas about literature. But even these games were designed to attract his attention. However, after surrendering to her emotions she expresses the desire to be completely dependant on him, and permanently chained to him. While her metaphors transmit closeness, they also convey enslavement.

In fact, Angela reveals to Ingrid that she wanted to be treated as a child instead of an independent adult:

> . . . te añadiré que una de las cosas que más he deseado toda me vida ha sido que alguien me llamara pequeña, pequeñita mientras me abrazaba, aunque mis principios feministas se vieran seriamente resquebrajados y mi concienciación se relajara en demasía al tener que admitir que . . . deseaba ser disminuida, cosificada, casi degradada. (22)

This desire, nearly completely hidden in Angela's subconscious, is reminiscent of Julia's attempt to retreat to her childhood in Moix's novel. However, instead of blaming the lack of affection on her mother as Julia does, Angela speaks of the "tibia dulzura de la voz de mamá que nos acunaba" and the "jardín siempre azul de la niñez, en que cualquier pesadilla desaparecía como por ensalmo" (21).

Thus, the lack of maternal affection that distressed Julia, as well as Elia and Clara in El amor es un juego solitario, does not seem to be the reason for Angela's desire to return to her childhood and be embraced. Instead, Angela speaks of the need for women to be "especialmente ante los hombres, frías, fuertes y autosuficientes" (21).[4] Angela's unfulfilled desire to be cuddled and treated like a little girl, therefore, seems to result from a lack of affection on the part of her father, instead of from her mother.[5] Additionally, her statement that the tender feeling she is seeking--"casi estoy segura de que también lo buscan o buscaban la mayoría de mujeres de mi generación" (21)--suggests that lack of warmth from the father is not only a personal problem, but also a cultural one.[6]

Men's lack of emotional sensitivity echoes what Chodorow sees as a cultural problem in the traditional family structure, which results in child-like development of females and emotionally insensitive males.[7] What Angela mistakenly perceives in Miguel's hidden self is a "mago" who would employ the same responsive "ensalmo" as her mother had used to comfort her. Like the lost and unloved characteristic that Elia thought Ricardo exhibited in Tusquets's novel, Angela is seeking a sensitivity and emotional need in Miguel that is similar to hers. Angela explains:

> . . . creí adivinar tras esa máscara una vulnerabilidad y una fragilidad casi enfermizas. Fue ese lado supuestamente débil lo que de verdad me sedujo. Quizá siempre lo empleó como una baza a su favor entre las mujeres. (73)

However, instead of any tenderness or similar feelings, Angela discovers only an extension of the effects of the metaphoric Mediterranean light: Miguel feigns vulnerability only to trick her into submission--another tool of phallic power. Miguel's only desire is to see himself in the cultural stereotype of Don Juan, who conquers, and then departs unaffected.

After the end of their relationship, Angela continues to cast herself in the role of the dependant victim, but changes her perspective to regard her feelings as an illness, rather than accepting them as positive, or normal. She speaks of her age as a detriment in her ability to recover from her "enfermedad," and says that at forty-eight her body could not develop "a modo de vacuna, los anticuerpos necesarios para combatir el virus" (19). Her metaphors again suggest invasion by the male and her complete helplessness to recover, as well as her own culture's bias against older women. She is reduced to "un envase no recuperable" (63) by Miguel's depletion of her emotions and one-night use of her body. Because she is no longer young, her disposal is more justifiable, even from her perspective.

Angela's feelings of worthlessness after the affair are reminiscent of Julia's monsters and her "death-in-life" existence in Julia, and of Elia's catatonic states of depression in El amor es un juego solitario: ". . . fueron unos días espantosos, poblados de terrores a cuyos conjuros aparecían espectros que ejecutaban a mi alrededor danzas macabras, monstruos que entre risotadas y cabriolas se mofaban de mí . . ." (62). Also like Julia and Elia, Angela expresses a desire to end her life, calculating how much "alcohol y barbitúricos sería ideal para una mezcla efectiva," and measuring the distance needed "entre la ventana y el asfalto para obtener el resultado apetecido" (18).

In spite of the degree of blame that Angela confers upon herself after her disastrous affair, her friend Ingrid's divergent opinion helps her to recuperate some of her self-worth. Indeed, metonymic extension of some of Angela's ideas shows that either she subconsciously has begun to change some of the attitudes inscribed in her by her society, or that she instinctively realizes they are harmful. For instance, after their meeting in Valencia, Miguel sent her flowers: "El cadáver de una orquídea, perfectamente exquisito en su breve ataúd de plástico, me esperaba en casa a la vuelta de Valencia" (40). In this passage it is impossible to discern whether Angela formulated the metonymic relationship upon receiving the flower, or in the process of writing to her friend. Another comment, however, indicates that she subconsciously connected Miguel's orchids with cadavers at the time she was still hoping for the affair to transpire. She relates that before Miguel arrived at her home, she bought "las orquídeas menos cadavéricas" (43) to decorate her house. This statement reveals that, even before their rendezvous, Angela perceived something slightly repulsive in Miguel's selection of flowers.

