THE UNIVERSITY *of* EDINBURGH

Loving's the Strange Thing:

Individuation in the Fairy Tales of Carmen Martín Gaite

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PhD

University of Edinburgh

2015

Declaration

This is to certify that that the work contained within has been composed by me and is entirely my own work. No part of this thesis has been submitted for any other degree or professional qualification.

Parts of Chapters 2, 3, and 4 were published in an article in the journal *Espéculo: Revista de Estudios Literarios* 52 in January 2014. The journal is accessible at https://pendientedemigracion.ucm.es/info/especulo/Carmen_Martin_Gaite_Especulo_52_2014_UCM.pdf

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6 April 2015

Abstract

The aim of this doctoral thesis is to show how the Jungian process of individuation — the psychological development of a unique individual — is depicted in the fairy tales of the twentieth-century Spanish writer, Carmen Martín Gaite. The three shorter tales — *El castillo de las tres murallas, El pastel del diablo* and *Caperucita en Manhattan* — are explored here along with the novel, *La reina de las nieves*. Individuation, as well as being the means by which an individual person develops, also implies a new way of relating between human beings. Jung described the outcome of individuation as 'objective cognition' which, this thesis argues, is equivalent to love and conscious relatedness between persons.

Dreams play a crucial role in the individuation process — as they do in the work of Martín Gaite — guiding the dreamer on his/her journey. Dreams facilitate encounters with aspects of the personal and collective unconscious, which appear in symbolic form. The protagonist of the story by Martín Gaite which is closest to a traditional fairy tale (*El castillo de las tres murallas*) and the novel which takes a traditional tale as its reference point (*La reina de las nieves*) illustrate the importance of dreams in the development of the protagonists. At the heart of each of the other two tales — *El pastel del diablo* and *Caperucita en Manhattan* — is an imagined text which illustrates, in symbolic form, aspects of the individuation process.

Connections have been made in Jungian thinking between individuation and the development of Christianity into a third age, the Age of the Holy Spirit, because of the major shift in consciousness (akin to the change which occurred 2000 years ago with the birth of Christ). Alongside the exploration of individuation in the fairy tales, this thesis also considers parallels with the Christian story and indications of its development or renewal.

Acknowledgements

I would like to thank all those who have helped, supported, and encouraged me on the long journey towards completing this PhD.

Dr Alexis Grohmann has been the ideal supervisor, providing wise and timely advice and encouragement, and placing a trust and confidence in me that have been invaluable in enabling me to write this thesis. The interest and good advice of Dr José Saval, Dr Catherine O'Leary, and Dr Huw Lewis have been much appreciated. Professor Jo Labanyi's enthusiasm for my earliest work on Carmen Martín Gaite (which has not found its way into this thesis but will be part of a future project), sustained me on the long road from Birkbeck College, University of London to the University of Edinburgh. Dr Susana Bayó Belenguer was very kind in helping me locate a source. Dr Jessamy Harvey and Dr María-José Blanco gave me the opportunity to share some of my work with other Martín Gaite scholars, and its subsequent publication in an *Espéculo* volume dedicated to Martín Gaite was enthusiastically and expertly edited by Dr Mercedes Carbayo-Abengózar. I would also like to thank Marion and Linda in Dundee for their interest and support.

I am grateful to the staff of the library at the University of Edinburgh who have been unfailingly helpful, and also to the staff of the Biblioteca Nacional in Madrid, and of the libraries of the Universities of St Andrews and Dundee.

The values with which my parents nurtured their children permeate this thesis and I am particularly grateful to them, and to all my family for their support and enthusiastic interest.

My final thanks go to my husband Chris, for the excellent scholarly example he sets; for the wonderful humour which has lightened the way and made it easier to retain a clear perspective; and for a rare and precious quality, which he shares with Carmen Martín Gaite, namely the ability — so easily uttered and so difficult to achieve — to be completely oneself.

Contents

List of Abbreviations

Balneario	*El balneario*
Caperucita	*Caperucita en Manhattan*
Castillo	*El castillo de las tres murallas*
Cuadernos	*Cuadernos de todo*
Cuarto	*El cuarto de atrás*
Cuento	*El cuento de nunca acabar*
Fragmentos	*Fragmentos de interior*
Irse	*Irse de casa*
Nubosidad	*Nubosidad variable*
Parentescos	*Los parentescos*
Pastel	*El pastel del diablo*
Raro	*Lo raro es vivir*
Reina	*La reina de las nieves*

Chapter One

Desde el espíritu: Carmen Martín Gaite, Jung, and Individuation

Introduction

Over a period of more than 50 years, from the publication of her first poem and short story in the late 1940s up to her death in 2000, Carmen Martín Gaite wrote and published a wide range of texts: short stories, novels, scripts for film and television, historical studies, poetry, plays, essays, articles, and what is described by some critics as 'children's literature'.[1] Jorge Herralde of the publishing house Anagrama who was her editor from 1987, described her vividly: 'Carmiña, como escritora, es como un jeep todoterreno. Lo ha explorado todo' (1997: 57). Along with her former husband, Rafael Sánchez Ferlosio, and Ignacio Aldecoa, Jesús Fernández Santos, Josefina Rodríguez, and others, Martín Gaite is included in the group of writers known as *la generación de medio siglo*.[2] In her collection of talks on the life and work of Ignacio Aldecoa, *Esperando el porvenir*, she describes the aim of the early work produced by this group as 'presentar algunos retazos de la realidad circundante y dejar vislumbrar los conflictos de los hombres y mujeres que la padecen. Pero el autor nunca brinda una solución. Se limita a ser testigo de lo que cuenta' (1994c: 45-6). This, she claimed, was the response of the young writers — *los niños de la guerra* as Josefina Rodríguez (later Aldecoa) described them — to the unrealism of the environment in the 1950s:

[1] For an excellent overview of Martín Gaite's literary output see José Jurado Morales (2003) and María José Blanco (2013).

[2] I cannot agree with Santos Sanz Villanueva's comment made in 1994 that 'la significación de Martín Gaite no es independiente del valor histórico del grupo generacional en el que se la suele englobar, la llamada generación del medio siglo' (Puente Samaniego 1994: 9).

> Era una palabrería que no dejaba traslucir experiencia viva — por decirlo con frase de Dionisio Ridruejo — y que 'más parece aludir a cosas ocurridas en el país de los sueños que a furias, dolores y esperanzas encarnizados en un pueblo real'.[3] A este escamoteo de la realidad contribuía la publicación de novelas exóticas, situadas en escenarios y lugares remotos, como envueltas en bruma, donde nada de lo que ocurría guardaba la menor relación con lo que veíamos en torno nuestro. (1994c: 46-7)

Ana María Martín Gaite, Carmen's only sibling, feels that the short stories penned by her sister in the 1950s together with her first novel, *Entre visillos,* and her inclusion among the group of friends who provided an important counterpart to the lack of objectivity in the press, has led unfairly to Carmen being categorised as a realist writer. In fact, Martín Gaite's steps *hacia la magia*[4] were among the first she took, as Ana María, who published her sister's earliest, unpublished work, *El libro de la fiebre*, in 2007, records:

> Ha salido su primer relato, de aquella época, y demuestra algo que siempre he defendido. A ella la incluyen en el realismo costumbrista cuando, en realidad, ha ido hacia la literatura fantástica. Como gallega. Se titula *El libro de la fiebre* […]. Yo tenía interés en publicarlo para que se viera la trayectoria de una escritora. Una trayectoria que empieza y termina igual. […] Por eso he tenido mucha satisfacción al recuperar aquel primero que viene a confirmar mi teoría. (Soriano 2007: 268)

María Vittoria Calvi concurs:

> La lectura de este texto renegado nos permite vislumbrar muchos de los temas y motivos que Martín Gaite desarrollaría en el futuro. […] Es evidente el parentesco no sólo con algunas obras de la misma etapa [los 50], como *El balneario* o 'La mujer de cera', sino también con las obras de madurez, y en particular con *El cuarto de atrás*. (2007: 73)

José Teruel has argued persuasively that 'el género fantástico tuvo, en los momentos más críticos de su trayectoria biográfica, un papel rectificador y remodelador' (2006: 150)[5], and that 'siempre tras sus grandes desgracias,

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[3] See also Martín Gaite 1987b: 24.

[4] Ana María Martín Gaite records her sister's words as she was dying, referring to her progress with her last, unfinished work, *Parentescos*: 'Le pregunté: "¿Hacia dónde vas, Carmiña?" […]. Y ella me respondió: "Hacia la magia"' (Soriano 2007: 268).

[5] 'Piénsense en los elementos fantásticos de *Retahílas* tras su separación de Rafael Sánchez Ferlosio; en la escritura de *El castillo de las tres murallas* y *El pastel del diablo* tras la muerte, en diciembre de 1978, de uno de los grandes interlocutores de su vida: su madre; en el paradójico contexto de duelo

Carmen Martín Gaite tendió a la literatura fantástica' (Ibid.: 150). However, it is in his Introduction to the first volume of Martín Gaite's *Obras completas* that Teruel sums up the approach she has taken throughout her literary trajectory, namely that of 'el narrador testigo' (2008: 9). While some of the first results of this act of witness produced works which reflected external reality, for the reasons cited above, most of the works from *El libro de la fiebre* to *Parentescos* have offered a much broader vision, which include a world not perceptible to the senses, a world of dreams and fantasy, of mystery and magic, of the supernatural. Ana María Martín Gaite recalls 'el mundo de la fantasía que tanto formó parte de su vida cotidiana y literaria' (Martín Gaite 2005: 11). Carmen sees the source of this perspective as 'el cincuenta por ciento de sangre gallega que llevo en las venas' (2002b: 123). The influence of Galicia — so long accustomed to 'convivir al mismo tiempo con lo real y lo irreal, con lo que se entiende y lo que no se entiende' (Ibid.: 133) — lies behind her 'tendencia […] a empinarme sobre las fronteras de lo que me hacen ver como "realidad" y avizorar desde allí una segunda realidad enigmática y misteriosa que roza los confines de lo ignoto' (Ibid.: 122). While the land of Galicia is present in some of Martín Gaite's works — most notably in *Las ataduras, Retahílas,* as well as in *Pastel* and *Reina* — the spirit of Galicia runs through the entire oeuvre.[6]

Martín Gaite has repeatedly emphasised, particularly in her notebooks, the importance she places on the inner world: 'Lo único importante es atender a las transformaciones internas: literatura de transformaciones internas' (2002a: 425). The importance she places on the inner world is consistent with her high regard for the writer and mystic Simone Weil, which will be discussed later in this chapter, and also explains the emphasis in her writings on the inner experience of dreams, memory and imagination. Carrillo Romero concludes, following her study of *La visión de lo real en la obra de Carmen Martín Gaite* that, for the writer, 'la realidad [se entiende] como ámbito que se nutre sobretodo de lo soñado, lo recordado, lo imaginado y lo leído' (2010: 257).[7] This focus on the whole of reality — visible

de *Caperucita en Manhattan*; o en la redacción de *Los parentescos* como ejercicio de resurrección, aunque ella no supiera que se estaba muriendo' (Teruel 2006: 150). Teruel makes no specific reference to the fantastic novel *par excellence*, *Cuarto*, which followed *Retahílas*.

[6] 'Tengo la impresión que Galicia está dispersa por toda mi obra' (Martín Gaite 2002b: 122).

[7] Calvi describes this as 'una visione più ampia e creativa' (1992-3: 67).

and invisible — and the development of the whole individual within that reality, makes Martín Gaite's writing so appropriate for analysis from a Jungian perspective, and particularly in light of the process of individuation, which is the approach I will be taking in this thesis, and about which I will say more later in this chapter.

Critical Approaches

Critics appreciated Martín Gaite's distinctiveness and vision from a very early stage. Joan Lipman Brown's thesis in 1976, completed before the publication of any of Martín Gaite's major works, including *Cuarto*, was nevertheless entitled *Nonconformity in the Fiction of Carmen Martín Gaite*. And *subversión* is an approach which critics regularly associate with Martín Gaite, as in articles such as Mercedes Carbayo-Abengózar's 'A manera de subversión' (1998b) where, in her survey of most of the writer's literary output, the critic refers to the works published in the 1980s and 1990s as creating 'un nuevo mundo representado por los cuentos de hadas y lo que estos suponen de subversión al crear un universo deseado (1998b: 2). At the same time, many critics have commented on the way in which Martín Gaite's work forms a whole. The writer herself related that 'mi hermana siempre me dice cuando estoy escribiendo una novela: qué curioso, siempre escribes la misma novela y nunca se parecen unas a otras. Y está bien dicho' (1991a: 11). Martín Gaite's fairy tales will be the focus of this thesis in an analysis which will highlight not only *lo deseado* but also *lo alcanzado*.

Characters whose behaviour differs from the collective, who go their own way, like Martín Gaite's *chicas raras*, can be described as being on the path of individuation, the process identified by Carl Jung as the means of developing as a unique human being. Those characters, like Matilde in *Balneario* and Manuela Roca in *Irse*, who appear to reject the path of individuation, whether out of fear or loneliness, are left empty, bored and dissatisfied in the case of Matilde, or, when their life is left without meaning, they die, like Manuela. In this thesis I will be looking at the process of individuation as depicted in Martín Gaite's fairy tales — in symbolic form in the shorter retellings, and in a wonderful blend of fantasy and reality — of the two worlds — in *Reina*. The protagonists of all these stories are examples

of *chicas or chicos raros*, taking the path that is uniquely theirs which, therefore, means that 'su comportamiento está presidido por el inconformismo' (Martín Gaite 1987a: 100).

Most critical attention has been paid to the novels, particularly the brilliant and ground-breaking *Cuarto*, for which Martín Gaite was awarded the National Prize for Literature in 1978, and which continues to stimulate critics to new readings.[8] The four major novels published in the 1990s[9] are attracting increasing critical attention, particularly the first of these, the epistolary novel *Nubosidad.* In a substantial body of articles, essays and books, which began in earnest in the late 1970s,[10] the writer's work has been explored by critics particularly for its links with feminism, its use of autobiography and memory, its depiction of the search for identity, and the importance of communication and friendship. As illustrated in the first page dedicated to Martín Gaite in the electronic journal *Espéculo*, of the Universidad Complutense de Madrid, her work has been well received and studied in Western Europe and the USA, and it is the latter which provided a special place for her to work in the 1980s and 1990s, and which produced not only the earliest PhD studies, but also the first major collection of essays dedicated to the writer's work, published in 1983 (Servodidio & Welles).

Martín Gaite's first visit to the USA was in 1979 when she attended the first conference on contemporary Spanish literature at the University of Yale, at the invitation of Professor Manuel Durán (Medina 1983: 185). Subsequent trips included spells as visiting professor at a number of universities, as she records in her notebooks,[11] as well as in the interview she gave to Héctor Medina in 1982 following a series of talks at the universities of Connecticut, Yale and Brown. María José Blanco has identified these periods in the USA as a very positive experience for the writer: 'The freedom that solitude gives her in New York also serves to contrast with her life in

[8] There are dozens of critical articles dedicated to *Cuarto* alone, with more exploring the novel alongside other works by Martín Gaite, as well as novels by other writers including Esther Tusquets, with no sign of interest diminishing.
[9] Chronologically, these are: *Nubosidad* (1992), *Reina* (1994), *Raro* (1996), and *Irse* (1998).
[10] Uxó (1998a) records that 'el primer artículo publicado en una revista especializada es de 1977'. In fact, there were several articles published in the 1950s and 1960s exploring the writer's earliest publications.
[11] In addition to the selection of her *cuadernos de todo* published posthumously in 2002, another, a *cuaderno de collage* with some text, created in 1980-81 during her first extended visit to the USA, was published as *Visión de Nueva York* in 2005.

Madrid, which is full of commitments that do not allow her to work' (2013: 98). Martín Gaite herself wrote that 'es un tiempo precioso este de América', contrasting it with her experience of writing her first novel, *Entre visillos,*[12] in the mid-1950s in Madrid: 'Las condiciones tan adversas en que escribí *Entre visillos,* [...] las ganas que tenía de que dieran las ocho para subirme a aquella buhardilla' (2002a: 496).

In addition to the extensive criticism by individual North American academics, including Joan Lipman Brown who, as mentioned above, wrote one of the first PhD theses on Martín Gaite — and became a friend of both the writer and her daughter, Marta — there have been two important edited collections of essays, both published by the Society of Spanish and Spanish-American Studies. The first, mentioned above (Servodidio and Welles 1983), addressed the novels and short stories published up to 1978 in 14 essays. Unsurprisingly, more than a third explored *Cuarto*, with a further five looking at all of the novels, including *Cuarto.* Twenty years later, Kathleen Glenn and Lissette Rolón Collazo edited *El cuento de nunca acabar/The Never-Ending Story,* taking the title from Martín Gaite's critically acclaimed homage to narrative and story-telling (1988a). The essays in the 2003 volume explore the full range of Martín Gaite's literary output.

Since Brown's thesis, there has been a consistent level of critical attention in theses and dissertations, a number of which have been published: Nuria Cruz-Cámara (2008) explores intertextuality in the novels of the 1990s, while, more recently, María José Blanco (2013) looks at life-writing in the same works and in the *Cuadernos.* Mercedes Carbayo-Abengózar takes a feminist approach to the novelistic output up to 1996:

> Mi intención [...] ha sido hacer una nueva lectura de la obra novelística de Carmen Martín Gaite. Y lo he hecho desde el feminismo de la diferencia que, en mi opinión, concede un lugar a las mujeres donde podemos ser creativas sin miedo a las clasificaciones, definiciones y etiquetas. (1998a: 167)

[12] Uxó appears to include *Balneario* among the novels – '1977, cuando ya había publicado la autora cinco novelas' (1998a) – but it is a novella and usually regarded as such. In 1977 Martín Gaite had published four novels: *Entre visillos* (1958)*, Ritmo lento* (1962)*, Retahílas* (1974)*,* and *Fragmentos* (1976)*.*

Martín Gaite's consistent and well-publicised refusal to accept the term 'feminist' for herself or her work is well known. Nevertheless, a number of critics, including Zatlin Boring (1977), Blanco (2009), Ochoa (2009), and Wilson (2012), have argued that Martín Gaite's work shows marked feminist traits. Martín Gaite's view may partly be influenced by the association of feminism with external action for change, a stance she criticises in her notebooks, preferring instead inner reflection:

> No se sabe hasta qué punto es uno falso cuando dice tener interés por el próximo oprimido. Se usa muchas veces esta afirmación como trampolín para la propia actividad. Lo de que esa señora coma mejor o tenga televisión — incluso en los que ven eso como un mejoramiento de la condición humana — creo que interesa sólo como tranquilidad de la propia conciencia para poder poseer este aparato uno mismo en paz de espíritu y fumándose buenos puros. En este sentido debe rechazarse por poco sincero todo intento de reforma social. La conciencia intranquila tiene de bueno la posibilidad – aunque remota – de no caer en la total inercia y de reflexionar de verdad sobre uno mismo, sobre los motivos oscuros del propio descontento, que se suelen justificar hipócritamente, sin querer perseguirlos, agarrándose a las explicaciones más expeditivas y cómodas para acallar esas voces internas de malestar que nos molestan. (2002a: 63)

I have quoted this in full because, not only does it explain in detail what would still be considered today, in the extroverted Western world, an unpopular attitude, but also because it is an approach shared by the Jungian thinking which I will use as a tool to analyse Martín Gaite's fairy tales. Her suggestion that those driven to act in the way she describes would do better to reflect in some depth on their own motives is also in keeping with the Jungian emphasis on consciousness and on facing the shadow aspects of the personality – a crucial part of the process of individuation, which will be explored in this thesis.

Martín Gaite's perception of the nature of feminist attitudes also clearly contrasts with her own approach:

> Yo, quizá, lo que me ha pasado siempre es que he tenido una rebeldía muy poco agresiva, pero muy profunda, algo difícil de explicar, pero siempre he sido más rebelde de lo que he parecido y me han podido atribuir las personas que me conocen sólo superficialmente. (...) le doy una vuelta a todo y acabo haciendo lo que quiero sin gritar (...) procuro rechazar lo que veo que no me gusta rechazándolo dentro de mí... pero

> no levantando una bandera y gastando pólvora en salvas... es que soy modosa, muy modosa. (Aznárez 1981: 14, cited in Carbayo-Abengózar 1998b: 1-2)

O'Leary and Ribeiro de Menezes suggest that Martín Gaite criticises the very different feminist approach in *Fragmentos:* 'In the portrayal of [Isabel's] character, Martín Gaite criticizes the discourse of a harsh and unfeeling brand of feminism' (2008: 100). On the other hand, as we have seen, Carbayo-Abengózar argues that her own approach avoids 'clasificaciones, definiciones y etiquetas', which Martín Gaite would surely have approved.[13] Blanco cites the writer as declaring not only that she is not a feminist but that she is 'antifeminista. Yo aspiro a la libertad. Las feministas hablan de libertad, pero la llevan como una pedrada para arrojársela a la cara a los demás' (2013: 61).[14] Wilson suggests that Martín Gaite's denial that her writing is feminist may be that, when writing her later novels, she 'was by this point in her development as a writer, capable of transmitting and working through complex and profound truths, possibly to such an extent that she herself was not even fully conscious of them' (2012: 719). I prefer the advice of O'Leary and Ribeiro de Menezes in their discussion of *Nubosidad*:

> Martín Gaite's own more down-to-earth assessment of her work as neither highly theoretical nor professedly feminist, but as an attempt to 'resolver un proceso vital de unas personas' [...] should perhaps inject a note of caution in the application of such narrative theories to the book. (2008: 126)

The approach I will be taking in this thesis is to show the depiction of the Jungian process of individuation in Martín Gaite's fairy tales. The process of individuation is concerned with the development of the unique individual *person*, and, hence, more closely reflects Martín Gaite's intention as stated in the quote above. I have taken some time to discuss the feminist approach to Martín Gaite's work because of its prominence and somewhat polemic place in the overall body of criticism. However, while critics will continue to discuss

[13] Martín Gaite provided a collage and a dedication for the publication of Carbayo-Abengózar's book (1998a), and is assumed to have read it.
[14] As is also well known, Martín Gaite has also claimed to be bored by feminism: 'El feminismo me aburre más que una misa' (cited in Bayó Belenguer 2002: 199).

the work, including the fairy tales,[15] in the light of feminism, this approach is not relevant to my own purpose.

Other substantial studies of the writer's work (some of which also began as theses and dissertations) include critical approaches to: the short stories by Pilar de la Puente Samaniego (1994), Lluch Villalba (2000), and Jurado Morales (2001); the fairy tales by Odartey-Wellington (1997, 2000, 2003, 2004a, 2004b), Soliño (2000, 2002, 2003) and Carrillo Romero (2010); the links with popular culture (Alemany Bay 1990 and Rolón-Collazo 2002); and a comprehensive exploration of all her novelistic output 'desde una perspectiva amplia que incluye lo histórico, lo biográfico y lo literario', also by Jurado Morales (2002: 11). In 2008 Catherine O'Leary and Alison Ribeiro de Menezes published a *Companion to Carmen Martín Gaite,* setting out the prevailing critical approaches to the entire *oeuvre* including the essays, plays and historical works.

In response to the continuing emphasis on the 'thoroughly, spell-bindingly unique' *Cuarto* (Brown 1987: 175), in recent years there have been attempts to widen the scope of the criticism. The conference *Carmen Martín Gaite 10 Years On: revisiting her textual and visual legacy,* held in London in December 2010 (10 years after the writer's death),[16] explored collage, journalism, writing for film and television, and the so-called 'children's literature'[17]; the collection of essays published early in the following year, *Beyond the Back Room*, (Womack & Wood 2011) sought to present new approaches to her work through articles on less well-known writings and themes, and on her visual work; while the focus of Teruel and other speakers at a conference in 2013 was 'la búsqueda de un *lugar* llamado Carmen Martín Gaite' (Teruel 2014: 9). There have also been important efforts to extend awareness and understanding of the works. In Cénlit's series of *Guías de*

[15] Soliño claims that 'in 1981 [Martín Gaite] began to publish her series of feminist fairy tales' (2002: 78).

[16] A number of the conference papers have been published, along with others, in a monograph edition of the electronic journal of the Universidad Complutense de Madrid, *Espéculo* (2014). This includes my own article 'The Good Mirror: Individuation in the Fairy Tales of Carmen Martín Gaite'. The delay in publication resulted from the electronic journal being closed between July 2011 and 2012 while it was being re-focused. This is the second edition of the journal dedicated to Martín Gaite – the first was published in 1998 as a *Página especial*.

[17] *Castillo* (1981), *Pastel* (1985), and *Caperucita* (1990). The posthumously published incomplete novel, *Parentescos*, although containing a 'quasi-fairy-tale element' (O'Leary 2008: 245) in the protagonist, Baltasar's visit to a puppet theatre, is not considered to be a fairy tale and, therefore, is not included in this thesis. O'Leary and Ribeiro de Menezes include it in their chapter on 'Children's Literature and *Los parentescos*' (Ibid.: 244-265).

Lectura, the first twenty texts — which begin with Cervantes, Fray Luis de León and Garcilaso de la Vega, and include Shakespeare and Calderón de la Barca — include two of Martín Gaite's novels: *La reina de las nieves* (Merlo Morat 2008) and *Caperucita en Manhattan* (Couso 2010). The end of 2013 saw the publication of a collection of essays on *Approaches to Teaching the Works of Carmen Martín Gaite*, edited by Brown. And, encouraged by Ana María Martín Gaite, Raúl Cremades has written a *biografía novelizada* of the writer, *La dama de los cuadernos* (2011).

However, despite efforts to widen the scope of the criticism, and although all of her work has received some critical attention, there has been considerably less directed at some of the other texts including the fairy tales *Castillo* (1981), *Pastel* (1985), and *Caperucita* (1990) which, together with the novel *Reina* (1994)[18], will be the focus of this thesis. Along with other critics, I prefer to describe the first three texts as fairy tales or *cuentos de hadas*[19] rather than children's stories, since they are either re-tellings of traditional fairy tales or they contain symbols and other aspects of such tales and their appeal is much wider. O'Leary and Ribeiro de Menezes recognise that 'so-called children's literature frequently has a double audience, speaking both to the child and the parent, although, of course, in different ways' (2008: 248).[20] Martín Gaite agrees: '[*El castillo*] es un cuento para niños, aunque no para niños muy pequeños. Es un cuento para niños de ocho a diez años en adelante. [...] Creo que puede tener bastante interés también para los adultos' (Medina 1983: 186). The complexity of Martín Gaite's fairy tales, particularly *Pastel* and *Caperucita,* clearly removes them from the grasp of a mere childhood audience. The publication of these three texts in Spain[21] in Siruela's *Colección las tres edades* (*de ocho a ochenta años*) supports this conclusion, as Cusato also notes (1996: 482 n.4).

Reina — 'un conte de fées contemporain' (Le Scoezec Masson 2003: 86-7) — is grouped by some critics with the three *cuentos* or fairy tales,

[18] Hereinafter this will be referred to as *Reina*.
[19] This approach is also followed by Carbayo-Abengózar (1998a), Soliño (2002), and Rolón Collazo (2002).
[20] Originally, this was also true of traditional fairy tales.
[21] Sandra L. Beckett points out the contrast between the approach taken by the Spanish publisher and that of other countries, particularly France and Germany, where *Caperucita* was targeted at a juvenile audience, although in 1998 the German publisher of the children's version brought out a separate edition for adults (2009: 193-4).

despite its being a full-length novel for adults,[22] and I shall also take this approach as I believe the four have much in common through their connection with traditional tales.[23] *Castillo,* according to Soliño, is a re-telling of *Snow White,* and it certainly contains a number of elements from that traditional tale, as well as from *Sleeping Beauty. Caperucita* is self-evidently a re-telling of *Little Red Riding Hood*, while *Pastel,* which Soliño regards as re-telling *Sleeping Beauty,* contains an important motif from the original version of that tale as well as other magical aspects and references to elements of traditional *cuentos*. Finally, *Reina* is dedicated to Hans Christian Andersen, whose fairy tale *The Snow Queen* acts as a constant reference point for the protagonist, Leonardo Villalba.

Carmen Martín Gaite and Bruno Bettelheim

In 1980 Martín Gaite translated into Spanish a collection of French fairy tales entitled *Bruno Bettelheim presenta los cuentos de Perrault (seguidos de los cuentos de Madame D'Aulnoy y de Madame Leprince de Beaumont)*. Several critics have argued that, because Martín Gaite did not write a preliminary study or prologue to her translation, as she had done for other translations including *Cuentos españoles de antaño* (1991b), *Peter Pan y Wendy* (1994d), and *La princesa y los trasgos* (1995), she must have disagreed with Bettelheim's 'recommendations on the benefits of fairy tales' (Soliño 2002: 77):

> Anyone familiar with the work of Martín Gaite will be struck by her silence in this publication, for in her many translations Martín Gaite establishes her presence either in notes or in introductions. It is indeed strange that such a well-known novelist would have been asked to provide a translation without some commentary for the Spanish audience of this text. But [...] all we hear in the introduction is Bettelheim. (Soliño 2002: 78)

[22] See for example, Carbayo-Abengózar: 'en los años 90 Martín Gaite escribe dos versiones revisadas de dos cuentos tradicionales: *Caperucita Roja* y *La reina de las nieves.* Ambas versiones están ya localizadas en el tiempo, en nuestro tiempo. Son cuentos urbanos, contemporáneas.' (1998b) Likewise Rolón Collazo: 'Con la publicación de *La Reina de las Nieves* de Carmen Martín Gaite se completa el perfil del cuento de hadas en esta producción' (2002: 159).

[23] The novel was also included in a conference on *La littérature pour enfants dans les textes hispaniques* on the grounds that although 'il n'est pas destiné à un public d'enfants […] si on élargit le champ à la littérature qui plonge ses racines dans l'enfance, le monde de l'enfance, le poids de l'enfance, *la Reina de las Nieves* en fait indubitablement partie' (Moner & Pérès 2004: 241).

