

Title: Feminism in Spain and its influence on Montserrat Roig's
trilogy.

Author: Gobnait Collins, BA.

Thesis submitted to: Dublin City University

Department of Study: S.A.L.I.S.
Dublin City University

Submission Date: June 2002

Head of Department: Dr. Bill Richardson

Name of Supervisor: Dr Pat O'Byrne

Total Number of Volumes: One

Thesis submitted as requirement of MA Degree

REFERENCE

Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of M.A. Degree is entirely my own work and has not been taken from the work of others save and to the extent that such work has been cited and acknowledged within the text of my work.

Signed: Gabriel Collins ID No: 99171701

Date: 16/09/02

Table of Contents

	Page Number
Acknowledgements	i
Introduction.....	1
Chapter One: Women in Twentieth Century Spain	14
1. Lead up to 1918	15
1.1 Lack of Industrial Revolution	15
1.2 Strong Patriarchal Society	16
1.3 The Catholic Church	17
1.4 Effects of World War One	18
1.5 Spanish feminists in the nineteenth & early twentieth century	19
1.6 Social Structure and the Educational System	27
2. 1918-1939	29
2.1 The Spanish Civil War (1936-1939)	29
2.2 Spanish feminists of the Second Republic	31
2.3 The Catholic Church	33
2.4 <i>La Sección Femenina</i>	35
2.5 Divorce	36
3. 1939-1979	37
3.1 The Franco Regime (1939-1975)	37
3.2 Censorship during the Franco Regime	38
3.3 The Catholic Church	39
3.4 The Economic and Political Situation	40
3.5 Feminists and Female Writers in Exile	41
3.6 Feminist Groups in Spain	45
Chapter Two: Montserrat Roig – Her life and her works	49
1. The life and influences of Montserrat Fransitorra Roig (1946-1991)	50
1.1 Personal Biography	50
1.2 Catalan influences	51
1.3 Political influences	52
1.4 Feminist influences	52
1.5 Other influences	55
1.6 Critique of a selection of her works	55
1.7 Other critics and the author's work	62

Table of Contents Continued

	Page Number
Chapter Three: Stereotypes – The conformists	70
1. Stereotypes – The conformists	71
1.1 Introduction	71
1.2 Theory and Origin of stereotypes	72
1.3 Evaluation of ‘ <i>mujercita</i> ’ stereotype in terms of values and behaviour	76
1.4 Character analysis of Silvia Miralpeix	79
1.5 Character analysis of Agnès	86
1.6 Character analysis of Ramona Jover	90
1.7 Horaci Duc – Male reinforcement of the ‘ <i>mujercita</i> ’ stereotype	95
1.8 ‘ <i>El ingeniero</i> ’ and his wife in <i>La hora violeta</i>	98
1.9 Summary of The conformists	100
Chapter Four: Stereotypes – The rebels	101
1. Stereotypes – The rebels	102
1.1 Introduction	102
1.2 Character analysis of Natàlia Miralpeix	102
1.3 Character analysis of Norma	113
1.4 Character analysis of Harmonía	118
1.5 Character analysis of Kati	122
1.6 Lesbian relationships or not?	133
Conclusion	136
Bibliography	

Abstract of Thesis

Author: Gobnait Collins
Title of Thesis: Feminism in Spain and its influence on Montserrat Roig's trilogy.

An appreciation of Spain's unique political, religious and economic history prior to the arrival of second wave Feminism in Spain is the key to understanding the reasons for the limited success of Feminism. Franco's right wing dictatorship, which lasted almost forty years, was probably the single greatest explanatory factor for the late arrival of second wave Feminism in Spain and its halfhearted reception. Nonetheless Feminism in its many guises (*Feminismo de la Igualdad*, *Feminismo de la diferencia* etc.) did succeed to attract a minority but enthusiastic audience, particularly in urban middleclass areas of Spain.

Montserrat Roig (1946-1991), a Catalan journalist and novelist was an ardent exponent of Feminism and its ideals. Her undisputed support for Feminism continued long after its popularity had waned in Spain. In addition, her decision to write in Catalan is further evidence of her desire to fight the cause of the underdog. Her trilogy, which is set in urban Barcelona is comprises the following novels *Ramona, adiós* (1977), *Tiempo de cerezas* (1979) and *La hora violeta* (1980). The central characters are predominantly middleclass women and are used by Roig as vehicles for her exploration of women- specific issues. Her ability to raise the awareness of her readers on issues such as abortion and lesbianism within a fictional novel is clearly her forte. Her status as a 'forgotten writer' could possibly be attributed to her early death. However, this does not diminish the value of her contribution to the Spanish feminist literary canon of the twentieth century.

Acknowledgements

I am delighted to have this opportunity to express my sincere thanks to a number of people, whose contribution towards the completion of this piece of work, is very significant.

To my friends and family, whose ongoing encouragement was greatly appreciated.

To Vourneen in particular, for having believed that I was capable of the challenge and for her continued interest in my progress.

My friend Elizabeth Ure deserves a special mention for having lent me a number of books on the topics of feminism and literary criticism.

To Gerry, whose abundant patience and support was often called upon and given generously.

To Mr John Keogh of Philips Electronics Ireland, who authorised the payment of my fees for the course.

To Mary Phelan of S.A.L.I.S for her helpful suggestions.

Finally, to my supervisor Pat O'Byrne for her shared enthusiasm in Feminism and women's literature. Her flexibility in meeting my irregular meeting arrangements as well as her constant encouragement were significant factors in my ability to bring this work to a successful conclusion.

Introduction

The year 2001 marked the tenth anniversary of Montserrat Roig's death. Although she died at the early age of forty-six she was already an accomplished journalist, writer and television presenter. Her works have been translated into eleven languages, while her reputation as a staunch feminist supporter continued long after the popularity of its proposals had waned in Spain. Her affinity to her native city Barcelona and its indigenous language, Catalan, is unquestionable but she was also acutely aware of the limitations of the Catalan language as a means of reaching a wider audience. She spent time living and working in England and the United States thus affording her the opportunity of experiencing life outside the confines of the community in which she was reared. Both experiences no doubt had a large part to play in her ability to appreciate feminist issues from a world-wide perspective. Her interest in politics dates back at least to her college years when she became a member of the PSUC (*Partit Socialista Unificat de Catalunya*). Evidence of her subsequent involvement in left wing politics manifests itself in her trilogy. Her success as a novelist was hampered by the Franco regime, however the abolition of the censorship board in 1978 restored the freedom of speech to writers and journalists contributing to the imminent success of Roig and many of her contemporaries.

Motivation

I first became aware of Montserrat Roig a number of years ago while living and working in Spain. My interest in gaining a better understanding of contemporary women novelists is what initially attracted me to her as a writer. In addition to the fact that she satisfied the above criteria, I was also intrigued that feminist issues proved so central to the development of the plot of *La hora violeta*. Believing that Franco's right wing dictatorship would have seriously impeded anyone's ability to appreciate feminist issues in Spain, I was certain that Roig would fail miserably in her attempt to do justice to such a contentious subject. In addition, I had become acutely aware of an anti-feminist consensus among both women and men in Spain in 1996/7 and was having difficulty in reconciling this with Roig's commendable challenge. It was therefore with a sense of conceited derision that I took up *La hora violeta* and

'put Roig to the test'. Fortunately, she was to prove me wrong and as a result my research in this area was to commence.

Methodology

My approach to analysing Roig's trilogy is from a feminist perspective. Based on feminist theories which were prominent at the time Roig was writing her trilogy, I intend carrying out an analysis of how some of the feminist agenda has impacted on her novels.

It is important to stress that in deciding to analyse Roig's trilogy from a feminist perspective, I have chosen to ignore other issues (equally worthy as topics for discussion) which are central to a complete appreciation of her work. A similar analysis of her work could be completed from at least four other feminist dimensions. e.g. abortion, the constraints of bourgeois family life and marriage, the discrimination against women in a patriarchal society and the suggestion of lesbianism as an alternative to a heterosexual relationship are just some of the issues which feature prominently in Roig's fictional works (See Chapter Two).

I have decided not to undertake summarising the novels in the trilogy as part of my analyses of Roig's work as I believe I could not do justice to her in doing so. In general, this study presupposes a knowledge of the core texts under discussion, however in the case of *La ópera cotidiana* for example, because it falls outside the parameters of the trilogy, my analyses includes a partial account of the events of the novel.

Limitations

It must be acknowledged that my study of Roig's trilogy has been carried out using the Castilian version of her texts. I am aware of the significance of Roig's decision to write her novels in Catalan in the aftermath of the Franco regime. In celebration of the lifting of the ban on the use of languages other than Castilian, Roig would have

been eager to assert her right to freely express herself in her mother tongue. While recognising the importance of the Catalan language in grasping the essence of the author's intended message, my primary focus is that of the influence of the theories of Feminism on her novels. I previously acknowledged that Roig herself recognised the limitations of Catalan and with this in mind she had her novels translated almost immediately into Castilian and subsequently into numerous other languages. It was therefore in languages other than Catalan that her work was read by the majority of her international audience. Justification for using the Castilian version of her texts has similarly been provided by Catherine Davies in her work on Montserrat Roig when she states:

Roig is bilingual: she writes her fiction in Catalan, the rest of her prose in either Catalan or Spanish. Her novels were translated almost immediately into Spanish, and it is in that language that they have reached the majority of the peninsular and international public....The import of her work straddles language barriers and involves the kind of cross-cultural analysis relevant to today's feminist criticism.¹

Review of Literary Criticism of Roig's work

In the wake of Roig's death in November 1991, a bilingual (Catalan-English) book was published in her honour by the 'Departament de Cultura, Generalitat de Catalunya.'² The publication featured contributions from Catalan and Castilian literary circles and in addition to demonstrating the popularity of Roig among her contemporary writers, it serves as an interesting 'eye witness' account of the author and her outlook on life. However, despite having achieved four literary awards³ and publishing at least thirty two pieces of literary text,⁴ surprisingly little can be found in terms of literary criticism of Roig's work. The reason for the dearth of such criticism may be due to the fall off in interest in Feminism as a currently debated issue. As mentioned previously, Feminism reached the height of its 'popularity' in terms of

¹ Catherine Davies, *Contemporary Feminist Fiction in Spain: The Work of Montserrat Roig and Rosa Montero*. pp. 7-8.

² *A Montserrat Roig en homenatge. Homage to Montserrat Roig*. (1992) ed. Joan Guitart.

³ Christina Dupl a *La voz testimonial en Montserrat Roig*. p. 197.

⁴ Idem p.192.

public interest and debate in the 1980s and since then, demand for publications dealing with the topic appears to have diminished dramatically. In my research of literary criticism of Roig's work, the volume of critical analyses published in English outweighs those written in Castilian. I can only conclude from this fact that the level of interest in Roig's work from a Spanish perspective is directly proportionate to the marginal interest in Feminism in Spain. Roig's relentless exploration of Feminism probably resulted in her work being overlooked by critics who had little or no interest in this topic. Consequently her talents as a novelist have largely gone unrecognised by the Spanish public and indeed Spanish literary critics.

Notwithstanding, I have selected for comment four pieces of literary criticism which give a critique of Roig's work from different perspectives. My decision to choose these four works (to the exclusion of other) was based on their diverse approaches to Roig's texts rather than the merit of their content in terms of literary criticism. Catherine Davies's book, *Contemporary Feminist Fiction in Spain: The Work of Montserrat Roig and Rosa Montero* (1994) along with Christina Dupláa's *La voz testimonial* (1996) together provide a comprehensive review of Roig's fictional writing. Davies's book published in 1994, (while giving equal prominence to Roig and Montero), appears to be the first comprehensive piece of criticism published following Roig's death. Davies, who is a highly regarded and prominent critic of contemporary literature, subsequently published *Spanish Women's Writing 1849-1996* in 1998, which gives a thorough overview of Spanish women's contribution to the literary canon during that period. Davies prefixes her critical assessment of both authors in a substantial *Introduction* which provides her readers with a useful overview of Spain's social, political and literary history. These factors are of huge significance in terms of the influences brought to bear on both authors and probably account for some of the motivating factors for their respective decisions to write at all. The factors which Davies considers to be of primary importance in her assessment of Roig's texts are history, nationalism and female identity. One could not fault Davies in the appropriateness of her selection of key themes in relation to Roig's works. Roig's dedication to the raising of consciousness of the female identity is as much the hallmark of her works as is her pride in being Catalan. Davies points out how Roig sought to address the misrepresentation of women in literature by situating her

fictional novels within a credible historical context and in doing so hoped to inspire her readers with an appetite for social equality. Her translation into English of extracts from the novels in question, renders her book accessible to readers not accomplished in Castilian and Catalan. A more in-depth analysis of the content of this and the other works selected can be found in Section 1.7 of Chapter Two.

Christina Dupláa, in her book *La voz testimonial en Montserrat Roig, Estudio cultural de los textos* (1996), explores Roig's fictional works from a number of perspectives. She dedicates the first section to assessing the merit of Roig's use of the skills she acquired through her career as a journalist as a means of relaying the experiences of firsthand witnesses of historical events. As the title of the book suggests, Dupláa sees Roig's role in her fictional work as testimony to the everyday experiences of women in Catalan society, and the second chapter concerns itself with references to Roig's trilogy (among others) as a means of supporting this theory. The third and final section is dedicated to the importance of middleclass life in Barcelona as the setting for the majority of Roig's novels. Dupláa, by her inclusion of photographs of the author at different stages throughout her life, imparts her personal interest in Roig's life aside from her professional work. Roig's contribution not only in the field of literary fiction but also in her profession as journalist and television presenter is given prominence in this book. Finally, Dupláa is to be commended on her all-inclusive bibliographies which indicate the level of research undertaken to bring this book to publication.

In addition to these two books, I have chosen Catherine G. Bellver's essay entitled 'Montserrat Roig and the Creation of a Gynocentric Reality'⁵ along with Emilie Bergmann's essay entitled 'Lesbianism, Female Homosociality, and the Maternal Imaginary in Montserrat Roig's *L'hora violeta*'.⁶ (2000). Although these essays are relatively concise in comparison with the previous two books mentioned, they nonetheless provide an equally useful perspective of Roig's work and on those grounds merit inclusion. In her introduction to her book *Women Writers of*

⁵ Bellver's essay is published in *Women Writers of Contemporary Spain*, pp.217-239.

⁶ Bergmann's essay is published in *Reading and Writing the Ambiente, Queer Sexualities in Latino, Latin American, and Spanish Culture*.

Contemporary Spain, Joan L. Brown describes Montserrat Roig as ‘the author of historical novels that uncover truths about Spanish society.’ Bellver’s aim in her essay, which was published along with twelve others focusing on contemporary Spanish writers, was to show how Roig wrote a historical novel from a ‘female-centered reality’. The term often used to describe this perspective is ‘*Gynocentric*’. Ironically, Jeremy Hawthorn gives a definition of ‘gynocentric’ only in relation to the term ‘*Androcentric*’.⁷ Essentially, gynocentricity is a term used by feminists referring to a mindset which ‘requires writers and readers to attempt to ground themselves on female experience and to view the world from a female perspective.’ It is from this perspective that Bellver believes Roig to have written her novels and her essay succeeds in proving this assertion.

Emilie Bergmann, in addition to writing and publishing her essay ‘Lesbianism, Female Homosociality, and the Maternal Imaginary in Montserrat Roig’s *L’hora violeta*’, has also published an essay entitled ‘Mothers, Daughters, and the Mother Tongue: Martín Gaité’s *El cuarto de atrás* and Roig’s *El Temps de les Cireres*’.⁸ Bergmann’s essay focuses to a large extent on whether the relationship between Judit and Kati can definitively be ‘labelled’ as lesbian. It is an interesting perspective and one which I myself consider in the latter stages of this thesis. The enigmatic relationship is one which Roig skilfully develops but never definitively labels. The result of this for any reader is the dilemma of whether in fact their relationship should be categorised or just accepted as it is presented. Bergmann, in her essay provides justification for her considerations but fails to find conclusive evidence for her assertions. This is in no way a poor reflection on Bergmann’s investigations, rather a testament to Roig’s superb writing ability.

Structure and layout

The purpose of chapter one of this thesis is to give a broad outline of the social, economic, literary and political situations which existed in Spain in the century

⁷Jeremy Hawthorn *A Concise Glossary of Contemporary Literary Theory*. p.4.

⁸Emilie Bergmann’s essay is published in *Language, Literature, and Music*, pp.93-108.

leading up to the period in which Roig wrote her trilogy. The first chapter, which is divided into three sections, deals in chronological order with the issues which either had a positive or negative impact on the eventual success of the Feminist movement. The chapter spans at least an entire century which in the context of Spanish history, includes two world wars, one civil war, the Franco dictatorship and the advent of democracy. The reason for undertaking such an investigation is twofold. The Feminist movement enjoyed varying levels of success throughout the world and the factors which impeded its success in Spain, need to be considered if we are to begin to understand Roig's trilogy. In addition, because Roig's novels are peppered with references to current affairs in Spain, an appreciation of the issues referred to is essential to a complete understanding of her works. Bearing this in mind, I have explored the critical factors which impinge on the success of the Feminist movement in Spain, as well as highlighting the circumstances and people who contributed to the achievement of its proposals.

The second chapter aims to provide a limited biographical account of Montserrat Roig's life and her major influences, with a particular focus on feminist influences and Roig's own feminist proposals. A critique of a selection of her works is also included in this chapter as reference is made in the body of the thesis to works which fall outside the trilogy.

Chapter three introduces the concept of stereotypes and evaluates the '*mujercita*' stereotype in terms of values and behaviour. Having identified the major '*mujercita*' proponents in Roig's trilogy, I then proceed to analyse these characters' behaviour in order to justify their inclusion as conformists. Although Roig's female characters are more highly developed than her male characters in the trilogy, I have chosen two male characters who reinforce the stereotype. A character analysis of each highlights how support for the stereotype across gender boundaries has resulted in its continued prevalence.

The fourth chapter aims to highlight, through character analysis, the rejection by the rebels of the '*mujercita*' values and behaviour. The purpose of these rebel characters in the trilogy is twofold. They are shining examples of feminist role models and are a

means by which controversial issues, such as abortion, lesbianism and extramarital affairs can be raised within the realm of fiction. Their inclusion alongside the conformist characters heightens their impact while they continually challenge the 'mujercitas' to deviate from the values they characteristically uphold. The rebels are Roig's heroes and although they do not achieve their desired goals by the close of the trilogy, they are portrayed in a sympathetic light by the author who evidently wishes them to be commended for having challenged the status quo.

Feminist Literary Theory

Although feminist literary criticism did not gain prominence until the late 1960s, it had many noteworthy precursors such as John Stuart Mill's *The Subjection of Women* (1869), Virginia Woolf's *A Room of One's Own* (1929) and Simone de Beauvoir's *The Second Sex* (1949), to name but a few.

The manner in which Woolf attempted to deal with the issues surrounding sexual politics was to adopt the Bloomsbury ethic of 'androgyny'. In doing so "she accepted a serene withdrawal from the struggle between male and female sexuality".⁹

Her struggle with mental illness, which resulted in her committing suicide, would seem to indicate that her aim to transcend sexuality had failed.

The diversity of feminist theory from one country to another and between one generation and the next is one of the principal causes of its limited success in achieving a consensus on change within society. However, there is one area in which most feminists are united and that is their hostility towards Freudian theories.

According to Freud, penis-envy is universal in women and is responsible for their regarding themselves as '*hommes manqués*' rather than a positive sex in their own right. (Idem p.140)

The blatant sexist nature of such a comment elicited extremely negative reactions from the earliest groups of feminists. The Feminist movement has since progressed in its ability to discount sexist theories put forward by male critics who consider themselves 'experts' in the field of feminist criticism. Instead they have tended to

⁹ Raman Selden, *A Reader's Guide to Contemporary Literary Theory* (1986) p.136.

focus on developing their own theories while working on achieving a deeper understanding of the roles which women as well as men play in society.

Elaine Showalter, in her essay entitled "Feminism and Literature" (1990), highlights a number of the issues which instigated the upsurge in feminist literary criticism in the late 1960s. The following questions are representative of the concerns of feminists at the time and the subject of discussions that were to ensue in the subsequent years.

How were women represented in men's literary texts? What was the relationship between the textual harassment of women and the oppression of women in society? Why were women absent from literary history?¹⁰ (p.179)

Showalter clearly outlines her perspective on these issues but also gives recognition to the 'multiplicity of voices and positions within the field'. (p.180)

She assesses the ways in which feminist criticism evolved in different ways in four countries. Her choice of the United States, England, France and Germany is based on the significant contribution of each of these countries to the field of feminist criticism. The exclusion of Spain from such a study may indicate the comparative lack of work produced by Spanish feminists in the area of feminist criticism. Feminist criticism in the United States had its strongest support from the academic institutions. Due to the large number of women who held degrees in literature and women's studies there was a huge demand for such publications. The universities, in financing feminist literary journals, helped to generate further interest in this topic. The 1970s also saw a number of publishing houses specialising in women's and feminist publications while black and lesbian feminist criticism have added another dimension to the field of inquiry. In 1970, The American writer Kate Millett published a book called *Sexual Politics*, the focus of which was to highlight women's oppression, which was caused by an imbalance of power instigated by a patriarchal society. She rejected the theory that women were naturally passive, asserting that their display of this characteristic was caused by constant reinforcement by family members and the media.

¹⁰ Elaine Showalter, 'Feminism and Literature', in *Literary Theory Today*, (1992) p.179.

Radical Feminism in England originated in left wing politics but was subsequently influenced by the American women's movement as well as European intellectual trends. Although support for women's studies courses was strong at Vocational institutions in England, lack of financial resources in universities prevented feminist criticism from achieving the same prominence as it did in the United States. Support for feminist texts has primarily been achieved through women editors working in publishing houses. English feminist journals also came to prominence through this route. In 1978 Showalter herself proposed the term 'gynocriticism' to describe 'the feminist study of women's writing, including readings of women's texts and analyses of the intertextual relations both between women writers (a female literary tradition), and between women and men.' (Idem p.189)

The activist and materialist factions of the MLF (*Mouvement de la Libération des Femmes*) along with the Postfeminist group *psycho et po* largely constitute French feminist thought. Of the two groups the latter was more successful in gaining popular support throughout France. Formed in 1968 by women at the Sorbonne, three of its leading members played a pivotal role in achieving recognition and support for the psychoanalytical approach to Feminism. Antoinette Foque, a professional psychoanalyst, was its leader and spokesperson. Hélène Cixous, a noteworthy novelist and professor was the groups chief writer, while financial backing of the publishing house *Éditions des Femmes* was provided by the family of Sylvia Boissonas. While French feminists focused primarily on psychoanalytical theory and their work in this area has been recognised internationally, Showalter points out that the development of these theories has been achieved without any foreign influences. (Idem p. 185). By the 1990s, interest in feminist theory and criticism had diminished drastically resulting in the cessation of publication of all feminist journals.

Hélène Cixous, in an effort to increase the canon of feminist publications challenged critics to dispense with their theories in favour of feminist writing. She urged women to celebrate the qualities which are unique to them and in so doing enrich the literary canon.

Having always operated 'within' male-dominated discourse, the woman needs

‘to invent for herself a language to get inside of’.¹¹

The commencement of the women’s movement in the Federal Republic of Germany took place in 1968. Its origins lie in a breakaway group from the socialist students movement. Less than a decade later feminist magazines were widely available and the demand for novels dealing with feminist issues had increased dramatically. French feminist theory was also under discussion by critics in Germany in the mid 1970s. The political concerns of feminists in the Federal Republic of Germany encompassed the economics of housework and motherhood. By the 1980s, German feminist criticism began to break international boundaries through its translation into various languages.

Gender Theory

Defined by Showalter as a term ‘used to mean the social, cultural and psychological constructs imposed upon biological sexual differences’, (p.197) Gender Theory is the latest trend adopted by feminist critics in their analyses of literary works. Gender Theory, through its inclusion of men in the field - from students to critics - hoped to dispel the fundamental separatist restrictions imposed by previous feminist theories. The inclusion of men in such an initiative was to have positive as well as negative repercussions. The initiative proposed a two way exchange which would be mutually beneficial to feminist critics as well as male critics interested in Feminism. In exchange for analysing their own critical practice and investigating the representation of masculinity within literature, male critics were invited to contribute to feminist literary theory. Some feminist critics feared that the male participants would abuse the privileges accorded to them by this agreement as a means of advancing their own professional standing and in doing so would diminish the advances made by feminists in the field of feminist criticism.

¹¹ Selden pp.145-146.

Postfeminsim

As happens with any radical movement, the Feminist Movement is currently undergoing a period of decline. Its inability to sustain public interest at the level which it enjoyed during the height of its 'popularity', could be attributed to the success of various governments in appeasing feminist activists in their respective countries. The lack of solidarity between the various feminist groups often resulted in confusion in the minds of those who were unfamiliar with the issues under discussion. This nebulous and incoherent 'manifesto' in my opinion resulted in a less than successful campaign by feminist groups in achieving their demands from their respective governments worldwide. The question as to whether the movement is to enjoy a further resurgence in 'popularity' in the future remains to be seen.

Chapter One
Women in Twentieth Century Spain

1. Lead up to 1918

“Nuestro feminismo no llegó nunca a formar lo que se llama un movimiento, y tuvo siempre un carácter vergonzante. La resignación fue el rasgo dominante de nuestras mujeres.”¹

María Campo Alanges’ quotation above succinctly sums up the impact of Feminism in Spain. The reasons for such a negative reception are many and varied and can be traced back at least as far as the latter third of the nineteenth century

1.1 Lack of Industrial Revolution

It is generally accepted that the Industrial Revolution in England had a positive impact on the Women’s Liberation Movement in that country. As a direct result of the creation of more employment in industries, women were forced to work outside the home and became accepted members of the industrial workforce. Their integration into trade union movements afforded them the opportunity of developing a stronger working relationship with their male colleagues than would have been possible had the Revolution not occurred. While their participation in the workforce was essential for the success of the Revolution, they did not automatically assume the same rights as their male counterparts. Within the confines of the Trade Union Movement women discovered a means of airing their industrial grievances. In hindsight, their involvement in industrial relations during this period provided them with the experience required in their subsequent negotiations for equal rights for women. In the case of Spain however, where there was no industrial revolution, women remained working at home and were as a consequence at an immediate disadvantage in this respect to their counterparts in Britain, France and other European nations.

¹ María Isabel Cabrera Bosch, ‘Las mujeres que lucharon solas: Concepción Arenal y Emilia Pardo Bazán’, in *El feminismo en España*, p.30.

1.2 Strong Patriarchal Society

An additional obstacle encountered by feminists in Spain was that of an exceptionally strong patriarchal society. Women's traditional role in society was that of maintaining a comfortable family home for her husband and giving birth to and rearing their children; a role which was fully supported by the Catholic Church. Feminism however was perceived as an attack on traditional family values and was discouraged on the grounds that it would destroy family life and social values. While it has been acknowledged that a key factor in achieving a fully developed society was recognition of the role which women could play if granted equality, Spanish society, in contrast was accepting of a patriarchal society and treated feminist proposals with disdain and even denial. Naturally, a way of life and a set of values which had served the nation well down through the centuries, were not going to be traded overnight for an unknown quantity. The level of suspicion is understandable given the country's social history. Roig, in her book *El feminismo* (1986) attributes the hostile reaction of most men and even some women to their fear of the unknown. The general perception of first wave feminism was that of women's desire to emulate men by whatever means possible. Such misled presumptions conjured up pictures of aggressive women willing to surrender any trace of femininity in their bid to achieve equal status with men. Portrayal of the protests of the Suffragette Movement in Britain did little to ingratiate feminist ideals with a Spanish audience who were opposed to such radical protests for the purpose of achieving equality. Interestingly, this level of fear and suspicion still existed in Spain at the time when *El feminismo* was published, indicating the continuing ambiguity in the public's understanding of what feminists were striving to achieve.

Although the word '*machismo*' originated in Mexico, the values which it represented nonetheless permeated Spanish society. Machismo represents a set of moral values at the heart of which is one's honour. For a daughter to lose her virginity before marriage was paramount to bringing dishonour on all the family. In the case of unmarried men however, the greater the number of sexual encounters achieved, the greater his distinction

among his peers. Following on from seven centuries of Islam domination it is hardly surprising that Spanish society readily accepted a set of values which held women in such low esteem and cherished masculinity to exaggerated proportions. However, it must be recognised that it is this ingrained social history which combined with other factors in impeding the movement towards achieving equality for half the population of nineteenth century Spanish society.

1.3 The Catholic Church

Mention of the Church in impeding women from achieving a better status for themselves is critical to any discussion on Feminism in Spain. The Church in Spain was highly opposed to any change in the status of females and objected fiercely to their demands for more independence and a change in their traditional roles in society. The influence of the Catholic Church on political, social, economic and educational issues impeded the progress of Feminism and with it the possibility of an unbiased discussion on the merits of its proposals.

Dating back at least to the Baroque period a huge percentage of women were 'attracted' to a vocation as an option to getting married. For families who were unable to afford a dowry for their daughters, convent life was considered to be the only alternative. Religious institutions were very active in promoting religious life, which resulted in a much larger religious community than otherwise would have existed.