Metonymic chaining of the concept of the orchid as a cadaver not only intimates danger for Angela, but also suggests the entrapment of a living death (like that experienced by Julia), with its entombment of a live flower in a plastic coffin. Moreover, Miguel's choice of such a flower for her is indicative of his desire to curtail her natural growth and development within the artificial, cage-like box manufactured by the perpetrators of a throw-away culture. While, on one level, Angela readily accepts Miguel's romantic gesture of sending flowers, subconsciously she is also threatened by his choice. Just as aspects of Angela's metaphors comparing Miguel to a "mago," the telephone to a shackle, and Miguel's caresses to an "invasión de puñales" (44) suggest a subconscious deviation from the feeling of emotional closeness she desires, metonymic extension of the orchid helps to reveal Angela's underlying desire for autonomy.

The disposable plastic coffin that contains the imprisoned orchid can also be linked with Miguel's depersonalization of Angela within their relationship. For instance, after Miguel leaves, Angela describes the words he said to her as "todavía envueltas en papel de celofán y adornadas con un gran lazo rosa, protegidas pero ya contaminadas" (50). His words, tinged with artificiality, were so recent they still seemed unused and in their protective wrappers. The words arrived like the orchids--efficiently packaged in a disposable material that seemed to adulterate and depersonalize the contents. Thus veiled, but also polluted by their covering, all sorts of entities can be disposed of easily. In fact, Angela feels that Miguel has essentially converted her into a disposable object, like "un plato, un vaso o una servilleta de papel que, tras ser usada una sola vez, va directamente al cubo de la basura" (50).

Debased and reduced to the status of a piece of trash, Angela wishes to dispose of herself. Only after help from a psychiatrist can Angela overcome her feelings of worthlessness and undertake a search for prized possessions and expensive antiques in order to revalue herself: "Me suelen interesar más los objetos que las personas. Por eso gasto cuanto puedo en rodearme de cosas bellas . . ." (67). By collecting things that she values, Angela unconsciously indicates that objects (like herself) should be treasured. Although this metonymic transfer does not indicate recovery from her debased state (she still isolates herself from others and is unable to write), it demonstrates an improvement over her desire to do away with herself. Her process of recovery also includes caring for her garden, which would return her to Pratt's "green-world" (22), nature's refuge from patriarchal domination.

Within her garden, the soft light of the fall afternoons reminds Angela of Ingrid: ". . . me dejo fascinar por esos instantes en los que el cielo adquiere esa tonalidad pálido-lechosa, difumino de azules casi nocturnos y blancos indecisos que me recuerda a vuestra luz" (67). The illuminated garden reconnects Angela with the diffused Northern light that equalizes, and the comforting "jardín siempre azul de la niñez" (21) where her mother's voice chased nightmares away.

Therefore, when Ingrid's letter arrives, it functions like Ena's mother's voice for Andrea in Nada, and "retains the power of moving" (Cixous 881) Angela from her lethargic silence. Ingrid's "voice" stimulates Angela to take up "la pluma que tú me regalaste" (12) and begin to write again. While Miguel left Angela "incapaz de escribir una sola línea" (63), and seduced her into a self-abhorrence that caused her to submit "cada una de las páginas de mis libros a la disección más morbosa" (63), Ingrid inspires in Angela the liberty to write.[8]

Within the written pages to her friend, Angela expands her sensibility and acceptance of self by communicating with her friend (Johnson, "Voice" 153) through an expressive and intimate letter--a marginalized writing form that is especially appropriate for women.[9] However, Angela's words reveal that she does not confine herself to a role normally prescribed to a female letter writer, but rather transgresses those norms and appropriates the discourse of patriarchal hegemony for her own use, thus intimating a change in power.[10]

Formerly, Angela metaphorically cast herself in the role of the willing victim--"la primera cordera bobalicona que le saliera al paso, autoofreciéndose como víctima propiciatora"--while designating Miguel as the crafty aggressor "con su altar portátil bajo el brazo, dispuesto a preparar con todo esmero la ceremonia de la inmolación . . ." (74). However, her letter indicates she has changed, and that she now wants to "organizar una imaginaria línea de protección" (16) with Ingrid, instead of willingly submitting as before. Moreover, her plan would ideally consist of arriving "de imprevisto, avasallador e implacable, como un ejército cuya estrategia consistiera en tomar por asalto el territorio enemigo" (16), in order to catch Miguel off guard. While she formerly regarded Miguel as the trickster and magician, the plan she proposes involves tricking him, and she knows that Ingrid (from her experience with men) already has "unas cartas marcadas" that will result in Miguel's losing the "juego" (73).