In the absence of concrete evidence for this, along with the facts that this was not simply a collection of Perrault's fairy tales but one presented by a well-known analyst of the genre, and also that Martín Gaite has translated a number of books without providing a prologue or *estudio preliminar*, I hesitate to concur with such a view. Furthermore, in a wide-ranging and thoughtful discussion centred on *Caperucita*, Bayó Belenguer takes a very different perspective to Soliño:

> [Martín Gaite's] 1980 translation of Perrault's stories is prefaced with an introduction by the American psychologist Bruno Bettelheim […]. It is clear that there are striking similarities in the approach of these authors, who both see fairy tales as an open door to a world where children learn to overcome fear and isolation, to become protagonists in their own adventures. (2002:195)

She goes on to make a specific connection between the two: 'A child is more likely to hear than to read its first stories, and Bettelheim and Martín Gaite believe that there must exist a genuine 'interlocutory' relationship between teller and listener' (2002: 195). She cites Bettelheim:

> La historia no puede ser enriquecedora para el niño más que si se establece entre él y el adulto que se la lee un lazo afectivo estrecho […] Pero el niño no sacará […] nada en limpio si el adulto permanece indiferente o adopta una actitud distante'. (1980: 25-6) (in Bayó Belenguer 2002: 195)

Bettelheim's argument is very close to the claims made by Martín Gaite in 'La cenicienta' (1988a: 85-91), where she asserts that 'el cuento es un pretexto para la compañía' (Ibid.: 86). However, Bettelheim takes a Freudian approach, which is in sharp contrast to the Jungian perspective which I will be taking. Although Bayó Belenguer has identified similarities in the attitudes of Martín Gaite and Bettelheim to storytelling, Martín Gaite's well-known dislike of labelling would, I believe, have meant she would have rejected Bettelheim's analytical approach with its fixed categories such as oral fixation, the Oedipal phase, the pleasure principle versus the reality principle. However, in respect of *Castillo*, both Kathleen Doyle and Ruth El Saffar set their analyses in the context of Bettelheim's arguments in favour of the importance of fairy tales in a child's development (Doyle 2000: 212 & El Saffar

1982:46), and these and other critical studies of the fairy tales will be addressed in the next chapter.

Carmen Martín Gaite and Fairy Tales

In two essays in *Cuento* (1988a: 99-108 & 143-9) written around the time she was translating the fairy tales of Perrault (1980), Carmen Martín Gaite criticises the traditional fairy tales she read as a child, both for relying too much on the physical attractiveness of their protagonists — 'son indefectiblemente hermosos o de impresionante apariencia' — and on their unrealistic endings: 'El premio de una boda con personaje de alcurnia o el casual descubrimiento de los orígenes nobles y aún principescos del propio personaje tan desvalido y huérfano de los favores de la fortuna en los umbrales del relato' (1988: 104). Appearing to contrast with the feminist critics who claim that fairy tales teach girls to be passive in the expectation that their lives will have a similar outcome to the fairy-tale heroines', Martín Gaite argues in 'La cenicienta' that the effect of the emphasis on beauty and marriage to a prince is that the tales fail to help the child reader to make a real connection between the fairy-tale world and his own:

> Jamás, después de escuchar esta historia, se le podrá ocurrir al niño hacer un paralelo entre la Cenicienta y la criada de su casa, aunque también ésta se pase el día a vueltas con el fogón, la escoba y el estropajo, duerma en un cuarto mal ventilado y escuche palabras desabridas. (1988a: 105-6)

Both of these interpretations — Martín Gaite's and the feminist approach — regard the occurrences in fairy tales far too literally. My interpretation will treat fairy tales as symbolic representations of inner processes.

Another factor which contributes to the distance between the fairy-tale and everyday worlds are, according to Martín Gaite, that fairy tales are full of protagonists who are generally high-born. Her criticisms unite with those of feminist critics in one of her harshest passages, in which she laments fairy-tale characters' lack of distinctiveness and their passiveness: 'tan parecidos unos a otros y sobre los que pesaba un maleficio cuya condena [padecen] de forma inerte, resignada y pasiva. En la mera resignación para soportar los reveses de su fortuna adversa parecía consistir todo su mérito.' Her criticisms

embrace fairy-tale protagonists familiar to readers, Sleeping Beauty and Cinderella — 'Ninguno colaboraba en las aventuras que les estaban destinadas por el autor ni se les ocurría nada de su cosecha para poner fin a aquella situación angustiosa' (1988a: 146) — and resonate with the views of critics today who argue that the female characters are passive, silent, resigned, waiting for their prince: 'In the past twenty years, feminist critics have written relentless attacks on the best-known fairy tales claiming that the gender stereotypes they present initiate girls into a code of female passivity that overvalues physical beauty' (Soliño 2002: 30), and claim that 'the fairy-tale world […] defined success as marriage to a rich, handsome prince' (Ibid.: 26). In contrast, I share the view of Christopher Booker, whose approach to stories in his comprehensive study will be drawn on in this thesis, that 'the archetypal ending of stories where a hero and heroine come together in perfect union symbolises something much deeper than just a marriage. It is the image of complete human integration' (2005: 419).

Discussing *Pastel* Soliño argues that 'Sorpresa never stops to question her ability to act as hero although the patterns she follows are all designed for males' (2002: 103). As I will discuss in more detail in the re-reading of *Cinderella* later in this chapter, I do not concur with the view, which was initially shared by Martín Gaite, that the female protagonists of the traditional tales are passive, but rather support the perspective of Joan Gould who believes that 'there is […] a misconception among women that fairy-tale heroines are pretty but helpless victims who do nothing but wait to be rescued by heroes' (2006: xix). Blaming the misconception on Disney's shifting 'the focus of the story […] from the heroine's transformation to the hero's courage' (2006: xx), Gould cites the heroic actions of the heroines of traditional tales:

> Fairy tales […] tend to show heroines wide open to receiving and transmitting magic, or taking vigorous action. […] Sisters rescue brothers far more often than brothers save sisters. Daughters rescue fathers or lovers rather than the reverse: Beauty goes into the Beast's castle, prepared to sacrifice her life in order to save her father. […] Gretel […] saves her brother's life by pushing the witch into her own oven. Gerda goes off in heroic pursuit of her playmate Kay in […] "The Snow Queen". (2006: xix)

Alison Lurie adds that 'the contrast is greatest in maturity, where women are often more powerful than men. Real help for the hero or heroine comes most frequently from a fairy godmother or wise woman, and real trouble from a witch or wicked stepmother' (Bayó Belenguer 2002: 198). This broader perspective on the range of roles permits Lurie to advise that reading a collection of fairy tales is the way to 'prepare children for women's liberation' (Ibid.: 198), challenging the typically reductive feminist view that 'when little girls like Gerda were portrayed as clever, it was only to save their male counterparts from being devoured by an evil enchantress' (Soliño 2002: 26). Such a narrow approach is not only unable to appreciate Lurie's perspective, it also fails to illuminate the richness of fairy tales, whose contents are symbolic. Nevertheless, both writers would applaud Martín Gaite's unambiguous depiction of strong, independent heroines in her own *cuentos.*

Nevertheless, while both the feminist critics and Martín Gaite seem to believe in the didactic possibilities of fairy tales, the former rail against the models presented to female readers, whereas Martín Gaite's tone despairs at the wasted opportunity and the absence of good models. In part, she may be reflecting on her own experience. In an entry from 1962 she records in her notebooks how, like the protagonist of her prize-winning novella *Balneario,* Matilde, at times she waited for solutions to appear from out of the blue: 'Recuerdo cuando iba al parque hace unos años. […] No estaba tan triste como ahora, pero siempre estaba esperando algún acontecimiento exterior y me consumía. De fuera pensaba que me iba a venir, como el maná, la liberación' (2002a: 50); and similarly later, in 1977, 'siempre esperaba, secretamente, algún acontecimiento que cambiara mi vida (2002a: 425).

Cinderella

As we have seen, in one essay, Martín Gaite focuses on *Cinderella* and I want to look at this fairy tale in some detail, partly to challenge Martín Gaite's somewhat superficial reading, and partly to provide an initial indication of how fairy tales will be addressed in this thesis. It is not difficult to see how a superficial reading of the traditional tale could lead to the kind of criticisms Martín Gaite makes: a step-daughter is badly treated, dressed in rags, made to work as a slave all day for her stepmother and two stepsisters, and sleep

in the kitchen. Then when the other women are all attending a wonderful ball in the nearby castle, a fairy godmother appears who transforms Cinderella by dressing her in a beautiful gown, changes a pumpkin into a coach, some mice into horses, a rat into a coachman and lizards into footmen — all so that Cinderella can go to the ball. The only constraint is that Cinderella must leave at midnight when everything will regain its former shape. This happens three times (always the magic number in fairy tales) and the last time, rushing away just before the deadline, Cinderella leaves behind her glass slipper. The prince sends his servants across the kingdom with the slipper to find the young woman whose foot it fits. Thus Cinderella is discovered, marries the prince and lives happily ever after in the castle.

However, other critics argue that there is much more to this fairy tale than such a summary reading reveals. Robert McCully considers that, far from being passive, Cinderella grows and changes in the course of the story. He argues that she was initially too naïve: 'Cinderella was abundantly endowed with compassion, but of an undifferentiated sort' (1991: 55). After midnight she returns to her original state, which he describes as '[relapsing] into the old self-effacing habits of thought' (Ibid.: 53). It is only through the development of guile that Cinderella is able to rise up to the challenge of her new self. This is shown, for example, when the stepsisters return from the ball only a short time after Cinderella herself, and she opens the door 'rubbing her eyes and stretching herself as if she had been just waked out of her sleep' (Lang 1978: 71). She even jokingly asks one of her stepsisters to lend her some clothes so that she can go to the ball the next day and see the beautiful mystery princess, and was 'very glad of the refusal; for she would have been sadly put to it if her sister had lent her what she asked for jestingly' (Ibid.: 71). Only the day before, such a request would have been made in earnest or not at all, and, as well as guile, it suggests confidence on the part of Cinderella that her fairy godmother will return and help her to go to the ball again. McCully points out how 'she dissimulates with her stepsisters and has hidden the mate to the prince's slipper in her apron' (1991: 54). That she seizes opportunities is also indicated from the first appearance of the fairy godmother, when Cinderella makes suggestions as to what else might be bewitched: 'I will go and see [...] if there be ever a rat in the rat-trap — we

may make a coachman of him' (Lang 1978: 69). The use of 'we' suggests that she thinks of this as a partnership between herself and the fairy godmother, not as the unequal relationship between a very powerful being and a poor passive kitchen girl. This relationship is especially significant in the approach I will be taking to Martín Gaite's fairy tales, and will be discussed further below.

For McCully it is the responsiveness and growing awareness on Cinderella's part which brings about the permanent change: 'Her reward for having recognized that her nature included qualities opposite to simple virtues and an excess of naiveté comes when her fairy godmother restores her to the original state that captures the prince's psychology' (1991: 54), which happens after she has tried on the glass slipper. In short, she achieves her good fortune by being alert and responding to the opportunities that present themselves. McCully considers this to be typical of fairy-tale heroes: 'Favourable outcomes pertain only when characters listen to certain things, follow specific rules, and behave in a trusting fashion toward elements ordinarily overlooked' (1991: 54). As has been shown, Cinderella does this when she leaves the ball each night by midnight, and participates wholeheartedly in the fairy godmother's magical transformations.

McCully acknowledges that 'there *is* unrealism in fairy tales', but counters that 'nevertheless, intangibles rise up in ordinary life and influence our decisions more than we care to admit' (1991: ii). Such intangibles themselves play a key role in a number of Martín Gaite's own novels as a result of the characters displaying the same kind of attentiveness and, as a result, at crucial moments being enabled to move on to the next stage by an appearance or occurrence which has about it a touch of the miraculous. In *Irse,* for example, Amparo's fall in the street opposite her childhood home begins her reconciliation with the most significant aspects of her past; Leonardo in *Reina* bends to rub his numbed foot and finds beneath it, on the floor of the car in which he is travelling, a days' old newspaper in which he reads of the death of his parents (1994a: 64); and, in *Nubosidad*, Mariana is inspired, when talking to herself — 'no hay derecho a que me traiga arrastrada por la calle de la amargura' (1992b: 70) — to leave Madrid and head to the house of her friend, Silvia, in the *Calle de la Amargura* in Puerto

Real (Ibid.: 69-70). In the latter examples, particularly, it is the characters' alertness which ensures that they notice and are able to respond to the new information. They illustrate what Martín Gaite promises in the same essay in which she criticises any kind of providential assistance: 'De ese mantener alertas la atención y la memoria se deriva también la redentora protesta del vigía para no aceptar esa historia ni someterse servilmente a ella'.[24] This kind of attention, which is evident in Martín Gaite's own fairy tales, also enables characters like Cinderella to respond and to participate in their own transformation.

Thus, Cinderella relates to the supernatural world, and she does so as a collaborator. She cannot match the magic of the fairy godmother, but she can assist in both its realisation and its manifestation. The relationship between Cinderella and the fairy godmother, therefore, mirrors that between the ego and the Self in the Jungian process of individuation, which is the focus of the analysis of the stories being discussed in this thesis. This relationship with the supernatural is typical of many fairy tales, and is closely related to their meaning. Stephen Swann Jones, who claims that 'fairy tales instruct the young about who they are, how they relate to others, and what they should know of the world' (2002: 18), argues that 'the essential message is that materialism divorced from spirituality is insufficient and inadequate. Being in harmony with this supernatural dimension of the universe is what leads to successful participation in the commonplace aspects of life' (Ibid.: 83). This supernatural element in fairy tales appears in a range of guises: fairy godmothers, magic keys, talking animals, invisible cloaks, and dreams.

In contrast, feminist critics seem to fail to see the extent to which these supernatural, magical aspects can expand life and enhance its quality. In such cases a reductive approach prevails:

> Led to believe in fairy godmothers, miraculous awakenings, and magical transformations of beasts into lovers, that is, in external powers rather than internal self-initiative as the key which brings release, the reader may feel that maturational traumas will disappear with the wave of a wand or prince's fortuitous arrival. The symbolic use of enchantment can subtly undermine feminine self-confidence. (Rowe 1979: 219, cited in Soliño 2002: 33-34)

[24] I will discuss in Chapter 5 this idea of Martín Gaite's of not accepting fate.

However, in the reading which will be followed in this thesis, far from being 'external powers', and as Martín Gaite herself depicts in her writings, the supernatural elements are intimately concerned with the inner self from which all initiative arises. In the course of this thesis I will show how it is only the relationship with the supernatural dimension that will enable 'the reader' to realise her own uniqueness. Furthermore, the narrowness of this interpretation by feminist critics itself imagines in the reader the kind of restrictions and limits which it perceives in the text. As I have already mentioned, a feminist reading assumes that traditional fairy tales are to be read literally, as a distorted image of the world we live in. These interpretations are, therefore, impoverished, failing to recognise the level at which many readers read fairy tales. In the interpretation which follows, Martín Gaite's fairy tales will be treated as symbolic, and the images and developments therein will be analysed from this symbolic perspective.

However, like feminist critics, Martín Gaite also criticises the presence of the supernatural element in fairy tales, believing it to contribute to the passive attitude taken by the protagonist: 'Estaba claro, desde la primera página, que se iban a salvar, sin mover ellos ni ceja ni oreja, mediante el concurso de apariciones providenciales, ayudas mágicas o prodigios inesperados' (1988a: 146). Yet, as we have seen in the case of Cinderella, she is not passive, but responsive, which is quite different. Furthermore, Martín Gaite herself introduced a supernatural helper into her re-telling of *Little Red Riding Hood, Caperucita,* because she realised that it was essential: 'Yo sabía, casi desde el principio, que para llevar a cabo esta escapatoria Sara Allen necesitaría de la ayuda de un ser sobrenatural, ese "acompañante mágico" que tantas veces en la literatura sirve de guía a los niños perdidos' (2002b: 149). However, as will be shown in Chapter 4, the writer is also careful to make explicit the link between the work Sara did by herself prior to meeting the *acompañante mágico*, Miss Lunatic and the way in which this contributes to the little girl's success, and hence Martín Gaite's characters' involvement in their own development. I would argue that the attitude of Cinderella is present in all of Martín Gaite's fairy tale protagonists, and that Martín Gaite's fairy tales, like the traditional tales, reflect aspects of the Jungian process of individuation.

Nevertheless, it is interesting to note that, not only does Martín Gaite try to redress in her own fairy tales the weaknesses that she perceives in the traditional stories, but, over time, her own attitude to these changed. Her perspective on *Cinderella* and other tales, so criticised in the early 1980s, is much changed ten years later, when she had written most of her own fairy tales. In the Prologue to her translation of Felipe Alfau's *Old Tales from Spain*, she writes:

> La figura del héroe solitario que se crece frente al obstáculo y que, contra todas las previsiones, se convierte en triunfador, tras pasar por una serie de pruebas adversas, muestra una clara filiación con algunos cuentos de hadas tradicionales como 'El patito feo', 'La Cenicienta' o 'Piel de asno'. (1991: XXIII)

The Jungian Approach to Individuation

Some critics of Jungian psychology use the terms archetype and stereotype interchangeably and, thus, erroneously. A stereotype is 'a standardized image or conception shared by all members of a social group' (Collins 1979: 1426) and is a reductive concept. In contrast, an archetype is simply the basic form which determines the general, but not the specific, pattern of development. There is a common awareness, for example, that there is a basic form of a snowflake and at the same time it is accepted that every snowflake is unique. The basic form of a snowflake would correspond to the archetype, which does not hamper the unique development of each one. Similarly, there is an essential pattern of a human being, but every one is unique. The development of a unique human being is the aim and purpose of the archetypal process of individuation. In this thesis I am focusing solely on individuation as identified and described by Jung — who has been described by a leading Jungian analyst and writer as '*the* great writer on individuation' (Samuels 2008: 6) — and his contemporaries. Some Jungian analysts today consider that individuation consists of three stages — 'first, the containment/nurturance […] second, the adapting/adjusting […] and third, the centring/integrating […]' (Stein 2006: 199) — of which only the final stage corresponds to the process originally expounded by Jung and his contemporaries:

> The most significant and interesting contribution of Jungian psychology to the idea of psychological development is what it says about the part of life that follows the second stage of individuation. This is where most other psychoanalytic theories stop. [...] This is the phase of psychological development described classically by Jung in such works as 'A study in the process of individuation' [...] when [...] the religious function and the search for individual meaning become important. (Stein 2006: 209) [25]

While Jung outlined the main aspects of the individuation process and wrote extensively on it, it was his belief, as noted by Marie-Louise von Franz, one of Jung's close collaborators, that, despite the common elements of experience of the unconscious, no two people experienced the process in the same way because it 'is *per definitionem* something that can only happen in *one* human being, and it always has a unique form' (1990: 215). However, 'in spite of being a unique event in a unique human being, it has certain typical recurring features which repeat themselves and are similar in every process of individuation' (von Franz 1990: 215). It involves encounters with inner figures, representing aspects of both personal and collective unconscious, which will be described below.

The main stages of the Jungian individuation process are the encounter with the shadow (in dreams generally it is personified by aspects of the same sex as the dreamer); with the anima and animus[26]; and, finally, the encounter and relationship with the Self which is regarded as the totality of the personality in which opposites are reconciled. It is a lifelong process and, as I have already mentioned, is experienced by each person in a unique way. As von Franz confirms, 'it would be a great mistake, as Jung himself often emphasized, to suppose that the shadow, the anima (or animus), and the Self appear separately in a person's unconscious, neatly timed and in definable order' (1995b: 144). Nevertheless, these terms are meant to be an

[25] O'Leary and Ribeiro de Menezes use the term 'individuation' in their assessment of *Lo raro* (2008: 165 & 166). However, the term appears to refer to the development of an individual identity vis-a-vis another, to become independent, for example, of parents: 'Águeda suggests that growing up involves a process of separation and individuation from the mother' (165); and 'she shifts from biological motherhood to mothering, or child-rearing, as a process of individuation for mother and child' (166). This use of the term seems more in keeping with the two new phases of individuation used by some contemporary Jungian analysts, which 'precede' the process identified by Jung. Interestingly, as Christopher Howse points out, Santa Águeda is 'a patron of pregnant women, of nursing women, of women in general' (2011: 165).

[26] Jung used these terms to represent inner aspects of, respectively, men and women. More recent scholarship asserts that 'both can be constellated in men as well as women, and they often appear in tandem, as couples' (Kast 2006: 127).

aid to understanding the experience rather than a norm to be met or missed. Jung goes so far as to assert that the realisation of the Self is the meaning of life: 'All life is bound to individual carriers who realise it … But every carrier is charged with an individual destiny and destination [the self], and the realisation of these alone makes sense of life' (Jaffé 1986: 79).

'Buddha and Jesus and St Francis — those great exemplars of individuation' writes Stein (2006: 209, note 3), confirming with these examples that the process requires one to follow one's own path and turn away from the collective. Writers who describe individuation insist on the loneliness of the process. Von Franz describes having to give up 'the cozy "stall warmth" in which we can let ourselves go' (1993b: 265). Martín Gaite herself recognised the renunciation which following her unique path entailed: 'Por una parte conciencia de excepcionalidad asumida como destino, por otra *regret* de la vida dulce, amable, burguesa a la que irremediablemente se renunciaba' (2002a: 203). In this thesis I will show how the process of individuation is depicted in Martín Gaite's fairy tales, in keeping with the Jungian perspective on fairy tales, which will now be discussed.[27]

The Jungian Approach to Fairy Tales

Von Franz has written extensively on traditional fairy tales from a Jungian perspective and, after many years, has concluded that

> all fairy tales endeavour to describe one and the same psychic fact, but a fact so complex and far-reaching and so difficult for us to realize in all its different aspects that hundreds of tales and thousands of repetitions with a musician's variations are needed until this unknown fact is delivered into consciousness; and even then the theme is not exhausted. This unknown fact is what Jung calls the Self, which is the psychic totality of an individual and also, paradoxically, the regulating center of the collective unconscious. (1996: 2)

The paradox von Franz refers to above lies in the fact that one of the fundamental tenets of Jung's approach is the uniqueness of every human being. This focus on the unique individual human person is one of the

[27] As will be discussed later in this introductory chapter, Christopher Booker — whose important study of the reasons why we tell stories, *The Seven Basic Plots,* will be cited particularly in the analysis of *Reina* in Chapter 5 — agrees with the Jungian assessment of fairy tales: 'They reflect the patterns whereby humanity can transcend the limitations of the ego to make contact with the Self' (2005: 640).

reasons I believe Jungian psychology to be an ideal tool for illuminating the work of Carmen Martín Gaite, as will be discussed below.

As the relationship with the Self is the aim of the individuation process, the close relationship between fairy tales and individuation in the Jungian view is evident:

> Different fairy tales give average pictures of different phases of this experience. They sometimes dwell more on the beginning stages, which deal with the experience of the shadow and give only a short sketch of what comes later. Other tales emphasize the experience of animus and anima […]. Others emphasize the motif of the inaccessible or unobtainable treasure [i.e. the Self] and the central experiences. (von Franz 1996:2)

This focus on different aspects of the individuation process can also be seen in Martín Gaite's fairy tales, and this will be shown in the detailed analysis of the stories. This approach has not been taken in respect of Martín Gaite's work. Although there have been several psychoanalytical studies of individual texts from a Freudian perspective, there have only been tentative references to Jung, mainly in commenting on *Cuarto*, and these will be discussed in the next section. [28]

Psychoanalytical Approaches to Martín Gaite's Work

There has often been a general reluctance to apply Jungian thinking to the critical analysis of literary texts, due in part at least to a lack of understanding or a misunderstanding of Jungian psychology, with most critics preferring to take a psychoanalytical approach with reference to Freud or Lacan. Suzanne LaLonde has written a psychoanalytical study of *Nubosidad* (2010), and O'Leary and Ribeiro de Menezes suggest a possible Lacanian interpretation of *Cuarto* (2008: 104-5). While acknowledging the validity of these psychoanalytical approaches, I feel that Jungian theory represents a more appropriate tool for illuminating Martín Gaite's work, and this will be explored more fully in the next section. Marjorie Sánchez has

[28] Elisabetta Sarmati mentions Jung along with Vladimir Propp and Bruno Bettelheim in her discussion of the setting of fairy tales: 'Explicaron el significado profundo y la importancia de colocar el cuento en un universo utópico (mundo idealizado e imaginario que se presenta como alternativo al mundo realmente existente) y ucrónico, cuyas connotaciones temporales no son dadas a conocer' (2014: 57).

analysed *Castillo* from a Freudian perspective and this will be discussed in Chapter 2.

In a review of Calvi's 1990 study of Martín Gaite's work, Marcia Welles insists on two significant differences between the Spanish writer's approach and that of Freud. The first of these is related to Martín Gaite's well-known antipathy to psychiatrists, which will also be discussed further below:

> In *Ritmo lento* the rejection of psychoanalytic discourse is unequivocal. In spite of Freud's designation of his practice as "the talking cure," the lack of mutuality, the time constrictions, the requirement of payment, perhaps its very attempt to establish itself as a science purporting to see cause and effect, all combine to make it, in Martin Gaite's world, false and inauthentic. (1992: 155)

Secondly, one of the principal reasons for the ending of the collaboration between Jung and Freud was the one-sided, exaggerated emphasis Freud placed on sexuality as the reason for all psychological disturbances:

> Sexuality evidently meant more to Freud than to other people. For him it was something to be religiously observed. […]
> […] Freud, who had always made much of his irreligiosity, had now constructed a dogma; or rather, in the place of a jealous God whom he had lost [Yahweh], he had substituted another compelling image, that of sexuality. It was no less insistent, exacting, domineering, threatening, and morally ambivalent than the original one. […], the 'sexual libido' took over the role of […] a hidden or concealed god. The advantage of this transformation for Freud was, apparently, that he was able to regard the new numinous principle as scientifically irreproachable and free from all religious taint. (Jung 1977: 174)

Welles remarks how different are Martín Gaite's interests, as expressed in her writings:

> The Freudian psychoanalytic focus on the sexual life of individuals also differentiates it from the narrative world of Martin Gaite, where, with the exception of *El balneario* [in which the protagonist, Matilde, arrives at the spa with a man who may be her lover], this is a subject conspicuous by its absence. (1992: 155)[29]

[29] In a much later commentary, which takes account of the novels published in the 1990s, José Mª Pozuelo Yvancos comments that 'la sexualidad, […] aparece en sus obras sólo indirectamente convocada' (2009: 47).

I mentioned earlier Martín Gaite's dislike of labels. This extends to definitions: 'La definición, para mí, es algo que he odiado siempre. Es decir, yo no puedo definirme a mí misma como nada' (Ramos 1980: 117). One has only to think of the detailed definition which Freud and his followers have given to various phases of life — such as 'oral stage' — to realise that this is the antithesis of Martín Gaite's way of seeing life. Although Jung has coined a number of widely used terms, including extrovert and introvert, this was done in an attempt to clarify rather than pinning down and labelling. Jung challenged trainee analysts who 'complained that there were […] too few [courses] on case material', responding that 'case material […] differs in every case, and they would usually only do harm by applying what they had learned about one case to another' (Hannah 1977: 299).

The Jungian approach has not been used extensively or in any depth in connection with Martín Gaite's work. An article by Eloisa Guerrero Solier, first published in the *Revista Analecta Malacitana* (1992), was subsequently published by the Fundación Carl Gustav Jung (2006) which suggests a certain sympathy between Martín Gaite and Jungian psychology. Several critics have identified the man in black in *Cuarto* in Jungian terms. Joe Rodríguez claims he is 'the projection of the narrator's unconscious, […], the narrator's threatening dark other. He is, in Jungian terms, her "shadow psyche" and this fits in with his identification with the devil' (2006: 40). While it is argued in Jungian psychology that the whole unconscious appears as undifferentiated shadow initially — 'at the beginning stage we can say that the shadow is all that is within you which you do not know about' (von Franz, 1995b: 4) — and, therefore, some work on the shadow would be necessary in order for the different aspects of the unconscious to become clearer, the man in black is quite a developed figure. Despite the ambiguity with which the man in black is rightly regarded by critics, he resembles a creative spirit as the dialogue, or interview, results in the creation of the novel itself. As Rodríguez confirms, he possesses qualities which make him an ideal interlocutor: 'His capacity to listen with interest, his choice of questions and stimulating manner of putting them, as well as his refreshing lack of preoccupation with conventional expectations' (2006: 48).

Julian Palley, in a much earlier article, posits that the man in black is 'the alter ego, the positive animus, the strong and protective ideal masculine image which every woman (according to Jung) bears in her unconscious' (1983: 112).[30] This is only partially correct as, although the man in black has a positive effect on C., the Jungian animus can be negative as well as positive, and in its negative aspect it appears in a number of Martín Gaite's works including *Balneario,* in a positive form it appears in *Pastel* as well as in *Caperucita*, and in both positive and negative forms in *Castillo.*. These aspects will be discussed in detail in subsequent chapters. Interestingly, Palley also asks in the same essay whether the mysterious man in black is 'the unconscious other described by Lacan, who emerges to confront the conscious self' (Palley 1983: 112). Palley's analysis is described as Jungian (Uxó 1998a), but there is no real consideration of the implications of such an interpretation or any attempt to develop the analysis beyond categorising the two characters — the man in black as the animus and Carola as the shadow. C. is not mentioned as resembling an ego, which would be the logical conclusion.

In the *Cuadernos* Martín Gaite set out her initial plans for the visitor:

> En mi última novela *El cuarto de atrás,* la situación enconada de soledad y de insomnio que me llevó a escribirla, me hizo imaginar en principio a un visitante pasivo e inocuo que se limitara a escuchar lo que aquella noche yo tenía necesidad de contarle a alguien. (2002a: 324)

However, the character turned out very differently, as the writer confirms:

> Si hubiera rechazado la autonomía que este personaje tomó casi inmediatamente, rebelándose e imponiéndose a mi imaginación — no sé en nombre de qué resortes — como algo más que un oyente sumiso y abstracto, creo que el libro no hubiera tomado esos rumbos que lo caracterizan y que quebraron el molde mucho más pobre y menos imaginativo del proyecto inicial. Es el libro que más se me ha ido de las manos y, por eso mismo, del que he aprendido más cosas. (2002a: 324)

[30] See also page 114 in which Palley reiterates the suggestion of the man in black's identity, likening Carola, the woman who telephones the protagonist, as an example of the Jungian shadow.

This autonomy is characteristic of the archetypal figures identified by Jung, which cannot be manipulated.

I consider that, taking account of Martín Gaite's own writing about the background to the novel and her intentions regarding the behaviour and character of the mysterious visitor (which were not available to Palley), that the novel represents an example of the Jungian practice of active imagination, a 'process which involves turning attention and curiosity toward the inner world of the imagination and expressing it symbolically, all the while seeking a self-reflective, psychological point of view' (Chodorow 2006: 215). Chodorow cites a number of different creative forms of active imagination including 'dialogue with inner figures', which describes Martín Gaite's experience.