In 1880 Pope Leo XIII declared 'man is head of woman, as Christ is head of the Church.' (Davies p.100) Consequently, European countries, such as Italy, Spain and Portugal which were strongly influenced by the Catholic Church, experienced fierce resistance to the Feminist Movement and its ideals. Meanwhile countries less influenced by the Catholic Church such as the United States and Britain were comparatively more receptive to feminist proposals.

Feminism was perceived by the Catholic Church as an attack on traditional family values and was discouraged on the grounds that it would destroy family life and social values nationwide. Strong resistance by the Church on issues such as divorce ensured that their legal implementation happened at a slower pace than in other European countries. Divorce became legally accessible in France in 1884 but it was not until 1931 that it became legal in Spain.

The Church had long recognised married women's ability to influence their sons and used women as their allies in their effort to increase the number of vocations to the priesthood. The direct correlation between women's devotion to the church and the huge number of deaths among women caused by childbirth is interesting. In an era when medical science was relatively unsophisticated, women possibly put their trust in religion in the absence of reassurance from any other profession. Based on this premise, the Catholic Church could be accused of exploiting women's devotion however pursuing this line of inquiry is not relevant to the work in hand.

The extent of the Church's influence, up to and after the Franco period on political, social and educational spheres of Spanish society will be discussed in subsequent sections.

1.4 Effects of World War One

While the Catholic Church, the tradition of a strong patriarchal society and the lack of an industrial revolution combined to hinder the progress of the Feminist Movement in Spain, the effect of World War One was in Spanish terms, a small but significant catalyst in women's progression towards achieving independence.

In the 1850s most women worked but few received payment. In 1858 Women's Teacher Training Colleges (*Escuelas Normales de Maestras*) were founded to train schoolmistresses for girls. Although women earned only a third of the salary of their

male colleagues and continued to do so until the 1880s,² their admittance to the College provided them with an opportunity to develop their careers in other directions. One such graduate of these Training Colleges was Carmen de Burgos (1867-1932) who later went on to become the first female newspaper reporter in Spain. She later worked as a correspondent during the First World War, which broke out while she was travelling to mainland Europe. Although Spain was not directly involved in the First World War, it was affected economically. Scarcity of certain food products caused a rise in prices resulting in the need for women to go out to work. The success of the suffrage movement in Britain provided Spanish women with suitable role models. Ironically the First World War provided the perfect opportunity for women to demonstrate their ability to work outside the home and in areas traditionally not accessible to them. It gave them the opportunity of experiencing life in industry and exposure to working alongside males. Support for this theory in the context of Roig's novel *Ramona, adiós* can be found in the following extract:

Moments of political crisis, such as war, can prove positive for women like this Ramona because they destabilize the rigidity of the patriarchal social structure.³

The advent of the First World War in essence provided women in Spain with similar working opportunities that the Industrial Revolution provided for British women. Their involvement in the working world resulted in women's involvement in the Trade Union Movement: an experience that would stand to them later in their feminist activities.

1.5 Spanish feminists of the nineteenth and early twentieth century

“hombres fueron los que escribieron esos libros en que se condena por muy inferior el entendimiento de las mujeres. Si mujeres los hubiesen escrito, nosotros quedaríamos debajo [...] lo cierto es que ni ellas ni nosotros podemos en ese

² Catherine Davies in *Spanish Women's Writing 1849-1996* p.17.

³ Catherine G. Bellver, 'A Gynocentric Reality' in *Women Writers of Contemporary Spain* p.222.

pleito ser jueces porque somos parte y así se había de fiar la sentencia a los ángeles que como no tienen sexo son indiferentes.”⁴

The reason for choosing a quotation from Benito Feijoo as an introduction to this section is twofold. Firstly, the content of the quotation provides evidence of the existence of feminist theories in Spain which predate the Feminist Movements in countries such as U.S.A. and Great Britain. Secondly, at least two of the three major key players in nineteenth century Feminism in Spain are said to have seen Feijoo as their primary mentor. A discussion on Feminism in Spain would not be complete without an appraisal of the contributions of the following three activists: Flora Tristán (1803-1844), Concepción Arenal (1820-1893) and Emilia Pardo Bazán (1851-1921). These three women can be credited with supporting Feminism and its ideals in an era when Spanish society was nothing less than hostile towards its proposals. It is therefore largely due to their efforts that feminist proposals were put forward for public discussion during the nineteenth century.

Flora Tristán (1803-1844)

A socialist and feminist, she expounded the theory that men could be relieved of some of the burden of responsibility within society if women were given greater access to education. Such a theory would have been considered revolutionary in the nineteenth century. Her works mainly consist of an analysis of the situation of women who worked outside the home and her belief that society would benefit from the equality of opportunities for women.

⁴ Margarita Ortega Lopez, 'La defensa de la mujeres en la sociedad del antiguo regimen. Las aportaciones del pensamiento ilustrado.', in *El feminismo en España: Dos siglos de historia* p.22.

Concepción Arenal (1820-1893)

Concepción Arenal had a lot in common with Emilia Pardo Bazán. Both were born in Galicia into liberally minded and culturally exposed families. Both read widely from a young age and went on to study at university. Despite their shared interest in achieving equality for women however, the manner in which they campaigned for change was significantly different. Concepción Arenal's qualification as a sociologist led her to experience at first hand the dire living conditions in which women of her era were forced to live. Her appointment as *visitadora de prisiones de mujeres* in 1863 resulted in her visiting numerous prisons and her exposure to the treatment to which the inmates were subjected appalled her. Although removed from her post in 1865 on account of having published a book entitled '*Cartas a los delincuentes*', she was appointed *inspectora de casas de corrección de mujeres* following the 1868 revolution. She questioned the inequality of Spanish Law in 1868 when she put forward the following argument: given that married women have fewer civil rights than men, why does criminal law impose equal penalties on them as men when they commit the same crime? Her scepticism towards the legal system is clear in the following extract from '*La mujer del porvenir*' (1868)

Es tal la fuerza de la costumbre que saludamos todas estas injusticias con el nombre de derecho. Podríamos recorrer la órbita moral y legal de la mujer hallaríamos en todas ellas errores, contradicciones e injusticias.⁵

Also in '*La mujer del porvenir*' she applauds the co-educational system and agitates for equal educational opportunities. She argued that biologically women have an equal intellectual capacity as men but because they are deprived of the same opportunities as men they are at a distinct disadvantage. Dr Gall an expert in anatomy and physiology at the time pronounced that due to the inferior size of women's brains they were incapable of performing at an equivalent intellectual level as their male counterparts.

Concepción Arenal in '*La mujer del porvenir*', refutes Dr Gall's theory:

⁵ *El feminismo en España*, p.43.

La diferencia intelectual sólo empieza donde empieza la *educación*. Los maestros de primeras letras no hallan diferencia en las facultades de los niños y de las niñas, y si la hay es en favor de éstas, más dóciles por lo común y más precoces.⁶

Unlike many of her feminist counterparts, Arenal was opposed to women's involvement in politics and their right to suffrage. We see evidence of this stance in the following:

A Concepción Arenal le irritaba la defensa del *voto* femenino porque según ella la política no iba bien con <la delicadeza> de la mujer.⁷

She referred contemptuously to politics as that area of confusion, lies and [...] iniquity.⁸

In 1870, along with Antonio Guerola, Arenal founded a newspaper called '*La voz de la caridad*' in which she defended women's right to an education along with a number of other feminist issues. In 1871, she wrote an article entitled '*El trabajo de las mujeres*'⁹ in which she campaigned for the provision of childcare in the workplace along with equality of pay for men and women. During the Carlist War in 1873 she directed a blood supply clinic with the Red Cross.

Her aim to facilitate the rehabilitation of prisoners, but most especially women and children, who had become involved in prostitution, was the driving force behind the large number of articles which she wrote on the subject. Her pioneering work was recognised internationally by criminologists and sociologists alike.

Arenal's book, *La mujer de su casa*, published in 1881, appears to be a manifestation of her increasing impatience with the ambivalence of Spanish women. She deplores the silent acceptance of the average housewife of a situation which to her is clearly ludicrous. Interestingly, more than one hundred years later Montserrat Roig in her book *El feminismo* (1986) incites Spanish women to address the dual problem of being a person in

⁶ *El feminismo en España*, p.39.

⁷ *El feminismo en España*, p.29.

⁸ Catherine Davies in *Spanish Women's Writing 1849-1996* p.38.

⁹ '*El trabajo de las mujeres*', published by Instituto Libre de Enseñanza (1871).

their own right with the demands of being a woman. While recognising the difficulty of changing public perception of women, Roig urges them to combat their insecurities:

Es un largo y arduo camino: muchas veces se paga con la soledad, la incomprensión y el aislamiento. Las mujeres tienen que luchar contra su propia inseguridad, contra la victimización interiorizada y, muchas veces, contra la resistencia del hombre a perder sus privilegios.¹⁰

Speaking at the *Congreso Pedagógico Hispano-Portugués-Americano* in 1892, Concepción Arenal said that women ought to assert themselves as individuals in their own right rather than as an appendage of their husbands. She asserted that whether women were married, single or widowed the onus lay with them to claim their rights within society.

She pleaded with women to keep an open mind when choosing a career and urged them to assert their independence whether they be single, married or widowed.

Lo primero que necesita la mujer es afirmar su personalidad, independiente de su estado y persuadirse de que, soltera, casada o viuda, tiene *deberes* que cumplir *derechos* que reclamar [...] un *trabajo* que realizar.
No creemos que puedan fijarse límites a la aptitud de la mujer ni excluirla *a priori* de ninguna profesión [...]¹¹

In summary, although Concepción Arenal wrote and published a sizeable number of articles and books promoting equal rights feminist ideals, her focus was largely philanthropic in nature. Unlike Emilia Pardo Bazán, her published works were rarely mentioned in nineteenth century literary criticisms. Notwithstanding, her pioneering work on behalf of under privileged women has been recognised and hugely applauded.

¹⁰ Montserrat Roig, *El feminismo* p.63

Emilia Pardo Bazán (1851-1921)

Emilia Pardo Bazán was born in Galicia into a liberally minded family. An only child, she was widely read from a young age and was fortunate to have been exposed to a broad education which included French, mathematics and science as well as the more traditional instruction in domestic duties. She received great encouragement from her father whom she subsequently applauded for his belief in female equality. Her feminist influence stemmed from reading the 18th century works of Padre Benito Feijoo (*Defensa de las mujeres*) as well as the works of Gómez de Avellaneda, Böhl de Faber, Georges Sand and Mme de Staël. Concepción Arenal's works *La mujer del porvenir* (1868) and *La mujer en su casa* (1881) also featured among her major influences.

Although Emilia Pardo Bazán was a prolific writer, (publishing on average a book per year from the age of twenty five until her death at the age of seventy), her particularly keen interest in Feminism seems to have developed in tandem with the development of women's movements outside Spain around the 1890s. She once described herself as a feminist, nourished by the ideals put forward by Concepción Arenal, at a conference in Paris in 1889. The two novels, *La prueba* (1890) and *Una cristiana* (1890), which she published in the same year, are evidence of her initial zeal. In addition to these novels she also published a series of articles called *'La mujer española'*¹² as well as founding her own magazine called *'Nuevo Teatro Crítico'*.¹³ In these articles she questioned the traditional perception of women as carers of others (be it their husbands or children). Instead, she promoted the right of women to explore other avenues of interest such as politics, science and religion. She urged women to extend their interests beyond the confines of the home and their domestic chores. She also made a strong case for women to develop platonic relationships with men asserting that such relationships would result in a more balanced society.

¹¹ *El feminismo en España* p.38.

¹² *La mujer española (La España moderna* May-August 1890).

¹³ *Nuevo Teatro Crítico* 1890.

In 1892, both she and Concepción Arenal spoke at an academic conference. Emilia Pardo Bazán presented a paper on the disparity between women's theoretical right to education and that which they received in practice. The title of her paper was "*La educación del hombre y de la mujer: sus relaciones*". She proposed that women should have easier access to every educational course and the opportunity to pursue the career of their choice. In the following quotation from *El feminismo en España*, she condemns the legal iniquities of the Spanish legal system, which permitted women to study for a career, but subsequently denied them the right to put their education in to practice.

‘Desgraciadamente en España, la disposición que autoriza a la mujer para recibir igual enseñanza que el varón [...] es letra muerta en las costumbres [...]. Las [...] que permiten a la mujer estudiar una carrera y no ejercerla son leyes inicuas [...]¹⁴

At the time, administrative laws precluded women from applying for certain positions thereby leaving them limited alternatives such as primary teachers, telephonists, post office workers or nurses.

From 1892 onwards Bazán published under the auspices of *La Biblioteca de la Mujer* which had been founded for the purpose of promoting Spanish women's appreciation of culture. A prologue, which she wrote for John Stuart Mills' book *La esclavitud de la mujer* was unconditionally accepted and applauded by feminists at the time. For more than a decade commencing circa 1890 she continued to write novels which held strongly feminist themes. Her concerns extended to working class women who had become involved in crime and she believed that their criminal activities were a direct consequence of their lack of educational opportunities. In 1900, she was the only Spanish representative at the international conference on the condition and rights of women held in Paris. She concurred with the commonly held belief of feminists that a nation as a whole could prosper if improvements in women's conditions were implemented. To prove this theory she cited the prosperity of Japan, Russia, England, Sweden and Norway.

¹⁴*El feminismo en España* p.38.

Described as energetic, natural and confident, Emilia Pardo Bazán attracted a lot of opposition both from the public as well as the media. Unfazed by the consequences of delivering an unpopular message through the medium of her novels and articles, the ultimate personal sacrifice she paid was the failure of her marriage, primarily as a result of having published her controversial novel '*Los pazos de Ulloa*' (1886). Although she declared herself a feminist it seems ironic that she vehemently pursued her title of "Countess". Notwithstanding, to her credit she became the first woman to be appointed to the '*Congreso Nacional Pedagógico*' in 1907 and the first female university professor in 1916. Her unrelenting dedication in redressing the inequality of women in Spain is commendable. In 1918 when she was sixty-seven years of age she set up ANME (*Asociación Nacional de Mujeres Españolas*), the first right wing women's national association. Her most noteworthy demands from a feminist perspective are the following: unrestricted access to follow any professional course and subsequently work in that area, equality of pay with male counterparts and grants to promote female literary talent.

In summary, all three women worked in their own ways to highlight the injustices pertaining to the civil liberties of women in Spain during the nineteenth century. As a result of their protestations, the educational and professional opportunities open to women were dramatically improved. Their work both separately and collectively can indeed be considered a milestone in the achievement of independence for Spanish women and provided role models for subsequent Spanish feminist activities. Their work however was often met with criticism and in some cases held severe consequences. Spanish feminists, were often jailed or forced to go in to exile. Spanish women writers in exile will be dealt with in section 3.5 of this chapter.

1.6 Social Structure and the Educational System

Intellectual freedom depends on material things. [...] And women have always been poor, not for two hundred years merely, but from the beginning of time. Women have had less intellectual freedom than the sons of Athenian slaves have.¹⁵

The quotation above highlights the direct correlation between social class and one's educational standard.

At the start of the twentieth century two thirds of the Spanish population lived in rural areas.¹⁶ During the initial decades, fifty per cent of the female population was illiterate. (idem p.88). Because the focus of the majority of the population was based on earning a living from the land, the general perception was that time spent on education was time spent away from the fields and hence a lost opportunity to earn a better living. Before the twentieth century the absence of public schools catering for women exacerbated their isolation. This situation did not change until the start of the twentieth century when women were included in general academic institutions. The positive ramifications of including women in the general educational structure had been generally accepted since the Reformation in the eighteenth century. The Reformation saw the advancement of people and the nation through education as one of the primary means of achieving a successful and progressive society. Despite this general affirmation, it took more than one century for the concept to be put into practice in Spain. In the interim, women's educational needs were not catered for unless they came from a wealthy background and enjoyed the benefits of private tuition.

At the turn of the twentieth century, a gradual shift in the population from rural to urban commenced. The continuing migration of the population towards cities resulted in a marked improvement in people's literacy. By the 1970s two thirds of the population were living in cities (idem p.87) and within the first thirty years of the turn of the century,

¹⁵ Virginia Woolf, *A Room of One's Own* (1929) p.141.

¹⁶ Amparo Moreno Sarda, 'La replica de las mujeres al franquismo', in *El feminismo en España: dos siglos de historia*. p.87.

illiteracy had fallen from 60% to 32%.¹⁷ Once removed from the rural environment both men and women were forced to find alternative employment in the cities. In an effort to increase their employment prospects the uptake of the now more freely available public education was noticeably higher. Given that the rural population (accounting for two thirds of the population) would have held very traditional family values at least while they continued to live in the country it is not surprising that feminist proposals made very little headway in Spain before the turn of the twentieth century. Following their migration to the cities one would not have expected these values to change overnight and almost certainly a change in attitudes and opinions would not have been expected until the next generation.

In the meantime, the small percentage of the female population who were literate and privileged to have had a formal education would have been educated either at the *Instituto Libre de Enseñanza* or in convent schools. Naturally a conservative Catholic ethos permeated the convent schools and graduates would have been inculcated with its doctrines. In 1851, the Vatican, on behalf of the Catholic Church in Spain was forced to hand over some of its property to the State. In exchange for this land the Church obtained (among other privileges) the right to control the Spanish educational system. This agreement secured the Catholic Church the unconditional right to govern and mould the minds of its students for the duration of the 'Concordat' (the following sixty years). Any subsequent attempt by feminists (or any other radical group) to persuade women to deviate from these values would indeed have been difficult. Catholic schools were all single sex schools and the teaching of domestic duties formed part of the core curriculum for females.

Therefore it is against this backdrop of a conservative Catholic society that feminists in Spain sought to broach the possibility of an alternative set of values or at the very least a reassessment of the traditional family values held in the highest regard.

¹⁷ Catherine Davies, *Spanish Women's Writing 1849-1996*. p.99.

The *Instituto Libre de Enseñanza* (1870) drew its inspiration from a European wide initiative called the Krausist School. The key reason for setting up these schools was the promotion of political and religious neutrality and they also actively sought to increase the availability of a qualified workforce. In general, an elite group managed the schools while its students tended to be middleclass. In Spain, the majority of the schools were based in Madrid and consequently did nothing to help promote reconciliation between social and urban divisions in society. Also included in the Krausist school of thought was the belief that women were equal to men and therefore as entitled to enroll as students as their male counterparts. Initially the level of interest shown by women in Spain in terms of participation was low but as the potential benefits for society as a whole became apparent the uptake in places rose accordingly. Feminists at the time came out strongly in favour of the Krausist Schools believing that the provision of equal educational opportunities for women was an entitlement. In addition, feminists believed that women's confidence in themselves could be strengthened as a result of receiving a recognised qualification which was on a par with their male counterparts. Notwithstanding the difference in rationale, both the feminist groups and the Krausist Schools helped to improve the educational status of women in Spain and indeed throughout Europe during the latter decades of the nineteenth century.

2. (1918-1939)

2.1 The Spanish Civil War (1936-1939)

The advent of the Civil War in 1936 brought to an end the reign of the Second Republic and with it a rapid and radical change in Spanish lifestyles causing repercussions that lasted for some forty years hence. Headed by General Franco in July of 1936 a military rebellion overthrew the government and divided the country into two factions. On the side of Franco, (generally referred to as the Nationalists) support was strong from the Catholic Church and rightwing political parties, while on the opposing side, left wing

political supporters joined forces with trade union organisations and liberal writers in what was to become known as the Republican group. It was impossible to remain neutral in a war which divided the country in a bitter struggle to attain or retain control of the country. As a result women rallied alongside men on both sides much in the same way as World War One had provided the circumstances in which women demonstrated their capabilities outside the home. (See Section 1.4 of this Chapter) The women's group '*Mujeres Libres*' (membership approximately 20,000) contributed in no small way to the Civil War, their efforts sometimes extending to fighting on the side of the Republicans. *Mujeres Libres* was a definite precursor to subsequent Feminist Movements and their ability to mobilize themselves in such a short space of time was evidence of women's commitment to the cause in hand. In saying that, it must also be pointed out that within the group *Mujeres Libres*, there existed two schools of thought: those who believed that liberation of all human beings was their objective and those who believed that they should only concern themselves with women specific problems.

Many other women also fought on the Republican side wearing the same clothes as men, handling rifles and planning military strategies particularly in defense of Madrid. On the Nationalist side however, women's participation was secondary in nature. The '*Auxilio*' (See section 2.4 of this chapter) sought to preserve the subservient role of women in the war effort, discouraging them from participating in a 'hands on' manner.

The Civil War ended in April of 1939 with the collapse of the Republican forces. General Franco immediately assumed control of the country and remained in power until his death in 1975. The effect of his regime on Spain and on women in particular will be outlined in section 3.1 of this chapter.

As a result of the Civil War the country suffered a huge decrease in population. One million people died as a direct result of the war while another million fled into exile. The most obvious consequences of the war were the demographic, social, political and economic changes which it enforced on its survivors. Subsequent novels, featuring the war among its themes served as a constant reminder to people of the bitter division caused in communities and families alike. Two examples of such novels are *Nada* (1945) written by Carmen Laforet and *La Plaça del Diamant* by Mercè Rodoreda (1960). Both

authors appealed strongly to female readers by incorporating female protagonists in their novels. In addition both dealt with the war from a female perspective and in the case of *Nada*, Laforet uses the innocence of her principal character as a means of coming to terms with the effects of the war.

Within months of the end of the Civil War, many civil liberties which had been made legal by the government of the Second Republic, became outlawed. Among them, divorce and contraception were probably to impact most negatively on women and their efforts to achieve independence. It was to be another forty years or so before all of the previously attained rights were to be reinstated.

2.2 Spanish feminists of the Second Republic

Clara Campoamor Rodríguez (1888-1972)

Clara Campoamor's single-minded determination in helping to achieve the right for women to vote has earned her the title of the 'Spanish Suffragette'. Unlike Emilia Pardo Bazán and Concepción Arenal, Clara Campoamor was born into a working class family. Her humble origins however did not prevent her from achieving her ambitions. She studied to become a lawyer and among her noteworthy achievements on behalf of the female populace was that of being the first Spanish female delegate to the League of Nations in 1932. Campoamor fought for votes for women primarily because she asserted that it was their democratic right. In addition to believing it to be of benefit to the nation, she insisted that the performance of the female politicians be assessed not only by men but also by women. In her opinion the only equitable means of achieving these aims was to grant women the right to vote. With this objective in mind she founded a group called *Unión Republicana Feminina* in 1931.

Undoubtedly, Campoamor can be deemed to have been instrumental in achieving the right of Spanish women to vote in 1931 through her parliamentary campaigns. However, it must be acknowledged that the achievement of suffrage was due more to the changing political climate than to any pressure caused by active feminist lobbying. In fact the majority of women in Spain were apathetic towards the idea. Notwithstanding, of the three women in Parliament, Campoamor was the only one to have voted in favour of the bill. Her colleague Victoria Kent (socialist-radical) voted against while Margarita Nelken (socialist) was absent. Margarita Nelken believed that to put a vote in the hands of Spanish women would be to fulfil the greatest desires of the reactionaries:

Insistía en que la mayoría de las mujeres representaban un peligro para la República al estar sometidas a la Iglesia y haber recibido una educación en la que la libertad no se contemplaba.¹⁸

Campoamor's parliamentary career was short lived because in the 1933 elections a right wing government was elected and in the elections of 1936 the Popular Front enjoyed a decisive victory. Her dedication in campaigning for women's rights is evinced by her willingness to forgo her political allegiances in order to achieve her feminist ideals. She gives justification for such a move in her book *El voto femenino y yo Mi pecado mortal* (1936). In any event the commencement of the Civil War in July of 1936 brought to an end all parliamentary activity regardless of political allegiances.

In line with the ideals of the Radical Feminists Campoamor sought to achieve equal rights for women in every aspect of life. The general objective of Radical Feminists was to enlist women's cooperation in achieving a new Spanish Republic rather than seeking specific demands. Some would say that it was to Campoamor's detriment that she fought for and achieved suffrage for women. It was generally believed that the success of the right wing Government in the 1933 was due to the large number of female votes it obtained.

¹⁸ Aurora Morcillo Gómez, 'Feminismo y lucha política durante la II república y la Guerra civil' in *El feminismo en España: dos siglos de historia*. p.60.

Campoamor was ironically deprived a seat in that government as a result of her campaign for women's suffrage. To her credit, Clara Campoamor's persistence within the political sphere resulted in the amendment of the constitution of 1931 which guaranteed additional rights for women. The following is the proposed article of the constitution which relates to the equality of men and women.

No podrán ser fundamento de privilegio jurídico: el nacimiento, la clase social, la riqueza, las ideas políticas y las creencias religiosas. Se reconoce *en principio* la igualdad de derechos de los dos sexos.¹⁹

On Campoamor's insistence the above text was amended to the following:

No podrán ser fundamento de privilegio jurídico: la naturaleza, la filiación, *el sexo*, la clase social, la riqueza, las ideas políticas ni las creencias religiosas. El Estado no reconoce distinciones ni títulos nobiliarios.²⁰

2.3 The Catholic Church

Alongside the continuing high number of vocations (there were still sixty thousand nuns in Spain),²¹ by the 1930s the Feminist Movement was beginning to gather momentum. Initially, in an effort to combat this blatant threat towards Catholicism the Church stepped up its campaign. The papal encyclicals of 1930/31 of Pope Pius XI give us a good indication of the level of abhorrence which the Church had towards women working outside the home:

El hogar, ahí donde los trabajos de la casa la ligan a las diferentes ocupaciones domésticas, es el marco en el que debemos volver a colocar el oficio madre de familia. El hecho de que algunas madres lleguen, debido al escaso salario del jefe de familia, a buscar una remuneración fuera del hogar, es un abuso nefasto al que debe ponerse fin a cualquier precio.²²

¹⁹ Aurora Morcillo Gomez, *El feminismo en España: dos siglos de historia*. p.65.

²⁰ Idem. p.65.

²¹ Catherine Davies, *Spanish Women's Writing 1849-1996*. p.103.

²² Aurora Morcillo Gomez, *El feminismo en España* p.p. 62-63.

Women's participation and support of feminist proposals carried the threat of excommunication from the Church and the possibility of imprisonment or exile depending on how radical their protestations were. The threat of excommunication however would have been a sufficient deterrent for most women bearing in mind that the Catholic Church had infiltrated almost every sector of society thereby ensuring an adherence to Catholic family values. In a move to maintain the Catholic influence over women while simultaneously impeding the success of the Feminist Movement, Pope Pius XI encouraged women's participation in a group called *Acción Católica*. The purpose of this group was to carry out voluntary charitable work outside the home which was under the guidance of the Catholic Church. The initiative gained considerable support throughout Europe and also in Spain.

By way of reinforcement the Catholic Church also founded *la Juventud Católica Feminina* and *la Juventud Agrícola Católica Feminina*. The objective of each group was to appeal to different audiences in a less formal surrounding than the church. More intimate contact with members of these groups ensured the Church's continuing influence on members' religious, social and educational decisions.

El Centro de Cultura Superior Feminina was set up in Madrid in 1933. It offered an alternative to the increasingly popular co-educational schools and in addition religious education and domestic economy were included on the curriculum. Students were actively discouraged from joining or supporting any of the radical feminist organisations. Instead they were encouraged to accept their differences with men and to forget any notion of becoming their equals.

The Catholic Church vehemently objected to the legalisation of divorce in 1932. The disastrous consequences for children of a divorced couple along with the contravention of the whole Catholic ethos of family unity were two of the primary reasons for its objections. Interestingly, however, the Church was accepting of separation as a means of

'settling' a married couple's differences. Its concerns however were short-lived since divorce was once again prohibited with the arrival of Franco and his implementation of right wing Catholic values in 1939.

2.4 *La Sección Femenina (1933-1977)*

An initiative, which went on to achieve unprecedented participation from women, was the *Sección Femenina* of the Fascist Falange Party. Founded in 1933 by Pilar Primo de Rivera (daughter of General Primo de Rivera and sister of José Antonio Primo de Rivera) the *Sección Femenina* came in to existence in an effort to satisfy women's eagerness to become involved in the Falange. Initially membership was moderate but with the advent of the Civil War and the setting up of the *Auxilio Social* (under the umbrella of the *Sección Femenina*) numbers grew dramatically. Increased support for the Nationalists also gave rise to a huge increase in membership of the *Sección Femenina* countrywide. The members of the *Auxilio Social* volunteered to work in whatever capacity was required of them such as hospital work, laundry or cleaning. By 1939, the provision and organisation of women's social and political education had become the responsibility of the *Sección Femenina*. In addition, enrollment for *Servicio Social* (under the auspices of the *Sección Femenina*) became compulsory for every woman. Instilling women with the Falangist ideology and improving women's basic level of education were two of the primary aims of the *Sección Femenina*. Although the *Sección Femenina* respected and supported the teachings of the Catholic Church, promotion of the Catholic ethos was far from the core reason for its existence. An increase in the educational standard of women was sought for the purpose of benefiting the cause of the Falange. The idea that the provision of a better education for women could have and should have been for women's own benefit was alien to the ideology of the *Sección Femenina*. The women in *Sección Femenina* were perceived by the male members of the Falange as lesser individuals, whose duty towards their husbands, their children and their country were of primary importance. Women were expected to sacrifice any personal goals which they may have

had and focus their attention on achieving the aims of the Falange. Striving for the goals of the Falange in their respective capacities was thought to be adequate for their self-fulfillment. The following quotation from Pilar Primo de Rivera is representative of the alarmingly defeatist mood which permeated the *Sección Femenina*. While it provides us with a good understanding of her obvious conviction that women were inferior to men it also highlights her belief that women were powerless in trying to bring about a change in the status quo.