The war and card game metaphors that Angela uses to describe her plan convey strategies, aggression, and activities that are normally associated with males. More importantly, they demonstrate that Angela no longer considers herself a victim. The metonymic transfer of masculine metaphors to herself occurs after Angela realizes that the "learned helplessness" (Estés 245) ingrained in women of her culture ill-prepares them for survival in times of conflict: "Los valores que una educación burquesa y esmerada trató de inculcarme--la lealtad, la sinceridad, el obsesivo culto a la verdad--ya no me sirven, están obsoletos" (66).[11] Like Carmen's rebellion against order in El cuarto de atrás, Angela finally sees the need to spurn the widely accepted ideal of abnegated heroism for women taught by Franco's Sección Femenina.

Therefore, Angela's use of war-like metaphors reflects her discovery of the need to change herself. Ultimately, the affair with Miguel illustrates for Angela the basic incongruity of the love ideal accepted by women with their desire for autonomy. A friend from a different culture--metaphorically differentiated by its light--serves as a model to reform Angela's subconsciously ingrained concept of the female as victim. Thus Angela begins to adopt a metaphorical expression that is similar to male expression in her attempt to usurp the balance of power in her relationship with Miguel. Her aggressive metaphors imply she has learned to employ the tools of patriarchal domination in order to reconquer and maintain autonomy. This mirror-like reversal of roles also reflects the need to effect a change in society that would make males and females more equal, and therefore suggests an unfinished process, somewhat like that in El cuarto de atrás.

Although (unlike the previous works examined) Riera's epistolary novel does not reveal any scenes in which Angela looks directly into a mirror, the use of different types of mirroring is extremely important in the work.[12] In fact, Angela's close relationship to Ingrid fits within Ciplijauskaité's observation that women's close friends often serve as doubles--or mirrors--in literature written by women (80). The letter written to her friend is an indication that Angela is forming her "sense of self in relationship to another," as Johnson has observed (153), and thus is employing her friend as a mirror. The affinity between the two friends would demonstrate the metaphorical relationship of simultaneous identity and difference, while Angela's combination of Ingrid's ideas with hers would exemplify the metonymic aspect of the speculum.[13]

However, Angela's comments also illustrate that her friendship with Ingrid provides her with a continuous, even more intimate, mirroring than that reflected in the letter. Angela has maintained a private dialogue with her absent friend that molds Angela's self-concept much in the same way that the doll, Gorogó, did for Matia in Primera memoria. Angela writes:

> . . . a menudo he releído tus cartas y muchas veces te he contestado mentalmente desde los lugares más impensados, a ratos, con la esperanza de que, pese a los miles de kilómetros que nos separan, tú . . . te dieras cuenta de que mi

monólogo . . . se dirigía a ti . . . . (11-12)

In spite of the distance between them, Angela has relied on their friendship, even when she did not write.

Moreover, it appears that Angela not only has "communicated" mentally with Ingrid, but that, in a certain sense, Angela has received information from Ingrid: "Estoy segura de que ya has adivinado que una de las causas de mi retraso ha sido, precisamente, el miedo de aparecer ante ti, frágil, inerme, llena de prejuicios y, sobre todo, ridícula" (14). Angela's thoughts about what her friend would think of her suggest that she has already assessed herself by her friend's standards. Thus, the illusory exchange that Angela conducts with her absent friend suggests that Ingrid has inspired a dialogue with the animus of the other within Angela, much as the mysterious interlocutor does for Carmen in El cuarto de atrás. (See Palley.)

Indeed, the desire to find an ideal interlocutor results in part of Angela's fascination with Miguel. Angela describes Miguel's efforts to win her confidence: ". . . jamás había encontrado un interlocutor tan a su medida. Yo era la persona más interesante del congreso, la primera mujer que en un debate público le ponía los puntos sobre las íes; y además había leído mi obra..." (30). Like Carmen's visitor, Miguel has read Angela's work, and appears to respect her opinions.

It appears that Riera may have had El cuarto de atrás in mind (and perhaps Martín Gaite's theoretical work La búsqueda de interlocutor as well) when she translated Cuestión de amor propio from Catalan. The preceding quotation about the interlocutor reveals a significant change from the original version. The original reads: "Miguel no sols em va gordar un lloc al seu costat, sinó que es desvisqué en gentileses: De seguida em féu saber que jo era la persona més interessant que havia trobat al congrés . . ." (34). The Castilian version, however, adds the comment about the interlocutor: "No sólo me guardó un sitio en su mesa sino que se deshizo en cumplidos: jamás había encontrado un interlocutor tan a su medida. Yo era la persona más interesante del congreso" [my underline] (30).[14] The specific reference to the interlocutor creates a more obvious dialogue with Martín Gaite's novel.

Moreover, Cuestión de amor propio denounces the idea of employing a male to be the "ideal interlocutor," and indicates that the male, because of his need to regard women as objects, is not yet trustworthy as a confidante. Martín Gaite's protagonist, Carmen, at times adopts the role of the submissive female that Riera is trying to counteract. For instance, when Carmen lies down to sleep on the couch and allows her visitor to rearrange her written pages, one cannot help but think of the power of the censor suggested by the transcriber who translates and rearranges Pascual's manuscript in Camilo José Cela's novel La familia de Pascual Duarte. With that in mind, Carmen's submission and trust at that point seem incredibly naive.