Love and Eros

Von Franz recalls how, in a discussion of relatedness, Jung claimed that 'the problem of love is so difficult that a person has to be happy if at the end of his life he can say that no one has been destroyed on his account' (1993b: 254). At the same point in her essay, von Franz cites Jung as referring to 'the incalculable paradoxes of love', before going on to describe some of these paradoxes — 'the greatest and smallest, the remotest and nearest, the highest and lowest' (1993b: 254) — as belonging to eros, which he has also described elsewhere as 'the capacity to relate' (Jung 1963: 179). It is, I think, reasonable to suppose that 'the problem of love' Jung refers to could also be described as 'the problem of eros'. Von Franz identifies several levels of eros, beginning with 'a participation mystique, which Jung called an "archaic identity." This is an unconscious agreement of collective ideas and emotional values' (1997a: 51). The higher levels represent an increase in consciousness, resulting from the withdrawal of projections, and the possibility of conscious relatedness, person to person: 'Only when projections are taken back does relationship — as opposed to archaic identity — become possible' (von Franz 1997a: 52). Jung identified a final stage,

> the destined personal connection of certain people through the Self. This is a kind of return to the first stage, but on a higher, more conscious level. It is a relationship with the Self in the other person, with his or her wholeness […]. Only love, not intellect, can apprehend another person in this way. (von Franz 1997a: 53)

I will say more about this final stage shortly, in relation to Martín Gaite's own comments on love. In an interview given around the time *Cuarto* was published, Martín Gaite claimed that 'en *El cuarto de atrás* se va viendo mi concepto del amor' (Lacruz Pardo 1978). I have already argued that the man in black resembles a Jungian creative spirit, a positive animus figure as Palley suggests. Clarissa Pinkola Estés, a contemporary Jungian analyst and writer, claims that 'when this opposite-gender nature is healthy [...] it loves the woman it inhabits' (1998: 58), and this is demonstrated in the way in which the man in black listens and draws out memories from C. Furthermore, Jung argues that the outcome of the individuation process — the final stage of eros referred to above — seems to be 'objective cognition':

> Whereas relations based merely on projection are characterized by fascination and magical dependence,[31] this kind of relationship, by way of the Self, has something strictly objective, strangely transpersonal about it. [...] The usual bond of feeling, says Jung elsewhere, always contains projections that have to be withdrawn if one is to attain to oneself and to objectivity. 'Objective cognition lies hidden behind the attraction of the emotional relationship; it seems to be the central secret.' [...] There exists no individuation process in any one individual that does not at the same time produce this relatedness to one's fellowmen. (Von Franz 1980: 177)

This rather cerebral description nevertheless fits very well with the philosopher John Macmurray's definition of love:

> Love, which is the fundamental positive emotion characteristic of human beings, can be either subjective and irrational, or objective and rational. In feeling love for another person, I can either experience a pleasurable emotion which he stimulates in me, or I can love *him.* [...] The difference between these two kinds of love is the ultimate difference between organic and personal life. (1992: 15)

The objective experience of love described by Macmurray, and which he sees as the mark of personal life, seems very similar to 'objective cognition'. It is not surprising that Jung should see this as the outcome of the individuation process, for this represents the development of a unique *person* related to self and to other human beings. This also seems to be the attitude of the man in

[31] They are also characterised by repulsion and rejection.

black as well as of C. herself as Martín Gaite describes in the same interview. The development of eros and the experience of objective cognition or love will be discussed in the analysis of Martín Gaite's fairy tales.

Jung and Martín Gaite: an appropriate analytical tool

As I have already hinted at, there are a number of aspects of Martín Gaite's perspective which are particularly relevant to the view that Jungian theory is an appropriate analytical tool. First, her well-known critical attitude to psychiatrists which is documented in her *Cuadernos,* where she criticises their determination to cure — 'Ese hombre está loco, hay que curarlo' (2002a: 391) — and the general failure to regard so-called madness as evidence of something greater: 'Locura y sueño no son más que modalidades de una razón superior' (Ibid.: 391).[32] As a number of critics have pointed out, Martín Gaite's attitude to the profession is crystallised in her creation of a psychiatrist as one of the two protagonists of *Nubosidad* — Mariana León: 'Martín Gaite's disrespect for psychoanalysis is clear in her depiction of it through Mariana, a practising analyst, as a sterile and fruitless pursuit' (O'Leary & Ribeiro de Menezes 2008: 131). Mariana's attitude to her patients is most clearly depicted in her fifth letter to her friend, Sofía Montalvo, when she describes that, in response to her patients' stories, she would 'revolver con la mano derecha esa basura ajena, mientras [se] tapaba las narices con la otra' (1992b: 184). Mariana is paid to listen, as Martín Gaite recognises in her notebooks where she describes psychiatrists as 'interlocutores pagados, mediadores de oficio' and complains about their 'inautenticidad, su falta de interés real por el cuento que nos instan a contarles' (2002a: 397). Mariana describes how she stirs the stinking rubbish 'sin manchar[se] las manos' (1992b: 184), clearly demonstrating her lack of interest in her patients and in her lack of solidarity with them.

[32] This was written in 1976 close to a heading which indicates Martín Gaite was reading Todorov's *Introduction á la literature fantastique*, although this statement is presented as an assertion of the writer followed by a quotation from Edgar Allen Poe also shedding doubt on the traditional definition of madness. O'Leary and Ribeiro de Menezes refer to Todorov and Poe in their discussion of *Ritmo Lento,* Martín Gaite's overtly psychological novel of 1963, in which the central core (11 chapters) of the novel contains the story narrated by the protagonist, David Fuente, in the asylum to which he has been committed. The novel has a prologue and an epilogue and shares with *Reina* a similar structure and a male protagonist — and both are *chicos raros* — although the latter is a much less bleak tale. According to O'Leary et al, 'be it through madness or extreme rationality, [David] is an exceptional being, unwilling to cope with the relentless pace of a changing society that is alienating' (2008: 59), thus implying the subjective nature of the common definition of madness.

In this thesis I will make reference to a number of the writings of Marie-Louise von Franz,[33] drawing on her work in the detailed analysis of Martín Gaite's fairy tales. First, I wish to illustrate the marked contrast between the attitude of von Franz to her patients and that of Mariana León described above. Using an even stronger metaphor than Mariana's reference to stinking *basura* to describe her patients' stories, von Franz acknowledges that 'It is true that what an analyst has to sit in his office and listen to all day is not purely edifying. […] It is horrible shit that the patients and all of us are stuck in' (1993b: 12). However, von Franz's response could hardly be more different to Martín Gaite's psychiatrist — 'But when one takes a closer look, one can see the hand of God in it!' (Ibid.: 12). Von Franz's response is characterised by a humility and respect absent from the professional figures criticised by Martín Gaite. It is also typical of Jung's attitude to his patients, as will be illustrated below.

In contrast to the impersonal nature of the relationships with their patients of Mariana and other psychiatrists criticised by Martín Gaite, the focus on the personal permeates the writer's work, extending as far as historical figures with whom she has had no direct contact. Two examples serve to illustrate her perspective. First, in her talks on Elena Fortún, Martín Gaite begins by re-creating the environment in which the creator of Celia moved and which fostered her literary vocation. In the second of these four talks, *Elena Fortún y sus amigas* (2002b: 59-79), the friends of the writer are presented as if Martín Gaite had known them. Their preoccupations, dreams, the criticisms they faced, and their responses, allow the listener/reader to participate in life in Madrid in the 1920s and 1930s. Martín Gaite engages with the story she is telling and — the excellence of the research notwithstanding — moves away from an objective narrative: 'Menos mal que [Elena Fortún] no llegó a poner en práctica su intento [de ser representante de Electrolux]' (Ibid.: 72), describing the very idea of the author of Celia seeking such a post as one that 'no deja de ser gracioso y un tanto novelesco' (Ibid.: 72). As Laura Freixas recognised in a recent talk, 'Martín Gaite participa en sus ensayos' (2011). Martín Gaite's relationship with her

[33] Von Franz met Jung when she was eighteen and still at school, and began a lifelong collaboration with his work following completion of her university studies.

audience extends to sharing her doubts and the constraints of her research: 'No conozco la fecha exacta' (2002b: 78).

This personal response is also vividly illustrated in the third Prologue to *Cuento* (1988a: 33-7), in which Martín Gaite relates her attempts to help her daughter, Marta, to revise for exams at the end of her first year of university studies. The subject was Kant and traditional approaches were proving fruitless:

> La brega, a palo seco, con los términos 'inducción', 'deducción' y 'categoría' se convertía en una batida a fantasmas, que sólo empezaron a hacerse menos inapresables en el momento en que nuestra excursión por el tema tomó derroteros más narrativos y nos llevó a situar a Kant en su Königsberg del siglo XVIII, paseante solitario, lector apasionado de Rousseau. (1988a: 34)

Knowing something about the French philosopher permitted the development of 'un cuento de verdad':

> Sacamos la cuenta de los años que Rousseau le llevaba a Kant, que resultaron ser doce, y yo le dije [a Marta]: "Sería para ti como leer ahora algo que hubiera escrito un hombre de treinta y un años", y hasta llegamos a decir el nombre de un amigo que tiene esa edad. […] A pesar de que las palabras del libro siguieran siendo las mismas, ya nos parecían una jerga menos abstracta, al apoyarse en las figuras a que mi cuento había dado lugar. (1988a: 34-5)

This focus on the personal renders a dry, intellectual activity accessible as a result of relating to it in a meaningful way.

Like Martín Gaite, and in contrast to many of his colleagues, from an early stage in his career, Jung was interested in the experience of his individual patients, challenging a system in which 'patients were labelled, rubber-stamped with a diagnosis' (1977: 135):

> No one concerned himself with the meaning of fantasies, or thought to ask why this patient had one kind of fantasy, another an altogether different one. […] The fantasies were simply lumped together under some generic name as, for instance, 'ideas of persecution'. (1977: 149)

Nor was Jung concerned with curing patients at all costs, thereby challenging Martín Gaite's criticism of the determination to cure which she

perceives as characteristic of psychiatrists. Von Franz tells the following story in connection with a seriously disturbed patient:

> I tried desperately with all the forces at my command to prevent her from slipping into a psychotic episode. […] [Jung] listened to the whole story and then said very seriously, 'What makes you so sure that the analysand doesn't have to go through an episode? […] Perhaps you are hindering the very thing that according to God's will should happen.' I was flabbergasted, and then I saw for the first time that my urge to produce an improvement was a power play. When I let go of my misguided pushing, the analysand got better rather than slipping into an episode. (1993b: 243)

Jung's attitude in this case, which is consistent with his whole outlook, differs considerably from the image of the profession criticised by Martín Gaite, and is closer to the conclusion drawn by O'Leary and Ribeiro de Menezes in their discussion of *Retahílas,* the novel published eighteen years before *Nubosidad*:

> Martín Gaite seems to be suggesting that the ideal interlocutor cannot be a psychiatrist, but rather must be someone with whom one shares certain ties and perspectives; someone who will reflect without judgement; someone who will be there when needed and because they want to be there; someone who implicates himself or herself more than a professional. Parity of esteem, equality and respect must be present between the conversational partners, something that she suggests is absent from the unequal power dynamic of the psychiatrist-patient scenario. (2008: 85-6)

This assessment clearly sums up the difference between Martín Gaite's perception of the psychiatric/patient dynamic and her own perspective on the ideal communicative relationship.[34] However, this perception is belied by the approach and attitude which Jung demonstrated towards his patients as has been suggested and will be discussed below.

As I mentioned above, in her notebooks Martín Gaite also challenges the traditional attitude to mental illness — an approach shared by Jung. In keeping with one who, as illustrated in the examples above, has shown respect and consideration for his psychiatric patients, in his memoir,

[34] Martín Gaite has set out her perspective on this ideal relationship in essays such as *La búsqueda de interlocutor* and it is depicted in much of her narrative.

Memories, Dreams and Reflections, Jung refers to 'the richness and importance of [the] experience' of the mentally ill' (1977: 152), thus thwarting the kind of criticisms levelled by Martín Gaite.

One of Jung's discoveries was the existence of what he calls the collective unconscious:

> The collective unconscious is the part of the psyche that is *not* a personal acquisition and has *not* been acquired through personal experience. Its contents have *never* been in consciousness – they are not repressed or forgotten — and they are *not acquired* but owe their existence to a form of heredity. [...] the collective unconscious is a record in, and of, the psyche of humankind going back to its remotest beginnings. (Hauke 2006: 67-8)

The collective unconscious connects all human beings at some level and requires individual awareness of the effects of this connection in order to avoid the consequences of unconscious identification. This would explain why, as Jung has pointed out, 'since archaic times, the collective unconscious has found its relation with, and expression in, consciousness through various forms of philosophy and religion' (Hauke: 2006: 68), representing a bulwark against the dangers of identification and the corresponding inflation. At a personal level unconscious identification can take the form of obsession, while at a collective level, whole nations can be taken over by unconscious contents. Barbara Hannah records Jung's view of the dangers facing Germany in the 1930s:

> He spoke again [...] of the panic that was gripping the German people and of his fear that nothing could stop a disaster. At least, the only thing that could possibly stop it, he said, would be for enough individuals to become *conscious* of the possessed state they were all in. (1977: 211)

The impact of each individual growing in awareness would be to dilute the effects of collective possession. Aniela Jaffé, another contemporary of Jung, argues that this is the meaning behind the individuation process: 'The conscious personality, obeying its individual destiny, is the only bulwark against the mass movements of modern society. Herein lies the social meaning of individuation' (1986: 94). I will take this up again in Chapter 3 on

Pastel, but here I want to show how, in an entry in a notebook from the early 1960s, Martín Gaite appears to recognise the inter-connectedness of human beings and the shared responsibility, despite not naming it as such. Recording the horrific murder of his five children by a tailor in Madrid in which he cut their throats and displayed them one by one on the balcony of his home, Martín Gaite rejects the collective notion that he was ill or mentally disturbed, arguing that 'algo de tal magnitud no puede existir sin tener raíces en alguna parte, mucho más hondas y reveladoras que la de una mera desgracia familiar' (2002a: 61). Instead, she argues that it should be regarded it as an act inspired by God for a clear purpose: 'Para ver si los hombres se retiran de una vez a buscar en todo lo que hacen y dicen la relación con tanto, tantísimo espanto' (2002a: 62). As she recognises, the very idea would shock many. Nevertheless, her perspective, including the idea that God could have a role in this kind of evil, is very much in line with Jung's thinking.

Finally, O'Leary and Ribeiro de Menezes, in a discussion of *Nubosidad*, argue that Martín Gaite 'acknowledges the postmodern, psychoanalytically-influenced view of the self as fundamentally fragmented, she strives for a workable sense of identity which deliberately avoids postmodern nihilism' (2008: 130). Jung's focus was on the wholeness of the individual person, and on the spontaneous healing nature of the unconscious. Martín Gaite's emphasis on the importance of the inner world, of dreams and, as we shall see below, of prayer, confirm her commitment to wholeness.[35]

Dreams and the Symbolic Life

'Pour les personnages féminins de Carmen Martín Gaite et pour leur créatrice, les rêves font partie intégrante de notre vie' (Paoli 2007: 213).[36] In Jungian psychology dreams are an integral part of the individuation experience, not simply helping us to 'accepter une réalité parfois oppressante' (ibid: 213), but also guiding the dreamer to a fuller life. Von Franz describes dreams and their place in each life as 'the letters which the Self writes to us

[35] This may be why some of her male characters are sometimes described as 'femininized', e.g. Pablo Klein in *Entre Visillos* and David Fuente in *Ritmo Lento* (O'Leary & Ribeiro de Menezes 2008: 18 and 59); Carbayo-Abengózar: 'Los personajes más queridos por la autora son aquellos de sexualidad ambigua' (1998a: 150); and Goicoechea: 'Gaite feminiza a Baltasar, como a muchos otros de sus personajes masculinos, al crear, casi, mujeres disfrazadas de hombres' (2004: 210).

[36] Anne Paoli also notes that Leonardo, the protagonist of *Reina*, takes a similar approach to dreams (2007: 213 n.53).

every night, telling us to do a bit more of this, or to do a bit less of that, or to go ahead to the left, or to go ahead to the right' (Boa 1994: 27). This description encapsulates the Jungian perception of the optimum relationship between the individual person and the supernatural — one of attentiveness and responsiveness, a relationship in which one aspect is all-powerful, and acts for the benefit and well-being of the other. This relationship is illustrated in fairy tales in, for example, the fairy godmother and Cinderella, who mirror the relationship between ego and Self; for the former is a representation of the Self. Cinderella cannot match the fairy godmother's magic, but she can assist in both its realisation and its manifestation.

There is a further connection to be made between Jung and Martín Gaite, namely the religious approach to life. In the discussion following his talk to the Guild of Pastoral Psychology in London in 1954 on *The Symbolic Life,* Jung was asked what alternative was available to someone for whom church membership and attendance had lost all meaning. Jung's response focussed on the relationship between dreams and a religious approach to life as lived by someone he knew: 'He leads the religious life, the life of the careful observer. Religion is careful observation of the data. He observes now all the things that are brought him by the dreams; that is his only guidance' (2004: 27). Both of these concepts — dreams and careful observation or attentiveness — are important to Martín Gaite. First, her regard for dreams and the dream world is illustrated throughout her fiction as well as in the *Cuadernos* where she noted down her own dreams (although there is scant evidence in the notebooks of any attempt to interpret them). Secondly, her insistence on the importance of attentiveness is also well documented in the *Cuadernos*, as was discussed above, as is her regard for the inner life. More importantly, the symbolic life binds the two worlds — the day-to-day and the supernatural world of dreams — resulting in a new understanding and sense of meaning:

> Yo tengo mucho ese sentimiento religioso en el sentido de 'religare', volver a atar: dentro de mí, todo me va ocurriendo siempre de una manera muy significativa, no me parece que nada ocurra por casualidad, sino todas las cosas se van entendiendo con el tiempo. (Calvi 1990: 171)

There is also evidence, in the notebooks particularly, of an abiding awareness of the Catholic liturgical calendar and of a connection with prayer. There are references to Ash Wednesday, Easter Sunday, All Saints' Day, and, particularly, to San José, such as when referring to a forthcoming surgical intervention: 'A su madre le cortan una pierna mañana. San José, danos buena suerte' (2002a: 489). On the feast of San José, 19 March 1980, to which she refers in her notebook, Martín Gaite records a promise — 'le hice a san José solemne promesa de no volver a fumar' (2002a: 491) — and also explains one reason for her dedication to this particular saint: 'Pensar que lo que más me corroe es la idea tánatos y que san José la puede conjurar mediante una alianza que se inició cuando metí su efigie dentro de la chaqueta de mamá muerta' (2002a: 491).[37] Her prayer to San José and the effect she anticipates is reminiscent of Sorpresa banishing the evil effects of *la bruja Balbina* in *Pastel,* although in the *cuento* Sorpresa buries a piece of amber in the ground which has been given to her by a man dressed as the devil, rather than placing a small statue of the saint in the pocket of her dead mother and thereby creating a transcendental link between all three.[38]

The writer also refers to prayers to her dead mother in which she asks her to act as an intermediary, in much the same way that Catholics have addressed Mary, the Mother of God: 'Mamaíña mía querida, buenas noches, ruega por nos' (2002a: 531).[39] And during a stay in New York, the writer records in the *Cuadernos* that 'Entré en St. Patrick a rezar. [...] Tomé agua bendita y pensé en Borau' (2002a: 575). The celebrated film director, Jose Luis Borau, himself recalls how he never spoke about religion with *la Gaitera* 'al considerarlo uno de esos temas íntimos que menos cabe tratar cuanto

[37] Both Martín Gaite's parents died in 1978.

[38] There are diversions from traditional Christian teaching such as the reincarnation of Cambof Petapel in *Castillo* (which, nevertheless, Martín Gaite links with resurrection), the protagonist expressing a desire to sell her soul to the devil in *Pastel* and *Cuarto*, and Sara praying to the Statue of Liberty as a goddess in *Caperucita.*

[39] On another occasion she reveals her belief in the inter-connectedness of the everyday and the supernatural worlds, in this case, as a result of prayer: 'Los caminos del humor son insondables, mamaíña... ¿Verdad que todavía no soy mujer acabada? Menos mal que te ocupas un poco de mí, me tenías muy dejada, ea, pues, señora, abogada nuestra, vuelve a nosotros esos tus ojos misericordiosos.' (2002a: 480) Shortly after praying on this occasion, Martín Gaite records a telephone call from her sister telling her how she and a friend had been trying to sew using the sewing-machine which belonged to their mother and which hadn't been used since their father died. After an hour or two in which the sewing machine refused to function, it suddenly began working. The writer wonders whether there was a connection with her prayer: 'Es incredible, no se explica por razones naturales, tal vez pasó cuando yo venía rezando, ea, pues, señora abogada nuestra' (2002a: 481). There are other examples of prayers to her mother on pages 526 and 584.

mayor es la confianza con una persona' (2007: 259). However, he suggests what New York's Roman Catholic Cathedral might have offered the writer: 'Sí habíamos entrado, o entraríamos alguna vez en la catedral de San Patricio, cuya silenciosa oquedad parecía ofrecer cierto amparo a mi amiga […]; pero nada más' (2007: 259). Nevertheless, Martín Gaite's spontaneous imitation of Catholic ritual on one occasion was unexpected:

> De ahí mi sorpresa cuando, sin dejar de entonar el *Let it Be,*[40] ella se agachó para mojar dos dedos de la mano derecha en un charco del asfalto, hacer luego en su frente la señal de la cruz, y repetirlo a continuación sobre la mía. (2007: 259)

This transfer of the Catholic practice of dipping fingertips in a font of *agua bendita* and making the sign of the cross on the forehead from the church to the street, from holy water to rainwater, finds a parallel in the shift I am exploring in this thesis.

'Ella trata de ofrecer otro camino a los seres humanos' (Martín 1991: 33) — this lovely description by Salustiano Martín in an otherwise somewhat critical review of *Caperucita* sums up an important aspect of the writer, for Martín Gaite's words, particularly in her *Cuadernos*, at times recall the typical advice given by recognised authorities on the spiritual life. In such writings the importance of the present moment, of detachment from things and from trying to please others, are emphasised: 'Todo reside en renunciar a gustar, en hacer lo que se hace por uno mismo' (2002a: 122); and 'Tomar los episodios de la vida como novelescos es la gran sabiduría, creérselos pero darlos por cancelados en su duración, sin exigirles eternidad' (Ibid.: 196-7).

For herself, Martín Gaite chose another spiritual writer, Simone Weil, as a source of support.[41] In his essay on *Caperucita,* José Teruel cites Martín Gaite's story about how, at a very difficult time in her life,[42] she turned once again to Simone Weil's *Gravity and Grace,* a book which she took everywhere: 'Siempre que abro al azar este libro tan gastado, tan subrayado, *La pesanteur et la grâce,* que desde hace años viaja conmigo a todas partes, me encuentro exactamente con la frase que más a cuento viene, que más estaba

[40] Setting the scene, Borau described how 'colgada de mi brazo […], la Gaitera cantaba el *Let it Be* con inesperada emoción y sin saberse la letra tampoco' (2007: 259).
[41] Tributes to Weil include André Gide who describes her as 'the best spiritual writer of this century'.
[42] The death of her only surviving child, her daughter Marta, who died in April 1985.

necesitando' (2002a: 611). On this occasion, only a few months after the death of Marta, the words were: 'Si nos consideramos en un momento determinado — el instante presente, desligado del pasado y del futuro — somos inocentes' (2002a: 611).[43] The present moment, free of both memory and fear, is also free of pain. Inhabiting the present moment seems to have been Martín Gaite's general aim, given the value she placed on attentiveness, which is only attainable by letting go of both past and future. In the same book, which is filled with deeply spiritual thinking on a range of topics including love, evil, illusions, violence, and beauty, Simone Weil defines attentiveness as prayer: 'Absolute unmixed attention is prayer' (2008: 117). The Spanish writer's considerable regard for the French mystic, recorded in her notebooks, offers further support to the argument that Martín Gaite's outlook on life was a religious one, as defined by Jung.

Christopher Booker claims that 'the purpose of prayer and Christian ritual was to dissolve the barrier between ego and Self, to bring people into contact with that level of their psyche which transcended the imperfect ego, thus linking them back to the unseen totality' (2005: 633). Martín Gaite's interest in prayer, in light of this definition, is compatible with her interest in dreams and with the interconnectedness of persons, and suggests a regard for the supernatural, for wholeness, and for the Self, which is reflected in her writings and will be illustrated in this thesis through a detailed analysis of her fairy tales.

Individuation, Christianity and the Holy Spirit

Barbara Hannah, in her memoir of Jung, claims that 'the process of individuation is the central theme of original Christianity' (1977: 335), and cites in support Jung's challenging question 'Are not Jesus and Paul prototypes of those who, trusting their inner experience, have gone their individual way in defiance of the world?' (1977: 335), which is the effect of the process. As was discussed earlier, more recently Murray Stein has written: 'Buddha and Jesus and St Francis — those great exemplars of

[43] Martín Gaite described this experience of inhabiting the present moment a few days before, when she was in New York with José Luis Borau: 'Nos acodamos en una barandilla que hay allí a mirar el río […]. Yo no podía ni hablar, hacía tantos meses que no respiraba así, sin pensar en nada, sin angustia, dejándome invadir por el presente' (2002a: 617-8).

individuation' (2006: 209, note 3), extending the interpretation to all great spiritual leaders. Particularly in *Castillo* and *Caperucita* there are important scenes which recall episodes from the New Testament, and they will be discussed in the analysis of the texts.

In *Memories, Dreams, Reflections* Jung suggests a possible development of Christianity:

> A further development of the myth might well begin with the outpouring of the Holy Spirit upon the apostles, by which they were made into sons of God, and not only they, but all others who through them and after them received the *filiatio* — sonship of God. (1977: 365)

Particularly during the twelfth and thirteenth centuries, movements emerged which anticipated that there would be a third period following those of the Father/the Old Testament, and the Son/Christ/the New Testament, which would be characterised by the Holy Spirit:

> This third phase, the Age of the Holy Spirit, corresponds on the human level to an attitude that, through recognition of the guiding and enlightening function of the unconscious, strives to move beyond the state of being suspended in conflict (associated with the Piscean age and the two fishes representing Christ and Satan or anti-Christ). (Jung & von Franz 1971: 322)

Aniela Jaffé, in a study of Jung's writings in light of the archetype of meaning, explains how this third phase corresponds to the realisation of the self in individuation: 'Jung recognised that the self which is constellated and being brought into reality in the psyche of modern man corresponds to the God-image of the Holy Ghost, the final efflorescence of the Christian conception of God' (1986: 113).

In the New Testament the Holy Ghost (or Holy Spirit) appeared at Pentecost in the form of tongues of flame on the heads of the Virgin Mary and the Apostles:

> Suddenly there came from heaven a sound as of a violent wind which filled the entire house in which they were sitting; and there appeared to them tongues as of fire; these separated and came to rest on the head of each of them. They were all filled with the Holy Spirit and

> began to speak different languages as the Spirit gave them power to express themselves. (I Acts 2. 2-4)

Unlike the destructive fires of hell harrowed at the death of Christ, the fire of Pentecost is creative. According to the New Testament, the Holy Spirit was only able to appear after Christ had left the earth — 'unless I go, the Paraclete will not come to you' (John 16. 7) — which seems to indicate a shift in emphasis from the outer/physical to the inner/spiritual plane. There is tremendous power in the coming of the Spirit — 'a violent wind' — but it is a creative power. The connections between the Holy Spirit and Pentecost and the four texts analysed in this thesis will be highlighted in the individual chapters.

The Ego or the Self – seeing whole

The distinction between writing from the ego or the Self is the basis of Christopher Booker's challenging and comprehensive study of why we tell stories. (2005) Booker defiantly dismisses the prevailing reverence for the canon — including Proust, Joyce, Stendhal and Lawrence — arguing that they write from the ego rather than the Self. Booker concludes that such egotistical writing is the reason why in the past 200 years, having '[lost] contact with their underlying archetypal purpose altogether' (2005: 480), so many stories 'end in frustration or destruction' (2005: 343).

In contrast, writers who write from the Self, epitomised for Booker by Shakespeare and Homer, reveal the purpose of life and the way it is meant to be lived. Booker's study embraces hundreds of stories told through films, plays, novels and epic poetry, and his arguments are compelling. The emphasis on inner life is important for Booker, who, like Martín Gaite, recognises that, in fact, it is inner change which predominates over external change: 'Because he [the balanced hero] is open to the feminine value within him, he is able to join up with and liberate the feminine outside him' (2005: 270).[44] Booker defines the feminine value — necessary for wholeness in both

[44] In a 700-page study written over 35 years, Booker occasionally contradicts himself when he appears to suggest that the outer change occurs first: 'In violating or rejecting the feminine outside themselves, they [Othello, Lear and others] have become catastrophically closed off to the feminine value within themselves, that which alone could allow them properly to feel and to see the world whole.' (2005: 259) And also 'we see Lear [...] getting back in touch with his own inner feminine through his

men and women — as 'true feeling for others *and* the wider awareness which permits true understanding, an appreciation of the totality of the situation and how everything is properly connected' (2005: 257). As was mentioned earlier, this same view is echoed by Martín Gaite in her notebooks when she criticises those who take up social causes.

Booker's perspective on the purpose of stories and storytelling shares much with Martín Gaite. 'Si bien se mira todo es narración' asserts the Spanish writer (1988a*:* 121), while Booker argues that 'to a far greater degree than we are consciously aware, we look at the world in terms of stories all the time. They are the most natural way in which we structure our descriptions of the world around us' (2005: 573).

In a further link between the themes of this thesis, Booker compares fairy tales and Christianity and connects both to individuation:

> There is nothing overtly religious or 'Christian' about fairy tales [...]. But they can be seen to reflect the same fundamental picture of human nature as that which underlies Christianity or other religions, because they spring so directly from the same archetypal roots. Just as surely as we see expressed through the religious impulse in mankind, they reflect the patterns whereby humanity can transcend the limitations of the ego to make contact with the Self. (2005:640)

This assessment creates a further connection between the texts being explored here and a religious outlook, and is reflected clearly in *Reina* where, as well as the parallels between the protagonist Leonardo's life and Andersen's fairy tale, *The Snow Queen,* what Leonardo draws on, as he increasingly takes control of his life, are the spiritual qualities of the character of Gerda: courage, love, determination, loyalty, selflessness. Booker's outlook is a religious one, and his focus is wholeness, defined as an inner wholeness in which both masculine and feminine qualities are developed. In her first notebook, written at the start of the 1960s, Martín Gaite argued for women and men to develop the contrasexual element:

> Es urgente que la mujer se haga más masculina en el sentido de abierta, interesada [...] De la misma manera el hombre debe perder su machismo [...], llevando a todo su espíritu cuando sea el más fuerte,

reconciliation with Cordelia'. (2005: 260) In both cases I would argue that the inner change precedes the outer.