Las mujeres nunca descubren nada. Les falta, desde luego, el talento creador reservado por Dios para intelegencias varoniles; nosotras no podemos hacer nada más que interpretar mejor o peor lo que los hombres han hecho.²³

The *Sección Femenina* continued to evolve throughout the forties and fifties, constantly diversifying into different areas of interest to women. However, the movement has often been criticised not least because of its discriminatory treatment of women, however its role in providing a social outlet for women should not be underestimated in the light of their inability to work professionally outside the home. Its role in shaping the minds of Spanish women is also a significant factor in the context of a Feminist Movement endeavouring to gain female support in Spain. The *Sección Femenina* used a wide variety of communicative methods (magazines, leaflets and conferences), which targeted women so effectively that it would have been impossible to avoid their 'propaganda'.

2.5 Divorce

The 1931 Constitution guaranteed equality of the sexes and further elaborated on this basic right by providing protection for women in the workplace and the introduction of anti-discriminatory laws at work. Maternity pay was sanctioned. Further legislation included recognition of civil marriage and equal recognition of legitimate with

²³ Carmen Martín Gaité quotes Pilar Primo de Rivera in *Desde la ventana*, p.103.

illegitimate children. The 1932 divorce law granted equal rights to both husband and wife to request a divorce. It was to impact most strongly on women's ability to achieve independence.

According to statistics published in 1936 by the *Ministerio de Justicia*,²⁴ the most frequent reason for people's application for a divorce was because of an existing separation of three years or more. This proves that even without the legalisation of divorce many married couples had already effectively given up on their marriages. Contrary to the Catholic Church's assertions, the legalisation of divorce only served to recognise the existence of a situation which was already occurring in a large number of families. Paradoxically, the wish to obtain a divorce in order to remarry is evidence of people's faith in the 'institution' of marriage. The Catholic Church however strongly opposed such an argument in favour of divorce and continued to oppose it vehemently. Franco was to repeal the Divorce and Civil marriage laws (among many others) in 1938 and in doing so reversed whatever progress had been achieved by the Second Republic.

3. (1939-1979)

3.1 The Franco Regime (1939-1975)

Republican forces were defeated in April 1939 and Franco came to power. He was to rule until his death in 1975 causing a regression in the social advances made prior to his accession to power. Approximately one million people had been killed as a result of the Civil War and almost the same number fled in to exile, fearing the repercussions of their wartime activities. Because Spain supported Hitler, other European countries boycotted Spanish products, causing economic hardship. The use of any language other than Castilian was forbidden under the Franco regime. No meetings or public events could be

²⁴ Aurora Morcillo Gómez in *El feminismo en España*, p.68. She quotes statistics from el Ministerio de Justicia (1936).

organised without prior authorisation. Censorship controlled the media, theatre productions and publishing houses. An overwhelming Catholic influence was to the fore in any civil laws which were introduced. Nevertheless resistance to the regime as described below did occur but on a very small scale. People continued to speak Catalan, for example, in their homes and the trade union and Communist movements still held clandestine meetings. Those who were in exile continued to publish outside Spain but their works were not available in Spain and hence their intended audience hugely diminished until the post Franco period.

In 1956, students and workers joined forces and mounted a protest against the regime. This was the first indication of public dissent with the status quo. A huge influx in the number of foreign tourists visiting Spain in the 1960s resulted in a dramatic upswing in the economy. In addition, a growing number of exiles began to revisit Spain in an attempt to assess the political climate of their homeland. Meanwhile, skilled workers who secured well paid jobs in West Germany, Switzerland and France helped boost the economy by sending money home.

3.2 Censorship during the Franco Regime

Legislation, which was passed in April of 1938, required all newspaper articles, novels and plays to be censored by the censorship board before being published. Although the *Ley de Prensa* (1966) provided a somewhat more relaxed attitude towards the content of publications, it was not until 1978 that censorship was finally lifted.

Areas that provided most concern for the censorship board were violations of the Church's teaching and moral code and attacks on the Franco regime (including his ministers). Extreme instances of the above offences resulted in the publications being banned or alternatively the authors were fined. Although there was a lessening of control by the censorship board over the content of published material following the 1966 *Ley de Prensa* a certain legacy of caution remained which resulted in continuing difficulty for writers in getting their material published. Lidia Falcón's book '*Mujer y sociedad*' (1969)

was with the Censorship board for one year before being returned to her because the censors believed that it attacked the family and religion, which were considered to be fundamental institutions of the State. Having made the necessary amendments the book was finally published in 1969. Some publications however were considered so highly revolutionary that they were immediately rejected. Despite the strict moral and political guidelines set down by the censorship board, there were publications which managed to reach the public while yet containing apparently subversive material. One example, and probably the most famous in this category is that of *La familia de Pascual Duarte* (1942). Cela's second edition of this novel was deemed unsuitable for the Spanish public and all available copies were withdrawn. Some writers at the time however, did manage to challenge the status quo by working around the criteria set down by the censorship board and by adapting their style. Numerous examples of characters who exhibit the type of behaviour which contravened the moral and ethical codes laid down by the Franco regime are to be found in novels which were passed by the censorship board. Characters that were not of Spanish origin were regularly used in order to introduce a topic which would otherwise have been considered taboo. By assigning a character a nationality other than Spanish, the author could deal with the desired theme while bringing the character's reputation into disrepute for his or her misdemeanors.

3.3 The Catholic Church

Although the *Sección Femenina* was not a religious movement its initiatives and ideals were strongly supported by the Catholic Church in Spain. The power granted to the *Sección Femenina* is just one example of how synonymous the Church and State were during Franco's reign. The "appropriation" by the Church and State (Fascist movement under Franco) of the proposal of women working outside the home diminished the strength of the feminist agenda. By granting women permission to 'work' outside the home under the direct supervision of the *Sección Femenina* the 'establishment' effectively maintained control over women and succeeded in undermining the legitimacy of the demands of the Feminist Movement.

In any event, Spanish women demonstrated very little enthusiasm for the equal rights campaign. There was never any risk of a militant rebellion in the event of their not achieving feminist demands. Bearing this in mind the diluted version of equal rights provided by the Catholic Church in the form of 'Catholic Action' was sufficient for Catholic women to save face and avoided the need for a confrontation with the Catholic Church. The Catholic Church (under the guise of Acción Católica) was seen to be playing its part in conceding to women working outside the home (but only when absolutely necessary) but in doing so under the umbrella of a Catholic organisation succeeded in hijacking what might otherwise have been a more successful Feminist Movement.

By the 1960s, the degree of influence exerted by the Catholic Church waned in tandem with the decline in power of Franco. Coupled with the influx of tourists and the resultant economic boom, an increasingly consumer focused society traded their God for the new god of capitalism. This gradually gave way to a society that craved the liberty which it had been denied over the preceding forty years or so.

3.4 The Economic and Political Situation

In addition to supporting the Catholic Action initiative, the Vatican and the State (under Franco) became inextricably linked following the signing of a Concordat in 1953. The Concordat was evidence of Franco's continuing support for the Catholic Church and in light of the worldwide political situation at the time (Cold War) an obvious demonstration of his support for the United States. Economic benefits were derived from his gesture of support and in 1953 he secured a loan of over two hundred and twenty million dollars from the United States as military aid.²⁵

3.5 Feminists and Female Writers in Exile

Mercè Rodoreda (1909-1983) - A Writer in Exile

Born in Barcelona in to an upper-middle class family, Mercè Rodoreda is undoubtedly the most significant female Catalan writer of the twentieth century. On the death of her grandfather when she was only nine years old, her mother decided to remove her from school in order to help with the household chores. This enforced departure from a formal education appears to have haunted her in to her adult life. She was to confide in Montserrat Roig in 1972 of the regret she felt on having missed out on a formal education.

Tota la vida he conservat la pena de no haver pogut estudiar.²⁶

Her tendency to situate her novels within the environs of the home bears testament to her home-based 'education'. In addition, her affinity for flowers from an early age continued in to her adult life and features frequently throughout her novels. Rodoreda married her wealthy uncle while she was still a teenager but decided to separate soon after giving birth to a son. Her initial steps on the path to literary success were the articles which she wrote for various magazines and newspapers such as *Revista de Catalunya*, *Clarisme* and *Mirador*.

Before the outbreak of the Spanish civil war, Rodoreda wrote some novels and short stories. However, she later repudiated these and they have been omitted from subsequent editions of her complete works. We can only assume that her association of these novels with a painful period of her youth caused her to reject her earliest publications. Her first

²⁵ Catherine Davies, *Spanish Women's Writing 1849-1996*. p.174.

²⁶ Randolph D. Pope, 'Mercè Rodoreda's Subtle Greatness', in *Women Writers of Contemporary Spain: Exiles in the Homeland*. p.133.

literary acclaim was achieved in 1937 when she was awarded the Crexells prize for her novel '*Aloma*' (1938). Set in pre-war Barcelona, the novel focuses on the problems experienced by the female protagonist, Aloma, whose shy and introverted personality is sharply contrasted with the aggressive environs in which she lives. Robert, Aloma's cousin, is portrayed as an evil perpetrator who in turn is perpetrated upon.

Rodoreda, like many of her contemporaries, fled in to exile in France in 1939 fearing for her safety in the wake of a Republican defeat. She left behind her son and soon after entered in to a relationship with Catalan writer Joan Armand Obiols who was still married. In June of 1942, when the Germans took over Paris she was forced to flee once again. An account of this escape is recounted in her novel '*Quanta, quanta guerra*' (1980). Her relationship with Obiols meanwhile was unstable partially due to his unwillingness to sever ties with his wife, Montserrat Trabal. Following the war, Rodoreda returned to Paris and later moved to Geneva, earning a living by sewing and translating. Although she wrote intermittently during her initial period in exile, it was not until 1954 that she began to write with more regularity. Her collection of short stories entitled '*Vint-i-dos contes*'(1957) resulted in her receiving the Victor Català prize in 1958. The central theme throughout most of these short stories is the plight suffered by the female protagonist whose inability to come to terms with the society in which she lives is put forward as a dilemma.

In 1962, Rodoreda published what was to be her most widely acclaimed novel, '*La plaça del Diamant*'. Although it did not receive any literary prizes it has since been acknowledged as "perhaps the finest work of fiction to have appeared since the Civil War".²⁷ Enrique Sordo who incidentally also translated Montserrat Roig's trilogy translated the novel in to Castilian. Rodoreda continued to publish while in her seventies choosing to return to live in Spain for the last four years of her life. Her limited literary success has been put down to the following three limitations. Her decision to write in Catalan immediately limited her audience to the minority who could understand her

²⁷Arthur Terry, *Catalan Literature* p. 117.

native tongue. Secondly, her enforced exile during Franco's regime limited her potential to earn a living from writing and consequently forced her to support herself otherwise. Finally, Rodoreda suffered just like many of her contemporary female writers from the sexual discrimination which prevailed in Spain during the Franco regime.

Lidia Falcón (1935 -) – Renowned Feminist

Although born in Madrid, Lidia Falcón spent most of her youth in Barcelona. Born in to a family of extreme radicals, it is hardly surprising that Lidia joined her forebears in the annals of Spanish social history (daughter of journalist Enriqueta O'Neill and niece of feminist dramatist Carlota O'Neill to name but two). She was to become without doubt *the* most radical of Spanish Second Wave Feminists, publishing fictional, non-fictional novels, drama and articles on Feminism and politics. A mother of two, she experienced at first hand the financial difficulties endured by women whose husbands had deserted them. Her involvement in campaigning for an improvement in legal rights for women was as a direct result of her own personal circumstances. Having secured a loan from a friend she managed to complete her university studies in Law. She was to experience sexual discrimination at work in 1960 when she lost her job as an assistant to a University Professor because the Head of the Department did not want women working in the department.²⁸ Soon after, she opened her own legal practice and joined the underground Catalan Communist Party (PSUC).

Her interest and experience in the area of women's civil liberties inspired her to write her first three books: *Los derechos civiles de la mujer* (1963), *Los derechos laborales de la mujer* (1964) and *Mujer y sociedad* (1969). In 1972 she was arrested along with her daughter for distributing anti-Franco leaflets. She was released six months later only to be re-incarcerated in 1974. This time she was accused of taking part in E.T.A. (Basque

²⁸ *Feminismo ante el franquismo: Entrevistas con feministas de España* p.67.

Separatist Movement) terrorist activities. Her next publication, *En el infierno. Ser mujer en las cárceles de España* (1974) gives an explicit account of the dire conditions endured by women in Spanish prisons at the time. Following Franco's death in 1975 she published '*Es largo esperar callado*' in which she gives a critique of the sexist behaviour of left wing activists.

Interestingly, Catherine Davies believes Montserrat Roig to have been influenced by Falcón's theories in this area as evinced by her treatment of the issue in her novel *La hora violeta*.²⁹

In 1976 Falcón founded the first feminist magazine since the 1930's called "Vindicación feminista". She continued to publish this until 1979 when it changed its name to "Poder y libertad."

The Constitution of 1978 conferred equal rights on women as well as legalising contraception. The following year Lidia Falcón founded Spain's first Feminist Party, *El Partido feminista*. Among the objectives of the party was the legalisation of divorce and abortion. El Partido Feminista achieved legal recognition in 1981 and divorce was also legalised. The extent to which El Partido Feminista can be credited with this result is unknown but its efforts in helping to legalise divorce are undisputed. By 1985, abortion was legalised under special circumstances, bringing to an end the large number of illegal abortions which had taken place throughout Spain and in London during the Franco regime.

Falcón published *El varón español a la búsqueda de su identidad* in 1986 (Barcelona) in which she raises the issue of men's sexual repression caused by the Franco regime. She followed this with two more novels in 1992: *Mujer y poder político* and *Camino sin retorno*.

The latter highlights the confusion felt both by radical left wing supporters as well as feminists who had achieved legal recognition of their respective parties. It appears that

the *raison d'être* of El Partido Feminista was called in to question around 1985 following the approval of legislation governing divorce, abortion and contraception. The confusion lay with the lack of any specific mission which could justify its existence. Campaigning for concrete goals such as abortion or divorce (although difficult in themselves) had been far easier than campaigning for a change in people's attitudes towards equality. Paradoxically the legalisation of radical organisations at the time threw the structure of the parties into disarray as they were forced to rethink their strategies. The previously successful opposition strategies were no longer appropriate and it is this reappraisal of the situation, which Falcón highlights, in her novel *Camino sin retorno*. Falcón currently lives in Madrid.

3.6 Feminist Groups in Spain

While the early Feminist Movement was concerned with achieving equal rights by means of legislative reform, the second wave ideologies were less tangible but more revolutionary in nature. Second wave Feminism questioned the basic structures of society in which women were marginalised. The Feminist Movement in Spain evolved to encompass a wide range of issues which led to the existence of groups such as *Feminismo reformista*, *Feminismo radical*, *Feminismo socialista* and *Feminismo lesbiano* to name but a few. A simplified model of the three most important would include *Feminismo reformista*, *Feminismo socialista* and *Feminismo radical* as representative of the majority of Spanish Feminist concerns.

Of the three, *Feminismo reformista* is the one which holds the strongest links with First wave Feminism. It sees the areas of education and social problems as the origins of women's oppression. Their objectives were to bring about political, administrative and legal changes as well as endeavouring to alter social values and attitudes. They usually

²⁹ Catherine Davies, *Contemporary Feminist Fiction in Spain: The Work of Montserrat Roig and Rosa Montero*. p.174.

operated within the framework of established institutions forming pressure groups as a means of changing policies or public opinion.

Feminismo radical sees women's gender as the primary source of their oppression. It has been said that its ideologies originate largely from Marxist theories where a global change in society is called for.

La ideología del nuevo feminismo vino en gran parte del marxismo y se caracteriza por la convicción de que sólo cambios estructurales fundamentales, pueden solucionar el problema de la marginación de la mujer; su práctica aboca, a largo plazo, a una lucha por una sociedad distinta, una alternativa global.³⁰

So, just as the working classes rejected Capitalism and sought to gain control over production, *Feminismo radical* refused to accept a male dominated society and endeavoured to gain greater control over their reproductive means. Some Feminists, however, did not fully subscribe to this theory and preferred to believe that a change in social and economic structures created by men, was what was needed. *Feminismo radical* set up many awareness groups in an effort to highlight their concerns and change public opinion. Theatre groups, libraries and cooperatives each participated in the campaign in their respective roles. Rather than work within the framework of an established system *Feminismo radical* preferred to set up their own organisations.

The *Feministas Socialistas* cited social class and gender as being the fundamental source of female oppression. However, they saw the struggle against capitalism as a separate issue in itself and did not believe that if this obstacle were removed, women's liberation would follow automatically. Initially the *Feministas Socialistas* were critical of the orthodox Marxist theories, complaining that they did not adequately deal with the specific needs of women. They subsequently carried out their own research and have since produced comprehensive documentation dealing with the role of the family within capitalism. The *Feministas Socialistas* have adopted opinions on a wide range of issues,

³⁰ Geraldine M. Scanlon, 'Orígenes y evolución del movimiento feminista contemporáneo', in *El feminismo en España: dos siglos de historia*. p.153.

some of which are in direct contradiction with the agenda of the *Feminismo radical*, but equally there have been areas where the two groups have collaborated in their fight for solidarity, awareness and a re-evaluation of women's worth.

In terms of Feminist Movements in Spain, 1979 could be considered a watershed. The general election of March 1979 and the municipal elections of April resulted in a resounding majority of male public representatives. In May of that year, *Las Jornadas Feministas* (a feminist congress) was held in Granada. Women from throughout Spain and from every feminist perspective put forward for discussion both the inequality of the representation of the recently elected politicians as well as the issues which had divided feminist groups for at least the previous four years. Two groups emerged from the discussions: *Feminismo de la Igualdad* (also referred to as *Feminismo Socialista*) and *Feminismo de la Diferencia*. The former sought to achieve a society where women and men had the same rights and obligations. The latter aimed to achieve the acceptance of women as individuals in their own right and not equal to or against men. *Feminismo de la Diferencia* appealed for a more holistic review of women's concerns and their demands. According to this group, areas which required a review of the status quo, included sexuality, abortion, lesbianism and violence and anything else which impeded women's ability to reach full self awareness.

The Feminist Party, (*El Partido feminista*) was founded in 1979 by Lidia Falcón and was legalised in 1981. Its strongest support in terms of numbers was to be seen in Barcelona. Described by themselves as a Marxist-Feminist group, the Party proposed (among other things) that women's work in the home was of comparative importance with industrial production. *The Instituto de la Mujer* came into existence in 1983. Its primary function was to commence work on the elimination of discrimination against women in the 1978 constitution. *The Instituto de la Mujer* however, was to come under heavy criticism from the more radical Feminist Movements for a number of reasons. The *Instituto de la Mujer* was run under the auspices of the *Ministerio de Cultura*. Because the P.S.O.E. had achieved a majority in both the 1982 and 1986 general elections, they effectively

controlled the remit of the *Instituto de la Mujer*. Radical feminists questioned the ability of the *Instituto de la Mujer* to remain impervious to the Government (and subsequent Governments) and to continue to work independently in the best interests of the women they allegedly represented. Accusations of merely fulfilling an administrative role abounded but ultimately the situation remained unchanged.

A survey conducted by the *Instituto de la Mujer* in 1987 resulted in the discovery that six hundred women's organisations were in existence in Spain at that time³¹. Feminism featured as an agenda item within sixty of these organisations. The tendency of the majority towards inclusiveness resulted in a lack of any clear social or political agenda which in turn differentiated them from other organisations and hindered them from achieving definitive goals.

³¹ Pilar Folguera, 'De la transición política a la democracia', in *El feminismo en España: dos siglos de historia*. p.126.

Chapter Two

Montserrat Roig – Her life and her works

1. The life and influences of Montserrat Fransitorra Roig (1946-1991)

1.1 Personal Biography

Montserrat Roig is categorised by Janet Pérez in her comprehensive résumé of *Contemporary Women Writers of Spain* (1988) as one of the 'New Novelists in the Vernacular Languages'. Roig was also a prominent journalist, television interviewer, university lecturer and staunch feminist. Born in 1946 in Barcelona in the post Civil War period, she was reared during the Franco regime in the suburb of El Ensanche. Although her father Tomas Roig i Llop was a writer, she attributes her strongest influences to Josep Pla and Mercè Rodoreda.

Josep Pla and Mercè Rodoreda were 'my masters, my classics, and yet they paralyzed me verbally'.
(Davies p.9)¹

She married in 1966 and her first son was born from this marriage. Apart from the literary influences mentioned above, Roig's formal education comprised of an arts degree in Spanish from the University of Barcelona in 1968. Her subsequent work as a teaching assistant in the University of Bristol afforded her the opportunity of being exposed to a culture and lifestyle which was different to that of her native Barcelona. She was to put this experience to good use in the early section of her novel *Tiempo de cerezas*, when she recounts Nàtalia's final days spent in England. While at university in Barcelona, Roig developed an interest in politics. She became a member of PSUC (*Partit Socialista Unificat de Catalunya*) and once the ban on political party memberships (imposed by the Franco regime) was lifted, she actively supported left wing politics throughout the remainder of her literary career. In 1977 she had a second son, Jordi, with Joaquim Sempere from whom she subsequently separated. In addition to the publication of her novels, Roig also carried out numerous interviews which appeared in publications such as *Destino*, *Triunfo*, *Tele-eXpres* and *Serra d'Or*. These are collectively published in her work called *Retratos paralelos 1975-1976*. She also worked as a TV presenter on a programme called *Personajes* in which she

¹Catherine Davies, *Contemporary Feminist Fiction in Spain* p.9.

interviewed well known personalities. She died of cancer at the age of forty six on 10th November 1991.

1.2 Catalan influences

There appear to be a number of reasons why Roig chose to write and publish her work in Catalan, given that she was bilingual. Firstly, and probably most importantly, the opportunities for publishing in Catalan in the 1970s were far greater than in Castilian. Catalan magazines such as *Serra d'Or* and *Orifloma* were in their infant stages and were particularly receptive towards young writers who were eager to have their works published. Such writers benefited from the opportunity of reaching a small local audience and used this experience as a testing ground in advance of submitting their work to Castilian publishers. In tandem with the birth of these magazines was the increase in number of literary prizes for works published in Catalan. The literary prizes resulted in a boost in the sales of novels and consequently the increase in popularity of the winning authors. Although Roig was bilingual, she would undoubtedly have associated Castilian with the Franco regime and the language which she was forced to use in public. Her allegiance to her native Catalonia would have naturally favoured Catalan in defiance of the 'establishment'. In addition, her influences (including that of her family) were staunchly Catalan and the lifting of the ban on publications other than in Castilian would have provided her with a further incentive.

It is interesting to note that although Roig wrote her works in Catalan, she quickly had them translated and published in Castilian. She clearly understood the limitations of her mother tongue and the consequences of restricting her work to a minority audience. Her works have since been translated into eleven other languages. She in turn conveyed the ideas of Simone de Beauvoir and Kate Millet to a Castilian audience in her book *El feminismo* (1981).

1.3 Political influences

It must be borne in mind that Roig's generation was subjected to deep repression by the Franco regime. Gradually pockets of resistance began to appear in 1962 with the commencement of the miners strike in Asturias. The following year, when Roig was seventeen years of age, a group called 'Comisiones Obreras' was formed. The increasing resistance to the Franco regime was to capture the interest of Roig and in 1966 she became actively involved in politics. She, along with four hundred university students in Barcelona, gathered outside the Capuchin convent and established 'el Sindicato Democrático de Estudiantes de la Universidad de Barcelona.'

Her immersion in political activities afforded her the opportunity of writing about party political activities from first hand experience. Her disdain for the discriminatory manner in which her male comrades treated female members is alluded to in *La hora violeta*.

Dicen que me hice del partido por la vía vaginal.²

Davies credits Falcón with having influenced both Roig and Rosa Montero on the subject of sexist practices in Spanish politics and other organisations.

These writers voiced a strong inside critique not only of the sexist practices of left-wing political parties but of other, more obvious Spanish patriarchal institutions (from the family and the Church, to the night-club and the workplace)³

1.4 Feminist Influences

A mi madre, que mucho antes que las feministas, me hizo sentir el orgullo de haber nacido mujer.
A mis hermanas.

² Montserrat Roig, *La hora violeta* p.70.

³ Catherine Davies, *Contemporary Feminist Fiction in Spain: The Work of Montserrat Roig and Rosa Montero* p.174.

A mi abuela Albina, que fue feminista sin saberlo.⁴

The quotation above seems to indicate that from an early age Roig's family provided a perfect breeding ground for an aspiring feminist. Both her grandmother and mother (perhaps unwittingly) appear to have immersed her in an environment which encouraged female independence and a pride in her gender. While attending the Adrià Gual School for Dramatic Arts as a teenager, Roig was taught by the prominent feminist Maria Aurèlia Capmany. Nichols, in her biographical account of Roig's life, accredits Capmany with having inspired Roig to create the character Harmonía Carreras in *Tiempo de cerezas*.⁵ Evidence of Roig's appreciation of worldwide feminist ideas can be found in most of her novels. While her two works *Tiempo de mujer* (1980) and *El feminismo* (1981) were clearly centred round a feminist agenda, a number of her fictional novels also contained feminist themes. Those most often cited however are Germaine Greer, Virginia Woolf, Doris Leesing, Simone de Beauvoir and Betty Friedan. In fact, her continued support for feminist views throughout the eighties and into the nineties distinguishes Roig from many other female writers who paid lip service to the movement during the height of its popularity only to distance themselves at a later point in their careers.

As mentioned previously, (see section 3.6 Chapter 1) 1979 could be considered a watershed in terms of Feminism and the development of feminist groups in Spain. The feminist congress '*Las Jornadas Femininas*' took place in Granada in May and from those discussions two central feminist groups emerged: Feminismo de la Igualdad and Feminismo de la Diferencia. The final novel in Roig's trilogy (*La hora violeta*) and the one most heavily influenced by feminist proposals, was published in Castilian in 1980. It was to become the best selling novel in Spain the following year and the popularity of its success coincided with the legalisation of *El Partido feminista*. Without detracting from the quality of *La hora violeta* as a novel, the timing of its publication in terms of popular 'consumption' could not have been better. The social acceptance of Feminism and its proposals was never so amenable in Spain as it was during this period. Far from accusing Roig of capitalising on the public demand for feminist based fiction, I believe that her work to date had

⁴ Dedication of *Tiempo de mujer* (2nd edition)

⁵ *Spanish Women Writers: A bio-bibliographical Source Book*, p.429.

demonstrated her proven interest and ability in this area. She was poised for success at some point and I believe her reward can be justified on the grounds that *La hora violeta* is generally recognised by critics as the most outstanding of the three novels of her trilogy.

Among the feminist theories which Roig proposed in her novels was the importance of female self reliance. She supported the belief that women were to a large extent responsible for the discrimination which they suffered. While recognising the extent to which women were economically dependent on men, she believed that women were capable of playing a more proactive role within society but in most instances preferred to complain of their discrimination. The stereotype commonly attributed to such women is the '*mujer víctima*'.

Although Roig was eager to discover the cause of discrimination endured by women throughout the world, she did not consider the enslavement of men as the appropriate means of eliminating this discrimination:

La libertad de las mujeres no implica la esclavitud de los hombres,...Saber por qué, en el terreno de las ideas y en la práctica de las relaciones sociales, las mujeres han sido consideradas seres «inferiores», o dicho de un modo más galante, el «sexo débil».⁶

She preferred to focus on the aspects of women's oppression which *could* be remedied and called for women to rally together in an effort to eliminate the concrete obstacles to their pursuit of equality.

No todas las mujeres son iguales y van a luchar de igual forma, pero hay algo que las puede unir: el conocimiento de que su opresión no forma parte de un destino fatal, sino que hay unas causas explicables y que, al mismo tiempo, su condición es universal y específica.⁷

⁶ Montserrat Roig, *El feminismo* p.5.

⁷ Montserrat Roig, *El feminismo* p.5.

1.5 Other influences

On a more personal level, Roig's ability to identify with mothers came from her first hand experience of being a mother and a working mother to two sons, Roger and Jordi.

Her keen awareness of popular culture is a feature of most of her fictional works. Her sister Gloria Roig was a famous actress in Spain and appears to have contributed to Montserrat's enthusiasm for the performing arts. Her dedication of her novel *La ópera cotidiana* to her sister, Gloria, (among others) provides evidence of such an assertion.