Additionally, in contrast to Martín Gaite's novel, where Carmen only explores the intellectual and creative aspects of her personality, in Riera's novel the most fragile point in Angela's character surfaces in her emotional and physical submission to a male. Thus, the notion that love relationships can reveal the weak links in female autonomy is important in order to rectify those weaknesses. While the ideal male of Martín Gaite's novel apparently does not abuse that frailty, the less-than-ideal man in Riera's work takes full advantage of it.

Like Carmen's mysterious visitor, Miguel also seems to serve as a mirror: " . . . iniciamos una narración a dúo en la que intercambiábamos párrafos como si nos proyectáramos en un juego de espejos" (34). However, unlike the positive mirroring that Ingrid affords for her friend, or that the man in black provides for Carmen, Miguel ultimately renders a very negative reflection for Angela. In fact, he is much more concerned with his own image reflected by her: ". . . fui para Miguel un espejo en el que basó su estrategia de seductor . . . a Miguel mi cuerpo desnudo debió servirle para contemplar únicamente su imagen, mientras que el suyo no reprodujo la mía" (63-64). His narcissistic behavior makes her realize that if he really had been in dialogue with her (thereby reaching out to her on an equal level emotionally), it would have destroyed his image of himself. Recall Spacks's claim that men need to see themselves magnified in the reflection of a woman (21).

Miguel further reduces Angela in the distorted mirror of his novel in which "el personaje de Olga, la madura escritora catalana, cursi como un repollo con lazo, si no es mi retrato es, por lo menos, mi caricatura" (69). While he ridicules the role Angela played in their romance, he magnifies himself in the character of Sergio: ". . . novelista de moda, triunfador, brillante y excesivamente inteligente, . . . revestido de un halo hagiográfico" (69). Therefore, his novel acts as a very debilitating image for Angela:

> . . . buena parte de mí desapareció hecha jirones durante aquellos meses horribles--, me busco todavía con ahínco en las páginas de la novela. Tengo un enorme interés, Ingrid, en que . . . me digas si verdaderamente soy yo . . . la protagonista del libro, o si me equivoco al reconocerme entre sus páginas espejo. (71)

After receiving such a negative reflection from her male mirror, Angela desperately needs Ingrid's catoptric perspective.

Perhaps an even more ominous effect of Angela's acrimonious reflection in Miguel's novel is the rippling aftermath it is sure to have on others. Not only do La Regenta and Miguel's novel El Canto del Cisne serve as reflections within the novel (as Cabrera has pointed out), but Angela underlines the mirror and model effect of all art and literature within a culture. For example, after they first meet, Angela complains to Miguel of the lack of feminine heroes over thirty years of age: "Las convenciones literarias dan por sentado que a partir de la madurez no sucede nada que merezca la pena de ser contado" (31). She also has noticed "la estupidez que suelen encarnar los personajes femeninos maduros," and that older women are "por lo general, malhumoradas, hipócritas, avaras, rancias . . ." (32).

In spite of Angela's awareness of the prejudice against older women in literature--a detail that many people have not noticed--she demonstrates that this bias has been subconsciously ingrained in her beliefs and opinion of herself. Not only does she pattern her thoughts after young heroines like the ultimately self-destructive Melibea in La Celestina (41), but she also denigrates herself and her accomplishments in her wish to fit the model put forth by literature:

> Durante aquella noche hubiera deseado ser Fausto para venderle mi alma a Mefistófeles a cambio de que me dejara convertirme en Margarita. De pronto nada de lo que me había interesado hasta

> entonces me importaba. Ni el ansia de conocer ni mis posibilidades creadoras: únicamente ser joven y recuperar la belleza y la candidez que enamoraron a Fausto. (44)

To pattern herself after Goethe's Marguerite would require a self-destructive and self-criticizing attitude on Angela's part. Not only would Angela give up any literary achievements and autonomy she has attained, but she would renounce her whole countenance and experience for Miguel's love. Angela's inclusion of German and French literature, opera, theater, and film in her examples--past arts as well as contemporary--demonstrates the wide-ranging cultural influence of the literary arts as female role models.[15]

Just as Andrea in Nada and Matia in Primera memoria found negative mirrors within fairy-tale models, Riera's novel expands that idea to include the misogynistic influence in much of Western society's art forms. Angela's literary models not only have demonstrated the subservient, fatalistic attitude that women should follow in their amorous inclinations, but also the disapproving reflection given to older women through literature. Like Elia in El amor es un juego solitario, Angela has internalized the concept that age is a liability for females. Literature that depicts only young women in romantic situations, and older ones as ridiculous, is another way of neutering women. Therefore, Miguel's novel that casts the female protagonist as a "repollo con lazo" (69) can only perpetuate and reinforce the negative image of older women, augmenting men's mockery of them, and causing women to belittle themselves and other women.[16]

In contrast, Angela's letter--the writing of her self --is positive, and is a step toward revitalizing her vocation of writing for others. Through her letter, Angela examines the cultural bias that allowed her relationship with Miguel to destroy the autonomy she had previously acquired. Her letter illustrates how her various mirrors--both negative and positive--helped to reveal to her that she had internalized concepts that demanded subservience to men in matters of the heart. She then combines the positive reflection of a friend with a stronger character, and the use of the creative mirror of writing to reverse the domination Miguel exerted over her. As Angela (and others) write literature that places women in positions of dignity, it will have the effect of reducing and negating patriarchal subordination of women, such as that advocated by Miguel's novel.