> pero no por la fuerza bruta sino por la inteligencia y colaboración. (2002a: 65)

Wholeness is also the aim of both individuation and fairy tales. For Booker the typical and most satisfying ending is a typical fairy-tale ending symbolising the inner union:

> The supreme symbol of completion in storytelling is the union of two people, hero and heroine, masculine and feminine, to make a whole: because they are seen as complementary in a more fundamental way than anything we know. Only when this has been achieved can hero and heroine together succeed to the kingdom: because the two have finally become one. (2005: 235)[45]

Booker's recognition that this outer union is symbolic of an inner state is crucial, and is the approach which I will be taking in this thesis. As I have already argued, too often fairy tales are interpreted literally rather than symbolically — and, as we saw earlier, Martín Gaite is among those who initially took the former approach, as was shown in her essays in *Cuento.* But stories present us with images which — as Booker argues in relation to the archetypes from which they spring — reflect patterns which are meaningful to us on a psychological and spiritual level, not a literal one:

> The real purpose of these great archetypes in storytelling is not to describe what happens in the outside world, but to show us the patterns which shape what goes on within, in that inner psychic realm from which all our behaviour in the outside world originates. (2005: 582)

And he goes on to claim that fairy tales 'in psychological terms [...] provide as perfect a reflection of the underlying archetypes of storytelling as anything we find in more self-consciously sophisticated forms of literature' (2005: 640).

It might be argued that Martín Gaite's work come under the heading of 'more self-consciously sophisticated forms of literature', and her fairy tales are not traditional stories, developed through many tellings and re-tellings. Anderson's tales, too, are written by a single author. Marie-Louise von Franz argues that such stories fall into a different category. They are literary or, as

[45] As will be discussed in Chapter 4 in relation to *Caperucita*, such endings do not receive universal approval from critics who insist on literal readings.

she describes them, 'poetical fairy tales', and she is wary of analysing them. Von Franz argues that whereas the Grimm Brothers and others collected oral tales which had been shaped through many tellings by multiple authors, those tales written by a single author 'are not genuine fairy tales, for they contain to some extent the problem of the writer' (1995b: 99). She states that, while it would be interesting to study them, she is inclined to 'keep away from poetical fairy tales' (Ibid.: 99), citing as an example Hans Christian Andersen, on the grounds that he experienced a psychological problem which is reflected in the tales:

> Andersen's mirror the specific religious problem of his country. He had a gift for showing what was going on underneath and produced almost genuine fairy tales, but he was highly neurotic, he never got away from his mother, and he never married. His stories have a predominantly tragic atmosphere: the connection with the anima cannot be made, just as it was not made in Andersen's own life. (1995b: 99)

The tragic atmosphere can be seen in tales such as *The Little Mermaid* and *The Steadfast Tin Soldier,* whereas *The Snow Queen* is a much more positive tale which, Andersen recalls, 'came out dancing over the paper in a few days' (Wullschläger 2000: 3), suggesting much less ego involvement in the writing.[46] Furthermore, Wullschläger suggests that the tale is 'among [Andersen's] least autobiographical works' (2000: 247), removing it from the other stories which von Franz claims reflect a more personal problem.

The depth and resolution of Martín Gaite's stories suggest that they are written, for the most part, from the Self rather than the ego and, therefore, contain much that is relevant to all human beings. As the writer herself acknowledged, 'soy una persona que escribe de cosas interiores' (Ramos 1980: 119). I, therefore, consider that Carmen Martín Gaite's fairy tales illustrate aspects of the individuation process and reflect archetypal processes, what is going on underneath, as I will show in the analysis which follows.

[46] Interestingly, Martín Gaite described a similar experience in writing *Pastel*: 'Lo había escrito en un estado de absoluto *trance*' (Calvi 1990: 171).

Chapter Two

Los informes vienen de todos lados: Dreams in *El castillo de las tres murallas*

Introduction

Castillo has been explored in the context of broader studies of Martín Gaite's work such as Brown's *Secrets from the Back Room* (1987), Carbayo-Abengozar's *Buscando un lugar entre mujeres* (1998a), and Soliño's study of the use of fairy tales in the work of Martín Gaite and other Spanish women writers, *Women and Children First* (2002). Occasionally it has been explored along with Martín Gaite's other fairy tales as in Hernández Álvarez's article 'La primera frase... y el final del cuento' (2005), and Doyle's 'Mapping Future Paths' (2000). There have also been several articles dedicated solely to this fairy tale (El Saffar 1982; Sánchez 1991; and Paoli 2007). Marjorie Sánchez's detailed analysis is undertaken from a Freudian perspective and I will look at this in more detail later in this chapter, contrasting it with the Jungian approach which I am taking.

Most critics seem to agree with Brown's assessment of *Castillo*: 'Martín Gaite has invented a work that is enchanting, lovely and timeless. *The Three-Walled Castle* is, quite simply, a perfect fairy tale' (1987: 171) Nevertheless, in a very different approach, Eunice Myers claims that it depicts a 'sad, mythic world' (1984: 47), and argues that 'the ending is too ambiguous to be described as a happy one' (Ibid.: 48). Bartolomé disagrees, considering that the story 'culmina en el desenlace feliz y mágico que le corresponde' (1982:56), while Brown asserts that 'at the story's close, goodness has triumphed over evil' (1987: 169). Although it is a lovely fairy tale, I agree that there is some ambiguity in the ending of *Castillo* and will explore this in more detail in the analysis in this chapter.

Along with examining the structure, characters, spaces in the story, and similarities and contrasts with traditional fairy tales, critics naturally

comment on the place of *Castillo* (and the other fairy tales) within Martín Gaite's literary trajectory. El Saffar sees a direct progression from *Entre visillos* and *Retahílas*,[47] as well as connections with the critically neglected *Fragmentos* in the theme of 'true justice, of solidarity among fellow beings against the abuses of arbitrary authority' (1982: 52).[48] Paoli notes parallels with *Cuento* and *Cuarto.*

In her imaginative and thoughtful analysis, El Saffar[49] makes some interesting observations on the structure of *Castillo*, particularly with regard to the waxing and waning of the power of Lucandro, the owner of the castle, and the pivotal role of the central chapter — the fourth of seven — as representing both the apex and nadir of the story.[50] A number of critics have commented on the determination of the protagonist, Serena, to lead a different life and emphasise her deliberate choice of freedom when she escapes from the three-walled castle with her daughter's music teacher: 'Only a firm belief in her right to happiness gives Serena the strength to escape' (Soliño 2002: 96). However, I have found that, by following closely the development of the story, Serena's departure from the castle is not the result of an ego-driven desire for personal happiness or freedom, as will be shown.

Nevertheless, Martín Gaite's first fairy tale is rightly depicted as the search for freedom (Bartolomé 1982) and the attainment of freedom through love (Paoli 2007). In my analysis I will try to show that freedom is achieved through the Jungian process of individuation, through the abandonment of a collective, more conformist path in favour of the unique individual way, reached through, for example, the attention to dreams — a central theme of *Castillo* as Bartolomé recognises: 'Todo el asunto gira en torno a la manera de interpretar correctamente los *sueños*' (1982: 56). There are differing critical interpretations of the meaning of dreams, with Bartolomé considering them to be 'instrumento[s] de mensajes divinos' (1982: 55), while for Sánchez 'los sueños implican satisfacción de deseos o impulsos' (1991: 64). In support

[47] 'Although earlier works of Carmen Martín Gaite have tended to focus much more on the everyday — works such as *Entre visillos,* […], or *Retahílas* […] — *El castillo de las tres murallas* has clearly been anticipated in them. In the newest book we find distilled the central themes of all Martín-Gaite's work' (El Saffar 1982: 52).
[48] El Saffar suggests that 'the theme [of justice] can be found in snatches throughout [Martín Gaite]'s works, and is quite pronounced in *Fragmentos de interior*' (1982: 52).
[49] In an interview in 1991, Martín Gaite claimed that 'una de las estudiosas más serias de mi obra en los Estados Unidos, Ruth El Saffar, considera que *El castillo de las tres murallas* es mi mejor libro' (7).
[50] The chapter contains both the birth of Altalé and the departure of her mother, Serena.

of her approach Sánchez cites Bodei: 'Es en el sueño donde todos somos directores y escritores' (Ibid.: 64), which is a very different understanding from both Jung and from the perspective that will be adopted in this thesis, one much more in accord with Bartolomé, and also with Paoli: 'Pour les personnages féminins de Carmen Martín Gaite et pour leur créatrice, les rêves font partie intégrante de notre vie' (Paoli 2007: 213).[51] In Jungian psychology dreams are an integral part of the individuation experience, not simply helping us to 'mieux accepter une réalité parfois oppressante' (Ibid.: 213), but also guiding the dreamer to a fuller life. Martín Gaite's use of dreams in *Castillo* illustrates effectively the Jungian approach, as I will show in the analysis which follows.

El castillo de las tres murallas

Castillo has also been described as a re-telling of the traditional fairy tale *Snow White*: 'Like Snow White's mother, [Serena] looks out the sewing-room window as it snows' (Soliño 2002: 98). Snow White's mother, the queen, looks out of the window before her child is born: 'She looked up at the falling snow […and…] thought to herself: If only I had a child as white as snow, as red as blood and as black as the wood of this window frame!' (Grimm 1982: 74). Shortly afterwards Snow White is born with the characteristics desired by her mother. In *Castillo*, on the other hand, Serena sees the snow start to fall shortly *after* the birth of her daughter, Altalé, and the wish she makes is for her daughter's life: 'Que entienda sus sueños mejor que yo entiendo los míos' (39). In a significant contrast to the fairy-tale queen, Serena closes her eyes against the snow, turning her attention inwards towards the thing of greatest value to her — her inner life and the world of the dream. Esther Bartolomé details Altalé's physical appearance — 'piel muy blanca y el pelo y los ojos muy negros' (39) — which she considers to be untypical of traditional tales. However, physically Altalé does resemble Snow White, who is the only fairy-tale heroine in the best-known stories not to be blonde.[52]

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[51] Paoli adds 'On n'oubliera pas cependant Leonardo, protagoniste de *La Reina de las Nieves*, qui alimente de rêves son existence pesante' (2007: 213 n.53).

[52] Soliño writes that 'in Spain, even today, the German character of [the Grimms'] tales is emphasized in the illustrations by the blondness of the characters, most of whom are still pictured wearing *lederhosen* and *dirndl*, even in tales such as "Snow White" whose origins folklorists have traced to Italy and Spain (2002: 18).

In the Grimms' fairy tale, Snow White's stepmother disguises herself and tempts the girl three times. The temptations are concerned with Snow White making herself more attractive or reminding her of her own attractiveness — a comb for her hair, a bodice lace of many-coloured silk, and 'a beautiful white-and-red-cheeked apple' (Grimm 1982: 79). Snow White resists none of these temptations and, in an original interpretation of the tale, G. Ronald Murphy asserts that she dies as a result and does not regain life in this world, but is carried off to an eternal place: 'The good dwarfs are able to rescue her from the consequences of the laces and the comb, but not from the consequences of eating the apple. "She was dead and she remained dead"' (2000: 127). Murphy also concurs with Bettelheim's interpretation that 'the three temptations are all attempts to deceive Snow White into accepting her mother's concept of the nature of personal beauty' (2000: 126). Snow White's death is seen by Murphy as the inevitable outcome of giving in to the temptation 'to exchange her spiritual sense of what about her is worthwhile, to adopt material criteria only' (Ibid.: 127). This situation can also be described as choosing the ego over the Self — a test which Altalé's father, Lucandro, seems also to have faced and failed, as will be discussed below in the context of the temptations faced by Jesus in the Gospels. In addition, as we will see later in this analysis, Altalé also faces a similar test set by her father, with a very different outcome, as well as a number of tests set by her mother. However, unlike Snow White's stepmother, whose objective was to destroy Snow White, Serena's purpose is to set her daughter free to live her dreams.

As well as Snow White, Serena's response to her baby daughter recalls *Sleeping Beauty*[53] and those tales in which fairies make wishes for the new-born child at the christening: 'Sabía que tenía que pedir algo para su hija, porque no se había presentado ningún hada de las que se presentan, en los cuentos, a formular sus deseos junto a la cuna del recién nacido' (39). Serena interprets the absence of fairies as there being something missing, and, as has been mentioned already, the wish she makes for her daughter indicates what she values most — the dream and understanding it. She adds

[53] There is another link with *Sleeping Beauty* in Martín Gaite's story which will be discussed later in the analysis of *Castillo.*

something more to this wish 'Y que los pueda seguir siempre' (39). Later, as the child grows up, this hope — that Altalé will attend to the messages from the unconscious — is further reinforced by the advice urged on her by her tutor, the old wise man, Cambof Petapel: 'Tú estate siempre alerta, que los informes vienen de todos lados' (50). This attentiveness to dreams and other messages by the main characters will form the main focus of the analysis of the fairy tale in this chapter.

Castillo is the story of a very rich man, Lucandro, whose obsessive mistrust and fear of being robbed means he rarely leaves the black marble castle[54] which he built on top of a mountain and which is protected by three walls and a securely locked gate. Lucandro shares his home with Serena, a beautiful woman whom the local villagers have never seen; an old wise man, Cambof Petapel, who lives in the highest tower of the castle; and a powerful Malay slave, Tituc. Serena has a personal maid, Luva, who figures later in the story, after Serena has given birth to a daughter, Altalé. Lucandro keeps Altalé away from her mother in case 'le llenara la cabeza de ideas locas' (45). Serena writes down her dreams, and her fidelity to the dream world leads to her running away with Altalé's handsome music teacher, Gisel. Altalé develops into a feisty little girl whose dream is to find her mother, yet who has pity for a father who is slowly turning into one of the creatures — the *brundas*, half–fish, half-rat — which act as a warning system from their place in the moat just outside the castle wall. Altalé, too, responds to her dreams and other signs, following Cambof Petapel's advice that 'los informes vienen de todos lados' (50). Fired by her example of standing up to Lucandro, many of the villagers, who have long suffered poverty, hunger, even starvation as a result of the poor harvest from Lucandro's worst lands, move onto better lands and prosper. Altalé's dreams lead her to leave the castle on her fifteenth birthday in the company of Amir, a reincarnation of Cambof Petapel, while the abandoned Lucandro completes his transformation and joins the other *brundas* in the moat.

Some aspects of *Castillo* may be regarded as corresponding to Cervantes's story 'El celoso extremeño' (2009: 33-76): a husband (Carrizales)

[54]Paoli rightly connects the colour of the marble with death: 'Le marbre dont il est construit traduit la richesse du seigneur, mais sa couleur noire lui confère un aspect morbide, impressionnant, voire repoussant; il rappelle la mort' (2007: 204).

who gives his wife Leonora many riches and who keeps the household enclosed in a grand house; a musician who comes to the house; a black slave who is the means of access; and the death of the husband. However, there are many differences between the two tales: Lucandro's concern is primarily with the security of material objects and, unlike the young Leonora, who is delighted with her new materially rich lifestyle, Serena does not enjoy Lucandro's gifts. Carrizales in Cervantes's story does not allow the male of any species to cross the inner threshold of the house, hence the 'musician' (who is really a young gentleman with some musical ability) gains access to the house through persuasion and deceit. In contrast, Lucandro invites the music teacher, Gisel, to live in the castle in order to avoid Altalé having to leave it to take lessons. Despite his mistaken belief that he has been betrayed by Leonora, there is wisdom in Carrizales' recognition of his foolishness in locking up his wife and household, whereas Lucandro has no self-awareness. Finally, Carrizales' death, resulting from a broken heart, seems tragic and his wife, genuinely sorrowful, refuses to marry the musician, preferring to enter a convent. Serena, on the other hand, leaves the castle with the music teacher years before Lucandro, rather than dying, is transformed into an inhuman form of life.

Symbols of the Self

In *Castillo* there are a number of symbols of, or connected to, the Self. First there is Cambof Petapel, 'el sabio oriental que [...] tenía más de cien años' (19), and who believes he has lived through various lives: 'Había sido pirata, soldado, ermitaño, princesa y hasta águila, y nunca supo cómo pasaba de un estado a otro' (21). According to von Franz, 'the 'wise old man' [is] a typical personification of the Self' (1964: 196). On the other hand, von Franz counsels against identifying characters in fairy tales too closely with aspects of the individuation process, claiming that it results in '[getting] stuck in projection' (1997b: 14), and, although I will suggest parallels between Martín Gaite's characters and aspects of the Jungian individuation process where this is helpful, for the most part in this interpretation I will follow von Franz's advice. Cambof Petapel can be regarded as a symbol of the Self and he can also be described simply as a spiritual aspect. Unsurprisingly, Cambof is

depicted as having an attitude quite different to that of Lucandro, with no interest in material things, never feeling bored or worried, and reconciling opposites in that his skills and interests embrace both art and science: 'Llevaba muchos años viviendo en el torreón más alto del castillo de las tres murallas, dedicado a esculpir figurillas de madera, a disecar animales y a mirar los astros con un catalejo' (19). However, no one, including himself, can any longer read his writing, which is in a language he invented, he has forgotten who he is, and Lucandro pays no attention to his advice. In short, he is no longer influential. He is, therefore, a spiritual principle that is worn out and in need of renewal — his previous rebirths suggest that he represents an aspect which is continually being renewed, which is also typical of images of the Self and will also be seen in the analysis of *Caperucita*.

As Brown comments in her short essay on this book, 'in essence, *The Three-Walled Castle* represents the conflict between spiritual values and materialistic values' (1987: 169).[55] Von Franz points out that 'in many tribes there is a split between medicine man and king or chief — that is, between spiritual and worldly power' (1996: 53-4). Here Lucandro represents the worldly power, equivalent to the figure of the king in many fairy tales, who would represent collective consciousness. Von Franz explains that

> the idea behind the division of power was to keep the two separate, so that the religious aspect should have the possibility of renewal, and organization should keep to its own duties. In this way it might be possible to keep balance in the opposites, the tendency toward the continuity of consciousness and the necessity for constant inner renewal. The drawback is the danger of a quarrel and split between the two powers, which really belong together in the psyche. (1995b: 28-9)

This is essentially the problem posed in *Castillo* where the problem is not a quarrel but a lack of any real communication between the two. The material aspect dominates, while the spiritual has no influence. Through Lucandro the material aspect appears to consult the old wise man, but pays no attention to the advice. There is consequently a deep split between the two aspects. As the story unfolds, the problem is resolved.

[55]El Saffar describes Serena as 'the incarnation of the spirit world' (1982: 48). I think that role is filled by Cambof Petapel. Serena, trying to find her way in the dark, is still rather unconscious.

The mountain on which the castle is built is also a symbol of the Self — 'the mountain motif […] denotes the Self' (von Franz 1996: 129) — and can in addition represent 'a place of orientation' (Ibid.: 128), and 'the goal of a long quest or the site of the transition into eternity' (Ibid.: 129). Thus it represents an ideal place for these two aspects, the worldly and the spiritual, to find a new orientation and to thereby be renewed. Furthermore it has been associated with the mother goddesses, for whom it represented a home (von Franz 2002: 15), and, therefore, it has a connection with the feminine. Elsewhere mountains are described as being 'midway between heaven and earth, they were a place where men such as Moses could meet their god' (Armstrong 2005: 23), and in the Judaeo-Christian tradition as 'the place of revelation' (Martini 2000: 34). Moses received the Ten Commandments on Mount Sinai; the Transfiguration of Christ, Moses and Elijah took place on a high mountain; and Christ was also tempted by the devil on a mountain. In Chapter 4, I will explore the Transfiguration scene in connection with *Caperucita*; here I will discuss the temptation of Christ in connection with Lucandro.

Lucandro shuns death and, therefore, any notion of another world and transition into a new state. When a person does not acknowledge the existence of another dimension, the mountain can only be a place for looking down. This failure on Lucandro's part means that he is closed to wholeness. In Chapter 1, I quoted Stein's recognition of Christ as a 'great [exemplar] of individuation' (2006: 209, n.3). A story in the New Testament, which illustrates clearly the values of Christ and his openness to wholeness, tells of his response to three temptations made by the devil. The first two temptations are to turn stones into bread to demonstrate his divine power, and to throw himself off the roof of the temple to show that he will always be saved by angels. The final temptation takes place at the top of a mountain:

> Next, taking him to a very high mountain, the devil showed him all the kingdoms of the world and their splendour. And he said to him, 'I will give you all these, if you fall at my feet and do me homage.' Then Jesus replied, 'Away with you, Satan! For scripture says: The Lord your God is the one to whom you must do homage, him alone must you serve.' (Matthew 4. 8-10)

Christopher Booker, whose exhaustive work on stories and their purpose was introduced in Chapter 1, sees this Gospel story as an example of the opposition between the ego and the Self, and considers that 'in rejecting the three temptations out of hand, Jesus shows he is so completely identified with the Self that he has no ego to be tempted' (2005: 617). Martín Gaite expresses a similar desire — to be centred not on the ego, but on the Self (though she does not use this term) — when she writes in an entry from the early 1970s in her *Cuadernos*:

> Quiero tejer de nuevo mis palabras, mi paciencia, olvidar mi yo. El 'yo' deja su marca en el mundo destruyendo. No quiero invadir el mundo con el pus de mi yo, quiero ser luz para los otros, olvidarme de mí como antes, ser arcaduz, puente, estar, podar mi yo. (2002a: 175)

With such awareness, it is not surprising that Martín Gaite's stories reflect the individuation process so clearly.

In complete contrast to Christ (and to Martín Gaite), Lucandro, who only values the material world, has obtained the riches promised by the devil at the top of the mountain and made his home there. In proof of his reward, Lucandro stands at the top of the mountain, as an ego rising above the Self, and declares, full of pride and self-satisfaction: "'Todo esto es mío", murmuraba. "Todo lo que está a mis pies ahora, es mío"' (34). The result of Lucandro's identification with the ego will result in the loss of his human nature.[56] This is in keeping with Booker's assessment of 'the essence of Jesus's message', namely the development of

> self-awareness to recognise just how all-pervasive a part egocentricity plays in all our human thinking and behaviour. Only through this self-understanding can we properly appreciate the other 'centre' in our nature: and how far egotism holds us back from 'hitting the mark',[57] in realising that which we have the potential to become. (2005: 618)

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[56] In Chapter 1 the outcome of individuation was described as the development of a *person*. Unsurprisingly, the rejection of this path and the determination to give sole place to the ego results in the opposite outcome.

[57] Booker defines 'sinning' (Greek *hamartia*) as 'missing the mark', as not reaching the goal of wholeness or maturity (2005: 329-330). Other writers describe sin as 'not letting God be God' (Hughes 2008), i.e. opting for the ego rather than the Self. In *Reina*, Casilda Iriarte, who asserts that 'a lo más oscuro amanece Dios', adds that 'con tal de que lo dejemos amanecer' (93), which is an excellent description of the relationship between ego and Self. Lucandro's opposition to the Self and his consequent failure to reach wholeness as a human being are depicted in a very graphic way in Martín Gaite's tale.

As has already been mentioned, in the course of the story, Lucandro's as yet unborn daughter will face the same temptation as her father, but with a very different outcome.

Finally, as well as being represented in symbols, the Self also acts through the characters, as will be demonstrated. This may take the form of dreams, or of using actions which may seem restrictive or negative as a means to a creative development.

The Animus

In fairy tales characters are not usually fully developed. As Max Lüthi, the German Folklorist, claims, 'Fairy-tale style is characterised first and foremost by a simple, unshaded opposition between black and white, good and evil' (von Franz 1997a: 75). In this tale Lucandro is depicted almost entirely as a negative figure, with an obsessive fear of the passage of time, death, and freedom, a mistrust of almost all other human beings, whom he treats as objects, and as has been emphasised, an overwhelming love of material things. This attitude is depicted and criticised in other works by Martín Gaite. For example, in *Caperucita* rich obsessive men rush through Central Park in their limousines, unable to enjoy themselves or their surroundings, although one of these is, in the end, redeemed from his materialistic prison as will be discussed in Chapter 4. Sofía's husband, Eduardo, in *Nubosidad* becomes obsessed with money and loses his sense of fun: 'No me atreví a reírme delante de Eduardo, con lo que nos reíamos antes siempre por cualquier cosa; ahora se toma a sí mismo más en serio, y al dinero ya no digamos, es su panacea' (1992: 14). In addition to the renewal of the spiritual principle, in *Castillo* the collective conscious attitude, represented by Lucandro, also appears to be in need of transformation. Lucandro represents the widespread obsession with money and material possessions which, according to the story, results in a loss of well-being, a deep unhappiness and an inability to enjoy life.

Lucandro, as the controlling, stifling agent, can also be interpreted as the negative animus, who keeps a woman from life: 'the dark side of the animus is a demon who would pull women away from life, cut them off from it' (von Franz 2002: 77). Serena had wished to travel in order to alleviate her

boredom, and this in itself is a possible sign of animus possession: 'Not realizing that the problem is an inner one, [animus-possessed women] assume that if only they can go about more, spend more money and surround themselves with more friends, their life-hunger will be assuaged' (1993a: 183). To some ears this may sound like an argument made by a negative animus to stifle a woman. Yet Martín Gaite herself made the same kind of criticism of those who try to resolve an inner problem through outer activity, as was discussed in Chapter 1. Serena does not want more material goods, and, while she half understands that the inner world might provide some answers — 'los sueños hay que apuntarlos en seguida de haberlos soñado: si no, se les va el polvillo de oro' (35) — writing her dreams in the dark means that the following morning she cannot read them. This suggests that she is still quite unconscious and dominated by the animus, since it is her fear that she will be discovered by Lucandro which prevents her from turning on the light (36): 'Serena tenía miedo de que Lucandro se despertara y la encontrara con la vela encendida, así que aprendió a escribir a oscuras' (36). However, the animus is an ambivalent figure with many shades from creative spirit to destructive Bluebeard, and more positive examples will be seen in the other fairy tales in addition to Gisel and Amir in *Castillo*.

In her analysis of the fairy tale *The Red Shoes*, Estés describes women who live their creative lives in a hidden way as 'sneaking a life', which, she claims, occurs 'when a woman suppresses large parts of self into the shadows of the psyche' (1998: 234), and argues that 'women with poor marriages do this' (Ibid.: 238). It may ultimately be destructive as 'sneaking is good for a captured woman only *if* she sneaks the right thing, only if that thing leads to her liberation' (Ibid.: 238). Serena sneaks a life because Lucandro is intrusive:

> Le molestaba que apareciese Lucandro de repente por la escalera de caracol y se pusiera a revolverle en los cajones, a abrir los armarios o a contar las cosas que había entre los dos cuartos, para ver si faltaba algún regalo de los que él le había hecho. (31)

Furthermore, in her feelings for Lucandro there is more fear than love, and thus she behaves timidly, not revealing her true self so as not to make him angry: 'Nunca se atrevía a decirle a Lucandro que le gustaría mucho dormir ella sola en otro cuarto' (36), and 'procuraba hablar sin que se le notara que

estaba llorando. Porque sabía que eso de que llorara era lo que más le enfadaba a él (36). To some extent, at least at the start of the story, Serena is a captured woman for she never leaves the castle. Lucandro, when advised by Cambof Petapel that 'a Serena le conviniera cambiar de aires y hacer un viaje' (37), refused to accept that she was not happy in the castle: 'Lucandro se quedó con el gesto fruncido. "No," dijo. "Yo creo que no le gustaría. Así que no se lo voy a preguntar"' (38). However, while recognising that the lifestyle there, despite the Garden of Eden-style grounds, was restricted and friendless, I do not agree with those critics who lump together all of Serena's experiences in the castle, describing them collectively as lacking in freedom, and the female protagonist as being a prisoner. While this is true of the period before her pregnancy, Serena's subsequent actions are founded on a very different basis. Soliño argues that 'locked in the attic apartments, she would have surely become a madwoman in time' (2002: 99). All we know about Serena's rooms is that they have a balcony, are on an upper floor and face west. However, the way in which the rooms are reached is significant: 'El tocador y el cuarto de costura de Serena se comunicaban entre sí y daban a poniente. En el cuarto de costura había una escalera de caracol por la que se bajaba al dormitorio que compartía con Lucandro' (31). As will be seen in the subsequent chapters, spiral staircases figure in all of Martín Gaite's fairy tales. In a spiral, progress is not so direct, but the journey is more complete because each stage of progress retains a greater connection with the preceding one. Serena goes up to her rooms and withdraws to these, so her own progress lies through a higher level, through the spirit, which is what the development of the story confirms.

Thus the negative animus controls access to Serena, who seems to represent the ego. A positive animus acts as a bridge, ensuring that a woman's inner life is expressed in the outer world: 'Without him the play is created in one's imagination, but never written down and never performed' (Estés 1998: 310). As a negative animus figure, Lucandro has prevented Serena from having any contact with the outside world. However, following the birth of Altalé, Lucandro loses interest in Serena, even suggesting to her that 'por qué no se daba algún paseo hasta el pueblo' (42). It is still a limited freedom, but it also corresponds with a reduction in the control over her,

which she has won partly as a result of withdrawing to her own rooms during her pregnancy.

The Peacock

When Serena becomes pregnant, she takes the opportunity to withdraw from Lucandro and to live and sleep in her own two rooms. This is a first step towards freedom, to acting on her instincts, to the beginning of individuation. The bed she chooses to have placed in her sewing-room 'tenía incrustado en la cabecera un pavo real en colores tornasolados' (37). As 'an early Christian symbol of the resurrection and of Christ' (von Franz 1996: 29), the peacock can be regarded as a symbol of the Self for the Self has been linked with Christ. The resurrection also connects it to Cambof Petapel in Martín Gaite's definition of reincarnation: 'Cambof [...] había experimentado varias reencarnaciones (muertes seguidas de resurrección)' (2002b: 263). Another symbolic attribute of the peacock is that it 'stands for "all colours" (i.e., the integration of all qualities)' (Jung 1963: 287), which associates it with individuation and the Self as a representation of wholeness: 'Jung stresses that the [individuation] process seems to tend not toward perfection but toward completeness' (Von Franz 1993b: 59).