1.6 Critique of a selection of her works

Aprendizaje sentimental

Roig suffered at the hands of the censorship board when in 1971 she was forced to delete thirty pages from her novel *Molta roba i poc sabo*. Despite this set back, she still succeeded in winning the Victor Catalá prize. She subsequently published the complete original version in 1981, this time entitled *Aprendizaje sentimental*. Her motivation for writing the book is clearly outlined in the opening pages. It appears that apart from the obvious professional challenge of writing a novel, she set herself the task of calling into question the widely accepted 'mujercita' stereotype. She admonishes the Church and the Franco regime for the imposition of such a stereotype on herself and hopes to avenge those influences through the course of writing the novel.

In a later section of this thesis, (see section 1.3 Chapter 3) I will elaborate on the characteristics associated with the 'mujercita' stereotype. In addition, I will identify Roig's fictional characters who exemplify this stereotype.

Aprendizaje sentimental is a collection of short stories, anecdotes and letters and could be considered as Roig's drawing board for the remainder of her published works. Many of the characters and themes mentioned in *Aprendizaje sentimental* are

further developed in her subsequent novels. Although her pride in being Catalan is unquestionable, she strongly rejects the narrow minded and conservative opinions which seemed to abound in her native suburb of El Ensanche in Barcelona. She rejects the consensus that foreign films are the cause of negative influences on Catalan society and instead upholds her conviction that foreign ideas could open people's minds and challenge their intellect.

Roig unashamedly attacks the Church's teachings (p.124) and defiantly mentions that she is aware of at least four political parties that were operating clandestinely. She also makes a point of mentioning that although the use of vernacular languages was prohibited by the Franco regime she defiantly continued to speak and write in Catalan as if the post-war restrictions had never existed.

In addition, Roig urges women to explore the choices open to them rather than accepting their lot in life. This bears a strong resemblance to the closing pages of Virginia Woolf's *A Room of One's Own*.

How can I further encourage you to go about the business of life? Young women, I would say, ...⁸

The style in which *Aprendizaje sentimental* is written appears to be the precursor for the remainder of Roig's novels. It consists of regular chopping and changing between unconnected musings of the narrator interspersed with dialogue between the fictional characters. Consequently, the reader is forced to glean clues from the content of the narrative in order to decipher which characters are participating in dialogue. Quite often, a chapter starts with what appears to be a conversation, but we, the readers, are unclear who the characters are. In some instances, passages need to be re-read in order to obtain a complete understanding of the novel. While accepting that such a style provides the reader with a challenge, in my opinion it renders the novel less enjoyable. Moreover, Roig tends to refer to a huge number of characters who ultimately add little to the overall plot. Her tendency to fill her novels with apparently unnecessary detail results in a very cluttered novel where the core themes and personalities are almost obscured.

⁸ Virginia Woolf, *A Room of One's Own* p.171. (First published in 1929).

Ramona, adiós & Tiempo de cerezas

Roig published a novel in 1972 entitled *Ramona, adéu* (translated as *Ramona adiós*) which was to be the first in a trilogy. The characters in the trilogy span three generations which include two world wars, the Spanish Civil War and the Franco dictatorship. The novel explores the lives of three generations of women each named Ramona. In this and most of her other novels, the male characters only seem to feature in so much as they are affected by or exert influence on the female protagonists. Such a scenario is alluded to in Virginia Woolf's *A Room of One's Own*:

Suppose, for instance, that men were only represented in literature as the lovers of women, and were never the friends of men, soldiers, thinkers, dreamers; how few parts in the plays of Shakespeare could be allotted to them;⁹

It is possible that Roig in her novels was taking up the challenge of producing a novel of such biased proportions that men could begin to appreciate the discriminatory manner in which women had been treated for centuries. Nichols asserts that Roig, having read Mercè Rodoreda's *Plaça del Diamant* twelve times, owes her inspiration for *Ramona, adiós* to her.¹⁰ The tale of the Miralpeix and Claret families continues through the remainder of the trilogy while continuing to focus on the female protagonist's perspective on issues of life and love. The second novel in the trilogy *El temps de les cireres* (translated as *Tiempo de cerezas*) won Roig the coveted Sant Jordi prize in 1976. The central character in this novel is Natàlia Miralpeix. If one of the purposes of writing the novel was to give women a feminist role model, then Natàlia would indeed serve this purpose very well. She portrays all the characteristics of a textbook feminist and is sharply contrasted to the whimsical Silvia. Although there is evidence of the recurrent challenge to the '*mujercita*' stereotype in this novel, Roig also explores a number of other themes in an effort to raise the awareness of her readers to issues which she believed were important. Abortion, the constraints of bourgeois family life and marriage, the discrimination against women in a patriarchal society and the idea of lesbianism as an alternative to a heterosexual relationship are

⁹ Virginia Woolf, p108.

¹⁰ Geraldine Nichols, p.148.

some which feature prominently. Similar to her other novels, this too is situated for the most part in her native el Ensanche in Barcelona. In terms of continuity between this and *La hora violeta*, the inclusion of Judit in *Tiempo de cerezas* is vital.

La hora violeta

The third novel in the trilogy, *L' hora violeta* (translated as *La hora violeta*) was published in 1980. Of the three, this is by far the most heavily influenced by Roig's feminist beliefs. Her ability to compose a fictional novel, which simultaneously serves as a vehicle for the promotion of her feminist proposals, is particularly well accomplished in this novel. The novel tells the story of three women, Natàlia, Norma and Agnès who encounter dissatisfaction in their respective relationships with men. However, the chapter 'La hora violeta' could be considered a novel within the novel *La hora violeta* and represents Norma's interpretation of the relationship which Natàlia's mother (Judit) enjoyed with her friend Kati. The three protagonists, (Natàlia, Norma and Agnès) represent different female types and their developing relationships with their respective boyfriends, partners and husbands serve to highlight this. The development of each of the three female characters strongly focuses on their affinity (or lack of it) with Feminism and contemporary issues. In Chapters Three and Four, I will discuss Roig's use of characters as a means of portraying stereotypes and non-conformity to stereotypes. Her tendency to challenge the status quo in terms of male and female stereotypes is equally apparent in this the final novel of the trilogy. Bellver elaborates on how Roig achieves this in the following extract:

To reverse the valuation given to each sex she demythifies the patriarchal hero by revealing his deficiencies, and she vindicates woman by showing her to be unselfish, capable of real love, idealistic and strong.¹¹

The family tree, which is provided in *La hora violeta*, helps the reader to gain a better understanding of the relationship between characters referred to in the trilogy. However it must be said that it would have served the reader better had it been included in *Ramona, adiós*.

¹¹ Catherine G. Bellver 'Montserrat Roig and a Gynocentric Reality' in *Women writers of Contemporary Spain: Exiles in the Homeland*, p.220.

Tiempo de mujer and El feminismo

A collection of Roig's previously published articles relating to women's issues was published in 1980 entitled *Tiempo de mujer*. This was followed in 1981 with *Mujeres en busca de un nuevo humanismo* which was republished in 1984 with the simplified title of *El feminismo*. In this book, Roig attempts to dispel some of the widely held fears on the subject of Feminism by providing the reader with a history of the movement and the origins of its proposals. Her treatment of the subject is comprehensive and coherent and challenges readers, both male and female, to objectively assess feminist proposals.

La ópera cotidiana

Roig, in her fifth fictional novel *La ópera cotidiana* (1983), turns to the opera as a means of putting a structure on her narrative. Roig further builds on the operatic theme when she makes references to the fact that everyday life itself could be considered an opera. I believe that Catherine Davies, in her book *Contemporary Feminist Fiction in Spain* overstates the impact of Roig's use of the operatic analogy:

This way Roig creates a new form of literary expression which incorporates music, drama, and words, and attempts to bridge arbitrary divisions not only between the literary genres but also between the arts.¹²

In my opinion, while the use of the analogy is interesting in terms of structure, its insertion within the text was laboured. On occasion, the headings of a new chapter (such as "Intermezzo") were the only evidence of this 'new form of literary expression.'

There are four principal characters in the novel, three female and one male. Roig creates a very credible male character in Horaci Duc and in complete contrast to her previous novels, his existence is not dependent on the central female protagonists. In fact it is the female characters who facilitate the development of his character.

¹² Catherine Davies, *Contemporary Feminist Fiction in Spain: The Work of Montserrat Roig and Rosa Montero* p.67.

Patrícia Miralpeix, (referred to in the trilogy) as Horaci Duc's landlady, features only in so much as she is a sounding board in his attempt to come to terms with his past. While recounting to Patrícia the sequence of events leading to the eventual death of his wife, he comes in contact with the third central character in the novel, Mari Cruz. Mari Cruz is employed by Patrícia as a weekly cleaner in her apartment. Horaci Duc is drawn to Mari Cruz because of her resemblance to his deceased wife. While recounting to Patrícia how he transformed his wife from a *charnega* to a queen he enthuses at the prospect of 'reforming' Mari Cruz. Echoes of Pygmalion and My Fair Lady are never too distant. Mari Cruz's main source of income is her employment at the home of the Señora Altafulla. Señora Altafulla's reclusive nature, along with her preference to continue living in the past, are reminiscent of a Miss Havisham type character from Dickens's novel *Great Expectations*.

Although not formally included as part of the "trilogy", this novel continues to explore the themes already discussed in Roig's earlier works. Marriage, stereotypes, role reversals, suicide and sexual naivety continue to be discussed at varying levels. Although Roig's pride in the Catalan language and its culture was one of her primary motivating factors for writing in her mother tongue, this theme never features so strongly as it does in *La ópera cotidiana*. She effectively links this theme with the role reversal theme when María, Andalusian by birth, demonstrates her loyalty towards her adopted Catalonia by putting her life at risk. Meanwhile, the cowardly behaviour of her mentor and husband, Horaci Duc, in burning propaganda leaflets he had promised to distribute, completes the role reversal.

Roig returns yet again to the Catholic nuns (as presented in *Tiempo de cerezas*) in this novel. On this occasion she attempts to highlight their unchristian behaviour towards orphans and children of single mothers. Later she copperfastens her negative portrayal of the Church when she reveals that the nuns perceive men as that section of society which cannot be trusted. Interestingly, she is not supportive of the nuns on this issue and demonstrates no sympathy for their dual discrimination i.e. females in a patriarchal organisation within a macho society. She almost grudgingly admits that the nuns sit on the same side of the fence as herself on the subject of men but the nuns' alliance with the Catholic Church precludes them from any feminist protectionism.

A theme I found most interesting in this novel was that of the exclusion of men from the 'process' of childbirth. Roig's treatment of this theme was surprisingly sympathetic towards the father (Horaci Duc in this case). She convincingly identifies with the father's inability to 'do' anything at this point in the reproductive cycle and thereby draws sympathy from the reader on behalf of the male. Another theme which is dealt with in some detail is that of child molestation. Her ability to recount these incidents, through what would seem like the innocence of a child, is impressive.

As with her other novels, Roig continues to explore a large number of themes but on this occasion the conversational dialogues between Horaci Duc and Patrícia help to minimise the frustration of having to re-read passages in order to ascertain which characters are participating in the conversation.

In 1985 she published *La aguja dorada*, which recounts her experiences during a visit to Russia. The work also includes some eyewitness accounts of the siege of Leningrad, which occurred during World War Two.

El canto de la juventud

In 1989 *El canto de la juventud* was published and became an immediate best seller. It is composed of a collection of short stories based on various themes. One of these stories, which is particularly relevant to a discussion on radical feminism, is 'Mar'. The story is centred around two characters that embark on what appears to be a lesbian relationship. Roig (through her characters) explores the difficulties experienced by women initiating such a relationship and the taboos which are inherent in the context of 1980s society in Spain. The problems experienced by the characters are exacerbated by the fact that they are both married. However, Roig used this fact in her assessment of the merits of a lesbian relationship compared to that of a heterosexual one. Roig's continuing preoccupation with women's difficulty in conforming to stereotypes is further explored in this short story and echoes the sentiments of the female characters in her trilogy.

The similarity of Roig's personal circumstances with some of her fictional characters can sometimes lead the reader to dangerously equate her with her characters. It is

possible that this was Roig's intention and that by raising controversial issues within the parameters of fiction she was able to distance herself from any repercussions. Her tendency to raise contentious issues within the realms of a bourgeois society heightens the dramatic impact of her novels.

1.7 Other critics and the author's work

As mentioned in the Introduction, I have selected four sources which critically analyse Roig's work and in this section I will attempt to set out the salient points raised by each and in addition give my critical assessment of the points raised. Catherine Davies's book, *Contemporary Feminist Fiction in Spain: The Work of Montserrat Roig and Rosa Montero* (1994) along with Christina Dupláa's *La voz testimonial* (1996) together provide a comprehensive review of Roig's fictional work. In addition to these two books, I have chosen Catherine G. Bellver's essay entitled 'Montserrat Roig and the Creation of a Gynocentric Reality' along with Emilie Bergmann's essay 'Lesbianism, Female Homosociality, and the Maternal Imaginary in Montserrat Roig's *L'hora violeta*'.

Catherine Davies is a highly regarded and prominent critic of Montserrat Roig's work. Her decision to critically analyse Roig's and Montero's work simultaneously is substantially justified in her introductory chapter of this book. Both writers are journalists by profession, they are self-declared feminists, they both published their first novels during the *transición* and both principally wrote realist fiction which featured women in society. However, the single most significant difference between these two writers is their origins. Roig, who was from Barcelona, wrote her fiction in Catalan and situated the majority of her novels in her native suburb of El Ensanche. Meanwhile Montero, who was from Madrid, wrote in Castilian and her novels centered round life in the Castilian capital. Davies's approach to analysing Roig and Montero's work is in chronological order of the publication of their work. Of the three chapters dedicated to Roig, the first incorporates her critical assessment of *Ramona, adiós* and *Tiempo de cerezas*.

The most significant aspect of Davies' assessment of *Ramona, adiós* is her justification of the fragmentary style used by Roig in this novel. While asserting that 'fragmentation defies closure' (p44) and symbolises the inconclusiveness of the issues she raises, Davies also acknowledges the fact that the full irony of the opening scene cannot be appreciated until the novel has been read in full. Interestingly, Davies draws an analogy between three key dates in the central protagonists' lives and their coincidence with events in the context of Spanish history; a point which had escaped me when reading the novel. Her recognition that such an analogy is denied by the 'cyclical fragmentation of the text' contradicts her repeated assertions in favour of this style. She returns to this point in Chapter Two when she rebukes Spanish critics who do not share her belief that the disjointed style is representative of women's detachment from historical events. While I support Davies's admiration of Roig's experimental approach to realist fiction, as a reader I found her style in *Ramona, adiós* cumbersome and unnecessarily demanding.

Davies's assessment of Roig's first novel of the *transición*, *Tiempo de cerezas*, is interesting on two counts. She briefly mentions the homosexual relationship between the poet Gonçal and Patrícia's husband Esteve, which in my opinion merits inclusion because of the superb manner in which the relationship is revealed to the unsuspecting reader. Secondly, Davies's interpretation of the 'friendship' between Judit and Kati provides an additional analysis of the enigmatic relationship. Based on Freudian theory, Davies suggest that the dysfunctional relationship between Judit and Joan after Kati's death, may have been due to an increasing awareness by both parties of the reversal of their sexual roles. She points to Judit's fetishes as an indication of a lesbian subtext while Joan's subsequent penchant to dress in Judit's stockings and underwear is possibly an admission of his homosexual tendencies. While it is interesting to see that Davies uses the theory of psychoanalysis in helping her to understand Judit and Joan's relationship, her description of Kati and Judit's relationship as 'ambiguous' is noncommittal. She returns to this point once again in Chapter Two when she refers to their friendship which 'cannot be articulated in words, in language as we know it.' Davies similarly falls short of assessing the behaviour of the women at the 'Tupperware party' as lesbian, when she describes the scene as 'a frenzied hen party'.

Davies succinctly synopsis *La hora violeta* as a novel which points to the necessity for women to fully appreciate their role in a phallogentric society. Her assertion that the three central protagonists of this novel are 'fictional constructs of a divided authorial self' (p.55) is given additional impetus in her subsequent statement that her fictional characters represent the different aspects of Roig's personality. Davies returns to a discussion on 'the love and desire between two women' in Chapter Three. On this occasion the topic is raised in relation to Roig's short story 'Mar'¹³ which (in terms of the depiction of the relationship which develops between two women) is highly reminiscent of *La hora violeta*. While she continues to support Roig in her assessment of the relationship between the two protagonists as platonic, she justifies her argument on the basis that Roig herself refused to use the word 'lesbian'. Davies's assertion that Roig's deliberate avoidance of the word 'lesbian' in referring to the relationship further substantiates her argument. By way of drawing the topic to a conclusion, Davies proposes that Roig's refusal to succumb to the traditional (as well as radical) conventions of the society in which she lived, renders her a feminist without categorization. Her determination to leave the relationship in question unclassified is taken by Davies as Roig's rejection of all feminist theory. Personally, I believe Davies's interpretation is rather extreme. While Roig may have disagreed with one of the aspects of feminist theory, it can hardly be taken as a rejection of feminist theory in its entirety.

Davies's critical assessment of Roig's work is both thorough and comprehensive. Her introduction provides the reader with a useful synopsis of the critical influences in both authors lives encompassing political, social and feminist concerns in the period leading up to the publication of their novels.

The focus of Dupláa's critical assessment of Roig's trilogy appears in the latter section of Chapter Three of her book *La voz testimonial en Montserrat Roig*. As mentioned in the Introduction, Dupláa adheres to the assertion that Roig's role in her fictional work is to relay the events of everyday life of Catalan women within a fictional context. It is from the perspective of 'El testimonio de la cotidianidad y la recuperación del «YO» femenino' that Dupláa sets about assessing Roig's trilogy. In

¹³ 'Mar' was first published in *Triunfo*, 11,IX, 1981.

reference to Roig's *Ramona, adiós*, Dupláa, while accepting the cyclical nature of women succumbing to a patriarchal society, suggests that perhaps the 'adiós' denotes an element of liberation for 'Mundeta-hija' from this never ending cycle of repression. However, she gives recognition to the role of Jordi Soteres, who despite supporting the patriarchal ethos of the society in which he lives is also the one who 'introduces' Mundeta to the world of politics. Dupláa also observes, in relation to *Ramona, adiós*, that historical events only seem to enter the female characters' concerns through their partners' involvement while otherwise they remain engrossed in their own personal dilemmas.

Dupláa's summation of *Tiempo de cerezas* focuses on the frustrated sexual relationships experienced by the majority of the characters in this second novel of the trilogy. Interestingly, she describes Kati and Judit's relationship as 'la supuesta relación seudolesbiana' and gives legitimacy to Silvia's sexual activities with her female friends as 'un lesbianismo camuflado con sus amigas.' While identifying a number of the female characters, such as Harmonía and Encarna, as 'mujeres liberadas', Dupláa reserves most sympathy for Silvia who in her estimation is the most alienated woman in the novel.

Dupláa's critical appraisal of *La hora violeta* initially concentrates on the correlation between Roig's personal ideologies and those put forward by her female protagonists in her trilogy. Dupláa believes that the similarities are so strong that the trilogy could in fact have been written as a monologue. Notwithstanding the coincidence of Roig's personal convictions with those proposed by her fictional characters, Dupláa supports Roig in her aim to raise the consciousness of her readers to the feminist alternatives open to them. As Dupláa sees it, Roig through her characters offers the following two alternatives. She wondered whether women should seek equality with their male counterparts or alternatively seek to emphasise their respective qualities and respect their differences.

Finally, Dupláa refers to Roig's continuous use of classical references as a means of reinforcing her portrayal of female stereotypes. Roig first introduced the classical analogy of the Odyssey in her novel *¿Tiempo de mujer?* and subsequently incorporated characters such as Circe, Calipso and Penelope in *La hora violeta* as a

means of reinforcing archetypal behaviour exemplified by her protagonists. This analogy is central to the work undertaken in this thesis and is supported by Bellver's work entitled 'Montserrat Roig and the Penelope Syndrome'.

Catherine G. Bellver, in her essay "Montserrat Roig and the Creation of a Gynocentric Reality"¹⁴ shares the commonly held views of other critical assessments of Roig's work. Believing previous accounts of female characters to have been the product of the male imagination, (or simply undocumented) Bellver states that what Roig attempts to achieve in her fiction is to tell the unwritten story. She (Bellver) continues to point out that in the wake of the Franco dictatorship, Roig along with her contemporaries was eager to utilise the newfound freedom in order to redefine the role of women in Spanish society. Bellver states that Roig believed that redefinition could not take place without a re-examination of past events from a female perspective and with this in mind she situated her fictional narrative around a framework of historical events such as the Spanish Civil War and the Franco dictatorship. Ironically, as Bellver correctly points out, Roig's inclusion of numerous female characters who exhibit the stereotypical characteristics which Roig wishes to eradicate only serve to reinforce that same stereotype.

The frequency with which she presents passive, alienated, and unfulfilled women may serve indirectly to reaffirm stereotypes and discount change, but as a realist, Roig feels compelled to register the pervasiveness of repression because it constitutes women's reality. (p.220)

Bellver is critical of Roig's inability to put forward a positive alternative to the stereotypical behaviour she abhors. (p.231/232)

Bellver demonstrates that Roig depicts marriage as one of the principal means of inhibiting women's initiative and asserts that it 'reflects the demythification process many of Spain's youngest writers have applied to numerous traditional institutions.' (p.225)

Roig's use of female generated texts such as diaries and letters draws praise from Bellver who believes that they 'constitute the missing pages of human history, the valuable vestiges of a forgotten culture.' (p.232)

The inclusion by Bellver of *La ópera cotidiana* in her critical analysis of Roig's work results in a comprehensive assessment of the topics the novelist raises. However, much in the same way as Roig falls short of committing herself to characters who can definitively be described as lesbian, Bellver fails to deal with the issue of lesbianism in her essay. While acknowledging the existence of scenes which have 'erotic and sadistic overtones' (p.228), she carefully avoids any subsequent discussion on the subject.

Emilie Bergmann's critical analyses of Montserrat Roig's work was brought to my attention at an international conference held in Queen Mary University in London in July 2001. The theme of the conference was "Catalan Women's Writing: A Space Re-membered" and Bergmann gave a paper entitled 'Historical Memory, Gender and the Visual in Montserrat Roig's *L'hora violeta*'. Bergmann, who lectures in the University of California, has also published a number of other essays on Roig's work and kindly forwarded me a copy of her essay entitled "Lesbianism, Female Homosociality, and the Maternal Imaginary in Montserrat Roig's *L'hora violeta*'. This essay raises an interesting point in relation to the question as to whether Roig had experience of a lesbian relationship in *La hora violeta*. Using a quotation from *La hora violeta* as a means of supporting her argument, Bergmann points to Roig's ability to write about Catalan prisoners in Nazi war camps without having had first hand experience of this subject.

"But how can I invent such a relationship if I've never experienced anything like it?"

"Do you have to experience everything you write about?" said Natàlia.¹⁵

In the absence of a lesbian relationship, Bergmann offers the lesbian novel of Esther Tusquets, *El mismo mar de todos los veranos* (1978) and Carme Riera's short story 'Te deix, amor, la mar com a penyora' (1975) as two likely sources of inspiration for Roig. In saying that, she is neither affirming nor discounting Roig's participation in a

¹⁴ Catherine G. Bellver in *Women Writers of Contemporary Spain, Exiles in the Homeland* (1991)

¹⁵ Bergmann, in *Reading and Writing the Ambiente, Queer Sexualities in Latino, Latin American, and Spanish Culture*, p.281.

lesbian relationship, rather putting forward an argument in defence of her ability to write about a subject on which she possibly had no previous first hand experience.

Bergmann points out that the possibility of a successful lesbian relationship developing between Kati and Judit was hindered from its inception when she states that ‘unlike the lesbian lovers in Tusquets’s and Riera’s narratives, Roig’s female characters are never immersed in the feminine to the exclusion of struggles with the men in their lives.’ (p.282)

Where lesbian relationships in these other novels are unhindered by heterosexual alternatives, such a luxury is not afforded to the characters in *La hora violeta*. Perhaps this hindrance is part of an “unwriting” strategy used by Roig which results in ‘an accurate characterisation of the self-consuming inscriptions of lesbianism throughout the text of *L’hora violeta*’ (p.282). Bergmann, in her use of the word “unwriting” has borrowed a phrase coined by (or at least attributed to) Bradd Epps to describe this almost immediate retraction by the author of a suggestion of a lesbian relationship.

Bergmann attributes Roig’s presentation of a Judit and Kati’s relationship, (which could justifiably be described either as a passionate female friendship or a full-blooded lesbian relationship), to one of the many strategies used by her to ‘erase’ any evidence of lesbianism. Judit’s involvement in a heterosexual relationship is perhaps part of this strategy used by Roig, which enabled her to legitimise Judit and Kati’s relationship as a platonic friendship. Is it coincidental that all of Roig’s participants in suspected lesbian relationships, with the exception of Kati, are married? Their marriages provide a suitable ‘alibi’ for their extra-marital sexual activities.

Interestingly, Bergmann attributes Judit’s decision not to run away with Kati to the former’s lack of appetite for adventure (p.283). Personally, I believe her decision lay somewhere between her sense of obligation towards her family responsibilities and her lack of courage in acknowledging the extent of her involvement in a lesbian relationship.

Bergmann, while highlighting further reasons for her interpretation of female activity in *La hora violeta* as lesbian, also acknowledges the elusivity of her assertion.

Unhindered by her inability to definitively use the allusion of Norma to Bellini's *Norma*, the lesbian connotations included in the title of her novel and the epigraph from T.S. Eliot's *Waste Land*, she steadfastly defends her theory that 'much in the novel, including the relationship of the epigraph with the narrative, however, is as elusive as the moment that distinguishes day from night.' (p.284)

Chapter Three
Stereotypes - The conformists

1. Stereotypes - The conformists

1.1 Introduction

Fictional characters and their development within novels is a subject area which fascinated me long before having read any of Roig's work. In choosing stereotypes as a topic for discussion, I am primarily electing to work on a topic which genuinely intrigues me. However, justification for such indulgence swiftly follows my confession. Roig in the introductory section of her novel *Aprendizaje sentimental* identifies a female stereotype and labels it 'mujercita'. She then proceeds to challenge and reject that very same stereotype, which she claims was imposed on her by the Catholic Church and the Franco regime.

También había un rechazo, quizá todavía inconsciente, de la condición de <mujercita> que me habían impuesto la religión y el franquismo. (*Aprendizaje sentimental* p.11)

My intention in this section of the thesis is to outline the behaviour and values which the 'mujercita' stereotype encompasses, providing where possible, evidence which supports their inclusion. In some instances however, concrete evidence is unobtainable. I have in these instances taken the liberty of including a certain type of behaviour or value by virtue of the fact that these traits or values are more than coincidentally exhibited by all the 'mujercita' characters in Roig's novels.

I propose to identify the characters in Roig's trilogy who in my opinion uphold the stereotype as identified previously. I will in some instances make reference to Roig's other works in support of my theories. Occasionally, the characters 'introduced' in the trilogy are subsequently referred to in her later works and are therefore in my opinion relevant to a discussion on the development of those characters. For example, further evidence of Ramona Jover's stereotypical behaviour can be found in *Aprendizaje sentimental* and this will be incorporated in her character analysis.

Having identified the characters I will then provide an analysis of their behaviour and values within the trilogy, highlighting specific instances where their behaviour complies with the stereotype as outlined in the outset.

Having ‘dealt’ with those characters who conform to the ‘*mujercita*’ stereotype, I propose turning my attention to those characters who reject or rebel against this stereotype (Chapter 4). In choosing the word “rebel” I refer to those characters who seem to recognise the stereotypical behaviour and values as outlined and consciously set about rejecting those values for differing reasons. I will firstly identify those characters whom I believe fall into this category and then provide an analysis of those characters. Where possible, I will suggest what I believe are their reasons for rejecting the stereotype.

At this point I would like to acknowledge that some characters fall into neither category of conformist or rebel – the most obvious group being the male characters. Perhaps therein lies the flaw of stereotypes and pigeonholing. While recognising the limitations inherent in using the ‘*mujercita*’ stereotype, I believe its application as a means of character analysis can be justified. It is clear that Montserrat Roig’s primary focus in relation to her characters was strongly biased towards females and it is on that premise that I have happily sacrificed the inclusion of a discussion on the male characters with the exception of Horaci Duc in *La ópera cotidiana* and ‘el ingeniero’ in *La hora violeta*.