Angela's metonymic appropriation of metaphoric ideas associated with males, and her mirroring of Miguel's subversive tactics--perhaps temporarily blinding him with the change and flash of light--signal a retaliatory attack against him and the patriarchial bastion of power. Angela incorporates both feminine uses of mirroring and the masculine discourse of hegemony to establish solidarity with her friend, as well as to initiate a change in her balance of power with Miguel--and with society as a whole. Angela's need to alter the status quo of patriarchal domination reflects Rowbotham's claim that women can not be truly autonomous until society as a whole is changed and liberated (11).

Thus while Martín Gaite's novel affirms woman's independence within her own world, and, as Bergmann points out, "offers the possibility of freeing the female imagination" ("Reshaping" 154), Cuestión de amor propio demonstrates another woman's step forward in the move toward autonomy. Angela's progress vows to revive the freedom felt in childhood before the imposition of cultural norms for women. Through her examination of a love relationship, Angela identifies some of the underlying perpetuators of the standards of inequality, and begins to reverse them. Riera's novel, therefore, points the way toward transgression of culturally-determined restrictions on both males and females through a revolution that would liberate all of society.

NOTES

1. The 1988 publication of Cuestión de amor propio is Carme Riera's own translation of her novel Qüestió d'amor propi, published in Catalan in 1987. Since the novel was originally published in Catalan--like La plaça del Diamant --again I felt there might be metonymic connections that were apparent in the original, and not evident in the translation. However, instead of important metonymic connections that were obscured in the Castilian edition, I found an edited edition of Qüestió d'amor propi, with words added in some cases, and deleted in others. In order to avoid too many comparisons between the original and the later translation, I have decided to use quotations from the later Castilian edition. I only refer to one change in the text which I feel is especially important in my analysis. The translated novel not only reflects stylistic changes and improvements, but also expands its feminine voice of solidarity to all Hispanic women.

2. Other works by Carme Riera include short stories, novels, historical and critical works. A short story, "Te deix, amor, la mar com a penyora," won a literary prize in 1974, and was then published as the title of a collection of short stories in 1975. She published a second collection of short stories, Jo pos per testimoni les gavines, in 1977. Riera's own Castilian translation of most of the stories in the two collections was published as

Palabra de mujer in 1980. Epitelis tendrìssims, another collection of stories, was published in 1981. She also wrote a narrative tour of Barcelona's historic cemeteries, Els cementiris de Barcelona, and a biography for children, Quasi be un conte, la vida de Ramon Llull, both published in 1980. Also in 1980, the novel Una primavera per a Domènico Guarini won the most important Catalan literary prize, the Prudenci Bertrana. Riera's most recent novel, Joc de miralls, won the Premio de Novela Ramón Llull in 1989. Riera published her own translation of this novel as Por persona interpuesta in 1989. Other recent publications include a collection of stories, Contra el amor en compañía: y otros relatos, 1991, and several critical and historical books: La escuela de Barcelona: Barral, Gil de Biedma, Goytisolo: el núcleo poético de la generación de los 50, 1988; La obra poética de Carlos Barral, 1990; and Hay veneno y jazmín en tu tinta: aproximación a la poesía de J. A. Goytisolo, 1991. She has also published numerous articles.

3. Pratt observes that Eros and autonomy may be incompatible (79), partially because women's "growth as persons is thwarted by our society's prescriptions concerning gender" (6), and women may not be consciously aware of this influence. She further explains: "In many cases the hero has so thoroughly internalized extrapersonal, societal norms that she is fighting against

behavior patterns encoded in her own consciousness" (59). In this case, Angela expresses attitudes in her definition of love that society has inscribed in her, attitudes that are actually misogynistic and self-belittling.

4. Angela also interprets the reason for the debilitating determinism in La Regenta as a result of the "falta de afecto en que creció" Ana Ozores (29). Miguel finds that her arguments "denotaban una cierta inclinación muy femenina" (29), and argues that Ana's problems stem from "una libido insatisfecha" (28). Their viewpoints about the novel highlight the gender differences in Spanish society that Angela expresses through her metaphors of Mediterranean and Scandinavian light. The feminine desire is for emotional closeness, while the male tries to resolve problems through sexual domination. This conflict between touching in an emotional and physical sense could cause women to react in a cold and distant manner if they fear they will be rejected emotionally.

5. The blame that is indirectly placed on the father in Riera's novel is a subtle exoneration of the guilt of the mother in many of the earlier novels studied. It might be considered as an example of the "claro sentido de diálogo polémico" ("Caída" 326) that Nichols has noticed in the feminine literature written after the Civil War.