There is a further link in that 'in order to hatch its eggs, the peacock seeks a lonely and hidden spot' (Jung 1963: 292, n.131), which connects it to Serena's withdrawal to her own rooms before the birth. However, there is also an important difference between the bird and Serena as the peahen 'does not introduce her young to their father until they are fully grown' (Ibid: 292). In contrast, in *Castillo* Lucandro takes their baby daughter Altalé away from Serena very soon after the birth and endeavours to prevent contact between the two. However, in this and two further actions in respect of Altalé, Lucandro can be shown to have acted unwittingly as an agent of the Self. When he takes Altalé from her mother, he gives the child a special octagonal room in the highest tower. On the one hand there are resonances of Rapunzel in her tower,[58] but here the room is octagonal, which makes it a symbol of wholeness, naturally associated with the Self; and it is also 'junto al torreón de Cambof Petapel' (40), so Altalé's connection with the spiritual principle

[58] Rapunzel is locked in a tower by a witch and rescued by a prince.

begins at a very early stage. The location of this spiritual aspect in the castle reinforces the problem identified earlier, as a tower represents 'the tendency to split off or wall off' (Kapacinskas & Robert 1992: 71). Secondly, Lucandro appoints Cambof as the little girl's 'tutor y maestro' (40). Finally, in response to Cambof's urging, Lucandro agrees to appoint a music teacher for Altalé, to allow her to develop her considerable musical talent, with one important constraint: 'La única condición que ponía era la de que accediera a vivir en el castillo de las tres murallas' (41). This arrangement is the catalyst for the freedom first of Serena, later of Altalé. Martín Gaite claims that 'Cambof [...] es el verdadero autor de la ruina del castillo de las tres murallas' (2002b: 263) and he is involved in all of these actions along with Serena and Altalé. However, Lucandro's attitude, despite its apparent negativity, is also crucial to their development and success. The Self acts through all of the characters whether or not they are aware of it. Lucandro can be described as an unconscious agent of the Self — he believes he is acting in his own interests, but they are thwarted in ways he could not foresee.

Dreams

As was discussed in the last chapter, the Jungian approach to the dream is that it represents a particularly important manifestation of the supernatural. Dreams have figured in Martín Gaite's fiction since her short stories published in the fifties, and continued through the novels, with particular impact in *Castillo*, and range from half-remembered fragments to encounters which are ended abruptly to long and complex dreams promising change in the dreamer's life. The characters also respond to their dreams in different ways. In *Balneario* where the narration of the dream takes up almost two-thirds of the novella, the dreamer, Matilde, treats it as a diversion from her dull life, a transient experience with no scope for impact in their lives because of the lack of integration. In a later short story, *Lo que queda enterrado*, María's dream depicts symbolically the problem she refuses to face in her life, the death of her baby daughter and her consequent fears for her new pregnancy. Her musings on, and interaction with, the dream result in a small, albeit temporary, change in her life. It is arguable that Sofía's dream at the start of *Nubosidad* is the catalyst for everything that happens to her

subsequently, transforming her life. The response is the key, sometimes simply staying with the atmosphere of the dream, as Sofía does, is sufficient. Holding on to it leads to the new awareness it brings. As will be shown, both Serena and Altalé act in accordance with the Self, primarily through their response to their dreams.

The most important dreams depicted in *Castillo* differ from many dreams in everyday life in that their message is immediately understandable to the dreamer. The dream Serena has in the garden, where she has fallen asleep on the day the servant Tituc is due to return from the city with Altalé's new music teacher, is explicit in its message and the first she understands. This is not the case with Serena's earlier dreams which she writes down at night, in the dark, in her green velvet covered notebook: 'al día siguiente casi nunca entendía lo que había escrito' (36). In the dream her daughter, Altalé, who is aged four at the time, appears as a girl of fifteen, with a clear message for Serena: 'que se metiera en el cuarto de costura y no volviera a salir de allí hasta nuevo aviso' (43). Altalé appears very agitated, shouting and crying: '"Te lo pido por favor, madre", decía, "que nadie te vea. Es por mi bien."' Of the three walls surrounding the castle, the middle one is red — 'había sido construida con una argamasa de arenillas rojizas que brillaban como estrellas cuando les daba el sol' (14) — and in the dream Altalé 'se asomaba por encima de la Muralla Roja' (43). Red is the colour of eros, of feeling, and this wall cannot be worn by weathering — 'ni las lluvias torrenciales ni las heladas rigurosas eran capaces de erosionarla, tan resistente era' (14) — all of which reflect the bond between Serena and her daughter. Furthermore, in the contrast between the sun on the wall and its twinkling star-like appearance this is a place where opposite aspects meet. In respect of the number symbolism, the sum total of the digits of Altalé's age in the dream is six which, if we follow Jung's theory,[59] is the number concerned with marriage and the relationship between the sexes, anticipating the development of the story.

[59] In Jungian theory, the love relationship between a man and a woman involves 'a six-fold relationship of *four* figures, namely, of the man and his anima and of the woman and her animus' (von Franz 1980: 139).

We know that, prior to this dream Serena has submitted to Lucandro's taking away Altalé although this is clearly contrary to her wishes. When Altalé was born

> Serena abrigaba la esperanza de que [Lucandro] hiciera poco caso a Altalé y la dejara a ella encargada de su educación. Pero pronto se dio cuenta de que él consideraba a la niña como objeto de su exclusiva pertenencia. Comprendió también que acabaría por quitársela, como todos los regalos de valor que le había hecho. (40)

However, in her analysis of *Castillo* from a Freudian perspective, Marjorie Sánchez argues that Serena loses interest in Altalé:

> Como su hija no le pertenece y es algo que Serena ha dado a cambio de no ser molestada, poco a poco pierde el interés por aquélla: 'Mejor que me vea poco — pensaba —, y así no me echará de menos […] no quería que nadie la molestase'. (1991: 43)

I have already argued that Serena had hoped to be responsible for her daughter's upbringing, and, in fact, Serena's decision that her daughter should not see very much of her results from her love for Altalé. One day Serena and Altalé went out into the magnificent garden 'y se dieron un paseo juntas en el barquito de quitasoles que recorría el Foso de Abajo' (42). When Lucandro discovers this, he waits for them on the bridge

> vociferando y rojo de ira, y la niña lloraba desconsoladamente agarrada al cuello de su madre. Antes de desembarcar le dio muchos besos mojados de lágrimas y a Serena le pareció que se estaban despidiendo. Lucandro le tenía prohibido sacarla sin su permiso. (43)

It is as a direct result of this incident that Serena takes the decisión quoted above: 'Serena había decidido que Altalé no tuviera que volver a llorar por su causa' (43). For this reason, I cannot agree with Marjorie Sánchez's description of Serena's attitude to her daughter, nor with the assertion that Serena blames Altalé for her own lack of freedom: 'Ya no le import[a] su hija, a quien ve como la causante de que no realice su deseo' (1991: 66). This *deseo*, claims Sánchez, arises when Serena learns that a music teacher is coming to the castle to teach Altalé, and the news 'despierta en ella el deseo de huir, de ser libre, de irse con el desconocido y escapar de la prisión y de

su carcelero' (1991: 57). Sánchez argues that Serena immediately represses this desire, that the dream in the garden is a direct result of the repression, and that the girl of fifteen in the dream 'puede ser la representación onírica de sí misma que desea asomarse y ver el castillo desde lo alto' (1991: 66). Taking the argument regarding repression even further, Sánchez suggests that 'si […] interpretamos que la joven [en el sueño] simboliza al maestro de música,[60] el mensaje latente es su deseo de ver en el desconocido al Salvador, pero también, el doble peligro de abandonar el castillo y a su hija' (Ibid.: 66). Yet the reader has already been told that 'Serena supo que aquella muchacha [en el sueño] era Altalé, aunque tenía como quince años' (43). The development of the story, including the importance of Altalé's fifteenth birthday, is consistent with Serena's understanding of the dream. In addition, drawing on Freudian dream theory, Sánchez claims that 'los pensamientos se transforman en imágenes: si los sueños son deseos reprimidos y no confesados, los sueños de Serena nos lo confirman' (1991: 56). She goes on to argue that 'la parte esencial del sueño es que el deseo reprimido es tan fuerte que deja abierta una puerta, "hasta nuevo aviso", que permitirá que el cuento pueda resolverse de una manera diferente' (Sánchez 1991: 66). However, the outcome of Serena's dream in the garden is that she locks herself away in her rooms more completely than before, and she expects the 'nuevo aviso' to come from Altalé — who, according to the Freudian interpretation, Serena resents and blames for her lack of freedom: the nature of the next step would, therefore, not be within her control. Also, in the dream Altalé seems confident that her mother will act in her interests when she insists that 'es por mi bien' (43). Hernández Álvarez summarises the situation thus: 'Serena deja de ver a su hija. […] Se ha separado de su hija porque también sigue las indicaciones de un sueño: ha de dejarla sola; comienza su aprendizaje' (2005: 151). Both this temporary separation of Serena and, soon afterwards, a more sustained absence, create the kind of effect caused by the death of mothers in fairy tales: 'The mother's death is the beginning of the daughter's process of individuation' (von Franz 1993a: 167), which corresponds to the development in Martín Gaite's fairy tale.

[60] Kathleen Doyle suggests that the shepherd Serena sees from her balcony may also be the music teacher, but I can find no evidence in the text to support this (2000:213).

Finally, before leaving the castle some time later, Serena, as we learn near the end of the tale, writes a message for Altalé to find when she is older, and uses her dream as guidance to the timing. Serena also appears to Cambof Petapel and her daughter in dreams, and both respond to her requests. As Cambof tells Altalé shortly before her fifteenth birthday: 'Me iba a morir el día que tu madre se fue, pero aquella misma noche se me presentó ella en sueños y me dijo que tenía que esperar a que cumplieras quince años' (55). This suggests that Serena is very close to the supernatural world and is 'related' to others at a very deep level, which seems at odds with the resentful,[61] ego-driven creature depicted in Sánchez's analysis.

Serena's Response to the Dream

To return to the dream, Serena's obedience to the instructions in it means that she stays in her rooms for more than a month. Nor Hall argues that 'withdrawal is a preparation for emergence' (1980: 98) and recalls that 'many fairy tales show women sitting through years of hiddenness, a kind of dark incubation in which something grows. Usually they have to weave or knit in the meantime' (Ibid.: 95). Serena embroiders and reads, hardly eats, becomes listless and loses a sense of time and interest in life. Even though there is a purpose in her withdrawal, it is difficult to maintain a constant awareness of the source of her situation — we are told that, by the end of this time 'ya no se acordaba de los detalles [del sueño]' (45). However, Serena's withdrawal, although it seems related to death, is also closely linked to life: 'Organic life has its own time. It is moon-related, slow, moist, changing in the dark, periodically open — ready for new contents to enter — and periodically sealed off' (Hall 1980: 93). The time spent in her room in response to the message in the dream corresponds to a period of sealing, which precedes the next stage when she will be ready for new contents. Serena's fidelity to the dream and, in this interpretation, to the Self, is absolute. When Lucandro comes to invite her to hear Altalé play, as El Saffar notes (1982: 149), Serena checks in her notebook the details of the dream regarding the timing of her leaving her

[61] Sánchez also argues refers to 'los sentimientos de cólera y de odio que siente [Serena] hacia Lucandro por tenerla prisionero' (1991: 54), for which there is no evidence in the text. She does, however, recognise that Lucandro 'le produce [a Serena] miedo y lástima' (Ibid.: 55), which does reflect the story.

room, to make sure that it is acceptable: 'La chica de blanco le había pedido que permaneciera encerrada en el cuarto de costura hasta nuevo aviso. Sin duda éste era el nuevo aviso' (45).[62]

While Lucandro is waiting for Serena's response, a black bird perches on the iron railings outside the sewing-room. Black birds can symbolise 'dark, destructive fancies and ideas' and represent 'an image of death and [...] an image of the soul' (Jung & von Franz 1971: 269). Ravens and crows are also traditionally depicted as messengers and as having the gift of prophecy. Serena shudders at the sight of the bird, suggesting she is fearful of what it might represent, and, intuitively, her next words are about the music teacher, Gisel: '"¿Y el profesor?" preguntó de repente, mirando a Lucandro con inquietud' (45). The development of the story, with Serena and the music teacher meeting then fleeing the castle together, confirms the link between Gisel and this image of death. It is a symbolic death — dying to a former way of life — and, at the time the bird appears, it is something of which both protagonists are unaware, hence the colour black, which is the typical colour of the unconscious. The birds are also linked to Apollo, the sun god, and Lucandro 'odia el sol' (52), which suggests that their appearance may be connected with something hostile to his way of life.

At this stage, in her approach to life, Serena is not acting in accordance with her ego wishes, but with something much deeper. Von Franz likens this approach to the Christian injunction about the need to become like a child in order to enter the kingdom of Heaven: 'In truth I tell you, unless you change and become like little children you will never enter the kingdom of Heaven' (Matthew 18. 3). However, von Franz challenges a simplistic interpretation of these words:

> Sometimes one sees that Christian civilization has preferred to believe that one should remain the little lamb of Jesus in order to reach the Kingdom of Heaven, but actually what is required is the restoration of an unreflecting capacity for obeying the Self. (1995b: 109)

Carbayo-Abengozar, in her discussion of Martín Gaite's fairy tales, describes the essence of childhood, which epitomises the kind of attitude which is pre-

[62] The fact that Serena describes the figure in the dream as 'la chica de blanco' and not Altalé seems to be due to her listlessness and the other effects of the withdrawal.

supposed here: 'Una capacidad para soñar y maravillarse, es decir, la magia, la fe y el deseo' (1998a: 130). In Serena's case, withdrawal and introversion are not the result of weakness or passiveness, but of fidelity to this deeper aspect of herself and I will say more about this shortly.

The Re-Emergence of Serena

When Serena is preparing to go to see her daughter and hear her play, she resembles an initiate preparing for a ritual, dressing 'despacio, con mucho esmero, notando un placer desconocido al mirarse al espejo' (45). The silver shoes she chooses are related to the feminine and also to knowledge (Bayley 2006: I, 154 & II, 314), and, according to Nor Hall, the symbol of a new beginning, which fits this situation exactly: 'Silver is a feminine metal, the colour of the new moon, recipient of other [planetary] influences, symbol of new birth and purity' (1980: 146). The violet dress she chooses and the flowers of the same colour which she puts in her hair are significant because violet combines both blue and red, representing respectively the spiritual/thinking and feeling aspects, and thereby denoting wholeness. Violet can also be described as representing wisdom, for, as Jung has argued 'where wisdom reigns there is no conflict between thinking and feeling' (Jung 1963: 249). The link between the colour and the dress, which are both associated with the feminine, points forward to a very favourable development for Serena, not in the masculine area, which might have included a new activity or some kind of creative work, but in the very feminine field of relatedness. Because she has a sense of this being an important occasion, her awareness is heightened, together with her capacity to respond. Hernández Álvarez points out that Serena's journey to the tower represents 'una suerte de rapidísimo "viaje interior" que pasa por el consabido y simbólico laberinto' (2005: 152).[63] A similar journey will be made by Sorpresa in *Pastel* and discussed in the next chapter, and both recall the much longer journey by Matilde in *Balneario*, which has a much less positive outcome. As

[63] 'Cuando iba andando hacia el aposento de su hija, el corazón le latía muy fuertemente. Iba despacio, cruzando largos corredores, doblando esquinas y subiendo escaleras. Como si no quisiera llegar nunca y le bastara con saborear el camino' (46).

Serena has been guided to this point by a dream, it looks as though the new situation is intended by the Self. [64]

The music teacher, whom she meets for the first time when she goes to hear Altalé play, is significant both as the means by which Serena escapes to a new life outside the castle[65] (each drawn to the other by the physical beauty so disparaged by Martín Gaite in her essay on Cinderella)[66], and for the song he sings — 'donde se contaba la historia de un prisionero que oía cantar a los pájaros a través de las rejas de la cárcel' (47).[67] While the song reflects Serena's immediate situation, it will also be an aspect in her daughter's escape eleven years later. I cannot agree with María Elena Soliño that 'Altalé brings about this first encounter of her mother with her new lover and approves of Serena's adulterous union' (2002: 99). Altalé is four when Serena leaves the castle, and although it is the child's wish that her mother hear her play, this could have occurred, as Serena suggested, by Lucandro bringing their daughter, without the music teacher, to Serena's rooms — '¿No querrá venir ella aquí?' (45).

Von Franz emphasises the importance of the need to escape the negative animus which Lucandro seems to represent:

> Women cannot fight the animus by *killing* him […] The male hero in myths fights, overcomes, conquers the monster. The feminine follows the path of individuation by suffering and escaping. It is enough if a woman can walk out into the human situation, rebuild human relatedness, relationship. (2002: 20)

Paoli describes Lucandro as 'l'incarnation du mal, aussi bien pour Serena que pour sa fille Altalé' (2007: 200). Nevertheless, as has already been shown, the negative animus, Lucandro, has unwittingly provided the means for her to escape, by insisting on bringing the music teacher for their daughter,

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[64]Jung goes so far as to assert that the realisation of the self is the meaning of life: 'All life is bound to individual carriers who realise it … But every carrier is charged with an individual destiny and destination [the self], and the realisation of these alone makes sense of life.' (in Jaffé 1986: 79).

[65]Hall describes music as medial 'because it mediates the unknown' which is appropriate in the context of Serena and Gisel's response to one another (1980: 236).

[66] Hernández Álvarez somewhat understandably describes this scene as 'tan absurdo como el de un tópico' (2005: 152).

[67]This may be the well-known ballad 'El prisionero' in which a prisoner knows the time of day only 'por un avecillo / que [le] cantaba al albor' (Smith 1964: 207). In contrast to *Castillo* where the birds are caged and later freed, the *avecillo* is shot by a crossbowman.

Altalé, to live in the castle, and also by taking away Altalé[68] and thus freeing Serena to go through her withdrawal/introversion and subsequent escape. From one perspective it looks so cruel and inhuman (and of course the animus is not human), but from another it is the essential pre-requisite in this case for any development. Analysing another fairy tale, von Franz comments that 'if a woman hasn't gone through the experience of being trapped by the demon animus, she has only unconscious thoughts. It is the demon who provides her with the ladder to escape. What was negative becomes positive' (2002: 21).

In keeping with the Christian injunction regarding not resisting evil, Serena does not fight Lucandro but, by being faithful to her dreams and her inner self, she escapes him and begins the process of his downfall. Furthermore, this thwarting of Lucandro's power first by Serena, and later Altalé, is achieved through love, by eros. Firstly, by the attraction, which is the first manifestation of relatedness, between Serena and Gisel. Secondly, by the love of Altalé for her mother and also by her attraction to Amir and vice versa. In her analysis of another fairy tale, von Franz comments that 'the one who has Eros instead of a power attitude wins against the other party' (1995b: 300), which seems to be just what has happened here.

Most importantly of all, it is crucial in this interpretation to emphasise the voluntary nature of this period of withdrawal (in which Serena hardly eats and sees only her maid, Luva), and that the withdrawal and the flight which follows is the result of Serena's response to the dream. To ignore this aspect is to deprive the experience of the meaning with which it is charged. Serena's departure is not the result of ego wishes, of a self-indulgent desire, but of obedience to the Self. It is this important aspect which is overlooked by those who claim that 'only a firm belief in her right to happiness gives Serena the strength to escape' (Soliño 2002: 96), or the publishers in the United States of America who 'censored and refused to publish a translation of *El castillo de las tres murallas* as immoral because an oppressed female character escapes her crippling marriage by fleeing with the man she loves' (Ibid.: 94).

[68] Sánchez highlights that 'es importante señalar que no es solo [Serena] quien decide la situación. […] Así, Lucandro toma a su hija como otro objeto de colección, como otra pertenencia' (1991: 56). However, she concludes that, as a result, Serena 'ha logrado su propósito de alejarse de la enfermiza atención de Lucandro' (Ibid.: 56). I have argued above that far from seeking this situation, Serena would have much rather kept Altalé with her.

Hernández Álvarez sees Serena as a typical fairy-tale heroine who 'no ha tenido más que esperar y merecerla [aventura] (2005: 152). I have already cited examples of active heroines, as well as arguing that those who appear to be less active nonetheless demonstrate change and growth, e.g. Cinderella. Serena acts when she withdraws to her rooms and waits, as she does again when she leaves. It is only the one-sidedness of our Western culture which sees the external patterns of behaviour and not the inner motivation and judges accordingly.

Abandoning the Child

Perhaps one of the surprising aspects of the story is that Serena leaves her young daughter behind. Robert McCully has written of *Hansel and Gretel*, where the children are also abandoned, though in a more cruel way: 'The tale conveys that this kind of uncaring parent may exist. There are mothers today who show an impassive face to their motherhood' (1991: 14). In other fairy tales the natural mother dies, making way for a cruel stepmother whose wickedness has to be overcome by the heroine. In this story the child is first taken away from the mother by a father who is mistrustful of the feminine: 'No quería que Altalé se aficionara a visitar a su madre en aquel refugio del cuarto de costura para que le llenara la cabeza de ideas locas' (45). Then the mother abandons the child by escaping the confines of her home with the music teacher. 'If the mother dies, that means, symbolically, a realization that the daughter can no longer be identical with her, though the essential positive relationship remains' (von Franz 1993a: 167). Although Serena does not die, she is completely absent from Altalé's life, and the child develops very differently from her mother as will be discussed below. Furthermore, in the dream which set in motion the events leading to Serena's departure, Altalé advised her mother 'es por mi bien', suggesting that Serena's withdrawal and subsequent flight are closely linked with the child's well-being.

In addition, the abandonment of children in fairy tales always marks the beginning of the key development, opening the door to the experience necessary for transformation to take place. In this case, the absent Serena acts as a focus for Altalé's rebelliousness against her father which leads to the significant change in the fortunes of the villagers. This is also a typical

feature: 'In fairy tales where the mother is dead or has disappeared […] she typically becomes the helpful instinct for the daughter' (von Franz 2002: 32).

The Structure of the Feminine Psyche

In her study of the structural psychology of women, Toni Wolff, the noted companion and collaborator of Jung, identified a polaric structure in which two pairs of aspects are evident: Mother and Hetaira/Companion, on what she called the personally related pole; and Amazon and Medial, on the impersonally related pole (1956). Serena is prevented by Lucandro from living the Mother aspect of the pole, and is thus freed to live its opposite, the Hetaira, with the music teacher. In her study of these four aspects, Nor Hall comments that, in contrast to the emphasis on the Mother and Amazon aspects noted by Toni Wolff at the time of her original draft in 1932, 'the Hetaira and Medial women were held in greater esteem in the Middle Ages and perhaps during the Renaissance. Once again it looks as if the part, or pole, that is repressed returns with great unwelcome force and confusion' (1980: 153). Hall comments on the reaction to this development:

> Few are the mothers or elders who have taught us the ways of the hetaira, or to value her consciously. Nonetheless, as tired masks and roles fall away, it may be that 'she of the sea,' the love goddess who can be educated or drawn to the work of relationship, is floating up to disembark again in our culture. (Ibid.: 153-4)

Like anything that is unfamiliar, these roles are looked on negatively by the prevailing collective culture. Outside the fairy tale, and as can be seen frequently in the media, Serena's behaviour would in some quarters be criticised in the light of prevailing collective values, more approving of the two familiar aspects of mother and amazon, and tending to disapprove of situations in which a woman 'relates to man for his own sake, not as father to her children' (Castillejo 1990: 65).

The Effect of Serena's Departure

Serena's flight with Gisel, the music teacher, has an impact on all the principal inhabitants of the castle:

> Desde que se fue Serena, Lucandro había envejecido mucho, le había dado por beber y se había quedado un poco sordo. A ratos se adormilaba y se despertaba gritando muy exaltado y abriendo los ojos con un gesto a la vez estúpido y furioso. (51)

Altalé holds onto the dream of seeing her mother again even though 'tenía de su madre un recuerdo tan lejano que ni siquiera estaba segura de reconocerla si aparecía' (49). Jung has argued that 'the truth is that which helps us to live' (1977: 288), and the child's dream of being reunited with her mother represents Altalé's truth: 'Sabía que iba a aparecer, no podia vivir sin aquella certeza' (49-50). In the years following her departure Serena's presence grows, mainly in her daughter's imagination and dreams: 'cuanto más tiempo pasaba y más se le borraban el rostro y la voz de Serena, más ganas tenía de volverla a ver' (50).

The reaction by the villagers of Belfondo to Serena's departure is less marked. They had not been aware of Serena's existence until some merchants stopped at a village inn 'a reponer sus fuerzas' (24), and it had filled them with hope:

> Desde aquella tarde, la señora del castillo de las tres murallas se convirtió en tema central de todas las conversaciones. [...] La existencia misteriosa de aquella mujer abría una ventana a la esperanza. Tal vez fuera buena y se prestase a acoger con clemencia sus peticiones. (27-8)

Even the report by one of the merchants on their return through the town that Serena 'no quería que el señor del castillo le comprara tantas cosas. Parece algo triste' (27), fails to dim their faith in her as a potential mediator with Lucandro, in a similar way to the manner in which Catholics have traditionally considered the Virgin Mary as a mediator of God's grace. In the case of Serena, this faith is clearly unfounded as she appears to neither know nor care about their lives, being too occupied with her own struggle for life in the claustrophobic castle. When they learn of her departure, they transfer their faith to the other female figure, Altalé: '"Tendremos que esperar a que crezca la hija" dijo una tarde la posadera' (48). This faith is better founded as the stories of Altalé's rebelliousness against her father encourage the villagers to move into Lucandro's better lands and prosper. When they were prevented

from cultivating richer land, from growing more and better food, they were literally starving and dying. According to von Franz 'loneliness, poverty and hunger are stressed, typical states that result from animus-possession' (1993a: 183). Once again, it was Lucandro who mercilessly refused to allow them to move to better lands, and they seemed, as it were, paralysed by fear into obeying him despite the often fatal consequences (27). As El Saffar perceptively notes, 'the starving townspeople are a sign of Lucandro's own inner impoverishment' (1982:47).[69]

The villagers learn about life in the castle because Luva, first Serena's, later Altalé's maid, brings stories from the castle to the village and is thus the source of their knowledge of Altalé's rebelliousness and Lucandro's growing weakness. Yet her story-telling has a very positive outcome; she does not betray secrets in the way servants seem wont to do in traditional tales. She gossips. According to Hall, 'Gossip is worth listening to: it means 'god speaking through a woman' (1980: 189). Luva's tales are certainly worth listening to from the villagers' point of view. This development is facilitated by Tituc's increasing boldness, his lessening fear of Lucandro: 'Aunque seguía siendo Tituc el único que tenía permiso para bajar al pueblo, él a veces les daba la llave a otros servidores del castillo, cosa que no se atrevía a hacer antes' (56).

Tituc and Luva play a significant role in the story as they unite castle and town, moving, literally, between the highest and the lowest. Rolón-Collazo describes Luva as the 'educadora-madre de Altalé', a 'mujer audaz, decidida', whose role is crucial: 'Le brinda la formación necesaria para que la niña pueda colaborar en la liberación de los belfondinos' (2002: 147). Tituc is described as a slave. Von Franz says of the character of a slave in fairy tales that it is 'a frequent carrier for projection of the naïve, uncivilized, lowest level of awareness. The betrayal of a secret by a slave or someone lowly is a common motif' (2002: 30). In contrast to this more general depiction, Tituc is discreet: 'hablaba poco' (15). He also combines gentleness with physical strength, and is closest to the earth, through his gardening and farming, and to reality, all of which contrasts with his being from the East, more generally

[69]Booker argues that 'the outcome of the personal drama of the hero and heroine often has repercussions which affect many more people than just themselves' (2005: 272), which is more evident in *Castillo* than in Martín Gaite's other works.

associated with a spiritual outlook. The physical threat he represents through his considerable size — 'tenía fama de ser invincible en las peleas' (15) — is only potential, having never been tested. In short, he reconciles pairs of opposite aspects and qualities both within himself and in his environment. He is thus a true mediating principle. Furthermore, he is the fourth character named at the start of the story, after Lucandro, Serena, and Cambof Petapel (Luva is only mentioned later). The fourth aspect in Jungian psychology is considered to be the least conscious, and the door through which unconscious contents can enter. So it is appropriate that it is Tituc who brings the outsider, the music teacher, into the castle, and in a coach drawn by Lucandro's two horses, the black and the white.

Altalé's Initial Tests

The first test Altalé has to undergo, at the age of eight, is one which earlier I described Lucandro as having failed. Lucandro, basking in his material wealth, was depicted as having acceded to the temptations which Christ had resisted. From this weakness Lucandro's lack of wholeness derives. Years later, Lucandro plays the devil's role in relation to his then eight-year-old daughter:

> La llevó Lucandro a una sala magnífica en el sótano llena de joyas, de esculturas y de vajilla de un cristal precioso veteado de oro, (…) se había puesto de rodillas delante de ella y le había dicho: 'Todo esto es tuyo, Altalé, si no vuelves a nombrármela [a Serena].' (57)

In reply, Altalé 'se puso a romper objetos de cristal a patadas y a llorar gritando que no quería nada, que lo único que quería era que volviera su madre' (57). That the room is in the basement is significant because the cellar is associated with the collective, with collective values, here with the obsessive materialism which Martín Gaite shunned: 'Yo pienso que en estos tiempos se da demasiada importancia a todo lo que se consigue a base de dinero. Creo que el culto al dinero que existe hoy es excesivo' (1999). And though we are told that the room is full of many objects, it is the glass that Altalé focuses on, smashing it. Glass is cold, hard, brittle, and breaks easily; it is associated with 'being partly cut off, not intellectually, but emotionally' (von Franz 1993a: 158). Lucandro is trying to persuade Altalé to transfer her

feelings from a real, warm human being — her mother — to a lot of objects, with which there is no possibility of relationship. By breaking the glass Altalé is symbolically refusing to allow her emotions to be imprisoned. She is also refusing in general to give up her dream of finding her mother in favour of wealth or possessions. Altalé has set her own heart on finding her mother, and in the meantime must keep her memory alive and, therefore, reject any path that would divert her from her task.[70] In both the wish bestowed by her mother at her birth and Cambof Petapel's advice — 'Tú estate siempre alerta, que los informes vienen de todos lados' (50) — Altalé is urged to listen to, and act in accordance with, the Self. To be, in effect, a hero.[71] Serena, too, acted in accordance with the Self and, as a result, was removed from the scene. She was not strong enough to stand up to the negative animus and, had she stayed in the castle, the story is likely to have remained undeveloped. Furthermore, as Ruth El Saffar recognises, 'Serena […] has more power in her absence than perhaps she might have had had she remained' (1982: 49).