1.2 Theory and Origin of Stereotypes

Although the focus of my work is to provide evidence of support for the ‘*mujercita*’ stereotype in addition to instances where it is challenged in Roig’s novels, I would briefly like to raise the issue of its origin at this point. Roig herself attributes the Catholic Church and the Franco regime with its imposition on her generation (see section 1.1 Chapter 3) and clearly states that her wish to challenge and reject the stereotype is what motivated her to write the book *Aprendizaje sentimental*. Correct as she may be in her assertion, we cannot conclusively trace its invention to either

organisation. The ethos of the stereotype, however, clearly upholds the values of a patriarchal society and its support from the Spanish male population was guaranteed. Its inherent sexist discrimination compounded by its passive acceptance by the female population is in my opinion one of Roig's primary motivators in composing the trilogy. The continuing support for the stereotype is dependent on the future ability of women to assert their independence and achieve a level of self-determination equal to their male counterparts. In her trilogy, Roig attempts to raise women's consciousness to the benefits of achieving such independence and particularly of the secondary role which they have played in history and society to date.

When entering the realm of fiction, readers are aware of the risks of equating the events and characters of the novel with those existing in reality. Forster below uses the word "parallel" in an attempt to differentiate fictional characters from their apparent real life equivalents.

It follows that we shall no longer expect them to coincide as a whole with daily life, only to parallel it. When we say that a character in Jane Austen, Miss Bates for instance, is 'so like life' we mean that each bit of her coincides with a bit of life, but that she as a whole only parallels the chatty spinster we meet at tea.¹

Fiction, (as opposed to fact) provides the reader with the opportunity of experiencing a 'what if' scenario. Despite its fictional content however, the author relies on the characters in order to deliver the plot with conviction. Although most novels will feature a wide spectrum of characters, the protagonists are usually the most highly developed. These are the characters who appear most credible to the reader and are referred to in literary terms as 'round' characters.

Forster suggests using the following rule of thumb question in assessing whether a character is 'round' or 'flat':

¹ E.M. Forster, *Aspects of the Novel* p.71.

The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round.²

In terms of putting this premise to the test in relation to the characters in Roig's trilogy my assessment is the following: The two best examples of Roig's round characters in the trilogy are Natàlia and Norma. Roig has presented these two characters in such depth that the reader is convinced of their credibility. On the other hand, Roig's presentation of Agnès and Silvia, who typify the stereotypical '*mujercita*' characteristics, are flat characters pretending to be round. The purpose of their inclusion is to embody all the characteristics inherent in the '*mujercita*' stereotype and as a result these characters are never at liberty to develop beyond those boundaries. In an effort to justify my categorisation of Silvia and Agnès as flat characters, I would like to refer to Edgar and Sedgwick's use of the word oversimplification in their definition of stereotype

Stereotype: A stereotype is an oversimplified and usually value-laden view of the attitudes, behaviour and expectations of a group or individual.³

Although individuals are prone to stereotypical behaviour they are equally prone to deviate from such behaviour depending on their circumstances. Roig's characters however are models of the '*mujercita*' stereotype and it is this oversimplification which causes me to view them as flat characters. My evaluation of the '*mujercita*' stereotype in terms of values and behaviour in section 1.3 of this chapter provides justification for this assertion.

Although my preference lies with the use of the word stereotype to collectively refer to the values and behaviour of characters such as Silvia and Agnès, the *Concise Oxford Dictionary of Literary Terms* provides two alternatives which could be justifiably substituted. The first is a 'stock character' and the definition is as follows:

A stock character is a stereotyped character easily recognised by readers or audiences from recurrent appearances in literary or folk tradition, usually

² E.M. Forster, *Aspects of the Novel* p.81.

³ Andrew Edgar and Peter Sedgwick *Key Concepts in Cultural Theory* pp. 380-381.

within a specific genre such as comedy or fairytale. Common examples include the absent-minded professor, the country bumpkin, the damsel in distress etc.⁴

In the case of the '*mujercita*' stock character, readers of Roig's novels will identify with the values and behaviour exhibited by its proponents not only because of their recurrent appearance in literary works but also because of the existence of its role model in reality. Perhaps the popularity of Roig's novels lies in her ability to depict the essential components of an easily identifiable stereotype.

The second alternative to the use of the word 'stereotype' found in the *Concise Oxford Dictionary of Literary Terms* is 'archetype' and is defined as follows:

Archetype: a symbol, theme, setting, or character-type that recurs in different times and places in myth, literature, folklore, dreams, and rituals so frequently or prominently as to suggest (to certain speculative psychologists and critics) that it embodies some essential element of 'universal' human experience.⁵

This definition is particularly apt as it recognises the existence of the stereotype within fiction as well as reality. It also adds weight to the argument that stereotypical behaviour merits inclusion for consideration in the area of cultural studies. While this is an area which lies outside the scope of this thesis, I would like to support my assertion by quoting the definition of stereotypes given by Edgar and Sedgwick in *Key Concepts in Cultural Theory*:

Within cultural studies, the role of stereotypes is possibly most marked in the products of the **mass media** (including the portrayal of women and ethnic minorities in drama and **comedy**, and in the shaping and construction of news coverage), although they are also significant in education, work and sport (in channelling individuals into activities deemed appropriate to their stereotyped group).⁶

Germaine Greer dedicates one chapter of *The Female Eunuch* to a discussion on a female stereotype. The values inherent in the '*mujercita*' stereotype are comparable to what Greer labels 'the Eternal Feminine'. Greer believes that 'She (the stereotype)

⁴Chris Baldick *The Concise Oxford Dictionary of Literary Terms* p.211

⁵Chris Baldick *The Concise Oxford Dictionary of Literary Terms* pp.16-17.

⁶*Key Concepts in Cultural Theory* p.381.

is the Sexual Object sought by all men, and by all women'. The chapter succeeds in ridiculing the values exploited by advertising agencies in order to sell their clients' commodities. She encourages women to refrain from purchasing such products. She proposes that women should endeavour to be comfortable with their bodies rather than try to achieve 'the look' of fashion models or film stars. Greer uses a quotation from Mary Wollstonecraft in order to highlight the futility of pursuing the unattainable stereotype:

Taught from infancy that beauty is woman's sceptre, the mind shapes itself to the body, and roaming round its gilt cage, only seeks to adorn its prison.⁷

1.3 Evaluation of 'mujercita' stereotype in terms of values and behaviour

In my opinion the 'mujercita' stereotype, as portrayed in Roig's novels, upholds most (if not all) of the following values:

The 'mujercita' woman fantasises about meeting the ideal man, falling in love and getting married. The prospect of marriage surpasses any possible career aspirations, while the achievement of the status of wife is seen to be the pinnacle of her personal ambition. She honours the institution of marriage and believes that she deserves to be treated like a queen by her husband. She rarely aspires to living independently of her parents before getting married. Consequently, her transition from single to married status is symbolised by her exchange of her father for her husband as her guardian and master. Remaining single is not considered by her as an option – rather the evidence of failure in her pursuit of the man of her dreams. She is rarely interested in current affairs or cultural matters, preferring instead to focus her attention on her personal appearance and domestic chores. The content of her conversations is trivial and she relates better to women than men.

Sexually, she is submissive expecting her husband as her master to dominate. She comes from a middleclass background and has no appreciation of (or interest in) the concerns of those who are less fortunate than her. Her role models are film stars and

⁷ Greer in *The Female Eunuch* (p.63) quotes Mary Wollstonecraft in *A Vindication of the Rights of Women* p.90. (1972).

her preoccupation with her appearance reflects her attempts to achieve 'the look' of her idols. She prefers to ignore the unpleasant aspects of life and rather than face up to an awkward situation she will 'bury her head in the sand' in the hope that it will disappear. Finally, having achieved the height of her feminine ambition she passively accepts her role.

The following quotation from *Aprendizaje sentimental* partially reflects the values and outlook of the average woman who embodies the 'mujercita' stereotype. The extract epitomises the acceptance of the average Barcelona couple who believe that his possession of a university degree is sufficient for both of them. Her professional career takes a secondary role to his and her ambition even to find an interesting job is lethargic.

Su actividad me llena de vida; no es que haya renegado mi papel de mujer, no. Algún día pienso trabajar..., no sé en qué, pero en algo, en cualquier cosa. Yo no acabé la carrera, pero él sí, y ya tenemos bastante. (*Ap s* p.110)

Throughout the trilogy Roig frequently alludes to Greek mythological characters such as Penelope and Calypso. Catherine G. Bellver has explored the purpose of at least one of these analogies in her work entitled 'Montserrat Roig and the Penelope Syndrome' in *Anales de la Literatura Española Contemporánea* 12 (p.111-21).

The work compares Roig's major female protagonists with the mythological archetype Penelope in order to assess the author's depiction of women in their romantic relationships with men. The Penelope syndrome essentially refers to the behaviour of women who patiently await their husband's return home following a prolonged and unexplained absence. Her blissful ignorance of his unfaithfulness is coupled with her unconditional love and respect for him which casts her in the role of helpless victim of unjust circumstances. The characteristics inherent in the Penelope syndrome compliment the 'mujercita' stereotype in terms of her submissive nature and her willingness to play a secondary role in a patriarchal society. Evidence of the Penelope syndrome is exemplified by Agnès in *La hora violeta* and a discussion of the incident can be read in section 1.5 of this chapter.

Evidence of the existence of the stereotype in reality can be found in at least two of the most well known feminist works of the twentieth century.

Greer's observation in *The Female Eunuch* with regard to the assessment of women's achievements concurs with the values upheld by the 'mujercita' stereotype:

Women's achievement is usually assessed in terms of how far up out of their class they succeed in mating.⁸

The career aspirations of a 'mujercita' are always secondary to her ambition 'to marry well'.

Betty Friedan in her book *The Feminine Mystique* includes a passage which epitomises my understanding of the values held by the 'mujercita' stereotype. It outlines the subject areas which the readers of 1960s American women's magazines were most interested in.

Our readers are housewives, full time. They're not interested in the broad public issues of the day. They are not interested in national or international affairs. They are only interested in the family and the home. They aren't interested in politics, unless it's related to an immediate need in the home, like the price of coffee. Humour? Has to be gentle, they don't get satire. Travel? We have almost completely dropped it. Education? That's a problem.⁹

The female characters in Roig's trilogy who best epitomise the values and behaviour of the 'mujercita' stereotype are Silvia, Agnès and Ramona Jover. In addition, the wife of the engineer who gives Norma a lift from the train station at the end of *La hora violeta* falls into this group. In sections 1.7 and 1.8 of Chapter Three, I will highlight how the 'mujercita' stereotype is reinforced from a male perspective.

I believe that the best way of carrying out an accurate character analysis is by studying what the author says through her narrative, the dialogue of the characters and what we can deduce from the characters actions. It is important however to bear in mind that the author can unwittingly or deliberately influence the reader's judgement

⁸ Greer, *The Female Eunuch* p.358.

⁹ Betty Friedan, *The Feminine Mystique* p.33.

of a character by the manner in which the characters are presented. By using other characters as vehicles for her own opinions, the author may succeed in colouring the objective reader's objective opinion of the character. Accepting at face value what one character says of another could result in confusion in the reader's mind. In my analysis of the characters in Roig's trilogy, where possible, I have cited references from the characters under assessment and used quotations from other characters as supplementary evidence. In doing so, I have attempted to deliver an accurate representation of the characters whom I believe adhere to or rebel against the 'mujercita' stereotype.

1.4 Character analysis of Silvia Miralpeix

It is true to say that first impressions on meeting people hugely impact on our subsequent relationship with them. Similarly, in a novel the manner of the initial introduction of a character may determine the reader's affinity or otherwise with that character. This certainly holds true in the case of Silvia Miralpeix whose character development is largely confined to *Tiempo de cerezas*. Following her initial introduction (p.40) it soon becomes apparent that her daily preoccupations amount to little other than cooking, shopping and adhering to her beauty regime. Sometimes even the organisation of these three tasks causes her considerable anxiety, evinced by the number of questions she asks herself in quick succession:

¿Pero no le dije ayer que las comprase?...¿qué haré?...¿Dónde voy a ir hoy, al mercado o al super?...¿es que no ves que quema mucho?...¿no puedes esperarte un poco?...¿Otra vez? De dónde crees que saco el dinero, di?
(*T de c* p.41)

Her incessant babbling about trivialities along with her preoccupation with her appearance leads the reader to conclude that she is shallow and narcissistic.

La que más hablaba era Silvia, que explicaba todos los regímenes que llegó a hacer para adelgazar un poco.
(*T de c* p.60)

Her typical weekly routine includes a workout at the gym, a visit to the hairdressers and waxing treatments. Not surprisingly her female friends Merche and Carme are equally conscious of their figures and the three of them constantly discuss their success or failure to lose weight.

La masajista, dijo Silvia, me ha quitado un buen trozo de celulitis, antes tenía la talla 46, ahora tengo la 42. *(T de c p.182)*

Silvia's fascination with films causes her to adopt film stars as her role models. In fact one of the reasons she fell in love with Lluís was because he reminded her of Clark Gable when he closed his eyes. The following passage leads me to believe that she likes to live in a fantasy world:

Pensó, mira, yo soy Vivien Leigh bajando la escalera y él es Clark Gable que me espera abajo. *(T de c p.44)*

To Silvia, to be married was to have reached the pinnacle of success. All the trappings associated with the status of wife and mother were highly valued by her.

Pero tenía a Màrius, por cuyos ojos veía, y los objetos de la casa, que eran nuevos, las sábanas, la vajilla, la batería de cocina. Todo era nuevo y bonito y a ella le gustaba ir al mercado y decir <<mi marido>> o que la portera la saludase con un <<buenos días, señora Miralpeix>>. *(T de c p.45)*

To have achieved this elevated position in society is something from which she derived immense pleasure and the constant reinforcement from neighbours and acquaintances boosts her morale.

Silvia's willingness to sacrifice a career as a ballet dancer at Lluís's insistence is further evidence of her suitability for inclusion in the '*mujercita*' stereotype. Although faced with the prospect of a successful career she willingly chose marriage and along with it, Lluís's ultimatum.

Si te casas conmigo, le dijo Lluís, tendrás que dejar el baile: lo dejó, y eso que Magrinyà le había dicho que pronto sería solista del cuerpo de baile del Liceo. *(T de c p.45)*

The following quotation from sociologist Arnold Green seems particularly relevant to the mindset of a typical ‘*mujercita*’ in relation to sacrificing a career in favour of marriage:

Through a ‘good’ marriage the middle-class girl attains far more status than is possible through a career of her own.¹⁰

The origin of Silvia’s expectation that she be treated like a queen is clear from the following.

Silvia fue siempre la niña mimada de su padre, te criaré como una reina, le decía cuando era pequeña, serás la *cocotte* de más lujo y tendrás hombres a montones, ya verás. (*T de c* p.43)

Having grown up with the belief that she indeed deserved to be treated like a queen her belief soon became her expectation.

Lluís, naturalmente, la trataba al principio como a una reina...como antes lo había hecho su padre. (*T de c* p.45)

The idea that women want, or indeed, expect to be treated ‘like queens’, is not peculiar to the characters in Roig’s novels. Rosa Montero’s famous novel *Te trataré como a una reina* (1983) features this theme but with a different perspective. In the context of Montero’s novel, the male characters attempt to manipulate their girlfriends by promising to treat them like queens. This promise however is sharply rebuked by Montero’s character (Vanessa) who retorts:

– Oh sí, la reina de las pulgas, la emperatriz de las escobas.¹¹

Silvia’s lack of interest in politics and her inability to differentiate between different political parties is clear from the following:

¹⁰ *The Feminine Mystique*, p.177.

¹¹ Rosa Montero, *Te trataré como a una reina* p.207.

A mí todo eso me suena igual, dijo Silvia;

(*T de c* p.63)

We see how in the following she feels marginalised when a general discussion on politics develops. Her insecurity causes her to demand that the subject be changed.

Bueno, basta de política, dijo Silvia, tengamos la fiesta en paz. (*T de c* p.64)

Silvia's lack of interest in politics is equalled by her lack of appreciation of fine art. A visit to the Tate Gallery with Natàlia has to be abandoned when Silvia admits that she is bored.

...y se aburríó mucho en la Tate Gallery. Ya sabes que yo de pintura no entiendo,.... (*T de c* p.22)

Silvia's decision to tell Lluís of Natàlia's abortion is evidence of her inability to cope with a difficult situation on her own. It appears that her constant dependency on her father and later her husband renders her incapable of coping with traumatic events without their support.

Natàlia le dijo a Silvia, recuérdalo: no avises a nadie de casa. Pero Silvia tenía mucho miedo y ya había avisado a Lluís. (*T de c* p.144)

Similarly, she confides in Natàlia her suspicions that Lluís is having an affair as she is unable to deal with the enormity of the situation on her own. Rather than face up to the unpleasant reality, she passively accepts the status quo, preferring to uphold the appearance that theirs was a happy middleclass marriage.

Lluís cree que no lo sé, pero yo se lo revuelvo todo. ¿No le has dicho nada?, preguntó Natàlia. ¿Para qué? Prefiero que las cosas vayan como hasta ahora. Ahora hay paz en casa. (*T de c* p.59)

She habitually glosses over contentious issues through her incessant babbling about trivialities. She hopes that by ignoring a problem it will disappear.

Hopefully, I have succeeded in illustrating by example the existence of aspects of the 'mujercita' stereotype in Silvia's character. However, as an addendum I would like to address one final point. I stated in my evaluation of the 'mujercita' stereotype that having achieved the height of her feminine ambition she passively accepts her role. This is true to a certain extent but I also believe that it was Roig's intention that the 'mujercita' herself would begin to awaken to the myth of marriage as the promised land of eternal happiness. A similar process of re-evaluation forms the core theme of Betty Friedan's feminist work *The Feminine Mystique* and is possibly a source of inspiration for Roig in her treatment of this subject.

One of the aims of *The Feminine Mystique* was to expose the level of frustration which American women experienced, having conformed to the 'fluffy and feminine' (p.32) image promoted by the media at the time. The over-glorification of marriage eventually resulted in women's discontentment. Having achieved their goal they discovered that marriage and being a housewife did not guarantee lifelong happiness. They felt cheated of their promised happiness and directed their irritation at their husbands and children upon realising that motherhood and marriage was their final fulfilment in life.

A New England lawyer's wife told me:...I thought I had finished. I had come to the end of childhood, had married, had a baby, and I was happy with my marriage. But somehow I was disconsolate, because I assumed this was the end....I love being a wife and mother, but I know now that when marriage is the end of your life, because you have no other mission, it becomes a miserable, tawdry thing.¹²

Justification for my assessment of Silvia's frustration can be found in the following extract from Catherine G. Bellver.

Through Patricia and Silvia, Roig continues her disclosure of the silent struggle of women with the passivity society imposes upon them and the pain that burden places on them. Patricia and Silvia endure the frustrating constraints of the patriarchal cage built around them by seeking inadequate and temporary avenues of relief or by assuming postures that negate life itself.¹³

¹² *The Feminine Mystique* p.298.

¹³ Catherine G. Bellver, 'A Gynocentric Reality' in *Women Writers of Contemporary Spain*. p.227.

Natàlia's return from England could possibly have instigated Silvia's reappraisal of the state of her marriage. As a result of having spent years in England, Natàlia had become fluent in English, mastered a career in photography and appeared confident in her ability to achieve whatever she set her mind to. Silvia's understanding that one of the advantages of getting married is that it would give rise to a lifelong confidence and security. She subsequently re-evaluates this premise. It became clear to Silvia that Natàlia, although single, was experiencing none of the insecurities that she now felt. Silvia proceeds to re-evaluate her personal circumstances in terms of a comparison between the reality of marriage and her previously held misconception of it being a state of eternal happiness. Evidence of Silvia's reappraisal of marriage as the source of infinite happiness can be seen in *Tiempo de cerezas*. It appears in the quotation below that Silvia is coming to the realisation that her marriage is nothing more than a sham. Her relationship with Lluís, rather than being based on love, bears more of a resemblance to a father daughter relationship.

Quiero decir que no veo a Lluís como mi marido, sino que lo veo como mi padre. (*T de c* p.186)

Natàlia's behaviour seems to be the catalyst in Silvia's re-evaluation of the values of the society in which she lives. She begins to realise that she is as good as enslaved to Lluís through marriage.

Como Lluís no me deja trabajar, dijo Silvia, no me importaría tener otro hijo. (*T de c* p.181)

Because Lluís does not allow her to work she is financially dependent on him and Silvia appreciates how limiting this is.

Hay ciertas cosas que las mujeres no podemos hacer solas, sin los hombres. Sobre todo cuando se trata de cuartos. (*T de c* p.186)

She realises that Lluís never loved her and consequently recognises her marriage for the sham that it is.

Lluís no me ha querido nunca y ahora ya no puedo cambiar. (*T de c* p.186)

The desires of Silvia and Lluís to get married were based on different needs. She was driven by the need to be married to a respectable and reasonably wealthy man, while his materialistic instincts outweighed any affection he had for her.

Lo que más me gusta de ti es tu padre, le decía Lluís. (*T de c* p.43)

Their marriage was quite obviously based on mutual convenience and devoid of a loving relationship. In summary their union fulfilled the social needs of each person.

In addition, Silvia also comes to the realisation that she is getting older but has no significant achievements to call her own. She regrets not having experienced life to the degree that Natàlia has and feels she has progressed little since her childhood.

Pero yo me haré vieja de una manera diferente que tú, me haré vieja sin darme cuenta de ello, sin haber vivido. (*T de c* p.185)

Her diminished self-esteem is yet another by-product of her long-term dependence on men. In comparing herself to Natàlia she seems to realise the frivolity of her conversations and perhaps looks to Natàlia for consolation.

Claro que tú, que has viajado tanto, a lo mejor encuentras que todo lo que yo digo son estupideces, ¿verdad? (*T de c* p.187)

In summary, Silvia epitomises the ‘*mujercita*’ stereotype through her behaviour and the values which she upholds. However, during the course of the novel *Tiempo de cerezas* we can see evidence of her reappraisal of those values. In broad terms, it appears that Silvia, prompted by Natàlia’s return to Spain, calls into question the whole ethos of the society in which she lives. The set of values to which she had previously adhered to no longer held the same attraction and the culmination of her development is demonstrated by her flouting of those very same values.

1.5 Character analysis of Agnès

The next character, which I have identified as being representative of the ‘*mujercita*’ stereotype, is Agnès. In terms of the trilogy the development of the character of Agnès is dealt with exclusively in *La hora violeta*. Consequently, every quotation which I have chosen in order to justify her inclusion in the ‘*mujercita*’ group of characters, is from *La hora violeta*. Agnès is married to Jordi Soteres but on her initial introduction to the reader, early in the novel, we learn that Jordi had left her six months previously in order to live with Natàlia. She is still traumatised by their separation and as one progresses through the novel we learn more about the character of Agnès and her thoughts and fears for the future.

Although Agnès resembles Silvia in terms of her compulsion to get married, the source of her motivation is quite different. Agnès appears to be haunted by her parents’ failed marriage but in particular by the dramatic departure of her father from the family home, despite her mother’s pleadings for him to stay. This episode appears to have compounded Agnès’s insecurities as well as increasing her determination to replace her father with a husband in order to fill the role of her protector.

Agnès’s perception of her role as wife is one of complete dependence on Jordi.

él le dijo, Agnès, tienes que vivir tu vida, dependes demasiado de mí. No podía comprenderlo. Su vida era la de Jordi. ¿Por qué tenía que elegir otra?
(*Lhv* p.44)

The quotation above highlights the extent to which she relies on him and concurs with the ‘*mujercita*’ stereotype as previously outlined. Her involvement with Jordi through marriage essentially signifies for Agnès the surrendering of her existence as an independent individual. From that point onwards she expects to live her life through that of her husband. The quotation below provides confirmation of Agnès’s mindset. On this occasion however, the evidence is derived from Natàlia’s observations. Natàlia identifies Agnès as a woman who has no identity of her own. Instead she exists in terms of ‘the wife of Jordi Soteres’.

Algún día se les haría un homenaje, porque su gran mérito era el hacer de <mujer de> sin rebelarse. Agnès era una de ellas..... (Lhv p.94)

Another example of how Agnès exhibits the values and behaviour of the 'mujercita' stereotype is her willingness to give up her career due to marital circumstances. Jordi's involvement in politics dictates Agnès's premature withdrawal from her university studies in order to go to work in a crèche. She makes this sacrifice in the belief that Jordi will one day be a successful politician and that her career in comparison is of little consequence.

Le parecía que todo valía la pena, haber dejado la carrera, las diez horas que se pasaba en la guardería trabajando como una mula,... (Lhv pp.67-68)

Agnès's inability to face up to the reality of her separation from Jordi provides further justification for her inclusion in the 'mujercita' stereotype. In an effort to relive the happy moments of her marriage she puts on her pink dress, closes her eyes and hopes that on opening her eyes, everything will have returned to normal. Her propensity to equate her life events with the movies is further evidence of her simplistic outlook on life and the following two quotations bear testament to this:

Quería que todo volviese a pasar, como en una película. (Lhv p.45)

Éramos amantes y con frecuencia parecíamos haber salido de una película de Bergman. (Lhv p.69)

In a further effort to erase the reality of her broken marriage from her conscious mind, she takes a cocktail of valium and wine. (Lhv p.65)

In the early stages following her separation from Jordi, she still clings to the hope that he might return. Although not really understanding fully why Jordi had left her in the first place, Agnès welcomed his weekly visits even if it meant that life only appeared as it used to be. During this period, she is excited at the prospect of him coming to have Sunday lunch and spend time with the children. She is willing to participate in what appears to be a happy middleclass family having Sunday lunch although it is

nothing more than a sham. Such is the strength of her belief that the longer he continues to do this the more likely he is to return to her.

El aroma del asado llenaba la casa y todo parecía un simulacro, exacto, preciso, de lo que había sido antes. Pero más alegre, porque formaba parte de un ritual. (Lhy p.65)

Roig cleverly succeeds in conveying the high level of adoration which Agnès has for Jordi by drawing an analogy between the bathroom shelf where Jordi leaves his *nécessaire* with that of an altar. (Lhy p.66)

The following example in my opinion further highlights Agnès willingness to accept Jordi under any circumstances and is indicative of her desperation for a male protector. Having nursed Jordi through a couple of days of illness, Agnès triumphantly claims *Ahora es mío, bien mío* (p.66). The fact that he had remained in the house with her for a week led her to conclude that she had won possession of him. In addition, the absence of any expression of love for Jordi is confirmation for me that her relationship with him was based not on love but rather on her necessity to have a male presence in the house.

Agnès in her letter addressed to her children highlights the possibility that the origin of her affections for Jordi was based on the notion that she was living a part (role) in a romantic novel. Although she believed she was in love with Jordi at the time, on mature reflection she seems to realise the shallow nature of their relationship.

Y ahora no sé si aquel deseo era sólo un producto de las novelas románticas que había leído. ¿Cómo se puede tener un hijo de un hombre a quien no se quiere? (Lhy p.98)

Agnès's mother's advice is representative of a generation of women who expected to play subservient roles in their marriages.

Sólo era cuestión de paciencia, de mucha paciencia. Su madre repetía, es un buen muchacho, volverá, eso es una llamarada de juventud. De momento, déjalo vivir. (Lhy p.67)

The incident is a particularly good example of the Penelope syndrome (see section 1.3 Chapter 3) as highlighted in the introduction of this chapter. Agnès is prepared to wait patiently for Jordi to return home and will unconditionally welcome him despite his prolonged and unexplained absence. She is happy to play the role of passive victim and submissive wife in circumstances which unquestionably discriminate against her. Such behaviour compliments and reinforces the '*mujercita*' stereotype and serves to highlight the inadequacies of a social order which promotes such injustices.

Agnès's mother (who experienced a similar fate) is surprisingly tolerant of men's propensity towards extramarital relationships but is clearly representative of women's unfailing submissiveness. It appears that Agnès is heading for a similar destiny when she ignores Norma's attempts to persuade her to live independently of Jordi (Lhv p.66).

At this point although Agnès marvels at Norma's courage in living alone she does so in the knowledge that if she were given the choice she would not choose to live independently of male company. There is a point in the novel however where Agnès's conformity to the stereotypical mindset of the '*mujercita*' undergoes a change. In my opinion, her reappraisal of the values which she previously upheld, is achieved through the self-help process of writing down her fears and anxieties. Having reached a stage where she no longer feels angry towards Jordi she begins to look inwards for solutions to her problems.

Llegó un momento en que no podía recordar qué era lo que Jordi le había hecho. (Lhv p.108)

From this point onwards Agnès appears to function as an individual in her own right rather than as Jordi's wife or as the mother of Marc and Adria. Her decision to reject Jordi's offer to return to live with her is confirmation of her rejection of the values of the '*mujercita*'. Her decision to reject his offer is based entirely on her own appraisal of the situation and is evidence of her growing self-confidence. The following

quotation seems particularly apt and for me epitomises Agnès strength of character at the close of the novel:

‘un sentido claro de dirección y autosuficiencia, un estado mental que ha alcanzado por sí sola y no a través de la relación con un hombre.’¹⁴

1.6 Character analysis of Ramona Jover

The third character in the trilogy, which I believe exemplifies the ‘*mujercita*’ stereotype, is Ramona Jover. On this occasion, the focus of my attention turns to the first novel in the trilogy, *Ramona, adiós*, to the exclusion of the remaining two, as it is in this novel that the character develops most. *Ramona, adiós* is a narrative comprised of three generations of women each called Ramona. On our initial ‘introduction’ to Ramona Jover we learn of her musings with regard to marriage. In this respect she upholds the values of the ‘*mujercita*’ stereotype in her belief that marriage was a position she wished to achieve at all costs. Although her motivation differs somewhat from that of Silvia and Agnès, she is steadfast in her determination to achieve this status.