6. Angela's metaphor that makes her position analogous to being "de rodillas frente a la rejilla" (21) suggests

another cultural cause for women's submission to men in Spanish society. Since the Catholic religion places a male priest as "judge" over intimate confessions of the parishioners, women become accustomed to accepting authority and penance from a male. Although men also confess, they never confess to a female priest.

7. Roberta Johnson uses Chodorow's theory about the difference between male and female cultural development to show how Riera's narratives demonstrate "female selfhood as formed as a sense of self in relationship to another" ("Voice" 153-54). Also see Chodorow, 176.

8. In describing the final relationship of power within Riera's novel, Glenn explains that "Angela is empowered to tell her own story, to be the subject of it rather than the object of some history" ("Authority" 429).

9. Bergmann explores the letter and diary forms employed by Rodoreda, Riera, and Maria Mercè Roca as being particularly appropriate techniques to express the double marginalization of women writing in a minority language ("Letters").

10. Nancy Fraser posits that feminists should adopt a theory of discourse that can help them to understand how people's social identities are formed and how they change over time, how solidarity is formed in conditions of inequality, how cultural hegemony is secured and contested, and how this information can lead to emancipatory change

(178). She explains that "the right kind of theory would counter the disabling assumption that women are just passive victims of male dominance" (180). Angela's letter to Ingrid shows that she understands how cultural ideas helped to form her social identity and conception of love, and their friendship illustrates the helpfulness of solidarity in conditions of inequality. Angela's use of language normally employed by men indicates that she is contesting cultural patriarchal hegemony and has a plan to effect a change of power. While Stanton criticizes the repetition of bipolar masculine and feminine metaphors in the discourse of French feminists, Fraser also disparages Kristeva's "dualistic pattern" (190). Angela seems to break this bipolarity by metonymically displacing typically feminine metaphors with masculine ones. She thus adopts the discourse of cultural hegemony in an attempt to regain power. Susana Jákfalvi-Leiva gives a historical example of how marginalized people used the technology and language of cultural hegemony to regain power. The Peruvian Indians learned Spanish in order to write their own chronicles of history, effecting a type of reconquest of their conquered domain.

11. The obsessive cult of truth that Angela has assimilated again evokes the idea of the patriarchal control of the Church over its subjects when they confess all lies or insincerity. The Sección Femenina established

by Franco particulary directed this obsession for truth toward females (See chapter 1, Usos amorosos by Martín Gaite).

12. Vicente Cabrera identifies five different types of mirroring in the novel: Angela serving as a mirror to magnify Miguel's self-image, Miguel's opaque mirror for Angela, Ingrid's mirror of feminine solidarity, the reflections of Angela and Miguel's relationship seen in La Regenta and in Miguel's novel El Canto del Cisne, and the mirror of Angela's own creation manifested in her letter. Some of the mirroring that Cabrera recognizes appertain to the use of the speculum that I have been examining within the six preceding novels, and need to be explored more fully within the context of the mirror as a tool for constructing the self.

13. See Introduction for La Belle's explanation of the mirror as metaphor, and Jakobson's description of metonymy as a combination.

14. In the Catalan version, Riera indicates with a colon where Angela's thoughts end, and where the list of compliments that Miguel gives her begins: ". . . es devisqué en gentileses: De seguida em féu saber que jo era la persona més interessant . . ." (34). In order to maintain the same indirect style list of compliments in the Castilian version, however, the passage would need to read: ". . . se deshizo en cumplidos: jamás había encontrado

un(a) interlocutor(a) tan a mi medida." Instead of "a mi medida," Riera says "a su medida" (30), creating confusion about who is considering whom the exemplary interlocutor. However, since Miguel is the one who writes a novel apparently based on their affair, it is logical that he would be the one asking the questions. Even if Miguel is complimenting Angela, telling her that she is the perfect interlocutor, this compliment could make her consider him in a similar way. Since interlocution involves dialogue, both parties would ideally feel trust and intimacy toward the other. However, Miguel's untrustworthy conduct ultimately reveals that he cannot be confided in: he is definitely not the "ideal" interlocutor.

15. In her article about mirrors and frames in nineteenth-century French literature, Rosemary Lloyd concludes: "Male fear of female difference and female identity seems endemic and all-pervasive in nineteenth-century literature, to the extent that when a relationship broke up, a male poet almost invariably sought relief and reassurance by composing a venomous attack which would enable him to perceive the past through a mirror sufficiently distorted as to rehabilitate his own actions" (351). Miguel's novel El Canto del Cisne also distorts his relationship with Angela to the point that he can justify and glorify his own actions. Lloyd also finds that in French literature, the female is transformed in the male mirror "from individual

woman into mere symbol, determined by male desire" (347). This type of depersonalization of women can also be seen in Miguel's attitude, when Angela feels she has been degraded to the status of a disposable object.