At the start of this chapter I mentioned that Altalé would have to face a number of tests set by her mother, and that this development formed a link between Martín Gaite's tale and the story of *Sleeping Beauty*. First, the young woman sees a beggarwoman outside the gate, someone whose role is to ask, not to give or sell like the pedlar disguise chosen by Snow White's stepmother for her first test. The beggarwoman seems to be Serena in disguise.[72] She appears as Altalé's fifteenth birthday approaches, and, unseen by her daughter, throws through the rails of the gate 'un alfiletero delgado de marfil' (64). Inside, in the place of the needles, is a message: 'Ha llegado la hora de que estés bien atenta a tus sueños. Y de que los entiendas tú sola' (63). This is Altalé's first test. In complete contrast to the experience of Sleeping Beauty at the same age as Altalé, not only are there no needles on which the young woman might prick her finger and fall asleep, but she is called by the message to a new consciousness.[73] According to Hall,

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[70] Altalé is a *chica rara*, rebelling against the dominant collective materialistic value.
[71] Hernández Álvarez describes Altalé's birth as 'el nacimiento del héroe' (2005: 151).
[72] Martín Gaite insists that 'la identidad de esta mujer queda a juicio del lector' (2002b: 132).
[73] Appropriately, Altalé finds the message in the garden which, from the detailed description of its beauty and exoticism, could be described as a kind of Garden of Eden. Adam and Eve lived in the original Garden of Eden in a state of unconsciousness and had to leave in order to attain consciousness and maturity.

> to sleep for a hundred years because a spindle or distaff was turned against you would mean that you were 'cursed' by the feminine side of the family. […] Depending upon a girl's relationship to her mother and her mother's relationship to her own sexual nature the pubescent girl will bloom or suddenly fade. (1980: 197)

From our knowledge of Serena, the expectation would be that Altalé would bloom.[74] It is appropriate that Serena should disguise herself as a beggar woman in order to give her daughter the message for, as McCully says, 'Wise figures in fairy tales simply *know*. Their beggary demeanour shows they live close to nature. They make those they encounter aware' (1991: 35). Serena *knew* that she would be reunited with Altalé when her daughter reached fifteen, as Altalé discovers when she finds the key to Serena's rooms and her green velvet covered notebook with its message at the end: 'Las últimas palabras escritas en el cuaderno, con letra apresurada, eran: "Cuando cumplas quince años, niña mía, nos volveremos a ver. No me olvides nunca. Adiós"' (68).

Altalé's next test comes when, the night after receiving the message, she has a dream: 'Soñó que Serena era una de las estatuas del jardín. Le hablaba y le decía que se pusiera a excavar al pie del tilo que había detrás de su pedestal' (64).[75] The leaves of this tree are heart-shaped, linking it to love and eros, and also the reputation of the tea made from its flowers (*tila*), well-known in Spain as calming and relaxing, links it with Serena (serenity) and contrasts it sharply with an increasingly agitated Lucandro. The gold key Altalé finds under the tree is also significant as gold is the only metal which won't rust or corrode, and it is associated with the sun (detested by Lucandro), as well as eternity (von Franz 1996: 82-3), and wisdom (Bayley 2006: I, 154). For Neumann the key is 'the emblem of the Goddess who is mistress of birth and conception' (1963: 170), and, appropriately, here it is dug out of the earth. The Goddess Neumann is discussing here is Artemis/Hecate, and specifically in her role as 'mistress of the way down and of the lower way'. (1963: 170) This description connects it with individuation:

[74] This is also borne out by Amir's murmuring to Altalé as they depart the castle at the end of the story, 'no sabía que eras tan hermosa' (72).
[75] In *Reina* Leonardo dreams his mother, Trud, is a statue in the garden, but she fails to give him any message and is depicted only as cold and resembling the Snow Queen.

> Jung stresses that the process seems to tend not toward perfection but toward completeness.[76] This means that you have to come down, and that means a relative lowering of the level of the personality so that this lower level may not remain quite as dark as it was before. [...] But one has to sacrifice a certain amount of striving for perfection in order to avoid building up too black a counterposition. (von Franz 1993b: 59)

An example of this kind of sacrifice would be when Altalé decides to stop going to visit Cambof Petapel so that she can fulfil the instruction to understand her dreams herself, at the same time believing that her decision will be misunderstood. Continuing to visit would mean carrying on a pattern of behaviour in order to satisfy the demands of the ego.

When Altalé sees the gold key she is careful to follow the instruction in the beggarwoman's message to understand everything herself, by dissembling with Tituc who she has asked to do the digging:

> Cuando el montón ya había sobrepasado la altura del pedestal y Altalé empezaba a perder las esperanzas de encontrar nada, vio brillar de repente entre la tierra oscura una llave de oro. Se la metió por el escote y Tituc, que estaba de espaldas, no la vio cogerla. (65)

This development connects her to Cinderella through the development of guile which was discussed in Chapter 1. The quality of the metal is related to what the key opens: here it is Serena's rooms which are made accessible to her daughter, leading to another key which reveals another treasure to Altalé — Serena's notebook — which, as already mentioned, confirms that her mother always knew they would be reunited, and that the meeting will take place before too long. Despite the difficulty Altalé finds in understanding Serena's writings,

> no sabía si consultar o no con Cambof las frases que no entendía, que eran muchas. [...] Habría tenido que contarle lo que le estaba pasando desde que vino la mendiga y su madre le había mandado que descifrara las cosas ella sola. (67)

Although she misses Cambof, Altalé is faithful to her mother's instructions, just as Serena was faithful to her dreams.

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[76] i.e. wholeness.

Altalé's Final Tests

The last tests come on Altalé's fifteenth birthday, the day on which the story ends, beginning with Serena telling her daughter in a dream to set free all the caged birds, with the promise that 'será la última prueba' (68). While it appears simply to anticipate Altalé's own impending freedom, along with that of her father and Cambof Petapel — for whom freedom also comes through transformation — it is more subtle than that. Birds represent thoughts, ideas, which have not yet become real, not been earthed: 'Birds in general represent intuitive hunches [...] and have therefore to do with involuntary thoughts which are revealed to be true' (1995b: 49). Altalé can set them free because the time has come for her to go out of the castle in search of her mother. In the days leading up to her birthday her obedience to her dreams and intuitions, to the Self, is absolute, even when it brings a certain loneliness, such as when she can no longer share what is happening to her with Cambof Petapel and, therefore, feels she has to avoid him. Yet this, too, can be seen in the fullness of the story as part of the preparation for her to move to the next stage with a new companion and advisor.

Beside the tests, there are other links here with the story of Snow White. In the traditional tale three birds — the owl, the raven and the dove, watch over the dead/sleeping girl in her glass coffin 'out on the hill' (Grimm 1982: 80). Murphy argues that the three birds symbolise three spiritual traditions: the owl of the Greek goddess of wisdom, Athena; the raven of Woden, the Germanic god; and the dove of Christianity symbolising the Holy Spirit (2000: 131). Wisdom in Lucandro's castle is represented by Cambof Petapel who, in one of his incarnations, had been an eagle. The three birds in *Snow White* watch over the dead girl before she is resurrected. Cambof has postponed his death to care for Altalé — 'Me iba a morir el día que tu madre se fue, pero aquella misma noche se me presentó ella en sueños y me dijo que tenía que esperar a que cumplieras quince años' (55). The black bird which alighted on Serena's balcony on the day she would meet Gisel, would correspond to the raven: it acted as a reminder or warning to Serena to follow the dictates of the dream which was for the good of Altalé. Finally, there are many unidentified birds living in cages in Altalé's bedroom, but one is singled out for its intelligence:

> Uno de los pájaros que tenía Altalé en las jaulas de su cuarto era de color de fuego y la miraba con ojos tan inteligentes que se habían hecho amigos desde el primer día. Era al único que se dirigía como a un amigo, el único que la invitaba a hablar y le hacía compañía. (53)

At the end of the story, when Altalé is preparing to leave the castle, she releases this favourite bird from the balcony of her mother's sewing-room from where it flies to the prison constructed by Lucandro following Serena's departure, and returns with a message from the prisoner, Amir. In this role the *pájaro de fuego* recalls the dove which Noah sent out after the flood, which returned with an olive branch and, therefore, would correspond to the dove watching over Snow White. In *Castillo* the bird facilitates Altalé's departure from the castle.

The message from Altalé received from Amir sets her a new 'final' test: "'Antes de llorar" decía, "baja a la Muralla Erizada. Nada es lo que parece"' (70). A little earlier Cambof had brought Altalé a birthday present and 'lo último que vio Altalé fueron los reflejos de un anillo con piedra azul que llevaba siempre en el dedo índice. Cerró los ojos porque eran tan fuertes que la deslumbraban. Cuando los abrió, Cambof se había ido' (68-9). She has a similar experience when she releases the bird, which flies to the prison window:

> Altalé, a través del catalejo, distinguió un anillo centelleante en el dedo índice [...] Tuvo que cerrar los ojos porque la cegaban aquellos reflejos azules, tan parecidos a los del anillo de Cambof. Cuando volvió a abrir los ojos, la mano se había metido. (69-70)

So each time she closes her eyes, as if making a wish, the scenes change. Just before leaving the castle she visits Cambof and finds him dead but no longer wearing the ring. Martín Gaite teases us with the transfer of the ring, anticipating the end of the story. A ring is 'a symbol of union. In its positive meaning, it stands for a consciously chosen obligation toward some divine power, that is, toward the Self' (von Franz 1996: 91). Lifeless, without consciousness, this obligation is no longer meaningful for Cambof, but it looks as though Amir has taken on the role.

The Transformation of Lucandro and Cambof Petapel

The differing responses of Serena and her daughter to Lucandro's gradual transformation are noteworthy. It was Serena who first noticed the change: "'¡Cómo se parece a las brundas!" pensaba. Y sentía una mezcla de miedo y de pena' (35). Serena is afraid of Lucandro in general, particularly of his discovering the things that matter most to her, so it is not surprising that she should feel some fear, but it also ensures that Lucandro will not receive any support from his wife should he wish to remain human. Cambof Petapel, too, is content to let the development go ahead: 'Lo que en un hombre resulte monstruoso, a lo mejor al transformarse en esa otra figura se vuelve placer y cosa natural. Las brundas [...] son inofensivas y hasta pueden hacerse simpáticas' (52). In contrast, Altalé, rebelling fearlessly against her father, feels only pity: 'Yo no le tengo miedo, le tengo pena' (52). Altalé is freer to see 'the other' — in this case, Lucandro — as he is, without projecting part of herself onto him. Nevertheless, Cambof Petapel considers Altalé's feeling for her father to be wasted: 'A él la pena no le sirve' (52). Lucandro is clearly unresponsive to sympathy, failing to recognise his situation, but Cambof Petapel is also a principle in need of renewal due to his lack of influence.

Lucandro's development, or deterioration, involves shunning the light — a symbol of consciousness — whether this comes from the sun or Altalé's eyes: 'Lucandro la luz no la podia soportar' (51). This represents an unwillingness to face or engage with the reality both within and around him. The unconscious seeks to become conscious and it can only do so where human beings take an attitude of respect towards it. Where it is resisted it can break through with disastrous consequences, as Nor Hall warns in connection with the goddess, who is a personification of the Self: 'If she is not welcomed (or worse, is devalued and kept outside the outer walls) she will break the doors down and come in to individual or cultural consciousness in a negative, devouring [...], stone-cold way' (1980: 18). The other main characters in *Castillo* develop a positive attitude towards the unconscious through their attention to dreams and their alertness to other messages. Lucandro closes himself to all but his own ego drive for power over his family and the villagers, turning his back on the unconscious. Now, as a result of the desertion of his wife and the rebelliousness of, first, his daughter, and

then the villagers, he tries desperately to cling to the same power to retain control. Just as he seeks to live in the dark/night, so he lives the darker side within him in trying to instil fear — 'Odia el sol, no quiere disfrutar ni pensar, no le importa nadie y su única aspiración es despertar miedo' (52) — primarily by building a prison both as deterrent and to detain those who disobey him. When the unconscious breaks through it increases his lack of awareness of the reality around him, causing him to reveal signs of disorientation, even madness:

> No se enteraba tanto de las cosas. Vivía distraído, rumiando obsesiones suyas que le hacían mover los labios como si rezara, le ponían un gesto ceñudo y podían desembocar en cualquier estallido inesperado de furia, pero también le aislaban de lo que estaba ocurriendo a su alrededor. (56)

Inhuman behaviour and evil result in this kind of isolation, which has nothing in common with the period of solitude which Serena experienced. Eventually the unconscious swallows him, when his transformation into a *brunda* is completed, and he drops, appropriately, into the water of the castle moat — symbol of the unconscious — and into a role in which all that is required of him is to instil fear in strangers, thus fulfilling his apparent desire as a human being.

Erich Neumann, in his study of the development of the relationship between human beings and the inner feminine, argues that the unconscious is always experienced as feminine, and, in contrast to those who develop a conscious, creative relationship with the unconscious, there are others who undergo a different, regressive transformation as a result of the encounter:

> The ambivalent female mana figure may guide the male or beguile him. Side by side with sublimation stands abasement, as, for example, where man is transformed into an animal, where the human is lost to a superior bestial power. (1963: 305)

We saw earlier how Lucandro appeared to have behaved like one who had succumbed to the temptation to wealth and power which Christ had resisted; how, after ignoring the needs of his soul and his wife, he, in turn, turned tempter and was defeated by his young daughter. Finally he is defeated by

the (feminine) unconscious which he has so long neglected. As we have seen, Martín Gaite, through the wise man, Cambof Petapel, puts a positive spin on the transformation of Lucandro, but there is no doubt that it is a lower state and a regression.

Because of the transfer of the ring, discussed above, and the voice of Amir which we are told is exactly the same as the old wise man's voice, it appears that Cambof Petapel is reincarnated in Amir, the young handsome stranger who has encouraged the villagers to take Lucandro's better lands and to be free. Martín Gaite herself later confirmed this to be the case when she refers to 'Amir, avatar juvenil de Cambof' (2002b: 263). The index finger is used for pointing, indicating, showing the way, while the colour blue is identified, too, as 'depicting spiritual contents' (Jung 1960: 211 n.122), and as 'the symbol of the truth' (Bayley 2006: I, 211). This suggests that the traditional, non-materialistic, meditative spiritual aspect which had lost all influence, is transformed into a spirited, energetic and passionate young man knowledgeable about the physical world, who promotes a sense of self-worth among the villagers, encouraging them to take the better lands and put an end to the hunger and poverty. Unlike Lucandro's response to Cambof, the villagers listen to Amir and respond to his words. Thus, apart from a short period when Amir is imprisoned by Lucandro, the spiritual aspect is no longer confined to a tower and withdrawn from the world, but goes out into the world, and is concerned with truth and justice. With the transformation of Lucandro into an animal, Altalé would now represent the worldly or material aspect, and these two figures — Amir and Altalé — are now working together. As I said at the start, the relatedness between the two aspects was initiated very early in the story when Lucandro, again not realising the significance of his actions, created a room for his daughter in the tower, close to that of Cambof Petapel.

There is further meaning in the index finger:

> The thumb, stout and strong, denotes the Chief Person of the Godhead; the third finger, taller than the others, denotes Christ, the most important Person in man's salvation; and the second finger, as between the others, denotes the Holy Ghost proceeding from the Father and the Son. (Bayley 2006: II, 334-5)

This connects the spiritual aspect in Castillo with the development of Christianity — the Age of the Holy Spirit — which has its parallel in the individuation process, as discussed in Chapter 1.

The Ending – Positive or Negative?

Martín Gaite's comments on her own writing, in both interviews and talks, have naturally been welcomed by critics, and she has referred to *Castillo* both in talks and in her *Cuadernos*. In addition to her comments in her interview with Héctor Medina, referred to in Chapter 1, Martín Gaite records in her notebooks a dream she had about her first fairy tale in which she told her mother that 'lo mejor está al final, todo se entiende al final. Es una especie de jeroglífico' (2002a: 522). In a simple reading of the tale, this is a reasonable assessment. However, in the Jungian approach to the fairy tales which I will take in this thesis, one of the starting points is to look at the number of characters at the beginning and end of the story. Typically there are often three at the start and four at the end (symbolising wholeness), or where there are four at the start there is usually a problem, for example they may be all male or all female, and so there is a lack of balance, or one of them might be ill. In *Castillo* there are 4 characters identified at the start (Lucandro, Serena, Cambof Petapel, and Tituc), while at the end two remain in the castle (Tituc and Luva), and another two leave (Amir and Altalé). In Jungian terms the ending does not represent the attainment of wholeness and, while in some respects it explains earlier events in the story, in others it obscures as I will discuss. Martín Gaite makes reference in a number of her works to her characters' dislike of certain endings and their efforts to change them. In *Caperucita* Sara revises the endings of her favourite stories — *Little Red Riding Hood, Robinson Crusoe,* and *Alice in Wonderland* — while in *Reina* Leonardo initially rejects the ending of Andersen's eponymous tale. In contrast to the endings of many of her novels in which, while pointing the way to future development, there is a also sense of completeness (for example, the books produced or planned in *Cuarto* and *Nubosidad*, Amparo's reconciliation with her past in *Irse,* the death of Eulalia's grandmother in *Retahílas*), the endings of *Castillo* and also *Caperucita* lend themselves to multiple interpretations in the approach taken in this thesis.

When Altalé leaves the castle to go to the Muralla Erizada as directed by the message, she climbs up a rope alone and is carried down a ladder by Amir. A rope is a much simpler means of climbing, and one which is less easy to manoeuvre, yet 'Altalé vio que era capaz de trepar por ella con toda agilidad' (72). All the dedication and determination she has shown in following her own heart and instinct, her fidelity to her dreams and, thereby, the Self, make this ascent easy. There is a gate in the wall, which Altalé knows how to open, yet Martín Gaite has created this potentially more challenging means of leaving the castle, which carries its own symbolism. Altalé has already walked down the 365 steps of the castle, but at the Muralla Erizada her past and future lives seem to be depicted in the climbing and descending. Whereas the rope can be used for many other purposes including fastening and hanging, the ladder is only used for climbing up and descending. A ladder is associated with integrating contents into consciousness (Jung 1953: 61), and also with uniting the highest and the lowest, the heavens, the realm of the gods and 'the desirous mud realm of Baubo' (Hall 1980: 46). Therefore, on the one hand it could be that Altalé must now realise her dreams in the outside world, an interpretation which is supported by her walking away from the castle. The 'senda de luz' which opens in the snow for the young couple, easing their path, also denotes consciousness. On the other hand, the couple descend the ladder so, although it is the means to reach the ground, it could also suggest slipping into unconsciousness. However, the garden has already been linked with the Garden of Eden, which was a place of unconsciousness before Adam and Eve ate the apple from the Tree of Knowledge of Good and Evil, following which they were unable to remain there. So, leaving the castle and the garden could be seen as a move towards a higher level of consciousness which, initially, would appear as a new and tentative state.

The fact that Altalé does not climb down, but is carried by Amir, despite the fact that she has already made by herself the more difficult ascent via the rope, is a little surprising. Martín Gaite's novels often contain motifs from the *novela rosa* genre, and this may be one of them. In *Caperucita*, as will be discussed in Chapter 4, Miss Lunatic is 'muy amiga de los bomberos' and loves riding on the fire engine, ringing the bell. (90) Amir's carrying Altalé resembles a rescuing by a fireman, but, on the face of it, this seems

inappropriate in the circumstances. The negative aspect in the castle, Lucandro, is so weakened that his transformation into a brunda is almost complete, so there do not seem to be raging emotions or passions (interpreting 'fire' symbolically) from which Altalé would need to be rescued. Fire is also a symbol of consciousness and if one were carried down from consciousness it would only be towards unconsciousness, which would be a negative development.

The more negative interpretation is also supported by the fact that the couple seem to head west. This was the direction towards which Serena looked from her window: 'Le encantaba asomarse a mirar la puesta de sol sobre la Ladera de los Lobos' (36). Now as the young couple walk away from the castle, Altalé sings Gisel's song, asking '¿por donde, amor, se va hacia la libertad?' (72). In response 'Amir iba señalando hacia la cumbre de la Ladera de los Lobos con el brazo libre extendido' (73). Thus, they would be walking towards the sunset. Amir had also pointed in this direction from his prison when Altalé was in her mother's rooms singing Gisel's song about freedom. According to Neumann, discussing the archetypal symbol of the underworld, 'the sun sinks down in the west, where it dies and enters into the womb of the underworld that devours it. For this reason the west is the place of death' (1963: 158). Von Franz interprets sunset as 'the blocking out of consciousness' (Boa 1994: 60), in contrast to sunrise — 'that symbolic location from which arise new enlightenments and revelations of the collective unconscious' (von Franz 1997a: 41).

The transformation of Cambof Petapel into Amir, and his joining with Altalé seemed to suggest that this was a new revelation of the collective unconscious, uniting the two principles, reconciling the opposites — material/spiritual, female/male. In the light of this interpretation, the ending suggests that freedom would lie in death or unconsciousness, a response which carries a certain hopelessness unless, like Murphy, one interprets it as the heaven to which the Prince/Christ took Snow White.[77] Then there is the fact that it is snowing. If interpreted symbolically, this could mean that the environment is too cold, i.e. not favourable, for this new symbol to

[77] 'The king's son says, "You are with me," and he tells her that he loves her more than anything in the world and immediately invites her to follow him into the eternal world of the Father' (Murphy 2000: 132). One can imagine what a feminist approach would make of this interpretation.

flourish. It may need to wait in the unconscious until the time is ready for it to emerge. Having identified Amir and Altalé respectively as representing the spiritual and material aspects which are now united, the fact that Amir carries Altalé down the ladder could also suggest that the spiritual part is now the stronger and 'carries' or leads the other. This would also support the interpretation that this is a new way of living, a higher level of consciousness, which belongs to the future. The higher development of the feminine will be discussed in Chapter 4 in connection with the female characters depicted in *Caperucita*, a model which requires 'much subtlety and individual feeling into the situation', and 'a superior way of judging [a] situation' (von Franz 1993a: 213-4). Von Franz regards such a development as symbolising 'a model of femininity for the new age to come' (Ibid.: 214), which would also fit with this ending. Discussing 'the image of a human community produced and governed by the Self'[78] von Franz asserts that 'since this is not yet […] a realized goal of humanity, it appears in most myths as a postmortal goal, that is, one still in the Beyond, hidden in the unconscious' (1980: 178), which would seem to correspond to the outcome of this fairy tale. Furthermore, Booker argues that the '"holy spirit" [which] represents the dynamic power of the Self […] must by definition include a strong, if disguised, feminine component' (2005: 621-2).

As discussed earlier, the number symbolism at the beginning was four, including a weak feminine aspect and two ruling principles in need of renewal. At the end there are only two figures in the castle, Tituc and Luva. The whereabouts of Serena, Gisel, Altalé and Amir are unknown, and their story develops elsewhere, with the signs suggesting that it continues in the unconscious. Two is an incomplete number, but the number of brundas increases to thirteen following Lucandro's transformation. The internal sum of 13 (1+3) is four, so this looks like another example of wholeness at the end, but, again, only in the unconscious, symbolised by the water of the *Foso de las Brundas*, which also appears to represent a kind of failure.

Nevertheless Neumann, in his interpretation of the story of Eros and Psyche from the tale by Apuleius, describes sunset as the time 'when the sun

[78] 'Paradoxically, individuation means to become more individual and at the same time more generally human' (von Franz 1990: 141).

returns home, when the masculine principle approaches the feminine' (1971: 100). Noon would represent the time when the powers of the masculine principle were at their highest and most destructive, burning, drying out, 'rabid and ruinous.' But 'it is not always high noon, and the masculine is not always deadly' (Ibid: 100). So the time of the sunset is also a time when the feminine can 'enter into a fruitful relation, that is to say, a love relation, with the masculine' (Ibid.: 101). Thus Serena's looking towards the sunset from her balcony can be seen as a desire for such a relationship, which seemed impossible with her husband, who rejected eros in favour of power. Amir and Altalé start out on their journey in the morning, but, in the light of this interpretation, their heading west, following the path of the sun, suggests the direction in which they are going is positive since, after sinking, the sun re-emerges each day. This view is further supported, as argued above, by the number symbolism of Altalé's age, and also by the renewal of the new spiritual principle, and this unification of opposites. In addition, as has already been suggested, Amir's carrying Altalé down the rope ladder could also indicate that the spiritual principle was the leading aspect, an interpretation which is further supported by Amir's pointing the way.

Both interpretations of the heading west are possible since anything new is born first in the unconscious. It is noteworthy that Altalé and Amir are only united on the castle outer boundary and beyond, not within the grounds. So, while the developments are very encouraging, they are not yet conscious. The possibility exists that the new spirit may be swallowed up in the unconscious before it has had a chance to develop or, like the sun, it may emerge again, in time, from the east.

In the castle, apart from the two servants, there is also the lifeless body of Cambof Petapel which might suggest, to those who did not know otherwise, that the spiritual aspect is dead. Then there is the transformation of Lucandro which, again, to those who had not seen him fall into the moat, might look simply like a disappearance. To consciousness, then, it would appear that all that remained was a stage of emptiness, barren and unspiritual. The story leaves open the question of whether the new developments indicated will emerge again in consciousness in the future.

Chapter Three

¿Cómo crecer? The Process of Individuation in *El pastel del diablo*

Introduction

While there has been less critical attention paid to *Pastel* than to many of Martín Gaite's writings, there have been a handful of articles exploring the fairy tale, as well as several in which it is considered along with other works. Jiménez has proposed that the story is 'un juego alegórico sobre la iniciación literaria de un escritor y posiblemente de la iniciación de la propia Carmen Martín Gaite' (1992: 90). At the time of writing this, *Pido la palabra* had not been published and Jiménez clearly had not heard Martín Gaite's talk on her own works up to and including *Pastel* in which she suggests two possible readings of the tale. Firstly, it might be simply a story of a child making up stories 'sin, por ello, abandonarse del todo a la pura desazón creadora del escritor maduro' (2002b: 264). Secondly, and as Jiménez suggested, Martín Gaite proposes that the story 'puede leerse también como el proceso recordado de mi vocación de narradora' (Ibid.: 264). Soliño considers that 'we can read *Caperucita, El castillo,* and *El pastel* as autobiographical texts to the extent that they portray the difficulties, and possible triumphs, of a girl coming to writing in a patriarchal society such as Franco's Spain' (2002: 104). Other critics reach similar conclusions — how could they not – but also see the journey in the story-within-a-story as a Grail Quest (Hernández Álvarez 2005) or the initiation quest of the hero in Joseph Campbell's *The Hero with a Thousand Faces* (Myers 2003-4). In her *Cuadernos* Martín Gaite makes about half a page of notes on Campbell's well-known text including the following: 'Pasar un umbral. La llamada de la aventura. Fascinación de la figura que aparece repentinamente como una guía o heraldo para marcar un nuevo período' (Martín Gaite 2002a: 78). This figure is represented in *Castillo* by Amir and in *Caperucita* by Miss Lunatic. In *Pastel* there is no direct

correspondence, but in Sorpresa's story *el señor* acts as a guide to the little girl. David González Couso, who has undertaken several studies of *Pastel* and *Caperucita*, highlights the setting of the former, along with *Retahílas* and *Las ataduras*, in the Galician village (San Lorenzo de Piñor) where Martín Gaite spent so many summers as a child and young woman (2008c). He also explores *Pastel* in light of Martín Gaite's attitude to children's literature and her concept of the fantastic, situating the story within her literary trajectory (2008a); and offers a structural analysis with particular emphasis on the role of inner and outer spaces (2014).

As will be discussed in the next chapter, critics have identified significant connections between *Caperucita* and *Alice in Wonderland*. Similarities with Lewis Carroll's tale have also been noted in *Pastel* in 'la extrañeza en las dimensiones de las cosas, la falta de la correspondencia reconocida como la "normal"', which for Hernández Álvarez is one of the surest signs that both Alice and Sorpresa have 'atravesado el "umbral"' (2005: 159). The glasses of coloured drinks on which the words 'más, menos, igual' are written are also cited as a connection (Jiménez 1992: 86 & Hernández Álvarez 2005: 159), while 'el encuentro y el diálogo [entre Sorpresa y el rey] son tan extraños como el de Alicia con el conejo' (Hernández Álvarez 2005: 162).

Considering *Pastel* within Martín Gaite's own literary trajectory, Hernández Álvarez considers that 'la semejanza [de la Casa Grande] con algunos aspectos de *El castillo de las tres murallas* es sorprendente' (2005: 157). Jiménez sees Sorpresa, the hero, as representing an important development of Alina, the protagonist of *Las ataduras*.[79] Although Alina, like Sorpresa, is 'una joven inteligente e inquieta que desea ardientemente ampliar sus horizontes' (Jiménez 1992: 85), she conforms to the destiny of most girls in the 1940s and 1950s, i.e. marriage, whereas 'Sorpresa, personaje creado muchos años después, presenta un importante cambio de rumbo en esa misma búsqueda de identidad' (Ibid.: 85). Jiménez also sees links with *Cuarto* in the 'vasitos de colores' Sorpresa is offered — reminiscent of the 'pastillas de colores' offered to C. by the man in black — and, more

[79] In her talk, 'Galicia en mi literatura', Martín Gaite also draws parallels between Sorpresa and Alina (2002b: 128-30).

generally, 'las semejanzas entre "el hombre de negro" y el señor de la Casa Grande son muchas' (1992: 88). As I will discuss in some detail later, both the man in black and *el señor de la Casa Grande* can be described as animus figures or creative spirits, and, therefore I would agree with this argument.

Jiménez also identifies connections with *Balneario*, particularly in the scene with 'el laberinto de puertas y pasillos en el que se introduce la señorita Matilde' (1992: 88). In an earlier article looking at Martín Gaite's work from a feminist perspective, Zecchi asserted that '*El cuarto de atrás* es una reelaboración de *El balneario*' (1991: 85). I consider *Balneario* to represent aspects of an individuation process which is unrealised, and, while recognising that *Cuarto* develops the fantasy aspect of *Balneario* which was too easily abandoned in the earlier novella, it is the successful individuation process represented vividly and in some detail in symbolic form in *Pastel* which link it more closely to the novella, and which will be discussed in this chapter. This reading is compatible with the view of critics that *Pastel* represents Martín Gaite's development as a writer, since individuation is concerned with the development of the unique individual including the realisation of one's vocation.

In this chapter, therefore, I will argue that *Pastel* depicts an individuation process, with Sorpresa representing an ego encountering various figures from the unconscious, and this will be the main focus of the analysis. The individuation process is ongoing, as the Jungian psychoanalyst and writer, Murray Stein, writes:

> Individuation is never finished or completed, because there is always more unconscious potential to bring into the personality's full integration [...], we must also conclude that an imago, once filled out after midlife has been traversed, shows the indelible outlines of the 'whole person'. (1998: 38)[80]

The indelible outlines to which Stein refers are visible at the end of *Pastel* as will be shown. Martín Gaite's first major publication, the novella *Balneario,* which won the Premio Café Gijón in 1954, can also be depicted as a potential

[80] Stein defines imago as 'a living, evolving psychic structure with roots in the archetypal unconscious and ultimately in the self. It both frees people to be what they most deeply are, and it defines who and what they are and what their lives are about. [...] Once we grasp a person's imago, we understand something essential about them. We see them whole' (1998: 133-4).

individuation process, illustrated in Matilde's dream, but the outcome of the two stories is very different. In the course of this analysis I will also indicate the ways in which the two stories differ.