Ramona’s fear of becoming a spinster and having to endure all the negative connotations associated with the ‘spinster’ stereotype largely contributed to her desire to get married. In addition, because she would have had to continue to live with her parents if she had not got married, she saw marriage as the ideal escape from her mothers clutches. The possibility of living independently did not enter her mind since she was financially dependent on her parents. Evidence of her motivation is clear in the following quotation:

Una mujer necesita a un hombre a su lado, por miedo a encontrarse sola, de ser el hazmerreír de la gente. (R, *ad* p.42)

¹⁴ Barry Jordan, *Critical Guides to Spanish Texts: Laforet Nada*. p.59.

It should be noted however that middle and upper class women's financial dependence on their parents in the period to which this section of the novel refers (1894) was commonplace.

Due to the restrictions of middleclass conventions at the time of Ramona's courtship, Ramona had few opportunities to get well acquainted with her future husband, Francisco. Any meeting that she did have with him was closely supervised by her mother and therefore rendered the development of a romantic relationship impossible. She did however look forward to being married to Francisco and to the love and affection that she imagined he would bestow on her.

Sí me hubiera hecho monja nunca habría conocido a Francisco, mi enamorado, que me llenará el cuerpo de besos y lágrimas. (*R, ad* p.54)

While visiting Paris on their honeymoon Ramona relays her delight at her new position in society. She revels in being referred to as '*la <reina> de Francisco Ventura*'.

Sin darme cuenta, me he convertido en la <felicidad>, la <alegría>. La <reina> de Francisco Ventura. Y el corazón me late con más fuerzas cuando alguien me llama la <señora Ventura>. (*R, ad* p.47)

She revels in the attention that Francisco lavishes on her and proudly flaunts the jewellery which he has purchased for her. She epitomises the image of a recently married bride full of the exuberance of eternal happiness. Further reference to Ramona's delight at her newly achieved status can be found in *Aprendizaje sentimental*.

Me ha convertido en el <gozo>, <la alegría>, la <reina> de Francisco Ventura, o sea en la señora Ventura. (*Ap s* p.37)

Prior to her marriage to Francisco, Ramona had not taken any course of studies nor had she pursued a career. In fact her mother forbade her to read and forced her instead to dedicate herself to lacework. It was her mother's belief that the longer she spent on needlecraft the greater the chance she had of becoming a lady in society.

Enpeñada en convertirme en una señorita, no me ha dejado leer en toda mi vida, que es lo único que me gusta un poco. (R. *ad* p.52)

Roig, in highlighting the middleclass restrictions which faced women in nineteenth-century Spain, is possibly lending support to Woolf's recommendations that such restrictions can no longer be used as an excuse for women's lack of progression in the twentieth century. Roig continues to pursue women's apathy in relation to pursuing a career in *Aprendizaje sentimental*. She gives an example of a typical couple where Mrs Average has no career aspirations and believes that one professional qualification per household is sufficient.

Su actividad me llena de vida: no es que haya renegado mi papel de mujer, no. Algún día pienso trabajar....., no sé en qué, pero en algo, en cualquier cosa. Yo no acabé la carrera, pero él sí, y ya tenemos bastante. (Ap s p.110)

Despite Ramona's mother's prohibitions, we learn that Ramona persists in reading covertly. Her reading material appears to be largely comprised of romantic fiction and stories of saints and it is from these novels that her idols emerge.

Mientras tanto, soñaba con mis heroínas de los libros, las santas y las reinas, que me acompañaban cada noche, escondida en el desván y con una vela encendida al lado. (R. *ad* p.42)

Similarly, a generation later, Silvia and Agnès draw their inspiration from popular culture but the origins of their idols are Hollywood actors or actresses. It is interesting to note that irrespective of the origin of the influences, people will continue to find idols who they will wish to emulate and thereby continue to reinforce existing stereotypes.

Ramona's naivety in relation to childbirth provides additional justification for her inclusion in the '*mujercita*' stereotype. In the scene where she has a miscarriage we learn of her horror at discovering that children are not born through women's umbilical cords. Having realised her mistake, she resolves never to have children because of the terrible mess it would cause. The typical '*mujercita*' prefers to ignore the unpleasant aspects of life and Ramona certainly categorises childbirth as one of those experiences to be avoided.

Me había cogido una tristeza muy grande, porque yo creía que los niños nacen por el ombligo y resulta que también salen por abajo. Y sentí mucho asco y pensé que no quería tener hijos si había de ser de aquella manera. (*R. ad* p.74)

One final reason for my selection of Ramona as representative of the '*mujercita*' stereotype is her pride in belonging to middle-class society and her abhorrence of those who are less fortunate than she. In one of the later sections of the novel Ramona offers some advice to her granddaughter on her philosophies on life:

Tú vienes de auténticos señores, recuérdalo...El dinero produce belleza, la pobreza es demasiado fea, Mundeta. (*R. ad* p.139)

In summation, Ramona's lack of career aspirations coupled with her immersion in a fictional world of queens and saints is a strong indication of her suitability for inclusion in the '*mujercita*' stereotype. Her preoccupation with her status within middleclass society is a significant motivating factor in her decision to get married. In her opinion, being married automatically entitles one to an elevated position in society and from this position one could expect to be admired and envied by others who are less fortunate.

Ramona however, having experienced married life for a short period, soon begins to despair of the disparity between reality and what she imagined married life would entail. We first become aware of Ramona's disillusionment with Francisco and his poetry when she highlights the difference between the manner in which he treats her and the romantic poetry which he dedicates to her.

Pero sus florilegios líricos empiezan a resultar pesados. Hay un abismo entre lo que me escribe y lo que me da. (R, *ad* p.57)

As we progress through the novel, we see signs of Ramona's increasing dissatisfaction with her life achievements. The following quotation in my opinion best epitomises Ramona's understanding of life achievements and her utter disappointment at not having achieved the standards she had set herself.

He cumplido veintitrés años, y sin ningún hijo. (*Ap s* p.41)

The following quotation provides further proof of Ramona's recognition of the shallowness of her life experiences. The frustration that Ramona is experiencing bears a strong resemblance with the discontentment that Silvia endures in *Tiempo de cerezas*.

Quiero decir que tengo poca vida para contar. Cuando repaso este dietario, me da vergüenza ver la mediocridad que exhala. (R, *ad* p.109)

Her dissatisfaction with married life is temporarily abated when she and Francisco move to a new apartment located in an exclusive area of Barcelona. She busies herself in the redecoration of the apartment and takes great pride in frequenting el Paseo de Gracia.

Ahora vamos cada día a caminar por el Paseo de Gracia y empezamos a conocer las caras de la gente...Son gente del Ensanche, bien vestida y moderna...El Paseo de Gracia es el centro de quienes viven en buena posición. (R, *ad* p.119)

Her marital happiness is short lived however and Ramona enters into an illicit relationship possibly as a means of relieving the boredom and predictability of her marriage to Francisco. When she eventually gives birth to a daughter at the age of thirty-five she rejects the values of the very same stereotype which she strove to achieve. Believing that the child has sucked the lifeblood from within her is possibly a symptom of postnatal depression (p.167). Her recognition however of the

advantages of being born male smacks of her complete rejection of the stereotype which she had steadfastly aspired to in the early stages of her adulthood.

Un hombre es libre, puede elegir su camino. Una mujer no tiene nada que hacer en el mundo. (R. *ad* p.167)

1.7 Horaci Duc – Male reinforcement of the ‘mujercita’ stereotype

As previously mentioned, (See section 1.2, Chapter 3) the source of the ‘mujercita’ stereotype is somewhat difficult to trace and although Roig has brought the stereotype to prominence in her trilogy, we cannot credit her with its origin. What we can find, however, is proof of support for it through the character analyses of Roig’s male characters.

The best example of Roig’s male characters who support this stereotype is Horaci Duc in *La ópera cotidiana*. Although the development of Horaci Duc’s character falls outside Roig’s trilogy I believe his inclusion can be justified on the basis that he is arguably the only fully developed male character in any of Roig’s novels. In addition, his values and behaviour are in complete support of the ‘mujercita’ and thereby serve to reinforce the stereotype.

Much in the same way as I identified the behaviour and values associated with the ‘mujercita’ stereotype, I will now outline what I believe to be the male characteristics that support and reinforce the stereotype. I will then provide a character assessment of Horaci Duc which exemplifies these characteristics with specific reference to *La ópera cotidiana*.

The male supporter of the ‘mujercita’ stereotype seeks a highly attractive partner. Her physical appearance is of utmost importance to him, both for the purpose of his own pleasure, as well as causing envy in other male onlookers. He believes that marriage entitles him to ownership of his wife and consequently he treats her as his possession. His insistence that he be the breadwinner reinforces his belief that he is

the master of the household and that by doing so he is enabling his wife to live like a queen. Believing that he has relieved her of the burden of life's unpleasantness, all he expects in exchange is that she occupies herself with domestic chores and continues to look pretty. He does not expect to be intellectually challenged by his wife and will consequently treat her patronisingly.

Horaci Duc's instantaneous attraction towards María was based purely on his admiration of her physical attributes. His interest in her was aroused while she was on her knees scrubbing the floor. Having satisfied his criterion on the basis of her appearance he then began to pursue a relationship with her.

La deseaba cuando la veía de rodillas, fregando el suelo. Con un talle de avispa...Le miraba el culito mientras hacía las butifarras de lengua y de sangre, y pensaba, Díos mío, ese culito me perderá...(La opera cotidiana p.34)

In keeping with the male stereotype's search for a delectable wife is Horaci Duc's insistence that María be taught how to speak Catalan properly. Numerous references are made to his fastidious efforts to eradicate every trace of her guttural accent and the following quotation alludes to this.

Era una joya sin pulir, y me sentía como el escultor que puede modelar una obra de arte con el barro primitivo. (L o c p.36)

Upholding appearances are of paramount importance to the male supporter of the stereotype and this concurs with the preoccupation of the '*mujercita*' with her image. In the following extract we see how Horaci Duc succeeds in provoking his friend Pagès when he introduces María to him. María's alluring physique elicits Pagès's envy and results in an overtly possessive response from Horaci.

Pagès la repasó con el rabillo del ojo y me dio con el codo. Ella iba un poco más adelante y Pagès, haciéndome un guiño, me dijo, chico, ¿de dónde has sacado ese bombón? ¡Y qué tetitas tiene! Le contesté de malos modos, esa chica es mi novia nos vamos a casar muy pronto. (L o c p.47)

Horaci's possessive nature with regard to María is highlighted in the quotation below:

Después, mis manos siguieron hacia abajo, hacia abajo hasta tocarle el culo, y estuve un rato acariciando aquel culito que muy pronto sería del todo mío
(*L o c* p.49)

It is evident from the above that he equates marriage with the ownership of his wife as if she were his possession. Horaci's understanding of what marriage entails is highly compatible with the '*mujercita*'s expectations of marriage. He strongly reinforces the stereotypical '*mujercita*' who clearly wants to belong to her husband to the extent that she wishes to live her life through him.

Horaci upholds the stereotype in his belief that men should be the sole providers in a marriage. He prohibits María from working outside the home and in doing so believes that he is enabling her to live the life of a queen.

No quiero que trabajes, cuando en casa hay un hombre, la mujer no tiene que trabajar, le dije...Y ella en casa, en casa como una reina. (*L o c* p.68)

Meanwhile the '*mujercita*' is quite happy to be treated like a queen and expects no less from her husband.

The pursuit of the stereotypical 'trophy wife' is a challenge eagerly contested by many males even to the present day. Although not wanting to equate the '*mujercita*' stereotype with that of the 'trophy wife' I do believe the analogy can be justified. One of the characteristics inherent in the male supporter of the '*mujercita*' is his wish to be married to a very attractive woman. Based on the premise that a 'trophy wife' is one who is highly presentable at social functions and consequently boosts the ego of her husband, then its use for the purpose of clarification is particularly apt. Roig's use of the word '*trofeo*' in relation to Horaci's wife substantiates my belief that the 'trophy wife' stereotype constitutes one aspect of the '*mujercita*' stereotype. In the quotation below Horaci longs for the day when he can proudly lift up María (figuratively speaking) as a shining example to his Catalan compatriots.

Y que llegaría un día en que yo podría mostrarle a Pagès mi María, y decirle, mira, éste es mi trofeo, mi pequeña labor para que Cataluña vuelva a ser lo que era. (L o c p.75)

Although I have highlighted the existence of male support for the '*mujercita*' in relation to *La ópera cotidiana*, I would hasten to add that Horaci's wife María does not automatically conform to the '*mujercita*' stereotype. Similarly, the female characters that I believe exemplify the stereotype are not necessarily married to male supporters of the stereotype. On each occasion I have tried to focus on the individual concerned and his or her support for the characteristics inherent in the stereotype.

1.8 'El ingeniero' and his wife in *La hora violeta*

One further character who exemplifies the '*mujercita*' stereotype is the wife of the engineer who gives Norma a lift home from the train station in the closing pages of *La hora violeta*. Although the episode is of minor importance to the novel as a whole, it does serve to reinforce the stereotype in the closing stages of the trilogy. Because the episode is so minor, a complete character assessment of this character would be impossible. However, the incident is rendered all the more relevant because I believe the engineer is a supporter of the '*mujercita*' stereotype.

Both the engineer and his wife appear to take pride in their appearances. He is physically in good shape and drives a sports car, while she is dressed in Italian designer clothes.

During the journey to Norma's house, Norma learns that the engineer's wife did not complete her university studies. Although the engineer insists that she made this decision herself his insistence is so vigorous that the reader is led to deduce that he in fact gave her an ultimatum.

While Norma and the engineer engage in a discussion on male and female equality the engineer's wife hardly opens her mouth to contribute to the discussion.

-eso lo dijo la mujer del ingeniero, que hasta entonces no había abierto la boca.
(*Lhv* p.277)

Her inability to participate in the discussion is indicative of her lack of interest in intellectual discussions and provides some justification for her inclusion in the '*mujercita*' stereotype.

The engineer's wife's body language in the following extract leads me to conclude that she rarely disagreed with her husband. Her discomfort on witnessing her husband being discredited by Norma is a strong indication of her subservient role in their relationship.

Quizá porque vio que la mujer se sentía incómoda, lo notaba en su nuca, cada vez más encogida.
(*Lhv* p.279)

Equally, the engineer exemplifies a lot of the traits and beliefs of the male supporter of the '*mujercita*' stereotype in this episode. The engineer introduces his wife to Norma as <*mi mujer*> which demonstrates his belief that as his wife she was synonymous with his possession. He therefore denied Norma the opportunity of calling her by her name and treating her as an individual in her own right.

El ingeniero presentó a su esposa diciendo, <*mi mujer*>, y Norma se quedó sin saber su nombre.
(*Lhv* p.276)

Evidence of the engineer's propensity to treat women patronisingly is clear in the following extracts:

Mira – el ingeniero trataba de hablar a Norma con paciencia -, (*Lhv* p.276)

-Lo que quiero decir – el ingeniero tenía cada vez más paciencia –
(*Lhv* p.277)

No soy machista.
(*Lhv* p.278)

1.9 Summary of The Conformists

In theory, a marriage comprised of a '*mujercita*' and a male supporter of the stereotype would appear to be the basis for a symbiotic relationship. Her obsession with her appearance would satisfy his need for an attractive wife. His insistence that she would not pursue a career would be equalled by her desire to stay at home. His possessive nature would satiate her need to be dominated. Finally, their mutual understanding of marriage as a highly desirable social convention, which did not include the need for a deeply loving and meaningful relationship, would render them highly compatible. People's willingness to equate women's success in life with marriage (and conversely failure with remaining single) essentially epitomises the ethos of the '*mujercita*' stereotype. Throughout the trilogy, Roig seeks to highlight the pressure imposed on individuals to conform or adhere to middleclass traditions. She aims to highlight the flaws inherent in the social norms imposed both by the Franco regime and the Catholic Church and attempts to offer feminist alternatives to the status quo.

The following chapter will outline those characters in Roig's trilogy who are representative of a growing number of women who believe they have a right to self determination.

Chapter Four

Stereotypes – The rebels

1. Stereotypes – The rebels

1.1 Introduction

In Roig's fiction her characters appear to fall into two categories; those who conform to the accepted 'norms' in their society and those who do not. It is the latter group which usually attracts most interest and provides the author with the means by which the plot can develop. The juxtaposition of the conformists with the non-conformists serves to heighten the disparity of their differing outlooks on life. In the previous chapter, I identified and analysed a number of Roig's characters who conform to the 'mujercita' stereotype. It is my intention in this chapter to analyse some of Roig's characters featured in her trilogy who are the antithesis of the 'mujercita' stereotype. Collectively, I propose using the word "rebels" to refer to these characters based on the premise that not only do these characters **not** conform to the 'mujercita' stereotype, they categorically reject the values it represents. Roig in at least two of her novels makes reference to the difficulty experienced by salmon when they attempt to swim upstream towards the location of their birth. In the context of human behaviour, the analogy is possibly exposing the difficulty of non-conformity within society. The anecdote is first relayed by Francesc in *La hora violeta* (p.108) as he puts Agnès's children to bed. Roig expands on the reference in "*Madre, no entiendo a los salmones*" which is included in her book of short stories *El canto de la juventud*. The analogy is rendered all the more effective by the inclusion of a child's difficulty in understanding the term "*nadan contra la corriente*". Roig effectively highlights the difficulties inherent in non-conformity and lauds the efforts made by the 'rebel' characters in upholding their beliefs.

1.2 Character analysis of Natàlia Miralpeix

The task of building an accurate character assessment of Natàlia Miralpeix is hugely facilitated by the fact that her character features prominently in two of the three novels of Roig's trilogy. She is the protagonist in *Tiempo de cerezas* and features

strongly in *La hora violeta*. Through the course of reading *Tiempo de cerezas*, we can see a clear progression in the development of the character from immaturity to maturity. In literary terms she undergoes a process of awakening both in relation to her own personal development as well as in her relationship with her father, Joan Miralpeix. This process of awakening is facilitated by her sojourn in England, where she is free from the social constraints of Spanish society and at liberty to develop her *persona* in the manner with which she feels most comfortable. Although the study of the development of her character from that of confusion and rebelliousness (evident in the period prior to her departure for England) to one of maturity and confidence would be an interesting exercise, it is not one which I specifically intend pursuing in this thesis. However, I do believe that Natàlia's rejection of the values inherent in the 'mujercita' stereotype becomes increasingly obvious as her character develops. This is particularly apparent in *Tiempo de cerezas*. In this novel we, the readers, initially 'meet' a thirty-six year old woman all the wiser, more mature and independent having spent the previous twelve years in England. However, through the course of the novel we go back in time and discover a much weaker and self-conscious Natàlia. This section of the chapter is dedicated to highlighting Natàlia's rejection of the values inherent in the 'mujercita' stereotype, but in order to facilitate this exercise, I will be referring to her character development in instances where I see her progress from conformity to rejection of 'mujercita' values.

The two areas of greatest disparity between Natàlia's character and those of the conformists are her attitude towards marriage and her career. On these two aspects alone Natàlia could be considered a feminist role model and is representative of a growing number of independent career focused women for whom marriage does not rate very highly on their list of priorities. It could be argued that the 'rebels' in Roig's novels who champion the cause of the feminist "underdog" are treated sympathetically by Roig, while ironically the conformists are held up to ridicule. Their passive conformity to the 'mujercita' stereotype secures these characters the unenviable roles of anti-heroes.

Although we see evidence of Natàlia's romantic involvement with Emilio in *Tiempo de cerezas*, she never gives any indication that her ultimate goal is marriage. The

...as which face Natàlia during the process of awakening are representative of the choices which are open to women who recognise feminist ideals as real alternatives to social conformity. Despite her vulnerability caused by her indecision in the following extract, her recognition of the choice of roles open to her is what distinguishes her from the conformists.

Natàlia no había estado nunca de noche en el barrio *chino* hasta que conoció a Emilio y ahora se apretaba contra él como la amante–Natàlia buscaba refugio en los brazos del héroe–Natàlia.

(*T de c* p.127)

Although reference is being made at this point in *Tiempo de cerezas* to a dream (recounted on p.110 and 111), it is clearly a metaphor used to describe the dilemma being experienced by Natàlia. Two Natàlias exist in her dream and the essence of her confusion is her inability to reconcile both characteristics within the same person. Natàlia eventually awakens to the fact that they are irreconcilable and that she will be forced to make a decision between *el amante Natàlia* and *el héroe Natàlia*.

Natàlia's lack of interest in conforming to the accepted (and expected) pattern of getting married and having children is clear from her cynical portrayal of her peers.

Sus amigas se casaban y resplandecían de felicidad: piso nuevo, marido joven y en seguida un crío con los mocos colgando. (*T de c* p.130)

The role of the narrator however in the quotation above must not be underestimated or ignored. Although we can unquestionably conclude from other dialogues that Natàlia was not interested in conforming to the socially accepted patterns adhered to by her friends, we are reliant on the narrator in the extract above for an accurate reproduction of Natàlia's thoughts. Although we can be sure that the narrative in this case accurately reflects Natàlia's perspective, in general the reader must be wary of the power of the narrator to colour one's opinion of characters by the mere insertion of a phrase such as '*con los mocos colgando*'. Read in isolation, if this phrase were omitted from the sentence the reader would have no appreciation of Natàlia's cynical attitude towards social conformity.

Encarna is quick to point out to Natàlia the reason for her failure to get married. Essentially Encarna believes that Natàlia, by not participating in the game of conformity, has to pay the price by remaining single.

Tú no te casas porque los hombres te encuentran antipática, repetía Encarna.
(*T de c* p.130)

Natàlia in contrast does not consider being married as the pinnacle of one's career aspirations. Because she has not set herself the target of getting married, she does not consider her continuing single status as a failure.

Natàlia's apathy in respect of the social norms that she is exposed to in middleclass society is evident in the following extract.

Pero ella no sabía lo que quería, sólo sabía que no quería nada de lo que veía.
(*T de c* p.130)

Although her principal reasons for leaving Spain were probably centred round her personal and family problems, Natàlia's decision was also influenced by her inability to assert her independence. While she continued to live with her father and depend on his financial support, she was obliged to adhere to his rules and live up to his expectations.

No necesitaba mucho dinero, pero su padre se lo daba con cuentagotas.
(*T de c* p.131)

The fact that Natàlia sought to achieve her independence in England as opposed to any other location in Spain is significant. In choosing to live outside Spain, she effectively succeeded in ridding herself of the middleclass influences which she did not support. In addition, her residency in England resulted in her immersion in a more democratic society and one which was more receptive to feminist proposals. In seeking to live independently of her parents, she obviously refutes the '*mujercita*' belief that her father is her guardian and 'master'. Finally, her decision to live in

England where she cannot enjoy the support of family or friends is an indication of her determination to succeed in her mission of achieving independent status.

The fundamental necessity of financial independence is one which is promoted by feminists world-wide. Virginia Woolf, in her book entitled *A Room of One's Own*, sees financial independence as the key to women's liberation. However, the ability of governments to dictate women's capacity to achieve this was inextricably linked to feminist campaigns. In the following extract, Geraldine Scanlon cites the US and UK governments of the 1980s as directly responsible for preventing women from achieving financial and sexual independence.

En los EEUU y Gran Bretaña la subida al poder de la Nueva Derecha, con una ideología claramente antifeminista que une los intereses capitalistas y patriarcales, ha traído una ofensivo general contra los derechos de la mujer.En ambos países la legislación ha atacado no sólo la libertad económica de las mujeres sino su libertad sexual también.¹

Given that Roig's influences were clearly feminist, it is safe to conclude that her intention in creating a character such as Natàlia was to provide a role model for women who were in a position to pursue a career outside the home and thereby achieve financial independence.

Natàlia's restlessness as demonstrated in the following extract could be interpreted as Roig's attempt to portray the frustrations felt by women under the Franco regime.

Natàlia no gritaba contra aquella masa color ceniza que les había golpeado,....Natàlia gritaba contra su pasado, contra las iras de su padre, contra lo que ella había sido.
(*T de c* p.117)

The achievement of financial independence for women under the Franco regime was rendered impossible by highly discriminatory laws which prohibited them from

¹ Geraldine Scanlon *El feminismo en España: dos siglos de historia*, p.168.

opening a bank account, buying a car, applying for a passport or working, without their husbands' permission.²

Natàlia, by pursuing a successful career in photography, demonstrates both her commitment to remain financially independent and her ability to compete favourably with her professional counterparts.

Los críticos dicen de mí que soy uno de los mejores retratistas de Cataluña. Lo dicen en masculino, porque si lo pusiesen en femenino no sé con quién podrían compararme....
(*Lhv* p.15)

Apart from having achieved recognition for her work in a professional arena, Natàlia is appreciative of the independence and freedom which her financial stability offers her. She recognises the fact that in remaining single she was never in a situation where the only options open to her were prostitution or marriage.

Ahora, Natàlia sabía que podía ser de verdad independiente, y escoger los objetos y el turno de su vida. Si no, se decía, ¿qué iba a hacer yo con mis treinta y seis años? O puta o casarme.
(*T de c* p.20)

Natàlia's propensity towards Feminism and its theories becomes increasingly apparent in *La hora violeta*. Her abhorrence of conformity gives rise to her increasing frustration with women who are devoted to upholding the social conventions of Spanish middleclass society. Natàlia believes that women such as Silvia who 'awaken' to the myth of marriage when it is too late, only have themselves to blame.

A mí, hay mujeres que me ponen nerviosa. Sílvia, por ejemplo. Comprendo que Lluís es un sinvergüenza y que se ha aprovechado de ella. Pero hay mujeres que tienen el destino que se merecen.
(*Lhv* p.32)

² Catherine Davies *Contemporary Feminist Fiction in Spain: The work of Montserrat Roig and Rosa Montero*. p. 20

We can gather from the extract above that Natàlia has little respect for her brother Lluís. More importantly, however, she deems Silvia largely responsible for her lack of judgement believing that she deserves the treatment she receives from Lluís. Women such as Silvia are referred to in *La hora violeta* as las mujeres-víctimas e.g. (p.30). Essentially, women are portrayed as victims of a myth which they succumbed to, only to discover at a later stage the naivety of their actions.

Her preference to take the opposing side of an argument is an indication of her strength of character and adds further justification for her inclusion under the heading of 'a rebel'.

Lo que más me gusta es hacer la contra.

(*Lhv* p.37)

Natàlia's frustration with women's inability to think for themselves and act independently is clearly evident in the extract below. In addition, it provides further evidence of her rejection of the '*mujercita*' tendency to depend on men.

Si yo había luchado, si yo había conseguido pensar por mi cuenta, ¿por qué puñetas no lo hacen las demás mujeres?

(*Lhv* p.104)

Natàlia appears eager to dispel the assumption that, because she is a woman, she conforms to what is considered 'normal' behaviour of females. In the following extract, she attempts to explain to Jordi (her boyfriend) that unlike most women she did not become 'starry eyed' when she fell in love.

Ya ves, dicen que todas las mujeres, por muy honestas que sean, pierden la cabeza con eso del amor. No era ése mi caso, Jordi.

(*Lhv* p.35)

Similarly, while in conversation with her friend Norma, she stresses her abhorrence at herself and Jordi being perceived as a couple.

Norma: ¿Pero tú quieres vivir con él?
Natàlia: ¡No, me horroriza la idea de la pareja!
(*Lhv* p.35)

She is clearly opposed to conforming to stereotypical conventions despite her involvement in a heterosexual relationship with Jordi. Ironically, however, while she has managed to rebel against conforming to the '*mujercita*' role of faithful and obedient wife, she inadvertently falls into the stereotypical category of 'the other woman'.

Natàlia's assertion that women themselves are responsible for the predicaments in which they find themselves (*Lhv* p.104) is challenged by Norma. Norma recognises that rejection of the traditional female roles was not an easy choice for Natàlia, but she believes that Natàlia's ability to empathise with *las mujeres-víctimas* would have been facilitated if she had believed in the myth herself. Essentially, the myth is summed up by Norma in the following quotation.

Que eso de hacer feliz a un hombre y de prolongarte en los hijos era el aspecto más maravillosa de la existencia.
(*Lhv* p.105)

Natàlia's understanding of the political scene is one of the areas where we see her character progress from ignorance to excellence within the trilogy and this aspect sets her apart from the other female characters. Her political involvement in *Tiempo de cerezas* was essentially superficial. Her attendance at the protest rally was motivated more by her romantic involvement with Emilio than by any genuine political convictions. In sharp contrast to Emilio, the young Natàlia has little to contribute to a political discussion apart from the fact that her father was a communist.

Natàlia poca cosa podía decir, sólo que su padre había sido rojo y ahora era un poco católico y muy autoritario.
(*T de c* p.106)

Her inability to form an opinion or put forward a reasoned discussion left her stuck for words.

Natàlia no supo qué decir.