16. Akiko Tsuchiya's analysis of Cuestión de amor propio hints that she also regards older women as foolish. Tsuchiya describes Angela's predicament within the novel: "Blinded by her literary imagination, she is incapable of discerning the utmost vulgarity of her situation: a 48 year-old woman pathetically in love with a married man who has an affair with her merely to satisfy his own ego" (283). Conversely, Tsuchiya does not discern the vulgarity of the situation in which a 53 year-old married man disgustingly seduces a sincere woman, blinded by the debilitating propaganda of her patriarchal literary heritage, only to satisfy his own ego. Just as Angela expresses self-contempt because of her age, Tsuchiya's comments suggest that she also has accepted the bias against older women. Tsuchiya's article argues that Angela strategically "seduces" Ingrid and the reader, as well as Miguel.

CONCLUSION

THE TEMPORAL MIRROR

In all the novels examined--_Nada_, _Primera memoria_, _La plaça del Diamant_, _Julia_, _El amor es un juego solitario_, _El cuarto de atrás_, and _Cuestión de amor propio_--my analysis of metaphor and metonymy in relation to the female protagonists has illuminated the personalities of these women. Because an author uses metaphor and metonymy to convey subconscious processes at work in the protagonist, these tropes often reveal the protagonist's state of mind to the readers before the protagonist is consciously aware of it. Thus, tracing the metamorphoses expressed by metaphor and metonymy throughout a novel demonstrates the process of changing identity that the protagonist undergoes.

Mirror scenes and other mirroring devices (such as writing or telling one's own story, and intimate communication with a friend) also serve to illustrate the protagonist's development. Because many women use mirrors to look beyond their physical reflection, assessing and re-forming their personality as they look into a mirror, analysis of mirror images also reveals modifications as they occur. In this sense, mirror images in these works communicate in a manner similar to that of metaphor and metonymy, suggesting that change has occurred prior to the protagonist's awareness of it.

Additionally, a mirror functions like a metaphor in that its reflection both is, and is not, the face looking into it. Like metaphors, mirror images begin with a balance of appositions--the face and its inverted reflection--that interacts to establish communication (in this case, communication with the self [La Belle, Chapter 2]). Mirrors also function metonymically because they not only reflect the opinion of the person looking into the mirror, but also they are mediums though which women in particular often perceive how others are looking at them; they reflect a combination of opinions. Therefore, mirroring, along with metaphor and metonymy, reveals a very dynamic reflection of the protagonist and her identity formation.

For example in Nada, Andrea uses metaphoric expression to convey her aspiration toward liberty, as well as her fear of a new situation. She subsequently alters her metaphors because of new metonymic associations, demonstrating a subconscious change in her perceptions. This dynamism and change (like that of the flowing movement between metaphor and metonymy) reveal Andrea's growth and self discovery. Additionally, the various scenes in which Andrea confronts her image in a mirror demonstrate a gradual maturation and self-acceptance.

In contrast, Matia (in Ana María Matute's Primera memoria) does not seem to develop and mature in a positive way. Although she metaphorically expresses similar aspirations toward liberty and fear of her situation, her metonymic associations only intensify the fear she feels. Instead of altering and expanding her original metaphor, she merely exaggerates it and applies it to all aspects of her life. Her static metaphor, therefore, suggests her lack of development. Likewise, Matia's mirror reflections demonstrate a trapped conception of self.

In Mercè Rodoreda's La plaça del Diamant, the uneducated and unaspiring Natàlia originally conveys her situation through simple and trite metaphors that the reader interprets as humorous clichés. These original cliché-like metaphors, however, are renewed and invigorated by their metonymic extension throughout her life. New associations expand the meaning of the metaphors and also reveal Natàlia's personal growth. Although at first Natàlia is too timid to examine her own self-reflection, she gradually even confronts herself in a mirror, again illustrating progress and development, somewhat like that demonstrated by Andrea in Nada.

The use of metaphor and metonymy in Ana María Moix's transitional novel, Julia, is often more subtle than that of the first three novels. The readers must form their own metaphors and then trace the metonymic progression of Julia's repressed memories of a childhood rape. Later metaphoric expression indicates how Julia's feelings coincide with the characteristics of schizophrenic personalities. The scenes in which Julia regards herself in a looking glass reveal progressive alienation from her own reflection, suggesting a more severe personal deterioration than that of Matia in Primera memoria.

The explicit sexual scenes, elaborate use of metaphor, and the older protagonist in El amor es un juego solitario, by Esther Tusquets, show a distinct change from the earlier novels. While baroque metaphorical expressions fleetingly reveal Elia's personal subconscious desires, those same metaphors later disguise her true feelings. Elia plays out predetermined roles to hide her own identity, much like the alternate schizophrenic self in Julia. Although Elia takes pleasure in the use of mirrors as she plays her seductive roles, she is frightened whenever she catches an unexpected reflection of her own face. Her fear manifests the damage inflicted on her identity, as well as the vague apprehension that she is harming others.