Reconciliation of Opposites

As discussed in Chapter 2, in *Castillo* Lucandro was depicted in a consistently negative fashion, and this one-sided characterisation will be continued in *Caperucita* in the portrayal of Vivian, Sara's mother, as will be discussed in the next chapter. Lucandro evolves through the tale until his eventual metamorphosis into a guard-fish, a *brunda*. This transformation was identified as a downward development, a reduction from human to animal, which comes about because Lucandro shuns the light — symbol of consciousness — ending up in the water of the moat, which corresponds to his unconscious attitude. Vivian will be discussed in the next chapter, but she shows little evolution and appears to be a character for whom the writer has little sympathy or compassion. For the most part, Martín Gaite's other characters in the *cuentos* are more shaded.[81] Nevertheless, opposites are presented in symbolic form and, on the whole, rather than the vanquishing of one by the other Martín Gaite's approach seeks more their reconciliation which, von Franz argues, is the province of the feminine (1997a: 14). In *Castillo* this reconciliation was symbolised in Amir and Altalé, although, as was shown, their heading towards the sunset appeared to indicate that the very positive developments were still very new and only taking place in the unconscious.

The problem of the opposites is an important aspect of the individuation process, arising in both the encounter with shadow figures — the unknown and sometimes undesired aspects of oneself[82] — and with the contrasexual element — animus and anima — whose opposite nature is self-evident. What is sought in the process is the reconciliation of those opposites: 'The goal of individuation is the synthesis of opposites, once they have become conscious, in the self' (Jaffé 1986: 119). The fact that Martín Gaite appears to seek the

[81] This contrasts the majority of Martín Gaite's characters with traditional fairy tales, where 'the characters […] are not personally delineated' (Lüthi 1976: 24).
[82] Shadow aspects can be positive as well as negative as, for example, when a talent remains unrecognised.

same outcome supports this reading of the stories. As we shall see, the development of Sorpresa through the process of individuation depicted in the tale, illustrates the creative outcome which occurs when the opposites are reconciled. In keeping with the theme of this thesis, which is to indicate the links between Jungian theory, Martín Gaite's work and Christianity, this reconciliation can be associated with the Christian Feast of Pentecost and with individuation, as discussed in Chapter 1. In the analysis which follows, I will show how the protagonist of *Pastel*, Sorpresa, transforms potentially destructive flames into creative fire through individuation.

The Setting

Whereas the settings of traditional fairy tales are generally non-specific, the setting of *Pastel* is recognisable as a small Spanish village with its church and priest, its grandee, but no school of its own. It has in common with traditional tales that the time is not specified, but it is less vague than *Castillo.* The village is untouched by modern technology, it is a place where cars and gramophones are luxury items available only to the very rich, as is a good education, since the little girl, Sorpresa, has to leave school aged only ten when the schoolteacher finds himself unable to teach her anything else, and there is no alternative option available to her family.

Von Franz says of older parents that 'such a situation — for instance, when the parents marry late or have no children for a long time — often brings on tragic difficulties' (1996: 190). Sorpresa's parents, like so many in traditional fairy stories, longed for a child for many years. However, Sorpresa appears to bring them mostly distress, since after her birth they argue more and the child's father, Zenón, turns more to drink. They also disagree about the child's welfare. The mother, Remigia, whose ambitions for her only child are narrow and conventional — that she should marry and have children — tries to impose a traditional lifestyle on her daughter:

> Estaba convencida de que, a base de mano dura, su hija llegaría a ser como las demás, a conformarse con su destino y a casarse pronto con

> un hombre honrado y trabajador que le quitara de la cabeza todos los pájaros que se le habían metido en ella. (89)[83]

Destino here is used in the opposite sense to that associated with the process of individuation in which a person discovers her real *destino*, which would be her unique role in life. Here the collective, opposed to any kind of individuality or expression of uniqueness, prescribes what every young woman (and man)'s place in life will be, and can, therefore, be said to be opposed to individuation. Whereas Altalé rebels against her father, Sorpresa's fate is to rebel against her mother and the dominant collective values promoted by the collective feminine, which are stifling to Sorpresa's dreams of freedom and creativity. In contrast, Sorpresa's father, much more positively, searches for the means to give his daughter the books that will stimulate and develop her, although it proves to be an impossible task because of their relative poverty.

Power in the village resides with the priest and *el señor de la Casa Grande. El señor* represents the worldly principle, typical of the king in fairy tales, and holds the same kind of fascination for the villagers as Lucandro but, while he provides a source of employment for some, he does not wield the same kind of power over their lives. The villagers are aware of his moral shortcomings — according to Sorpresa's mother, '[lleva] mala vida' (92) — which might be expected to make him, for the villagers, inferior to the spiritual principle. However, the spiritual principle, represented by the priest, defers to *el señor*, which leads to the latter's playing a role in the choice of Sorpresa's name. Because it does not figure in the list of saints' names, the priest consults *el señor* — 'que había viajado mucho por el mundo y tenía cientos de libros' (81-2) — about its acceptability. *El señor* advises that

> Aunque no conocía esa advocación de Nuestra Señora de la Sorpresa, seguro que en algún rincón de la tierra la tenía que haber, y que si no ya era hora de inventarla, porque es de sobra sabido que la Virgen María siempre ha tenido la costumbre de aparecerse por sorpresa a la gente que la invoca en situación de peligro o conflicto. (82)

[83] In *Castillo* a similar attitude was expressed by Lucandro, who kept Altalé from her mother and wanted the child to share his own materialistic values: '[Lucandro] no quería que Altalé se aficionara a visitar a su madre en aquel refugio del cuarto de costura para que le llenara la cabeza de ideas locas' (1992a: 45).

The imaginative response means that 'los nuevos padres se salieron con la suya y a la niña se le impuso como nombre de pila Mª de la Sorpresa' (82). It is, therefore, to intelligence, learning, culture, and the confidence born of these, to which the priest defers. In short, as the witty reply shows, it appears to be the word, rather than the Word (i.e. Christ, the Word of God), which he accepts as authority. On the other hand, a quite different interpretation is possible, and one which is in keeping with the role which *el señor* will play later in the story in Sorpresa's imagination. The priest initially looks to the law, the rules of the Church which require children to be given the name of a saint. According to Nor Hall, an approach which is concerned with rules and laws excludes the feminine, which would be more concerned with the individual situation: 'It is the police world that is most threatened by the feminine because the feminine [...] does not live according to the rules of worldly authorities' (1980: 15).[84] The Church is a worldly authority and the decree on baptismal names is a Church law. *El señor* instead looks at the *meaning* of the word which links him to the Jungian creative animus — the role he plays later in the story-within-a-story, as this analysis will show.[85] Jiménez considers that 'las semejanzas entre "el hombre de negro" y el señor de la Casa Grande son muchas [...]. Ambos personajes están rodeados de un intrigante halo diabólico que los hace atractivos y poderosos' (1992: 88-9). Both can also be identified as positive animus figures or creative spirits. The man in black in *Cuarto* has also been identified as an animus figure by Palley (1983) and El Saffar (1983: 194). In Chapter 4 I will discuss in more detail the contrast between this role of the animus as depicted in *Caperucita* and *Cuarto*.

When Sorpresa is obliged to leave school, her father, like the priest, sees *el señor* as the source of a solution as he has lots of books — again, the connection with the word. Myers interprets the father's intention as '[wanting] to ask the "señor de la Casa Grande" for financial assistance' (2003-4: 411). The text permits both interpretations. However, her suggestion that the

[84] This will be discussed in more detail in Chapter 4 in connection with Sara, Rebeca, and Miss Lunatic.
[85] *El señor* also supports imagination and creativity — 'Además, todo lo que fuera inventar algo nuevo le parecía que era glorificar al Supremo Hacedor y darle gusto, ya que con tantas cosas como había inventado Él, era de suponer que estuviera aburrido de recibir siempre por parte de los hombres los mismos homenajes rutinarios y ninguna sorpresa' (82) — linking him closely with the theme of the story.

mother fears *el señor's* erudition seems less well founded. It seems much more likely, as Carbayo-Abengozar indicates, that 'no quiere que Sorpresa vaya a la casa grande porque el señor lleva "mala vida"' (1998a: 137). While Sorpresa's mother is happy to earn some extra money by working in the *Casa Grande* when there is a party, she seems afraid of being dependent on *el señor*, and particularly of any contact between him and her daughter. This decision, which leaves the ten-year-old child without further educational opportunity is heavily criticised by Soliño:

> Why should a smart child cause fear? Beyond merely embarrassing the teacher, her status as an unsatisfied non-conformist makes her a threat to the established order in which men and women each perform their specific roles without questioning the system. In addition, both the teacher and Sorpresa's mother believe that at her age she should focus her attention more on learning to be a good wife than on books. (2002: 102)

While Remigia's attitude, described earlier, is clear, the teacher takes a quite different view in his conversation with Zenón, Sorpresa's father:

> Desde luego, talento tiene mucho, y creo que podría dedicarse a los estudios. Pero necesita libros, muchos más libros de los que puedo darle yo. Y también otros profesores. Este sitio le viene pequeño, Zenón, por mucho que nos moleste tener que reconocerlo. (88)

Hernández Álvarez takes a much more positive approach in her analysis of Sorpresa as the new Perceval who goes to the *Casa Grande/*Grail Castle to ask the all-important question: '¿Cómo crecer, cómo transformarse, cómo vivir, cómo contarlo?' (2005: 158) However, Perceval did not ask the questions about the Grail and, therefore, failed to achieve his goal. In Chapter 2 I referred to the comparison made between Lucandro's garden and the Garden of Eden, which Altalé and Serena had to leave. The growth in consciousness associated with Adam and Eve's eating the apple and having to leave the Garden of Eden is thus denied to Perceval who has 'failed by *not* eating of [the Tree of Knowledge], by *not* asking, *not* becoming conscious of the mysterious thing that he has seen' (Jung & von Franz 1971: 181). In Hernández Álvarez's parallel, therefore, asking her burning questions should lead Sorpresa to greater consciousness, which would also be the effect of individuation.

Hernández Álvarez rightly believes that Sorpresa has a vocation which she alone has to live and that cutting ties with tradition are part of achieving this: 'Sorpresa no puede sacar ya nada de la enseñanza común; ahora necesita un aprendizaje en solitario, la aventura del héroe' (2005: 157), and that the way forward is indicated in that when she is thrown back on her own resources 'aumenta su afición a contar cuentos' (2005: 157).[86] Finding one's true vocation is an important outcome of the individuation process, as von Franz asserts:

> The true process of individuation — the *conscious* relationship with […] one's own psychic center — usually begins with an injury or some state of suffering, which represents a kind of vocation that is not often recognized as such. Instead ego feels it is being obstructed in the fulfilment of its will or desires. (1997a: 300)

There is a further, important effect on the little girl who takes every opportunity to eavesdrop on her parents' conversations in the hope of learning something interesting — it increases the fascination of the forbidden place in her imagination. As Hernández Álvarez says: 'Conocer, entrar en la Casa Grande, se convierte en el mayor deseo de Sorpresa, en su primer objetivo' (2005: 156).

Despite persisting with her eavesdropping, Sorpresa despairs of ever hearing anything new — something which is signalled early in the story at the extravagant christening party her father organises in the clearing in *Los Gozos* wood. As critics have commented, in *Pastel* there are aspects of the same fairy tale which was briefly reflected in *Castillo*, namely *Sleeping Beauty*. Both couples had a daughter after much waiting and longing: The king and queen 'went to all the waters in the world; vows, pilgrimages, all ways were tried, and all to no purpose' (Lang 1975: 54). Similarly, Sorpresa's parents 'estaban hartos de visitar a curanderos, de hacer rogativas y de llevarles exvotos de cera a san Onofre y a la Virgen del Cucurucho' (81). Both children were given splendid christening parties. However, in *Sleeping Beauty* the thirteenth fairy (or the eighth in some versions) was overlooked and not

[86] In the case of her schooling, the ties are cut for Sorpresa, but this experience contributes to the development of the vocation she chooses and the rejection of the traditional ties of early marriage and motherhood. As indicated earlier in this chapter, Sorpresa's new ties differ from those chosen by Alina in *Las ataduras*, with whom she has been compared.

invited to the royal christening. This rejection led to her cursing the child, saying 'that the Princess should have her hand pierced with a spindle and die of the wound' (Lang 1975: 55). Only the softening by a fairy, who had hidden in order to be the last to speak, turned death into sleep: 'Instead of dying, she shall only fall into a profound sleep, which shall last a hundred years' (55). At Sorpresa's christening, instead of fairies coming to bless or curse the baby, there is an old wise-woman, Balbina, who predicts Sorpresa's fate: 'Hará preguntas que no le sabrá contestar nadie y deseará siempre todo aquello que no puede tener' (83). Balbina's role is not to bring good or ill to the child but simply to say what she sees, not a curse but a prophecy, which is a function of the medial feminine, which mediates knowledge from unconscious to conscious: 'In the unconscious, time has no meaning and all things are already known' (Castillejo 1990: 70). She seems far from being an evil or even supernatural figure, but very human, and she plays the drum at village funerals. In addition, unlike the original fairy tale, we are told that 'se invitó a todos los vecinos de [Trimonte y Sietecuervos]' (82), whereas in the traditional tale the last fairy was not invited.

As if to ensure that there is no further delving into the enigmatic prediction — which the child's parents were determined to do — Martín Gaite kills off Balbina on the day of the christening. Having played her part, Balbina goes off into the trees 'con unas rosquillas y una bota grande de vino' (83) and when she is found dead it is 'junto a un arroyo del bosque, con la bota de vino vacía apretada contra el pecho' (85). However, despite being a baby in a cradle at the time, Sorpresa's view of the day and of Balbina are quite different. As she grows up and hears the many versions her father tells of the event, she creates her own image of Balbina, converting her into a typical fairy-tale witch: 'El personaje que tenía la culpa de todos los males se llamaba la bruja Balbina. Era una vieja harapienta de ojos amarillos y nariz ganchuda, tocada con un sombrero puntiagudo hecho de remiendos parduscos' (153). Thus Sorpresa recreates the story in a way that brings her closer to the traditional fairy tale heroine with whom she has been compared, imagining that she has been cursed by the dark figure of Balbina who 'se había acercado a la cuna para formular una extraña maldición' (153). The witch is 'an archetypal aspect of the Great Mother' principle, the neglected

dark side of the feminine (von Franz 1995: 126). She has in common with the evil fairy in Sleeping Beauty this aspect of being ignored. Through the process of individuation depicted in the story Sorpresa creates, the power of the witch — described by Castillejo as women's 'direst and most destructive shadow' and a 'power-demon' (1990: 42) — is transformed, as will be shown below.

The Individuation Process

As has already been discussed, it is generally recognised by critics that the young Sorpresa is expected to follow the path trodden by so many girls in her village and beyond, namely to get married and have children, 'porque en aquella aldea las chicas se casaba muy jóvenes, casi niñas' (89). As one critic comments, 'la madre esperaba que se "conformase con su destino"' (Fernández Hoyos 2004: 570). As already discussed, this *destino* is a collective pattern of behaviour which may or may not form part of the unique destiny of one who chooses the path of individuation.

Earlier I mentioned von Franz's suggestion that the individuation process begins 'with […] some state of suffering' in which 'the ego feels it is being obstructed' (1997a: 300). For Sorpresa this obstruction occurs when she is left alone by her best friend, thwarted in her desire to grow up, and criticised as 'mala' by her parents and others in the village. One expression of Sorpresa's difference from other girls her age is her friendship with fifteen-year-old Pizco. The friendship is founded on their love of story — on her part, inventing and telling, on his, listening. When Pizco, irritated, criticises her on *la noche de San Juan* — 'has nacido para princesa y te has quedado en el camino. Más valía que te metieras en casa a ayudar a tu madre, en vez de pasarte el día subida por los riscos como una cabra loca' (103) — he is only repeating what he has heard others in the village say. Yet Sorpresa isn't bad or evil, just different to the others in the village, a *chica rara*. She represents a shadow figure for her critics, strange, unrecognised, containing lots of energy, vilified, not valued, and she becomes the target for their collective projection. The effect on Sorpresa of the accumulated criticism is that she threatens to live out the projection:

> Mis padres que soy mala, las mujeres que soy mala, el cura que soy mala. Y ahora encima también tú. Pues acabaré siendo mala, si tanto

> os empeñáis, más mala que el diablo. […] ¡Qué ganas tengo de ser mala de verdad! (104-5)[87]

This is Sorpresa's first evocation of the devil. As the story develops it will be another devil, in the role of creative spirit, who saves her from being 'mala' and guides her to finding her true vocation, as will be shown later. Sorpresa's expressed desire to be bad is born of a rage against all those in the village, including her parents and the priest, who criticise her for being bad. Fernández Hoyos sees parallels between the attitude of the villagers and Martín Gaite's *malos espejos*: "'Son miradas que se asoman, que no se aventuran a internarse […] Son miradas que abominan lo intrincado".[88] […] Esas miradas son precisamente las que dominan en un pueblo como el de Sorpresa' (2004: 573).

In her compassionate study of the feminine psyche, *Women Who Run with the Wolves,* Estés describes the damage done to Janis Joplin by her community, which echoes Sorpresa's situation:

> Her creative life, innocent curiosity, love of life, somewhat irreverent approach to the world during her growing-up years were mercilessly vilified by her teachers and many of those who surrounded her in the 'good-girl' white Southern Baptist community of her time. Though she was an A student and a talented painter, she was ostracized by other girls for not wearing makeup and by neighbors for liking to climb a rock outcropping outside town and singing up there with her friends. (1998: 234)

The result of all this unjustified criticism, according to Estés, was that 'she could no longer tell when enough was enough' (1998: 233), and this lack of instinct led to her death at a young age. While the culture is different, it is not difficult to see the same kind of attitudes surrounding Sorpresa in her own community and the negative, aggressive-defensive response they provoke in her. Castillejo claims that the deepest darkest shadow in women is that of the witch, which she describes as the desire for power (1990: 41-2). Sorpresa's wish to be 'mala de verdad' seems to be born of a similar desire, and the strength of the affect accompanying the declaration suggests there is

[87] Myers claims that 'Sorpresa is unconcerned that the people of the village dislike her' (2003-4: 411), but Sorpresa's outburst suggests that this is not the case.
[88] Martín Gaite 1982: 19.

a real danger of her acting out this destructive aspect of herself. Sorpresa's distorted image of Balbina also indicates that this shadow element is being projected onto the *curandera*.

Pizco's criticism of Sorpresa opens up a gap between the two friends which is widened by Sorpresa's pride. He has accused her of being jealous of him because she is too young to go to the *noche de San Juan* celebrations and, not to be outdone, she pretends she is going to the *Casa Grande* to help her mother in the kitchen there. This makes a seamless transition to the story she will spend much of the night inventing and which begins with Sorpresa's running 'por el camino de la izquierda sin volver la cabeza' (107) — an early indication of the story's important theme of not looking back. Their descent of the hill also anticipates the rest of the story, with Pizco taking 'un senderillo de ganado, que daba un rodeo pero era menos peligroso' (106), and Sorpresa the more dangerous route. This prefigures Pizco's following a more typical way of life, one which is both 'tonto' and 'triste' in Sorpresa's eyes (161). In contrast, Sorpresa, in true *chica rara* fashion, will follow her unique path — the path of individuation, with its loneliness and unpredictability. Hernández Álvarez also sees meaning in this separation of the two friends: 'El héroe debe romper, separarse' (2005:158), and, therefore, Sorpresa 'necesita perder la escucha atenta de su amigo Pizco' (Ibid.: 158).

The story-within-a-story

As in a number of other novels and stories by Martín Gaite, this embedded tale takes place at night and through the night, contrasting it with the main story where the events are depicted for the most part during the day or in the early evening. Night, dark, suggests the unconscious and the encounters which Sorpresa will have with various figures parallel the encounters of the ego with aspects of the unconscious, symbolised by human figures, as well as by inanimate objects.

As already indicated, it is often argued by Jungians that the process of individuation is not chosen by the ego: it is the Self which compels the ego to embark on the journey. Some fairy tales, too, warn of the dangers of seeking contact with the unconscious for personal gain. That Sorpresa finds the main door to the garden of the *Casa Grande* opens without any effort suggests she

is being invited in, and this is confirmed by the fact that, when almost immediately she changes her mind, the door, which has closed by itself behind her, remains closed and she is unable to find the means to open it. Her response is positive: 'Mejor. […] Ya no puedo pararme. Adelante y siempre más' (108). Before she is able to enter the house itself, the number three figures prominently: in the three black limousines sitting outside,[89] and three landings on the stairs up to the door. The number three 'has to do with a process of development in time' (von Franz 1997a: 206), which is appropriate for the start of the adventure. Also, three is regarded as 'a creative flow' (von Franz 1995a: 260), which seems to be a positive indication of what may follow. The symbolism of the door knocker in the shape of a lion is also important. Lions, like tigers, represent 'negative, destructive emotions' (von Franz 1990: 23). Sorpresa has expressed such emotions to Pizco with her desire to be really bad. Myers, citing Joseph Campbell, claims that the lion knocker is 'a typical guardian of the first threshold' (2003-4: 413). Campbell's argument is that 'the approaches and entrances to temples are flanked and defended by colossal gargoyles: dragons, lions, devil-slayers with drawn swords, resentful dwarfs, winged bulls [...] to ward away all incapable of encountering the higher silences within' (1968: 92). However, this house is full of sound and it has already been indicated that Sorpresa is being invited in. She hears sad music coming from the house and sadness, with its associations with tears and, therefore, water, represents a contrast to the fiery rage she has recently expressed. Hall considers music to 'mediate the unknown' (1980: 236). If further proof were needed that this encounter with the unconscious is invited, the door is sufficiently ajar for Sorpresa to slip through with ease.

In these first stages, both outside and inside the house, the darkness is broken by some light, whether it be the light of the full moon, or, where the trees are so thick the moonlight cannot penetrate, there is the artificial light of the globe lights at the bottom of the steps, or the torch held by a wax model in the first room Sorpresa enters. The wax figure also holds a tray of small, coloured drinks which glow: 'Parecían bombillitas, porque el líquido que

[89] In *Caperucita* Edgar Woolf also has three shiny black limousines, creating a link between Mr Woolf and *el señor de la Casa Grande.* In this reading both are identified as positive animus figures.

contenía era fosforescente' (110). These intermittent lights are like flashes of consciousness, while the drinks, described as 'licor', are a means of accessing the unconscious artificially, hence the light they give off is different, fuzzier. It is also a means of opening the door to the unconscious, and this is its effect on Sorpresa — 'le quitaba el susto y la timidez' (111). The liquid in the glasses is of different colours and the glasses themselves have golden letters inscribed on them — Sorpresa chooses one with the word 'más', which seems to be linked to her desire to be grown up. Critics have noted the similarity between this scene and aspects of *Alice in Wonderland* where Alice drinks various liquids and grows or shrinks as a result: 'En los diferentes vasos está escrito: *más, menos, igual*. ¿Cómo no seguir pensando en Alicia y en nuevas posibilidades de cambios?' (Hernández Álvarez 2005: 159 n. 23). In addition to recognising the influence of Lewis Carroll, Jiménez also sees further connections with Martín Gaite's best-known work:

> Por un lado muestra influencias de Lewis Carroll al que Carmen Martín Gaite admira y al que ya dedicó *El cuarto de atrás,* y, por otro lado, la extraña dama ofreciendo a Sorpresa una bandeja con vasitos de colores, nos recuerda a la cajita dorada con pastillas de colores que el "hombre de negro" ofrece a C. en *El cuarto de atrás.* (1992: 86)

The wax model is dressed in red velvet with silver shoes. As we saw in Chapter 2, red is the colour associated with feeling, and silver with the moon and the feminine. In *Castillo* Serena chose silver shoes and a violet dress when preparing to go to see her daughter play and she also appeared to anticipate that the meeting with the music teacher would be significant. Thus the wax figure appears to symbolise feminine qualities of feeling, but she is not a human figure, suggesting that at this stage these qualities are not sufficiently developed. The figure could be a shadow aspect, in general the part of the unconscious first encountered in the individuation process. The room itself is octagonal, like Altalé's room in the tower in *Castillo,* and other rooms in *Caperucita* and *Reina*, which will be discussed below. The number eight symbolises wholeness, and the symbol is strengthened by the fact it contains eight mirrors: 'As Jung has shown, the number eight, like the

number four, indicates psychic wholeness' (von Franz 1997a: 183).[90] Mirrors have many uses, both in general and in Martín Gaite's work.[91] In general mirrors symbolise reflection: 'The mirror symbolizes the much-needed faculty of true, inward-looking "reflection"' (Von Franz in Jung 1964b: 217), and from now on Sorpresa does seem to stand back and grow in awareness. On the other hand, the song she sings while dancing around the wax figure before leaving the room, while full of resolve — 'no te quedes donde estás […] mira bien por dónde vas' — also contains the advice 'pero no mires jamás ni a los lados ni hacia atrás' (111). The act of reflection requires looking back, but here Sorpresa is seeking more not to be distracted from her task. The room is empty of furniture and has no windows. It is not a place to stay, but to pass through, taking strength for what lies beyond. The red velvet curtains separating the mirrors also suggest that it is feeling, the heart, eros, which is important here whichever way you look at it.

Sorpresa's question to the wax figure is about the location of the kitchen, where her mother is working. Not getting a reply gives her time to develop through subsequent encounters, so that when she subsequently sees her mother she hides, content now to make her own way. However, first she has to leave the room with the mirrors. The fact that she only sees the door within one of the mirrors after going round the room several times, inspecting it carefully and looking at the details, is a typical way of resolving a problem. At this point she addresses her reflection in the mirror, as Matilde did in *Balneario*, but in quite a different way. Matilde in the hotel bedroom addressed her shadow in the mirror: 'Yo soy ésa, yo soy tú' (Martín Gaite 1984: 234), as if she were inferior to the shadow in the mirror. She feared

[90] 'The number four as the natural division of the circle is a symbol of wholeness in alchemical philosophy, and it should not be forgotten that the central Christian symbol is a quaternity too' (Jung 1964a: 391). 'Eight is a double quaternity' (Ibid.: 366).

[91] In *Nubosidad*, for example, when Mariana tries on her new jeans and goes to look at herself in the mirror, she resembles a fairy-tale character: 'Me dirigí despacio hacia el espejo con una cierta aprensión. Intuía que necesitaba consultarle mi decision de irme más que preguntarle qué tal me sentaban los vaqueros.' (1992b: 102) Amparo Muñoz, on the other hand, in Martín Gaite's last book, *Irse*, consults the mirror for reassurance on her appearance, and particularly on the youthful image her many surgical interventions have created to conceal her sixty-four years: 'Guarda las gafas, se alisa el vestido frente al espejo de tres cuerpos, sonríe, se mira los zapatos italianos carísimos, la cintura sin michelines, no representa ni cincuenta años, unos cuarenta y ocho, una mujer de cuarenta y ocho era vieja en sus tiempos, ahora no.' (1998: 59) Finally, Matilde, who approaches the mirror several times in *Balneario*, responds in a similar fashion to Amparo Muñoz: 'Se mira por última vez al espejo. […]. Este vestido no se lo había puesto todavía en esta temporada, y le hace buen tipo. A las de abajo les va a gustar' (1984: 245-6). This signals Matilde's turning her back on the difficult challenge posed by individuation.

that the figure in the mirror was mocking her: 'Matilde advierte […] que la de dentro tiene en los ojos un poco de burla' (Ibid.: 233). Matilde envies her shadow 'porque le parece que sabe más cosas que ella' and with the envy comes a power attitude, which is the opposite of eros: 'Y entonces se ríe […] y le gusta ver que la de dentro se ríe y hace los mismos gestos, como una esclava' (Ibid.: 234). There was no attempt in *Balneario* to integrate any aspect of what she had experienced in the dream; Matilde was resigned to keeping the dream world and her conscious world quite separate. Sorpresa, on the other hand, addresses the figure in the mirror simply as a *desdoblamiento* of herself, encouraging herself in the adventure: 'Tú sigue con la misma cara y adelante, ¿me has oído?, veas lo que veas' (112). There is a positive relationship here between ego and shadow which is absent from the much earlier novella.

Outside the room Sorpresa finds a black and white corridor. As we saw in the case of Lucandro's horses in *Castillo*, black and white represent the opposites, and this corridor which leads to the next room seems to indicate the nature of the next challenge. As has been mentioned, the animus is the personification of the contrasexual element and *el señor*, who she meets in the next room, is the opposite to Sorpresa: old, where she is just ten; a man; rich; well-travelled; and bored. His clothes are dramatic — 'vestía pantalón ancho de raso negro y una blusa de lo mismo, bordada de abalorios de colores' (114) — and his feet are bare. Sorpresa wears 'una falda de cretona' (112), 'calcetines arrugados [y] sandalias gastadas' (137). Drunk and depressed and used to giving orders, he represents an enormous challenge to Sorpresa. She survives this initial encounter first of all by being very polite, then by being true to herself, as when she replies to his dramatic declaration that 'no oigo nada, lo veo todo negro, me muero' (115), by asking him not to die, and, when he asks melodramatically who would care whether he lived or died, by replying 'A mí me importa.' Up till then, too, she has spoken 'dulcemente' and 'muy bajito' but now, as she comes up against something really important to her, she speaks 'con voz firme' (115). We learn that 'nunca había visto unos ojos tan negros y tan al acecho. Parecían los ojos de un lobo,' and when, 'después de recorrerla de arriba abajo con indiferencia' he turns his attention back to himself, Sopresa has only one desire in the world — 'que

se volviera y la mirara otra vez con aquellos ojos negros como botones de bota' (115). Reflecting popular attitudes, Michael Ferber states that 'the wolf seems to be the most feared and despised mammal in literature; a good wolf is extremely rare until recent times' (1999: 240). Martín Gaite, on the other hand, takes a consistently positive view of wolves: from Sorpresa's attitude — 'Pero a Sorpresa los lobos le daban pena'(114); which anticipates Sara's view in *Caperucita* that 'el lobo tenía una cara tan buena' (2005: 30-31); to Guillermo in *Nubosidad* with his '*cara de lobo,*' which both Mariana and Sofía find attractive.