(*T de c* p.109)

Her political naivety in the period prior to her departure for England is sharply contrasted to the Natàlia in *La hora violeta* who is proud to be the only female participant at a Labour Party meeting.

Era la única mujer de aquellas reuniones. Y estaba orgullosa de ello...

(*Lhv* p.93)

She derived satisfaction from the knowledge that her attendance was motivated by her own interest rather than arriving as Jordi's invited guest. Natàlia is clearly offended by the insinuations of her political comrades that she had slept with Party members as a means of gaining membership of the organisation. Unlike the 'mujercita', she expected to gain entry to the Party based on the same criteria as her male counterparts. She certainly did not support any initiative which discriminated in favour of women by virtue of their gender.

Natàlia: Dicen que me hice del partido por la vía vaginal.

Norma: No seas puritana. ¿Y qué, si dicen que te hiciste del partido por la vía vaginal?

Natàlia: Es que no es verdad.

(*Lhv* p.70)

Further evidence of Natàlia's increased political awareness can be seen in her discussion with Lluís in *La hora violeta* (p.64). Her ability to participate and contribute to such discussions could be attributed to her quest for equality. Natàlia was conscious of the nature in which patriarchal institutions discriminated against women in terms of access to a formal education. Bearing this in mind, she set about redressing her own dearth of knowledge by gleaning what she could from her male companions and in doing so she hoped to achieve equality with them in an intellectual capacity.

...y no sabes que me ha pasado la vida buscando en vosotros la sabiduría que habéis sabido acumular durante siglos....Sergio, Emilio, Jimmy.

(*Lhv* p.48)

Whatever her motivation for her increased interest in politics, this characteristic is the antithesis of the '*mujercita*' stereotype and therefore provides an additional reason for her inclusion in the 'rebel' group of characters.

Natàlia's non-conformity with the '*mujercita*' stereotype is apparent in her lack of interest in domestic matters. In *La hora violeta*, Natàlia situates herself outside the '*mundo de mujeres*' (p.18). She bolts from the kitchen in an effort to physically distance herself from that world whose values she rejects. Her mere physical presence in the kitchen appears to have repulsed her and forced her to dissociate herself from women who she believed supported conformity with the '*mujercita*' stereotype.

Mundo de mujeres. Me fui al comedor para no quedarme mucho tiempo con vosotras.

(*Lhv* p.18)

At the outset of this section, I mentioned that the areas of largest disparity between the character of Natàlia and the values of the '*mujercita*' lay with her views on career and marriage. There is however, one final aspect to her character which consolidates all my previous assertions that not only does Natàlia not conform to the '*mujercita*' stereotype but she categorically rejects it. Through the course of reading *Tiempo de cerezas* and *La hora violeta*, we learn that Natàlia became pregnant on two occasions. Both these pregnancies occurred outside wedlock, a factor which in itself distinguishes Natàlia from the '*mujercita*'. We know that Silvia did not consent to having intercourse with Lluís before their marriage. (*T de c* p.239). Based on the premise that the '*mujercita*' holds the institution of marriage in such high esteem it would be safe to assume that premarital sex would be uncharacteristic in such individuals. (Incidentally, we also know for a fact that Ramona Jover was a virgin when she got married, which would uphold my assumption). Although Natàlia's first pregnancy could be attributed to naivety, her acquiescence to partake in intercourse is

in itself an indication of her rebellious character. She obviously had not resolved to remain a virgin until she was married and therefore in this respect rejects the values of the '*mujercita*'. We find evidence of this in *La hora violeta* when she announces to Norma that she (Natàlia) was ahead of her time in recognising the notion of the preservation of virginity until marriage as 'mythical'.

Se me ha de reconocer que deshice dentro de mí el mito de la virginidad en una época en que las mujeres todavía iban a misa con velo.
(*Lhv* p.101)

Natàlia, upon discovering that she was pregnant with Emilio's baby had limited options open to her. If she had chosen to have the child she would have had to rear it as a single mother since Emilio had already made it clear he never wanted to see her again. Another alternative was to have an abortion and this was what she chose. Unfortunately, Natàlia's justification for choosing to have an abortion is delivered rhetorically and hence inconclusive.

Perdona, dijo Silvia, no te quería ofender, ¿por qué abortaste? ¿A ti qué te parece?, ¿crees que estaba en condiciones de tener un hijo? (T
de c p.187)

In any event, neither option would have supported the '*mujercita*' illusion that children should be born to a happily married couple since the child had been conceived out of wedlock.

The reason for Natàlia's second abortion is inextricably linked with her feminist beliefs. Earlier in this section I mentioned that as we see Natàlia's character develop, her feminist influences become more obvious and consequently her rejection of '*mujercita*' characteristics and values are more vehemently rejected. This is a particularly good example of the development of feminist influences on her decision making process. The circumstances of Natàlia's second abortion are in stark contrast to her first. On the second occasion, she is accompanied by Jordi but it is clear that the decision to abort was made by Natàlia.

Yo soy como los hombres, Jordi, como los hombres. ¿Me oyes? Y así lo decidimos cuando quedé preñada de ti y te dije que no quería hijos, que mi obra eran las fotografías.

(*Lhv* p.101)

Her decision to focus her attention on her career in preference to motherhood is indicative of her adoption of a feminist agenda. Feminists at the time lobbied for the right to abort as a means of achieving independence and the right to control their own bodies.

Cuando se echan a la calle y gritan a favor del aborto y reclaman el derecho a su propio cuerpo.

(*Lhv* p.51)

As final confirmation of Natàlia's rejection of the '*mujercita*' values and behaviour, I have chosen a piece of dialogue which demonstrates Natàlia's disgust at being associated in any way with stereotypical individuals.

Norma: ¿Es que no te sientes orgullosa de ser mujer?

No, no me siento orgullosa. ¿Orgullosa de haber nacido con el mismo sexo que Sílvia, que Agnès o que Patricia? ¿Como tantas mujeres de los militantes del partido, anónimas y cargadas de hijos?

(*Lhv* p.101)

1.3 Character analysis of Norma

It is difficult not to fall into the trap of equating the character Norma with Montserrat Roig. Both were professional writers and in some instances, the works accredited to the fictional Norma were in reality written by Roig. There are at least three instances of this occurring in *La hora violeta*. Norma is the fictional author of the story of Judit and Kati which forms the basis for Roig's novel *La hora violeta*. In addition, Norma refers to her work which recounts the experiences of Catalans who were imprisoned in Nazi war camps. Norma's description of her narrative on this subject bears a striking resemblance to Roig's work entitled *Noche y niebla: los catalanes en los campos nazis* (1978). Finally, we are led to believe that Norma writes a story about how salmon return to their place of birth in order to lay their eggs. (p. 254-5) This

very story (as mentioned above), had been published by Roig in her collection of short stories (*Aprendizaje sentimental*) called 'Madre, no entiendo a los salmones'.

In addition to pursuing the same profession, Roig's and Norma's personal circumstances are comparable. They both married and had two sons and both entered a second relationship which subsequently failed.

Roig's intention in creating a character of such striking resemblance to herself is open to debate. She raises confusion in the reader's mind from an early stage in *La hora violeta* in her use of the word 'yo'. The reader cannot conclusively attribute this 'yo' to either Norma or Roig as either interpretation could be justified.

Yo había terminado un largo libro sobre los catalanes en los campos nazis, y la verdad es que no me habían quedado ganas de remover el pasado.
(*Lhv* p.13)

Consequently, she leads the reader to believe that Roig and Norma could be one and the same person. The ambiguity continues when the readers become privy to Natàlia's letter in a style which resembles an informal conversation between two confidants.

No obstante, dejadme que antes os transcriba la carta de Natàlia.
(*Lhv* p.15)

She thereby succeeds in gaining the attention of her readers who may unwittingly fail to make the distinction between Roig and her fictional character Norma.

Although outlining the huge number of similarities between Norma and Roig is not the purpose of this section, I believe it to be an essential element of any analysis of Norma's character. While we cannot equate Roig with her fictional character Norma, perhaps Norma represents some aspects of Roig's character, just as Natàlia may exhibit further characteristics of the author. The following quotation epitomises the ambition of every author to recreate characters who are credible, substantial and representative of real individuals:

Una persona tiene más de mil caras ...Y ya es bastante si se consigue que, en una novela salgan tres o cuatro.

(*Lhv* p.14)

My decision to include Norma in the chapter which analyses the non-conformist characters in Roig's trilogy was not difficult. She is clearly not a natural conformist and demonstrates none of the values or characteristics of the '*mujercita*'. Through her interaction with Natàlia and Agnès, the reader can supplement his or her assessment of her character with the numerous conversational extracts interwoven into the text. These can sometimes serve as clarification on areas which may otherwise have been inconclusive. Alternatively there are instances where other characters' opinions of Norma are based on their perceptions of her which are subsequently discounted by Norma as untrue.

The role of the omniscient author is critical in providing an accurate assessment of Norma's character. On numerous occasions throughout the text of *La hora violeta* we see evidence of the disparity between the image she projects of herself towards her friends and family and her innermost thoughts and feelings. Invariably, her friends and family perceive her to be considerably more self-assured than she actually is.

Norma tenía que entenderlo, era una mujer fuerte.

(*Lhv* p.176)

The turmoil which ensues elicits sympathy from the reader who is aware of the difficulty she has in reconciling the logical arguments of her feminist comrades with the genuine love which she has for Alfred and Ferrán.

Buscaba a Gary Cooper. El hombre-padre que por fin me acogiese y comprendiese.

(*Lhv* p.191)

She strives to live up to the image which others expect from her but in doing so is not true to herself.

Se cuidaba mucho de esconder las zonas de mujer víctima que él había rechazado.

(*Lhv* p.253)

Despite having to suppress her own feelings which are akin to those of a '*mujer víctima*', she paradoxically advises Agnès to desist from being so dependant on Jordi.

Pero Norma movía la cabeza, tienes que aprender a vivir por tu cuenta, Agnès, estás demasiado pendiente de él.

(*Lhv* p.66)

Similarly, she tries to ridicule Natàlia when she admits to having fallen in love with Jordi. She appears to take pleasure in pointing out to Natàlia that she has succumbed to the charms of a male and hence failed in her pursuit of living up to her feminist ideals.

Cuando le dije a Norma que me había enamorado de ti, se echó a reír. ¿Lo ves?, me dijo, ¿verdad que sólo piensas en hacerle feliz? Verdad que no comes, que no duermes, que todo te conduce hacia él? No te das cuenta que ese muchacho con cara de cura y de buena persona te ha hecho caer en la red? Y yo odiaba a Norma, porque disfrutaba con su triunfo.

(*Lhv* p.105)

The irony of the situation lies in Norma's ability to rile Natàlia on a subject which she herself has experienced but not yet resolved.

Elizabeth J. Ordoñez refers to the difficulty facing women of their generation. Women such as Norma and Natàlia were torn between conforming to the traditions with which they were reared or taking up the challenge of asserting their independence.

They are young, intellectual professionals, women plagued by all the contradictions inherent in their situation – that paradoxical crossroads somewhere between tradition (the ghosts of romantic passion and freedom, the cool autonomy of economic independence).³

³ Elizabeth J. Ordoñez, '*Voices of Their Own*' Contemporary Spanish Narrative by Women. (1991) p.203.

One of the aspects which justifies Norma's inclusion in the group of characters considered as rebels of the '*mujercita*' stereotype is her recognition that men are the perpetrators of women's perceived weakness. This belief unquestionably originates in her alliance with the Feminist Movement. It is however countered with her self-deprecation for having consorted with men (the perceived enemy of Radical Feminists).

Pero, ¿quién sino los hombres, había creado la supuesta debilidad de las mujeres? Y Norma amaba a uno de estos artifices.

(*Lhv* p.253)

This idea is a complete contradiction of the ethos of the '*mujercita*' who is happy in her subservient role to her husband. The '*mujercita*' seeks a relationship with a prospective husband, while Norma feels guilty for having been an 'accomplice' in a heterosexual relationship.

Norma's rejection of the '*mujercita*' values are evident in her derogatory description of Alfred's faithful wife. While applauding her steadfast dedication to her role as faithful wife, she highlights the farcical nature of their relationship. Happily ignorant of the deceitfulness of her husband's actions, Alfred's wife is prepared to accept her husband in whatever state he arrives home and always welcomes him with the same greeting.

La esposa estaba dispuesta al sacrificio, incluso al de la ignorancia del engaño, a soportar cualquier cosa con tal que volviera a su lado todas las noches, abriese la puerta y le preguntase, ¿qué has hecho hoy?

(*Lhv* pp.221-222)

Norma, although she was married herself, asserts that she did not have adequate patience to assume such a role and therefore provides proof of her incompatibility with the '*mujercita*' stereotype.

Norma's belief that women are better than men provides additional confirmation of her support for Radical Feminist theories and further proof of her rejection of the '*mujercita*' stereotype.

Las mujeres somos mejores que los hombres.

(*Lhv* p.265)

Radical Feminists believed that women's ability to give birth was the single largest factor in their favour in their quest for equality with men. Women through artificial insemination were no longer dependent on men in order to procreate. Radical Feminists equated this scientific breakthrough with women's ability to surpass men in the race for gender superiority.

1.4 Character analysis of Harmonía

Although the character Harmonía in *Tiempo de cerezas* is relatively minor she merits inclusion in a discussion on rebel characters firstly because she refuses to conform to the 'norms' of the society in which she lives and secondly because of the influence which she brings to bear on Natàlia. From the point where the reader first 'encounters' Harmonía in *Tiempo de cerezas*, it is clear that she does not belong to the conformist group of characters. Her work as a professional artist of considerable notoriety sets her apart from characters such as Silvia. Her enjoyment of art is almost hedonistic and the idea of sacrificing a career in the pursuit of marriage would be inconceivable to her.

The period she spent living in Mexico continued to influence her life and her work long after she had left South America. The very fact that she spent a period of her life removed from the influences of Catalan society had a significant impact on her inability to conform to the 'norms' expected of her. In contrast to Silvia and her peers, Harmonía paid little attention to her physical appearance and did not bother to conceal her grey hair by dyeing it.

A pesar de que aún no tenía cuarenta años, cuando Natalia la vio por primera vez, sus cabellos ya eran grises, como grises eran sus ojos. (*T de c* p.33)

Similarly, her nonchalant attitude towards others' opinions of her are indicative of her sense of liberty and her unrelenting ambition to live a lifestyle which was not determined by external factors.

Vestía como le daba la gana y era capaz de venir un día con tres o cuatro colgajos de Guatemala y un poncho peruano, y al día siguiente presentarse con un sari.

(T de c p.33)

Her decision to live alone is an indication of her wish to live an independent lifestyle and provides further evidence of her rejection of the social norms of Catalan society.

Harmonía has a vivacious personality. She firmly believes in voicing her opinions on contentious issues and never 'sits on the fence' in order to placate those who disagree with her. Her brutal honesty worries her fellow artistes to the point where they almost feel threatened by her.

Se sentían unidos por el sexo y por el miedo a una mujer que inquietaba porque hacía algo poco normal: decía lo que pensaba.

(T de c p.33)

¡pero que no venga a imponernos su voluntad!

(T de c p.33)

Harmonía's propensity towards numerous male lovers provides additional support for her inclusion in the rebel group of characters. She obviously rejects the traditionally accepted path of courtship, preferring instead to take in lovers as often as she sees fit. In doing so, she succeeds in demeaning men to the level of dispensable commodities, which, to a character such as Agnès, is paramount to sacrilege.

Natàlia sabia que, como mínimo, había cambiado de amante dos o tres veces...

(T de c p.36)

Harmonía's refusal to conform to the social conventions of middleclass Catalan society led people to believe that she was a lesbian. In doing so, people possibly accepted her peculiarities on the basis that they were part and parcel of being a

lesbian. I believe however, that her rejection of the social 'norms' of Catalan society was more powerfully influenced by her support for Radical Feminist theories than by her sexuality. (The assumption that Radical feminist supporters are all lesbians is a misnomer but nonetheless one which is frequently made). Evidence of her support for feminist proposals can be seen in the following passage.

Según ella, la mayoría de las mujeres son unas pobres de espíritu que nunca se han preocupado de tener vida propia. <Si la mujer está discriminada>, *solía reprochar*, <la culpa la tiene ella>. (*T de c p.38*)

Echoes of Germaine Greer in '*The Female Eunuch*' are evident in the above and provide further justification for the inclusion of Harmonía in the rebel group of characters.

If a woman gets married because she is sick of working, she asks for everything she gets.⁴

Harmonía's determination to pursue a lifestyle which was uninhibited by the social constraints of her environs was often misconstrued. Her blatant disregard for any beauty regime combined with her adoption of masculine habits led people to believe that she was more masculine than feminine.

Durante un tiempo fumó con la mano izquierda, hasta que decidió que ya había imitado bastante a los hombres. (*T de c p.37*)

No es una mujer, es un hombre, *solían decir*. (*T de c p.38*)

The influence which Harmonía brings to bear on the young Natàlia is unquestionable. At the time she first encountered Harmonía, Natàlia's closest female relatives, Judit and Patrícia, were the only role models she had. She was therefore pleasantly surprised to discover the existence of an alternative set of values personified by the somewhat idiosyncratic Harmonía.

⁴ Greer, p.359.

El día que Natàlia vio por primera vez a la pintora Harmonía, comenzó a entender que existían mujeres que no se quejaban como Patricia, y que no se escondían de los demás como Judit. *(T de c p.32)*

In the absence of any enthusiasm to adopt either Judit or Patricia as her role models, Natàlia developed a very close relationship with Harmonía which continued in to her adult years.

Harmonía, pues, por la actitud que había adoptado ante una vida rota por el exilio, tenía un influjo decisivo sobre el ánimo, voluble y desconcertado de Natàlia.

(T de c p.34)

Harmonía enthused Natàlia with an appreciation for the arts. Her infectious enthusiasm for the poet Màrius Torres led Natàlia to insist that Silvia and Lluís name their son in his honour. Ironically, the time Natàlia spent in Harmonía's company, reciting poetry, provided Natàlia with an almost tangible link to both her parents. Although Natàlia had a turbulent relationship with her parents, her wish to establish some link with them was facilitated and satisfied by the recitation of poetry with Harmonía.

Los poemas que le leía Harmonía, o que le hacía leer, parecían tener un vínculo con el mundo de su padre o, incluso, con las piezas que Judit había tocado al piano.

(T de c p.35)

Harmonía, in her profession as an artist had developed her ability to captivate minor details. She inculcated her students with the importance of close examination of their surroundings in favour of passive observation. She succeeded in transmitting the importance of the powers of observation to Natàlia who believed that had it not been for the influence of Harmonía, she would not have chosen photography as a profession.

Lo cierto es que Natàlia eligió la fotografía porque, con Harmonía, la maestra de carácter difícil y voluntarioso, había aprendido a contemplar un mundo que antes se le escapaba.

(T de c p.36)

In summary, Harmonía personifies the popular cliché of the “liberated” woman. Her rejection of the values inherent in the previously analysed ‘*mujercita*’ stereotype is clear. She obviously supports Radical feminist theories and is unconcerned by (or perhaps even unaware of) society’s perception of her as a social misfit. Her character strongly contrasts with those of the conformists and although in the context of the trilogy she plays a minor role it is one which significantly supports the values of the rebels. The following extract epitomises her character and the extreme values which she represents:

Para Harmonía no había tonos grises, todo era blanco-blanco o negro-negro.
(*T de c* p.40)

1.5 Character analysis of Kati

The reader of Roig’s trilogy first encounters the character Kati in the novel *Ramona, adiós*. In this novel she could be considered a secondary character but nonetheless she provides an invaluable balance to the three principal characters. We meet her yet again in the final novel in the trilogy *La hora violeta*, but in this novel the context of her inclusion is quite different. Bearing this in mind, I have decided to assess her character on two levels. Firstly, I will analyse her character as presented in *Ramona, adiós* and following that I will expand on the points previously raised while referring to her role in *La hora violeta*.

From the outset of the novel *Ramona, adiós*, Kati is portrayed as a feminist role model. Her assertion that Mundeta ought to familiarise herself with the biology of her own body is in line with feminist belief.

Y Kati la riñó porque hacía mucho tiempo que le había dicho que fuera a unos cursillos que daban unos médicos en Badalona para saber exactamente cómo va eso de tener hijos. Kati también quería que yo fuera a esos cursos...
(*Ramona, adiós* p.9)

Evidence of support for this assertion can be found in Greer’s *The Female Eunuch*.

Women must first of all inform themselves about their own bodies,...⁵

Kati echoes the assertions of feminists in laying the blame for discrimination against women, with women themselves. Kati displays little sympathy for Mundeta, believing that she has passively allowed others to dominate her.

Kati dice que en parte es culpa mía, que me dejó dominar por los dos...(R, ad p.12)

The solution offered by Kati to the '*mujer víctima*' is to become financially independent by finding a job. Women's financial independence lies at the heart of feminist proposals and dates back at least as far as Virginia Woolf's *A Room of One's Own*.

lo que debo hacer es buscarme trabajo de secretaria o de mecanógrafa.....(R, ad p.12)

Supplementary information concerning the leisure pursuits of Kati's friends provides the reader with an insight into this 'rebel' character. Her ambition to experience a diverse selection of lifestyles is in direct contrast to the singleminded ambition of the typical '*mujercita*' which consisted of one single goal - that of a good marriage.

ella dice que en el mundo hay que conocerlo todo. (R, ad p.12)

Her eagerness to experience life to the full resulted in her having numerous friends of different nationalities. She took pride in throwing parties which comprised of guests from all walks of life and those who had travelled extensively.

Mis *parties* son de lo más europeo. Nada de la <carquería> de Valldoreix, gente que ha viajado, que ha visto mundo, a quienes gusta divertirse.
(R, ad p.96)

Despite the fact that women in the neighbourhood spoke badly of her, they envied her nonchalant attitude towards the status quo and her self assured independent lifestyle.

⁵ Greer, p.54.

Pero todas abrigaban una secreta envidia hacia Kati. Eso de *vivre sa vie*, de ser *indépendante*, las reconcomía. Tenía treinta años, era soltera y vivía sola.
(*R, ad p.67*)

Her courage and strength of character is something which they secretly admired and it provides a contrast to the passive nature of the stereotypical '*mujercita*'.

La portera me dijo que Kati era una mujer muy valiente y se heshizo en elogios hacia ella.
(*R, ad p.14*)

Her habitual visits to the Sant Cugat casino unaccompanied by a male chaperone was regarded as unorthodox and was highly criticised by the residents of Valldoreix. Kati's involvement in politics, but most especially her membership of the Communist Party, sets her apart from the stereotypical '*mujercita*' characters. Her membership of a political party afforded her the opportunity of getting involved in another aspect of life, which was traditionally an arena dominated by men.

Que Kati era cada día más roja.... (*R, ad p.15*)

Kati supported the feminist belief that women have significant resources to offer if given the opportunity of working outside the home. The onset of the Civil War in Spain resulted in a huge number of women being forced to join the workforce due to poor economic circumstances (As discussed in section 2.1, chapter 1). As a direct result of this, women began to realise the importance of being able to make a meaningful contribution to the economy but more significantly it provided a suitable environment for the growth in support of the Feminist Movement. In the context of *Ramona, adíos* one can deduce that Kati sided with the Republicans due to her membership of the Communist Party.

Kati dice que la guerra le ha despejado el cerebro, que se ha dado cuenta de que las mujeres sirven para algo y que no sólo han de servir de adorno.
(*R, ad p.12*)

Kati's feminist beliefs are counterbalanced by Joan whose arguments are representative of those frequently proffered by anti-feminists. Joan believes that the reason Kati is still unmarried at the age of thirty is because men find her liberated lifestyle unattractive. The idea that Kati may have chosen to remain single, believing that she could enjoy a better lifestyle in doing so, does not occur to Joan. Instead, he views her as a threat to the status quo but more importantly his argument serves to highlight anti-feminists misunderstanding of the fundamental aims of the Feminist Movement.

Joan dice que Kati vive amargada porque no se ha casado y que no se ha casado porque ningún hombre la quiere, que es demasiado libre y esto, a los hombres, no les gusta. (R. *ad* p.14)

In summary, Kati as presented in the novel *Ramona, adios*, personifies the antithesis of the values inherent in the 'mujercita' stereotype. She is a professional woman in her thirties who enjoys living alone. Her determination to experience life to the full is highlighted by her disregard for the limitations imposed by the 'norms' of the society in which she lives. While this elicits disapproval from her acquaintances, they simultaneously admire her strength of character. Her support of feminist proposals, the Communist Party, naturists and vegetarians situates her unquestionably in the group of rebel characters featured in Roig's trilogy.

Character analysis of Kati within *La hora violeta*

The chapter 'La hora violeta', within the novel of that title, focuses to a large extent on the development of the relationship between Kati and Judit. The fictional character, Norma, is attributed with having written this chapter of the novel. Prompted by Natàlia, Norma uses Kati's letters and Judit's diaries in order to help her reconstruct and document their relationship. The chapter therefore is comprised of Norma's interpretation of the manuscripts she was given and her representation of her findings.

My aim in this section is to provide further evidence of behaviour and characteristics displayed by Kati which render her suitable for inclusion in the rebel group of characters. Mindful of her rebellious nature already exposed in the previous section, her character is further developed in *La hora violeta*, thereby giving the reader a better appreciation of the character under discussion.

On a personal level, Kati is clearly a trend-setter and a risk taker. Referred to as '*la Cocó Chanel catalana*', (p.151) she avidly followed all the latest fashion trends in Paris and encouraged the women of Núria to do likewise.

Pensándolo bien, sólo se arreglaba para que las demás mujeres la admirasen.
(*Lhv* p.149)

She loved to experiment with whatever fashions were in vogue and this extended to her grooming regime.

Nos hablaba de cómo debíamos ir vestidas y de cómo teníamos que depilarnos las cejas.
(*Lhv* p.146)

Uninhibited by the constraints of the society in which she lived, Kati was very receptive to foreign influences and relished her role as a fashion guru.

Kati's inclination to take risks is alluded to later in the novel in terms of her treatment of men.

Una mujer que quiso arriesgarse,.....
(*Lhv* p.260)

In the latter section of the novel, Norma tries to come to terms with Kati's character by teasing out the different aspects of her personality based on the evidence she had been given by Natália. Kati's involvement in a relationship with a married man provides the reader with further proof of her rebellious nature. Her non-conformity however, was further compounded by the fact that Patrick was Irish and therefore perceived by her peers as somewhat 'exotic'. Although Kati's unconventional relationship with Patrick is recounted in a somewhat sympathetic light, it does not

diminish the extent to which she had deviated from a heterosexual relationship typical of the Catalan society in which she lived.

With the exception of her relationship with Patrick, Kati neither respected men nor understood them. Physically she found them unattractive and believed that they bore a strong resemblance to our prehistoric ancestors.

Todos los hombres, desnudos, se parecían. Todos le recordaban a un mono.
(*Lhv* p.149)

Her dismissive opinion of the phallus as 'un montón de carne que no era nada', (p.150) not only confirms her previous assertions with regard to men's physical attributes but also calls in to question the validity of the phallus as the symbolic representation of masculinity.

¡Eran tan ridículos los hombres cuando no iban vestidos! (*Lhv* p.150)

Her disrespect for men is possibly an attempt by her to call into question the traditional discrimination of women by men in a patriarchal society. Her treatment of men as expendable commodities is akin to men's traditional treatment of female prostitutes. She systematically leads her sexual partners to believe that it is they who are in control when in fact it is she who is manipulating them and in doing so possibly seeks revenge for the injustices borne by women in the society in which she lives.

Kati sabía cómo tratarles, cómo hacerles creer que eran ellos los que decidían el momento culminante.
(*Lhv* p.150)

Whether Kati's dislike for men arose as a result of her belief in Radical Feminist proposals or from previously held convictions is not clear. Regardless of the origin of her motivations, however, it is obvious that she sought to incite her female counterparts to dispose of their need for men. Radical feminists believed that men were inferior to women due to their inability to give birth and as a consequence urged women to regard them as highly disposable.

- >-¿Por qué te ríes tanto de los hombres?
- >Cuando Kati quería decir algo serio, se le oscurecían los ojos.
- >-Las mujeres tendríamos que empezar a entender que no les necesitamos para nada – dijo. (Lhv p.145)

Kati evidently sought to redress the imbalance of power brought about by a patriarchal society and therefore we can conclude that she vehemently rejected the values held by the ‘*mujercita*’ myth.

Her support for Feminism is patently clear in the following extract.

Se acabó el romanticismo, les decía a las amigas del Núria, esa peste que tanto daño ha hecho a las mujeres. Las mujeres son románticas para disimular su estupidez, afirmaba. (Lhv p.153)

Having witnessed the frustration and disappointment of women who had succumbed to the myth of romanticism, Kati warns her friends against a similar fate. The romantic notion of falling in love with a tall dark handsome man and getting married to him epitomises this misnomer. Her announcement that the age of romanticism had passed coincides with the views put forward by feminists during the period in which Roig was writing *La hora violeta*. Feminists at the time incited women to recognise as fictional, the heroic ‘knight in shining armour’. Kati in true feminist fashion lays the blame for the continuation of self-deception with women themselves.