In contrast, the mature protagonist, Carmen, in Carmen Martín Gaite's El cuarto de atrás, demonstrates a definite progression toward autonomy. While metaphors establish the dream-like atmosphere for Carmen's conversation with a strange man dressed in black, metonymic chaining back to her past restores the freedom of imagination Carmen felt as a child. The enigmatic man acts as a mirror for Carmen's thoughts, while written pages of her novel amazingly appear next to the typewriter. Those pages, which later prove to be a duplication of her night with the mysterious interlocutor, provide Carmen with a more productive "mirror" of her identity than a mere reflection in a glass.

Although Carmen progresses in her self-realization in El cuarto de atrás, the novel does not reveal any later contact with the outside world. Indeed, the strange man is possibly only a reflection of her own thoughts. However, in Carme Riera's Cuestión de amor propio, the mature, self-sufficient protagonist Angela (who is also a writer) ventures into a romantic relationship with a man who leaves her emotionally devastated. But her explanation of that disastrous affair in a letter to her friend Ingrid provides Angela the opportunity to explore her debilitating subconscious concepts about love. While initially she uses commonly accepted metaphors that cast her as the victim in love, she eventually can combine the metaphorical expression of her male conqueror with her own through metonymic transformation. Her letter and her friendship with Ingrid serve as mirrors to aid in her self-recovery; they even act as her impetus to aggressively change her cultural identity.

Not only has my analysis of metaphor, metonymy, and mirrors in these novels demonstrated the process of development of the individual protagonists, but it also points to a much broader evolution. The elements I have examined in these novels published between 1945 and 1988 indicate a change in the status of women in Spain within these years. After the Civil War, Franco's regime created a stifling atmosphere for women. Martín Gaite quotes a passage from a correspondent of the New York Post in Madrid in the forties, who described the predicament of Spanish women:

> La posición de la mujer española está hoy como en la Edad Media. Franco le arrebató los derechos civiles y la mujer española no puede poseer propiedades ni incluso, cuando muere el marido, heredarle . . . . Tampoco puede tener empleos públicos y, aunque no sé si existe alguna ley contra ello, yo todavía no he visto a ninguna mujer en España conduciendo automóviles. (Usos amorosos 30)

The fascist ideal role for a woman was to acquire "una formación cultural suficiente para que sepa entender al hombre y acompañarlo en todos los problemas de la vida" (qtd. from Pilar Primo de Rivera in Usos amorosos 63). All women were taught to serve as an object to magnify the male ego.

In the novels I have analyzed here, the metaphors, metonymy, and mirror images indicate the protagonists' desire to change the repressive situation of Spanish women.

For example, while Andrea in Nada expresses the need to break away from the archaic rules of her family--particularly those of her aunt Angustias--she also senses the same repressiveness in other members of society. The unpleasant kiss, forced on her by the over-protective and possessive Gerardo--metonymically linked to her aunt Angustias--is indicative of the climate of coercion in which Spanish women lived in the 1940's.

In the other novels, women's resistance and opposition to their unyielding and over-powering surroundings is exemplified in a variety of ways. Matia's depression as she writes and gazes into her green glass in Primera memoria, Julia's schizophrenic retreat into her childhood personality in Julia, and Elia's rebellion and escape through sexual fantasies in El amor es un juego solitario are all examples of women confronting societal repression. Natàlia exhibits the same culturally-forced identity in La plaça del Diamant, but is finally able to let some of her own personality emerge as she grows older. While Carmen in El cuarto de atrás feels the need to reactivate the sense of freedom and imagination she experienced as a child (before Franco's dictatorship), Angela in Cuestión de amor propio eventually rejects the lady-like comportment she was taught all her life in order to retaliate against the injustices she experiences.

Whereas Zatlin and Bergmann recognize the stylistic changes in contemporary Spanish novels written by women that make readers more aware of the female perspective, and while Ciplijauskaité notices the gradual evolution of the female protagonists, my analysis of this group of novels also points to progress in the socio-political status of women. For example, Laforet's metaphors in Nada timidly and fleetingly express Andrea's aspirations as drops of water in the current and flickering stars in the sky, whereas Riera's Angela in Cuestión de amor propio ultimately voices her desires for change in aggressive terms. There are also significant thematic changes from the 1940's to the 1980's (e.g., female insanity, homosexuality, liberal sexual mores, and general expressions of socio-political independence for women), that reflect basic societal shifts. Many of the themes found in the recent novels would have been censored during the Franco regime.

The gradual development of the female in these novels is reminiscent of the gradual formation of self-identity recorded by Andrea's successive mirror reflections in Nada. As a group, these novels serve as a temporal "mirror" of women's development in Spain since the Spanish Civil War. Also, rather than a "happy ending" closure, these novels, as exemplified by Martín Gaite's El cuarto de atrás, tend to have open endings that suggest a mere pause before resuming the novelistic, and by extension, social process.

This resumption is evident in the recent profusion of novels written by women in Spain. Many of these new novels, just as those I have analyzed, feature female protagonists who are still reaching for and beyond themselves as subjects reclaiming their strength and identity. As long as their efforts are resisted, these particular novelistic and social processes will continue to mirror one another.

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