This is the hero that women have chosen for themselves. The traits invented for him have been invented by women cherishing the chains of their bondage. (*The Female Eunuch* p.202)

Women’s inability to play a constructive role in the war effort resulted in Kati becoming frustrated. She cites their exclusion as one further example of the discrimination women were routinely subjected to under the Franco regime.

Y es en momentos como éste cuando me da rabia haber nacido mujer.....pero nosotras, las mujeres, sólo podemos esperar. Y eso será muy aburrido. (Lhv p.155)

Her willingness to take responsibility for the upheaval caused by war provides further evidence of her ambition to achieve equality within society. Traditionally, men have

been the ones responsible for waging war on their enemies and Kati, while accepting that men have taken the decision in each case, recognises that it represents the convictions of both men and women.

La guerra es de todos, nos repetía, no solamente es cosa de los hombres.
(*Lhv* p.147)

Having accepted that both women as well as men would benefit from the effort of fighting the war, she was eager to do her share in order to achieve the desired results.

si ganaban los rojos, las mujeres vivirían de otro modo. (*Lhv* p.147)

Me gustaría hacer algo, pero no sé qué. (*Lhv* p.155)

Kati's grasp of the feminist concept of equality, in terms of sharing the good with the bad, is akin to a proposal put forward by Greer in the following extract.

Now that it might be construed that women are to help carry the can full of the mess that men have made, it need not be surprising that women have not leapt at the chance. If women could think that civilization would come to maturity only when they were involved in it wholly, they might feel more optimism in the possibilities of change and new development.⁶

Kati's willingness to 'carry the can full of the mess that men have made' would undoubtedly secure her the role of feminist role model in Greer's opinion.

The role of the Catholic Church in contributing to the discrimination imposed on women does not go unmentioned by Roig. Kati's cynical opinion of the Church in its role as defender of a patriarchal society adds impetus to the argument that she is an ardent feminist.

¡si pudiéramos tener hijos sin tener que pasar por la vicaría!(*Lhv* p.144)

⁶ Greer, p.21.

The final reason which consolidates Kati's exclusion from the group of conformist characters, is the development of her relationship with Judit. I believe a discussion of their relationship merits inclusion in this section for two reasons. Norma's interpretation of Judit and Kati's relationship in the chapter 'La hora violeta' is essentially the core of the novel *La hora violeta* and on those grounds demands analysis. Secondly, the relationship which could be interpreted as lesbian, forms part of a trend which is evident in both *Tiempo de cerezas* as well as Roig's short story 'Mar'. While I may be unable to conclusively prove that this was Roig's intention, I do aim to put forward a reasonable case for its possible existence.

If one were to read the novel *La hora violeta* in isolation from Roig's other works, the reader could be forgiven for considering the relationship between Judit and Kati as merely platonic. Justification for this assessment can easily be made; however, I intend in this section to explore the possibility of the existence of a lesbian relationship between these two characters. Having read many of Roig's novels, I soon became aware of a pattern emerging with regard to relationships between women. Later in this section I will provide some possible explanations for Roig's inclusion of lesbian relationships in her novels with particular reference to *Tiempo de cerezas* and 'Mar'. I propose using these incidents as a means of supporting my suspicions with regard to Kati and Judit's relationship. Firstly, however, I would like to outline the instances in *La hora violeta* which, depending on their interpretation, could confirm the validity of my argument.

Kati and Judit had been acquainted with each other for a while before they became friends; their disparate interests and personalities possibly account for the delay in the commencement of their friendship. In fact it was only in the absence of their mutual friends that they happened to spend time getting to know each other. They spent their first afternoon together, walking in the Plaza del Rey and it appears that at this point Kati is struck by Judit's youthful looks.

Judit se rió y Kati se quedó mirándola. Nunca la había visto reír de aquel modo, como una adolescente feliz. (Lhv p.156)

We can simultaneously deduce that Judit is attracted to Kati on the premise that Kati had never seen Judit smile before. Later on that evening, the pair get caught in a shower of rain which soaks them through and through. The description of the episode, which could legitimately be interpreted as two women who were ill prepared for a September shower, is in my opinion narrated in a rather suggestive manner. This, along with further instances of intimacy rather than friendship, leads me to suspect that the characters were involved in a lesbian relationship.

Tenían los cabellos empapados, y el vestido, calado y pagado al cuerpo. Se miraron y estuvieron riéndose un buen rato....Después, al cabo de mucho tiempo, Judit pensaría que fue el agua el elemento que selló su amistad.
(*Lhv* p.158)

Kati's vivacious personality had the effect of making Judit feel young again and they frequently walked hand in hand through the streets of Barcelona exchanging secrets of the past and hopes for the future.

Cuando Kati y yo, cogidas de la mano, paseábamos por una Barcelona trastocada y que olía a piel de naranja. Al lado de Kati, me sentía como una niña que no quiere ser mayor.
(*Lhv* p.128)

The extract above, which is from Judit's own diary, can be taken as an accurate report of the events surrounding the development of their relationship and therefore free of any possible misinterpretation by Norma.

Their relationship continues to grow and their mutual exchange of secrets helps to strengthen the bond between them. Judit recounts in her diary how she was already an experienced lover when she first started dating Joan. How she had achieved this experience was something which Joan never questioned. However, she felt comfortable sharing her secret with Kati and in doing so made her privy to information that she had concealed from everyone else (*Lhv* p.129).

Through the course of the narrative we can see evidence of the progress of Kati and Judit's relationship in the same manner as that of a non-platonic relationship. Having

followed the natural progression from infatuation to sharing of secrets, Judit soon begins to rely on Kati and asks her never to leave her side.

Judit apretó la mano de Kati.

-Me gustaría que, pasase lo que pasase, no te fueses nunca de mi lado.

(*Lhv* p.160)

Although Kati at this point does not appear to reciprocate the same level of commitment towards their relationship, we *do* see evidence of this at a later stage in the novel.

Judit shows further evidence of her desire to legitimise their relationship in her suggestion that Kati ought to treat Judit as the equivalent of the husband she does not have.

-¡Para ti es fácil decirlo! Tienes a Joan....

-Y tú me tienes a mí – Judit se echó a reír –

¿Te parece poco?

(*Lhv* p159)

Although Kati ignores the suggestion, it subsequently becomes clear that she too wished to establish a deeper and more meaningful relationship.

On receiving the news of Patrick's death, Judit is the only one who can manage to pacify and console the hysterical Kati.

Las dos amigas se abrazaron y estuvieron así un largo rato, sin decirse nada.

Kati ocultaba la cara en el pecho de Judit.

(*Lhv* p.170)

Kati's subsequent proposal that both she and Judit leave Barcelona together is akin to a couple that plot an elopement in the face of difficult circumstances.

Sólo apretaba la mano de Judit y ésta la acariciaba. De repente, se incorporó y miró a Judit:

-¿Por qué no nos vamos muy lejos?

(*Lhv* p.170)

On this occasion it is Kati who is eager to push the boundaries of their relationship. In doing so, not only does she demonstrate the strength of her feelings for Judit, she

forces her to finally choose between herself and Joan. Judit, under the pretext of fulfilling her role as mother and wife, chooses to remain in a conventional relationship and effectively turns her back on legitimising the lesbian relationship between herself and Kati. Kati's subsequent suicide could be attributed to Judit's rejection of her proposal to 'elope' together, but in the absence of definitive evidence, one can only surmise that this may have been the case.

In summary, although the character of Kati plays a secondary role in the context of the trilogy, her charismatic personality injects a welcome contrast to the stereotypical '*mujercitas*' in addition to providing Roig with a vehicle for a 'discourse' on lesbian relationships within fiction. Her blatant support of feminist ideals is consistently reinforced throughout the trilogy thereby providing the reader with ample evidence of her rejection of the '*mujercita*' values and behaviour.

1.6 Lesbian relationships or not?

In this concluding section I would like to provide some possible reasons for Roig's inclusion of relationships between women which could be interpreted as lesbian. The emergence of a pattern in the manner in which Roig presents these relationships can be found in *Tiempo de cerezas*, her short story 'Mar' and as previously mentioned *La hora violeta*. I propose the case that Roig was attempting to suggest lesbianism as a real alternative to a heterosexual relationship. The 'Tupperware scene' in *Tiempo de cerezas*, which could be described as a lesbian orgy, has the effect of shocking the unsuspecting reader. Subsequently, the reader is forced to stop and question their initial judgement of the situation when Roig introduces an element of doubt. In this case the drunken state of the participants leads the reader to question the accuracy of his/her initial response to the situation. The introduction of this element of doubt ensures that the reader cannot conclusively refer to the episode as a lesbian orgy. Roig however has succeeded in capturing the attention of the reader only to withdraw her commitment to the proposal at a later stage. Silvia's subsequent scrubbing of

herself provides further confirmation for me of her participation in an activity which she later regrets. This view is upheld by Emily L. Bergmann in the following extract.⁷

When her guests have left, Silvia, the hostess, scrubs her body harshly with a pumice stone, a kind of scourging that shows how indelibly Catholic guilt permeates the erotic imagination of this generation of women.

Evidence of a similar trend exists in Roig's short story entitled 'Mar'. The first and second sections are primarily devoted to the development of a lesbian relationship involving two married women. In the third section Roig falls short of fully committing herself to such a proposal when she finds justification for women's involvement in a heterosexual relationship.

...sin temor a ser vencida, porque pronto descubrió que no perdemos nunca nada en una noche de amor si sabemos por qué nos entregamos. (*El canto de la juventud* p.62)

However, her inability to commit herself within the context of a fictional narrative raises doubts in my mind as to what the author is proposing. Is her refusal to fully commit herself evidence of her personal indecision on the merits of lesbianism versus heterosexual relationships or is it perhaps an indication of her fear of the consequences of such a confession?

Alternatively, Roig's motivation for exploring a lesbian relationship involving a married woman with two children possibly stems from the influence of Virginia Woolf's essay *A Room of One's Own*. I have previously mentioned that Roig had read and was influenced by Woolf's feminist ideals. In this novel Woolf assesses Mary Carmichael's treatment of the same theme in her novel *Life's Adventure* as highly commendable given her limited resources and the conservative climate in which she was writing (1928). Taking Mary Carmichael as representative of female writers at the time, Woolf believed that success would finally come her way given another one hundred years, a room of her own and financial independence.

⁷ Emilie L. Bergmann, 'Mothers, Daughters, and the Mother Tongue: Martín Gaité's *El cuarto de atrás* and Roig's *El temps de les cireres*' *Multicultural Iberia: Language, Literature, and Music* (1999), p. 104.

Give her another hundred years, I concluded, – give her a room of her own and five hundred a year, let her speak her mind and leave out half that she now puts in, and she will write a better book one of these days.⁸

It is possible that Roig was attempting to take up the challenge set by Woolf ‘to light a torch in that vast chamber where nobody has yet been’.⁹

⁸ Woolf, p.123.

⁹ Woolf, p.109.

Conclusion

The objective of this thesis has been to assess the extent to which the influences of the feminist movement in Spain (and beyond) prior to and during Roig's lifetime were to impact on her trilogy. In order to achieve a comprehensive understanding of the social, economic, political, literary and ecclesiastical circumstances of the period in question, substantial investigation into these areas was undertaken. The first chapter aimed to provide the reader with a significant but relevant synopsis of the period in question, while attempting to appreciate and understand the prevailing factors, which either deterred or encouraged the writer to bring her work to publication. It must be recalled that the focus of the thesis was from a female and feminist perspective and the summary provided in Chapter One, while historically accurate, adheres to this objective.

While acknowledging the significance of role models such as Josep Pla and Mercè Rodoreda, Roig also appreciated the limitations of restricting her influences to her immediate surroundings. She lived and worked both in England and in the United States of America and in doing so achieved a greater appreciation of feminist issues from a world-wide perspective. The first chapter of the thesis aimed to give recognition to the unique combination of ancillary forces which had both a positive and negative impact on the 'reception' Feminism was to receive on its arrival in Spain. It emerges that the Franco regime was the single largest factor in determining the limited success (and the delayed arrival) of the feminist movement in Spain; however the regime was also responsible for the social, literary, economic and political repression endured by Spanish citizens at the time. Far from endeavouring to justify such a regime, the role of the Catholic Church in supporting the regulations laid down by the dictatorship must also be recognised. The influence of the Catholic Church in its role as educator of the Spanish populace was instrumental in reaffirming the existing patriarchal society and the stereotypes such a society engendered. The analysis of one of those stereotypes, referred to as the '*mujercita*' and its rejection by Roig in her trilogy, formed the basis of the remainder of the thesis.

I chose to assess the characters in Roig's trilogy on the basis of their compliance with (or rejection of) the values inherent in the 'mujercita' stereotype and in doing so have ignored characters who fall into neither category. I do, however, believe that it was Roig's intention to use her characters as vehicles for the promotion of her personal feminist convictions with the consequence that her characters tend to be 'flat'. Two of the three principal characters in *La hora violeta*, Norma and Natàlia, are clearly based on the author herself. They overtly reject the values and behaviour synonymous with the 'mujercita' stereotype and are supported in their endeavours to reconcile their personal circumstances with the theoretical aspirations of their feminist counterparts by secondary characters such as Harmonía and Kati. On the other hand, characters such as Agnès and Silvia are obvious proponents of the 'mujercita' stereotype and it is my belief that Roig deliberately holds such characters up to ridicule by exaggerating the shallowness of the values which they represent. Perhaps her overt disapproval of these characteristics should be taken as an indication of the frustration she was feeling towards Spanish women and their apathy towards feminist ideals. Alternatively, Roig may have thought it necessary to clearly indicate, through exaggeration, the characteristics which she considered were impeding the achievement of equality in Spanish society. Whatever her motivations were, she must have received some consolation from the fact that her novel *La hora violeta* was to become the best selling novel in Spain in 1981. (Acknowledged by Plaza & Janes 1993 edition of *La hora violeta*). It appears that her interest in addressing the stereotypical behaviour of the 'mujercita' did not diminish following the publication of her trilogy. Evidence of the 'mujercita' characteristics appear in her subsequent novel *La ópera cotidiana* thereby supporting the assertion that she was a dedicated and loyal exponent of feminist proposals long after they had become 'unfashionable'. Bearing this in mind, I considered it appropriate to include references from works outside the trilogy which were relevant to the points being raised in relation to the trilogy.

Roig's tendency to feature male characters only in so much as they affected the principal female characters is undoubtedly an effort to redress the traditional bias of generations of male novelists. One exception to this is the character Horaci Duc in *La ópera cotidiana*. While the character of Horaci Duc is by far the most highly developed of all of Roig's male characters, it is his negative characteristics (cowardice and a compulsion to control) which feature most prominently in this novel and result in his eventual destruction of his marriage. The consistently negative and demeaning depiction of male characters, while replicating the traditional discrimination inflicted on female characters by male writers down through the centuries, does little to ingratiate Roig to a male audience. Furthermore, her blatant role reversal strategy as a means of inciting her female counterparts to assert their independence is somewhat contradictory to her illustration of what Feminism means in her book *El feminismo*.

Hay quien piensa que el feminismo es una revancha irracional contra la supremacía masculina, una especie de «machismo» al revés. Para los que creen este último, las feministas son las Amazonas de un matriarcado futuro que pretenden convertir al sexo masculino en un siervo de sus ambiciones y propósitos....La libertad de las mujeres no implica la esclavitud de los hombres...¹

Roig's profession as a journalist had a huge impact on her style of writing in her novels. From the outset of the trilogy, her inclusion of irrelevant details only serves to obfuscate the plot and results in tiring the reader unnecessarily. Her tendency to do this diminishes with each novel she writes and happily *La hora violeta* is a far more enjoyable piece of work than her previous two novels in the trilogy. In addition, her propensity to chop and change between characters and scenes without any clear indication causes further difficulty for the reader. Had this strategy been implemented with more skill, it would serve as an element of surprise, however, in Roig's case she places an unnecessary burden on her readers

¹ Montserrat Roig, *El feminismo* pp.4-5.

to establish the setting of the scene in question. On the other hand, her profession as a journalist is a significant factor in her capability to broach subjects, such as abortion and lesbianism, which at the time would have been considered 'taboo'. She successfully manages to situate a fictional narrative within a very credible historical and geographical context thereby lending an added sense of credibility to her fiction. On this feat alone she is to be commended.

The irritation experienced by the inclusion of superfluous detail as mentioned above is more than compensated by Roig's skill in capturing the reader's imagination. The 'Tupperware' scene in *Tiempo de cerezas* is a personal favourite. An apparently innocent 'Tupperware' party, which appears to be reinforcing the previously established stereotypical representations of women, gradually develops into a drunken lesbian orgy. The drunken state of the participants is subsequently used by Roig as a means of disavowing herself from accusations of the promotion of perverse sexual games. The use of religious analogies alongside such unconventional behaviour among middleclass women heightens the dramatic impact of the section. It also typifies Roig's unswerving portrayal of the Catholic Church in a negative light.

Although Roig's commitment to Feminism and its proposals is unquestionably one of the most prominent themes raised in her trilogy, her novels are equally rich in political, literary, historical and classical references. The inclusion of such a vast range of references must surely have had an impact on the typical social class of her intended readership. I believe that this was part of a strategy used by Roig to target and to encourage middleclass women in particular to reassess their traditional roles in society. Spanish women who would not have had the benefit of a reasonable education, would have been unable to appreciate the significance of all of Roig's references and so would probably have accounted for a minority of her readers. The fact that Roig situated her novels within the social environs of

middleclass Catalan society in order to direct her 'message' at its inhabitants, concurs with the strategy mentioned above.

Roig's relative lack of success in relation to other contemporary women novelists is an issue I would like to raise. The fact that it was widely known that she was a committed feminist would certainly have accounted for an immediate unwillingness of many males (and indeed a sizeable section of female readership) to read (let alone purchase) her novels. Roig herself acknowledges the correlation between Feminism and fear in the very first chapter of her novel *El feminismo*.² Significantly, in this chapter, she attempts to dispel the popularly held perception that feminists were '*mujeres que quieren imitar al «macho» y que renuncian a sus «naturales condiciones femininas»*' (Idem p.4). Given the limited level of success of Feminism in Spain, it is hardly surprising therefore that the demand and general popularity of Roig's novels was by comparison with her contemporaries quite poor.

Let me now turn my attention to Roig's intended audience – women. It is fair to say that Roig is a writer with a message. She always writes for a particular purpose and generally her novels contain numerous themes, which aim to raise the awareness of her readers to issues such as social injustices. Ironically, I believe the reason for her lack of popular success is contained in the central theme of her trilogy. Women's apathy in relation to such issues is a fact and irrespective of whether it is genetically inherited or socially engrained, it is nevertheless one possible reason for the limited success of writers such as Roig. While accepting the dangers of such a generalisation, it does appear to concur with Davies's assessment of Roig's themes contained in her trilogy. She refers to 'women's secular ignorance of all matters political and sexual; and women's passive acceptance of their fate'.³ This being the case, Roig's attempt to redress such

² Montserrat Roig, *El feminismo* p.4.

³ Catherine Davies, *Contemporary Feminist Fiction in Spain: The Work of Montserrat Roig and Rosa Montero* p.34.

glaring deficiencies in the female populace is admirable, but her acceptance of such a challenge was to cost her a place among the 'noteworthy' women writers of her period. Although it has been previously acknowledged that *La hora violeta* was the best selling novel in Spain in 1981, my assessment of Roig's success is based on the small quantity of literary criticism published to date. The volume of fictional work produced and published by Roig compares favourably with a number of her contemporaries and yet she appears to have suffered a degree of discrimination in terms of critical analyses. One cannot help suspecting that her loyalty to the cause of Feminism is at the root of such inequity.

It is also relevant to mention that only one of Roig's novels has been translated in to English and this is *La ópera cotidiana*. Its translated version entitled "*The Everyday Opera (Selections)*" was translated by J. M. Sobrer and is published in *On Our Own Behalf: Women's Tales from Catalonia*. Compared to her contemporaries such as Ana María Matute, Rosa Montero and Mercè Rodoreda, who each had a number of their novels translated into English, Roig appears to have limited her exposure to a potentially minority (albeit enthusiastic) audience. As mentioned in the Introduction, Roig was aware of the limitations of publishing only in Catalan, and bearing that in mind I can only conclude that she would have endeavoured to have her work translated and published in English but possibly encountered difficulties from English or American publishing houses.

The purpose of this thesis was to highlight the strategy used by Roig in which she set about exposing the superficial nature of the values of the '*mujercita*' stereotype. I have set down numerous instances of the characters that display and support these characteristics both in the trilogy and in works other than the trilogy. In addition, Roig has conferred the status of 'role models' on those characters who rebel against the said stereotype and subsequently set about coming to terms with the alternatives open to them in a newly liberated and democratic society.

I would like to conclude this work with the closing quotation from Roig's work *El feminismo*, in which she sets down her criteria for the obsolescence of Feminism.⁴ To date, such conditions have yet to be achieved but in the interim her contribution towards accomplishing such a result must not go unrecognised.

El día en que hombres y mujeres dejen de ser seres mutilados, el día en que el sexo no condicione el desarrollo total de las personas, el día en que la dominación y supremacía del varón pase a los anales de la Historia y deje de ser presente, el día en que la comunicación entre los dos sexos nazca del respeto entre seres libres, ese día el feminismo ya no tendrá razón de ser. Ni tampoco será necesario que existan libros como éste.

⁴ Montserrat Roig, *El feminismo* p.63.

BIBLIOGRAPHY

PRIMARY SOURCES

ROIG, M., *El feminismo* (Madrid: Salvat Editores, S.A, 1986)

_____, *La hora violeta* (Barcelona: Plaza & Janés, 1993) 3rd Edition

_____, *La ópera cotidiana* (Barcelona: Destino, 1988)

_____, “*The Everyday Opera (Selections)*” (*L’òpera quotidiana*).

Translated by J. M. Sobrer, in *On Our Own Behalf: Women’s Tales from Catalonia*, ed. Kathleen Mc Nerny (Lincoln: University of Nebraska Press, 1989)

_____, *Ramona, adiós* (Barcelona: Argos Vergara, S. A., 1980) 1st Edition

_____, *Tiempo de cerezas* (Barcelona: Plaza & Janés, 1987) 2nd Edition

_____, *Tiempo de mujer* (Barcelona: Plaza & Janés, 1980)

SECONDARY SOURCES

ABRAMS, M. H., *A Glossary of Literary Terms* (New York: Holt Rinehart Winston, 1985) 5th Edition

AMELL, A., *Rosa Montero’s Odyssey* (Boston: University Press of America, inc, 1993)

BALDICK, C., *The Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 1990)

BERGMANN, E.L., 'Mothers, Daughters, and the Mother Tongue: Martín Gaité's *El cuarto de atrás* and Roig's *El temps de les cireres*' *Multicultural Iberia: Language, Literature, and Music*, (California: University of California, 1999)

BROWN, J. L., (editor), *Women Writers of Contemporary Spain; Exiles in the Homeland*, (Newark: University of Delaware Press, 1991)

CHÁVEZ- SILVERMAN, S. & HERNÁNDEZ L., (editors), *Reading and Writing the Ambient, Queer Sexualities in Latino, Latin American, and Spanish Culture* (Wisconsin: University of Wisconsin Press, 2000)

COLLIER, P. & GEYER-RYAN, H., (editors), *Literary Theory Today* (Oxford: Polity Press, 1992)

DAVIES, C., *Contemporary Feminist Fiction in Spain.: The Work of Montserrat Roig and Rosa Montero* (Oxford/Providence, RI: Berg Publishers Ltd, 1994)

_____, *Spanish Women's Writing 1849-1996* (London & Atlantic Highlands New Jersey: The Athlone Press, 1998)

DE ASÍS GARROTE, M. D., *Última hora de la novela en España* (Madrid: Ediciones Pirámide, 1996)

DE BEAUVOIR, S., *The Second Sex* (London: Everyman's Library, 1993) – Translated and edited by H.M. Parshley.

DIEZ CELAYA, R., *La mujer en el mundo* (Madrid: Acento Editorial, 1997)

DOUGHERTY, D and AZEVEDO, M., (editors) *Language, Literature, and Music* (University of California: International and Area Studies, 1999)

DUPLÁA, C., *La voz testimonial en Montserrat Roig* (Barcelona: Icaria, 1996)

EDGAR, A and SEDGWICK, P., (editors) *Key Concepts in Cultural Theory* (London: Routledge, 1999)

FOLGUERA, P., (editor) *El feminismo en España : Dos siglos de historia* (Madrid: Pablo Iglesias, 1988)

FORSTER, E. M., *Aspects of the Novel* (Middlesex: Penguin Books, 1981)

FRIEDAN, B., *The Feminine Mystique* (Middlesex: Penguin Books, 1968)

GOULD LEVINE, L., FEIMAN WALDMAN, G., *Feminismo ante el franquismo: Entrevistas con feministas de España* (Florida, Ediciones: Universal, 1980)

GOULD LEVINE, L., ENGELSON MARSON, E., and FEIMAN WALDMAN, G., (editors) *Spanish Women Writers: A Bio-bibliographical Source Book*. (Westport, Connecticut: Greenwood Press, 1993)

GRAHAM, H. & LABANYI, J., *Spanish Cultural Studies : An Introduction* (Oxford: Oxford University Press, 1995)

GREER, G., *The Female Eunuch* (London: Flamingo, 1993)

GUITART, J., *A Montserrat Roig en homenatge/Homage to Monsterrat Roig* (Barcelona: Departament de Cultura, Generalitat de Catalunya, 1992)

HAWTHORN, J., *A Concise Glossary of Contemporary Literary Theory* (London: Esward Arnold, 1992)

HOOPER, J., *The Spaniards* (London: Penguin Group, 1987)

JORDAN, B., *Critical Guides to Spanish Texts : Laforet, Nada* (London: Grant & Cutler Ltd, 1993)

LAFORET, C., *Nada* (Barcelona: Ediciones Destino, 1955)

MARTÍN GAITE, C., *Desde la ventana* (Madrid: Espasa Calpe, 1993)

MARTÍN GAITE, C., *El cuarto de atrás* (Barcelona: Destinolibro, 1996)

_____, C., *Entre visillos* (Barcelona: Destinolibro, 1994)

MILL, J.S., *On Liberty with The Subjection of Women and Chapters on Socialism.* (Cambridge:Cambridge University Press, 1989) Edited by Stefan Collini.

MILLETT, K., *Sexual Politics* (London:Virago, 1977)

MONTERO, R., *Te trataré como a una reina* (Barcelona:Seix Barral, 1983)

NASH, M., *Mujer, familia y trabajo en España, 1875-1936* (Barcelona: Anthropos, 1983)

NICHOLS, G. C., *Des/cifrar la diferencia. Narrativa fememina de la España contemporanea* (Madrid: Siglo Veintiuno de España Editores, S.A, 1992)

_____, *Literatura y vida cotidiana organizadas por el seminario de Estudios de la mujer de la Universidad Autónoma de Madrid. Edición a cargo de María Angeles Durán y José Antonio Rey* (Zaragoza: DestinoLibro, 1987)

ORDÓÑEZ, E. J., *Voices of Their Own* (Lewisburg: Bucknell University Press, 1991)

PÉREZ, J., *Contemporary Women Writers of Spain* (Boston: Twayne Publishers, 1988)

RICE, P., & WAUGH P., ed., *Modern Literary Theory* (London: Edward Arnold, 1992)

RIERA, C., 'Te deix, amor, la mar com a penyora' (Barcelona: Laia, 1975)

RIGOLLET, C., *Las mujeres en el mundo* (Zaragoza: Edelvives, 1997)

SELDEN, R., *A Reader's Guide to Contemporary Literary Theory* (Sussex: Harvester Press, 1986)

STEVENSON, R., *Modernist Fiction An Introduction* (Hertfordshire: Harvester Wheatsheaf, 1992)

TERRY, A., *Catalan Literature* (London: Benn, 1972)

TUSQUETS, E., *El mismo mar de todos los veranos* (Barcelona: Lumen, 1978)

WOOLF, V., *A Room of One's Own* (Oxford/N.Y: Oxford University Press, 1998)

REFERENC

Chronology of Montserrat Roig's Publications

- 1971 *Molta roba i poc sabo*
- 1972 *Ramona, adéu* - translated as *Ramona, adios.*
- 1974 *Rafael Vidiella, l'aventura e la revolocio.*
- 1977 *Els catalans als camps nazis* - translated as *Noche y niebla: los catalanes en los campos nazis*, 1978
- 1977 *El temps de les cireres* - translated as *Tiempo de cerezas*
- 1980 *L'Hora violeta* - translated as *La Hora Violeta*
- 1981 *Mujeres en busca de un nuevo humanismo*
- 1981 *Aprendizaje sentimental* translation of *Molta roba i poc sabo.*
- 1982 *L'opera quotidiana* – translated as *La ópera cotidiana.*
- 1984 *El feminismo.* Originally published as *Mujeres en busca de un nuevo humanismo.*
- 1985 *La aguja dorada*
- 1986 *Los hechiceros de la palabra*
- 1990 *El canto de la juventud*