This important dialogue between *el señor* and Sorpresa is saved from sentimentality, from the worst features of the 'novela rosa', by the little girl's single-mindedness, by her refusal to abandon her own grasp on life in the face of such overwhelming surroundings. The well-lit, large room with its three balconies is furnished in a way which is very different from Sorpresa's own home:

> Estanterías repletas de libros, butacas, divanes, sillas, consolas, lámparas de pie, esculturas sobre pedestales de hierro y mesas de diferentes tamaños [...] objetos brillantes y [...] un aparato cuadrado de manivela, con la tapa abierta sobre la pared. Dentro de él daba vueltas un disco negro. (113)

The reason why Sorpresa wants *el señor* to live is not merely so that he will open his eyes and look at her again, but that 'hemos hablado muy poco todavía' and 'se está muy bien en esta habitación, es muy buena para contar cuentos' (116). Thus, by behaving naturally and by treating him with respect and courtesy, she evokes a similar response in *el señor* who ceases to regard her merely as someone who can be useful to him (by bringing him another bottle of champagne), and instead 'la miró como si la estuviera viendo por primera vez' (115). Furthermore, Sorpresa has not simply argued that she wants him to live because he is a human being and worthwhile for that reason — good enough, but it does not lead anywhere — but has gone further than this, implying that as he is a human being he must have stories to tell and share. In this, Sorpresa anticipates Miss Lunatic in *Caperucita* as will be shown in the next chapter: "'Cada persona es un mundo", contestaba. "A mí me encanta que me cuenten cosas"' (2005: 89). In *The Meno,* Plato has

Socrates discuss colour in relation to shape: 'Let's try to tell you what shape is. […] Let us define it as the only thing which always accompanies colour' (1956: 121). This image seems to encapsulate Martín Gaite's philosophy, with 'shape' and 'colour' being equivalent to 'person' and 'story'. This philosophy is the natural outcome of one of Martín Gaite's longstanding criticisms of collective social behaviour, namely the labelling of others as a result of projection or prejudice or laziness, which was discussed earlier in relation to the villagers' attitude to Sorpresa (1982: 19). It is not possible to label quickly and superficially someone to whom you are ready to listen, who you believe to have a story to tell simply by virtue of being a person. This perspective will be developed further in the next chapter with particular reference to listening.

The music Sorpresa had heard on entering the house seems to be coming from the room where she discovers *el señor*, and his reaction when it stops just after Sorpresa arrives in the room suggests he likes it to be playing continuously: '¡Dale cuerda al gramófono! ¿No ves que se para? ¡Daniel! ¡Ricardo! ¿Quién anda ahí?' (114). This fits well with his later admission to Sorpresa about the nightmares and dark thoughts in the form of flocks of black birds which assail him for 'music has always been a religious means for man of driving away evil thoughts and evil spirits' (von Franz 1997a: 127).

Sorpresa draws continually on the stories she knows well and whose heroes she wants to emulate. When asked to give a message to Ricardo she realises that it would be helpful to know who he is but 'se acordó que, en los cuentos, al héroe nadie le explica nada demasiado claramente y acaba teniendo él solo que resolver los misterios, vencer los peligros y encontrar el camino. Si le ayudan, no hay premio al final' (116). Her determination not to return by the same path — 'tampoco quería volver sobre sus pasos' (112) — is extended to the means of entering and leaving rooms. From this second room, Sorpresa leaves by 'una puertecita forrada de seda azul que había visto en la pared de enfrente, junto al gramófono' (116). The fact that it is small suggests it could be easily overlooked, and noticing such things is, as we have seen, a means of identifying fairy-tale heroes. The blue silk makes it seem special, more intimate. Blue is the colour associated with spirit and also thought which, according to Jung's polaric psychological typology, is the opposite to feeling, the aspect first encountered by Sorpresa. The other pole

holds intuition and its opposite, sensation. This theory will be considered in greater detail later in connection with the development of the story.

The third room, reached by a similar but longer corridor, is a little reminiscent of the part of Matilde's dream when she gets caught up at the spa in the actions of others and carried along by them for a while, delaying her in her search for Carlos (although in that case the delay seems fortuitous for when Matilde continues her journey Carlos is already dead and, in the dream at least, there is a suggestion of relief in Matilde's reaction to the development). In this room in the *Casa Grande*, full of noisy people who are moving or sitting 'y vestidos de forma tan singular,' Sorpresa is not noticed, and sensibly heads for a round table in the centre of the room in case one of the bottles is champagne. She is on a quest, but the passage is difficult, there are many interesting people to distract her attention and 'sentía una sensación de mareo muy agradable dejándose arrastrar' (118).[92]

Writers who describe individuation insist on the loneliness of the process. Because loneliness is a very difficult condition to bear, the temptation will arise to look back, to try to go back to a previous situation, or even just to expend energy in trying to resist the changes instead of investing it in the more difficult task to which one has been drawn. Sorpresa is tempted in this way while she is still in the third room. Although she enjoys being carried along by the movement in the room, she does not close her eyes, but remains aware and is thus drawn towards a rocking seat she sees on the terrace. In addition, she is now in a position where she can also see the hills by the light of the moon, including the *Perro Dormido* where she and Pizco had met so recently. The fact that 'en la terraza sólo había dos parejas sentadas en el suelo y abrazadas, pero no la miraron' (119), only serves to heighten the sense that she is alone and, looking back at the hills, she is seized by the temptation to feel sorry for herself and to cry. Story is the key once again when, in keeping with the theme of not looking back, she remembers, at just the right time, the tale of Lot's wife in the Bible 'que se había convertido en estatua de sal por mirar hacia atrás' (119). Campbell

[92] This is similar to Matilde's reaction: 'Era muy grande la tentación de quedarme con ellos, y parecía todo tan sencillo […]. Quizá tan sólo consistía en girar y girar, en dejarse ir sobre las baldosas y por las escaleras alumbradas […] con los mismos pasos que ellos daban, sin perder el compás del ritmo de todos (1984: 220-1).

links the story of Lot's wife with other tales including Sleeping Beauty, which was earlier identified as having parallels with *Pastel*. For Campbell the biblical story and the fairy tale have in common the experience of being spellbound as a result of an inability to move on to the next stage, to the new experience. He distinguishes between the parallel experiences he describes: 'Some of the victims remain spellbound forever [...] but others are destined to be saved' (1968: 63). Lot's wife falls into the first category, Sleeping Beauty into the second. Sorpresa rejects the biblical story as a model and this, together with the parallels already drawn between her life and the fairy tale, suggest that, like Sleeping Beauty, she will find freedom and fulfilment; she will not be trapped in the unconscious or fail in the process of individuation.[93]

Von Franz argues that 'salt symbolizes the wisdom of Eros, its bitterness together with its life-giving power — the wisdom acquired by feeling-experiences' (1996: 130): 'Salt is a part of the sea and has the inherent bitterness of the sea. The idea of bitterness is also associated with tears and with sadness, disappointment, and loss' (1996: 129). Von Franz suggests that 'the connection between petrification and bitterness' comes from the fact that 'bitterness is a kind of hidden affect, or rage, but turned within, and it has a stiffening effect upon the personality' (1990: 137). Lot's wife was no longer human, but made of salt, suggesting that in that case bitterness won out; there was no longer any scope for discernment or development, or for wisdom. Wisdom is still beyond Sorpresa, but her refusal to look back and her determination to continue on the road on which she finds herself keep her on the path to individuation: 'Tenía que encontrar la botella de champán y darle el recado a Ricardo. Eso era lo único importante' (119). They seem small tasks, not heroic feats, but doing the things you have to do as well as you can is part of Martín Gaite's philosophy, inherited from her mother: 'El secreto está en no tener prisa y en atender a cada puntada como si ésa que das fuera la cosa más importante de tu vida' (1987a: 114).[94] With this resolve

[93] Sorpresa's reaction was to a familiar sight, something close to home. Murphy discusses the dangers of returning home from both a psychological and a spiritual perspective in his analysis of the fairy tale *Hansel and Gretel*: 'Bettelheim has noted that to go back home would be to regress psychologically […]. The same is true when reading the story spiritually. It would be most unfortunate for the children […] to regress to the premoral, selfish state of their parents' (2000: 57-8). Sorpresa has not yet made great progress, but she is clearly being offered an opportunity, and the outcome of the whole story illustrates what would have been lost had she given in to self-pity at this point. As she herself recognises, 'si se quiere crecer, no hay que mirar atrás' (122).

[94] There are hints of the philosophy of Miss Lunatic here, as will be discussed in the next chapter.

Sorpresa returns to the third room somewhat changed: 'En seguida notó que se le había pasado el mareo y que ahora podía fijarse en las cosas con más claridad y mirarlas una por una. Con orden y concierto' (120). She is no longer overwhelmed by the confusion of the collective unconscious represented by the activity within the room: 'Todo, de pronto, parecía más real. Se apoyó en la pared, decidida a tomar parte en lo que estaba pasando allí, a enterarse' (120). This attitude recalls the behaviour of Sofía in *Nubosidad,* who, attending a cocktail party where she knows no one, decides that 'en vez de decir "Estoy como un pulpo en un garaje; ¿qué pinto yo aquí?", te pones a mirar con atención y ya estás pintando más que nadie' (1992b: 80). 'Mirar con atención' also represents an important aspect of Martín Gaite's approach to life.

And just as Sorpresa finds she can bring order into her own way of seeing and behaving, someone begins to organise the great crowd of people in the room, bringing inner and outer into harmony. That the experience on the terrace has effected a major inner change is confirmed also by the fact that she now hides when she sees her mother, whereas when she first entered the house she had sought directions with the specific intention of finding what was familiar. This need to avoid being seen by her mother also ensures she does not fall into the crowd again, to be organised by the leader as one of the collective, but remains with her individual quest.

Because this is an individuation process, which involves the Self, what seem like sensible approaches by the ego might be thwarted, for reasons which may only become clear much later. Sorpresa is prevented from reaching the round table for two reasons. The first is to avoid the danger of meeting her mother, who shortly after the child has gone out onto the terrace, appears in the room to collect dishes and glasses. The second is that Sorpresa has to go much deeper and face a greater challenge before she can return to the room with the gramophone and, therefore, she must find the champagne elsewhere.

As always, there is a paradox, for, just as Sorpresa is patting herself on the back at having escaped two dangers and likening herself to the heroes of the stories she loves — 'Los dos [peligros: las lágrimas y la madre] pertenecían al mundo que el héroe de los cuentos abandona cuando emprende la

aventura. Si se quiere crecer, no hay que mirar atrás' (122) — she is discovered by those putting up the scenery, and blames it on her failure to heed what she knows to be right: 'Por mirar atrás, por volver la cabeza hacia los peligros que se han dejado atrás, en vez de disponerse a afrontar los que quedan' (122-3). Nevertheless, she responds as always with her natural politeness and willingness to help. And the helpfulness, as happens so often in fairy tales, is rewarded: having piled up three boxes to climb onto (she has also already come through three rooms/three encounters successfully), she then jumps down and 'reparó en una puertecita que había en la pared y que no había visto antes' (123). Another small door which might have been overlooked enables her to move on to the next, very different, and more dangerous stage.

The Descent

It becomes clear why it was important that Sorpresa should not find a bottle of champagne in the third room, for she now finds herself going much deeper into the unconscious: 'Salió a una escalera estrecha de caracol con los peldaños muy gastados. Tardó bastante en bajarla porque estaba aquello oscuro y era larga' (123). This is a typical image of Martín Gaite who, in her *Cuadernos,* writes: 'Tengo que pararme, aunque cueste, volver a lo interior, al *neverending*, me está haciendo daño la falta de concentración. Tengo que atreverme a bajar al sótano con el candil encendido, aunque me tiemble la mano.' (2002a: 394) Similarly, Hernández Álvarez describes the movement as a descent 'a las profundidades de esta casa, de su ser [de Sorpresa], para merecer subir después hacia la luz' (2005: 161).[95] According to von Franz, 'life cannot go further before first going downward,' and she further asserts that

> you cannot get near the Self and the meaning of life without being on the razor's edge of falling into greed, into darkness, and into the

[95] In her lively and comprehensive study of life-writing in Martín Gaite's later novels, María José Blanco suggests that the references to the *neverending* refer to Martín Gaite's work on her collection of writings, *El cuento de nunca acabar,* and this seems to be true of such comments as 'Insistir, en el *neverending,* en "el encuentro con la literatura".' (2002a: 440) However, statements such as 'Tengo que pararme, aunque cueste, volver a lo interior, al *neverending,* me está haciendo daño la falta de concentración' (Ibid: 394) suggest that in here the *neverending* may refer to something more, such as the unconscious, while others such as 'Me voy a meter de lleno en el *neverending.* Es la única salida verdadera' (Ibid: 397), could refer to either.

> shadowy aspect of the personality. One does not even know if it is not necessary sometimes to fall into it, because otherwise it cannot be assimilated. (1990: 49)

Myers concurs, citing Perera's 'description of the Goddess's initiatory descent in order to reunify the upper and lower parts of the self' (2003-4: 416). Unusually, in *Pastel* it gets lighter the deeper Sorpresa goes, but it is a poor and unadorned light — 'dos bombillas desnudas colgando de un hilo' (124) — which comes from the wine cellar into which she is descending. So this fourth stage takes her just where she wants to be in order to fulfil at least one part of her allotted task.

Wine is a symbol of the spirit — 'historically, wine was regarded as being spiritual' (von Franz 1996: 140). Without the light, it is unlikely Sorpresa would have discovered the wine cellar or any way out other than retracing her footsteps, which would have yielded only a partial experience. Because of the light she quickly finds the champagne bottles, drawing on her experience of seeing the one her father brings home on birthdays. Champagne is a kind of treasure, being used in general to mark important occasions. *El señor* wants another bottle so that it will take away the darkness and depression he feels. In this respect it is artificial and has only a temporary effect. But its associations, its special nature, and the symbolism of wine as spirit make it a more positive experience. It is not unique, there are lots of bottles, and Sorpresa takes one, any one. Yet the way in which she looks about to make sure no one else is near, snatches a bottle and then runs and gets lost, associates it with Prometheus, who, according to Greek mythology, stole fire — a symbol of 'emotion [which] is the chief source of consciousness' (Jung 1959: 96) — from the gods. Sorpresa's deepest desire, to grow up, means to her 'entender las cosas difíciles' (98), which is akin to the higher consciousness symbolised by the fire snatched by Prometheus from the gods.

Despite the fact that she has been asked to bring back a bottle by someone she considers important, she views the taking of the bottle as stealing — 'era la primera vez que robaba una cosa' (124). It is a psychic stealing, taking something stored in the deeper levels of the unconscious and bringing it up to a higher level. There are a number of fairy tales in which the hero is required to steal something, though they usually put all their energies

into the task and do not express moral qualms. Generally it depends on who is doing the stealing (or in some cases the killing). On the other hand, fairy tales reveal a general pattern of behaviour and are understood in general, they are not meant to be interpreted literally and, as I have reiterated throughout this thesis, in this interpretation they are treated as symbolic. However, so far Sorpresa has progressed by remaining conscious, by holding on to her human aspects, by being herself, and her attitude to taking the champagne continues this approach.[96] Nevertheless, it also leads to her getting lost and going round in circles unable to find the way out: 'Agarró una de las botellas de champán y echó a correr como alma que lleva el diablo. […] Estuvo corriendo mucho rato por largos y oscuros corredores que daban vueltas y no llevaban a ninguna parte' (124). As already mentioned, Hernández Álvarez compares this experience with that of the Grail Knights: 'Como los caballeros del Grial erraban solitarios y perdidos, ahora corre Sorpresa por los túneles obscuros' (2005: 162). On the other hand, as Jiménez recognises, it is also a scene which 'guarda una enorme semejanza con el laberinto de puertas y pasillos en el que se introduce la señorita Matilde en *El balneario*' (1992:88). However, Jiménez interprets the experiences of both Matilde and Sorpresa as showing 'la inadaptación de las protagonistas al mundo en el que viven' (1992: 88). My reading is closer to Hernández Álvarez, that this is a period of getting lost in the unconscious.

The running and the circling in the shock following the theft bring Sorpresa back to the wine cellar, 'pero por el extremo opuesto' (124), as if to enable her to start again on the return journey, but this time looking at things from a different angle. Once more, by looking carefully she sees that 'había un tercer hueco con una luz al fondo' (125). Getting lost has afforded the opportunity for adjustment and the development of the calmer approach she is taking now, having gathered her wits, and which is essential for the next encounter.

[96] I cannot agree with Myers' assertion that when Sorpresa steals the champagne 'the reader naturally remembers her telling Pizco that she wants to be bad, complete with horns and a tail' (2003-4: 416), as there is no bravado in her action or reaction.

Encounter with a King

One of the characteristics of the animus is that he deceives. Coming through the opening Sorpresa has identified as a possible way out, she sees 'un rey de carne y hueso, con corona en la cabeza y manto rojo bordeado de piel blanca' (125). A king in the depths of the psyche would be an important figure indeed, representing the ruling principle. His red cloak is typical of his role, but, in keeping with the symbolism discussed so far, also suggests feeling, eros, warmth, emotion, and fire. On the other hand, red also has negative associations of death, war and evil: 'Red, which is not only the positive color of fertility but also the color of calamity, evil, blood, death, the the desert, where, thousands of years later, the Devil appeared to tempt the elect' (Neumann1963: 171).

As outlined in Chapter 1, Jung identified four stages of development in both anima and animus, with the fourth stage of the animus being characterised by meaning. By coincidence the king's lines — particularly '¡Olvidaos de ese disfraz de niña atemorizada que os impuso el capricho de vuestro cruel padre y haced que despierte vuestro corazón de mujer!' (126) — cause Sorpresa to think he has the answer to her most important question, how to grow up. She has first been delighted by his role of king, then notices how tall and handsome he is. Suddenly the situation becomes meaningful to her personally and he appears to represent the potential source of meaning. The importance of the situation is depicted in the image of what appears to be the beginning of an important projection of the highest level of the animus: 'Era exactamente así, como abrir un cajón del que salían volando pájaros de oro' (126). The gold is the key to the value that is placed on this question being answered, and on all her unanswered questions receiving a response, for, as was discussed in the last chapter in relation to the key to Serena's rooms, it is the most precious metal, which does not tarnish or decay.

The king carries a mirror and papers. As we saw above, a mirror can be used to admire one's appearance, to see oneself, and even to find out something. In this case the king uses it for all three purposes, though primarily the first two. The papers could represent learning, which here can be interpreted literally as they contain his lines for the play, which he is trying to memorise. Herein lies a warning as to the nature of this figure: he is self-

regarding, and his best words are not his own, they don't come from within himself. At first Sorpresa is overawed by the king, thoroughly deceived, though again her courtesy prevails as when she asks him to wait a moment: 'Y dejó la botella en el suelo. Le parecía una descortesía tener las manos ocupadas' (125). And again her own authenticity calls up the reality of the other: '-¡No me gusta que me interrumpan! exclamó el rey con una voz completamente diferente y echando una mirada furtiva a los papeles. Así se me olvida todo' (125). Thus Sorpresa gets her first hint of his duplicity.

Sorpresa asks her question which, unsurprisingly, he fails to answer and his impatience to return to his friends provokes an explosion of anger — '¡Creí que los reyes serían distintos! ¡Váyase al infierno! ¡Le odio!' (128) — which is just the right response in the circumstances as it stops him from leaving and allows him to provide important information in the ensuing conversation. First she learns that he is Ricardo, at which point he returns to his 'acting' voice which she initially found so attractive. However, experience has taught her that he is not to be trusted completely: 'No se fiaba de que volviera a hablar en aquel tono tan fascinante, pero tan engañoso. Lo mejor era romper el juego, como él había hecho antes' (129). She has learnt very quickly to see through the deceptions of this animus figure who appears royal, but is a fake and would fascinate her and take her away from her task for he suggests she go up and watch the play, which would mean retracing her steps, getting caught up in collective activities, possibly even being seen by her mother, and thus failing in the process which she has begun so well. Ricardo is a bad mirror, as O'Leary and Ribeiro de Menezes point out: 'Martín Gaite suggests that, with his self-satisfied and patriarchal attitude, [Ricardo] is an 'espejo malo', or inadequate interlocutor, for Sorpresa' (2008: 255).

The unconscious is full of shades, deceptions, temptations, and Sorpresa responds well to the challenges, keeping herself aware, responding to each new piece of information, weighing the reality she encounters against her initial expectations and adjusting her vision accordingly – all this enables her to be confident as she runs away from Ricardo 'sin volver la cabeza. Ahora sí que estaba segura de haber vencido a todos los fantasmas' (131). This is a courageous decision for her to take given her propensity to be helpful and responsive, and, thus represents an important step in the process. It is also

a typical aspect of the journey, as Neumann points out: 'This firmness of the strong-willed ego, concentrated on its goal, is expressed in countless other myths and fairy tales, with their injunctions not to turn around, not to answer, and the like' (1971: 112-3). Sorpresa's references to typical events *en los cuentos* suggest she is well aware of this, as she reveals, for example, in her encounter with Ricardo: 'Se dio cuenta de que estaba revelando un secreto que debía haber guardado para sí. En los cuentos es fundamental que el protagonista, si quiere salir victorioso, sepa mantener los secretos' (130).[97] This ego strength is also demonstrated in her much more fruitful encounter with e*l señor de la Casa Grande*, as will be detailed below.

In responding to Ricardo/the king instinctively there are three important developments. Firstly, she learns that the third opening she saw earlier is an alternative way out and the king gives her detailed instructions for getting back to *el señor*. Secondly, the reaction of the king to the message causes her to realise the importance of having found *el señor* — 'de todo lo que había visto, con lo raro que era, aquello debía ser sin duda alguna lo más importante' (129). Both of these developments help Sorpresa to re-focus on the most important task: returning to the room with the gramophone. Finally, Ricardo twice tries to disparage her importance to *el señor*, ridiculing the notion that he is waiting for her: 'Nunca ha esperado a nadie. Ni espera nada de nadie. Se olvida de todo lo que no es él mismo, los demás no existen, no los escucha' (130). Sorpresa knows that at the very least he is waiting for the champagne, that he has told her to be quick, and didn't argue with her assessment of the room in relation to stories and their telling. On the other hand she is intrigued by Ricardo's final description: '¡Se quiere comer él solo el pastel del diablo!' (130). This is her final test in the wine cellar, and she passes it by *not* asking what it means — once again, with the help of the example of the heroes of her stories: 'Le pareció que podía ser otra de esas tentaciones que le salen al paso al héroe del cuento para embarullarlo y meterlo en laberintos, desviándolo de su camino' (130-1), so that not even Ricardo's voice calling her back deters her. In the development of the story through her long conversation with *el señor*, the full importance of Sorpresa's

[97] In *Caperucita*, which will be discussed in the next chapter, another ten-year-old heroine takes a much more nuanced view of secrets and the way to deal with them.

not responding to Ricardo's mysterious words is revealed, and this will be discussed below. Finally, as I mentioned earlier, Sorpresa has been compared with the Grail knight, Perceval, whose task was to ask two questions in the Grail Castle, but who failed to do so as he had failed previously to ask about his mother (Jung & von Franz 1971: 181). As a result, wholeness is not achieved: 'So much would have been restored if only you had asked' (Ibid.: 174). Here Sorpresa fails to ask a question, but she does this knowingly, consciously, and the consequences are quite different to the tale of Perceval, as will be shown later.

Conversation with an ideal interlocutor

Sorpresa's attempts to engage with e*l señor* are rewarded when he confounds Ricardo's description of him and asks her not to leave. Martín Gaite is here depicting story as irresistible even to the most jaded personality. If we consider Sorpresa as a feminine ego on a process of individuation, in this encounter with an important animus figure, she is behaving exactly as she should — sympathetic without forgetting her own world or interests. When *el señor* responds further by making a space for her on the balcony opposite him, he seems to confirm their relative positions as opposites: conscious/unconscious figures, together with the aspects identified earlier. In addition, Sorpresa is sitting on the right hand side which is associated with the conscious side and hence appropriate for her. The theme of opposites is continued in the two little figures on the balcony railing, 'dos angelitos de hierro' (136), of which one is shooting an arrow, while the other is immersed in a book. In their study of the goddess myth in the Western tradition, Baring and Cashford identify the age of iron as that of the polarisation of opposites: 'More generally, in the mythology of the Iron Age, sky becomes exalted over earth, and the paradigm of opposition and conflict grips the consciousness of humanity' (1993: 282). In the story which *el señor* tells Sorpresa later, he and his first fiancée identified themselves with the angels. They broke up, she died, so as opposites they were never united. The little angels turn up again later, when Sorpresa has left the *Casa Grande*, to complete the story in a way which confirms significant progress in the process of individuation.

In *Castillo* Cambof Petapel wore a ring with a blue stone on his index finger and it was interpreted as being connected with the spirit. *El señor* wears a ring with a red stone which connects him to the theme which has been present since the beginning of the analysis of this story-within-a-story: feeling, relatedness, eros. We do not know which finger the ring is worn on, but from their relative positions on the balcony, it seems to be on the left hand, which connects it to the unconscious and creativity, where the goal, the meaning is to be found.

Fantasy and Reality

Within this story-within-a-story and its quest for independence and maturity, Sorpresa, sitting in silence as e*l señor* smokes, imagines herself in another story[98] in which she is on the deck of a cruise ship, has just met the captain and, naturally, she is 'una mujer mayor con traje de seda y zapatos de tacón' (137). Estés argues that there are three kinds of fantasy:

> Pleasure fantasy [...] strictly for enjoyment, such as daydreams [...]. Intentional imagining [...] a vehicle to take us forward into action. [...] Then there is the third kind of fantasy, the kind that brings everything to a halt. This is the kind of fantasy that hinders right action during critical times. (1998: 322)

In fact, spontaneous daydreams can be treated like dreams and analysed in the same way. On the face of it, Sorpresa appears just to be enjoying herself and thus falling into the first category. It seems harmless. Yet we have seen how reality has pervaded the bigger story and is never far away, and how Sorpresa's grip on reality has enabled her to meet every challenge so far. Imagining herself grown-up is escaping from reality and preventing her from being alert to the possibility of achieving her goal. Whereas Ricardo, acting as a king, had covered her grubby hand with kisses without seeming to notice, she did notice, and was sufficiently alert to the other deceptions (his voice, his changing moods) not to be drawn into the illusion that she was already grown-up. *El señor* is more sympathetic to her than Ricardo, he has made clear that he wants her to stay, she is looking forward to hearing and

[98] For a discussion of the different levels within the tale see Merlo 2004a: 186-7.

telling stories, so the whole environment is so favourable that she could lose herself in it and, therefore, get stuck in the process. Sorpresa has been admirable in her honesty to herself and others and in her awareness. In addition, at other times there have been interventions by others, such as those building the stage, which have assisted her in going forward. Now it is e*l señor* himself who brings her painfully back to earth when he asks '¿Cuántos años tienes?' (137). Time has played an important role in the story: on the terrace when she almost turned back as she reflected on the length of time she had been in the house; and when she recalled the urgency of her task to take back the champagne. Having been in danger of losing a sense of reality, this question focused on her personal relationship to time forces her to see 'sus calcetines arrugadas […] sus sandalias gastadas' (137), and to wake up.

Martín Gaite is often quoted on the purpose of her writing in relation to reality and fantasy: 'Toda mi literatura oscila entre lo excepcional soñado desde lo cotidiano y al revés' (2002a: 572). The relationship between the two worlds is also at the heart of Jung's vision of wholeness, in which consciousness, through the ego, plays a full part. Getting stuck in the unconscious, being fascinated by it, is a danger highlighted by Jung (1977: 74). The threat of getting lost in fantasy, then being pulled back into reality is a theme of the whole scene on the balcony. Being immersed again in the same fantasy on the ship when el señor asks her if she likes champagne, enables her to accept an experience previously forbidden by her mother because 'las mujeres que viajan por mar sentadas junto al capitán del barco que les ha prometido un beso, tienen que estar dispuestas a beber aunque sea veneno' (140). Thus, the scene which follows this decision was only accessible to her through the fantasy which has given her a different sense of herself.

However, because Sorpresa is aware of her mother's attitude to champagne, she is conscious of the act of disobedience. Having drunk too much she begins to 'see' all the people she has met in the Casa Grande, including el señor, holding hands in a circle and laughing, but is prevented from joining them by the image of her mother tugging at her skirt and holding her back. Here the image of her mother acts as a sober presence ensuring

Sorpresa does not get swallowed up in the unconscious, unable to distinguish fantasy and reality. As Couso confirms: 'La figura de la madre asiéndole la falda constituye, aun dentro del sueño, el contrapunto real, la atadura que desdibuja lo fantástico y la aproxima a lo cotidiano' (2014: 44). The dangers of this were present even before Sorpresa started drinking champagne: 'Empezaba a sentirse un poco mareada ante el ritmo vertiginoso con que se sucedían los acontecimientos de aquella noche, como luces que se encienden y se apagan, sin guardar relación unas con otras' (140-1). This image implies flashes of consciousness, but they are disconnected. The individuation process, with its ups and downs, its groping in the dark, its loneliness, is ultimately about the search for and discovery of meaning, of a new value which unites the opposites – that is its goal. Sorpresa has not yet reached that stage.

From the image of her mother reminding her of boundaries, the drunk and dizzy Sorpresa manages to remain sufficiently alert to discover that *el señor* is very different from the romantic image of the captain of the cruise ship she has been fantasising about, and this despite his putting his arm around her and speaking in 'una voz más dulce que ninguna del mundo' (142). In view of her earlier susceptibility to his 'ojos del lobo', this voice, coupled with the gentleness and the champagne, make it almost incredible that Sorpresa is not completely overwhelmed at this point. It is appropriate that the effort she makes to open her eyes — to be conscious — is described as 'sobrehumano' and she is rewarded with renewed contact with reality: 'Hasta entonces no se había dado cuenta de que era una persona vieja' (142).

This step is crucial. Had she not taken it, she might have succumbed to the next development when el señor, also rather drunk and mixing dream and reality, mistakes her for his childhood sweetheart, Cecilia, and hugs and kisses her. From seeing that he is not the man she had imagined, it is a short step to pointing out very forcefully to him that she is certainly not the person he imagines her to be — 'estalló, como si se arrancara una careta' (143). The process of individuation is one of becoming a unique individual, an authentic human being. Tearing off a mask would symbolise rejecting a false image, whether it comes from oneself or is projected by someone else. This is the

most important step Sorpresa takes, and is the key to all that follows. Without it she would not have completed the process.

When Sorpresa tears off the mask she asserts who she is, making five positive statements — about her size, her age, her desire to be bad and to be grown up, and her wish to tell stories — following which she defines herself in terms of what she is not vis-à-vis *el señor* and his evident life experience:[99]

> ¡Porque soy muy pequeña! […] Porque sólo tengo diez años. Y no entiendo nada, y no soy ninguna princesa ni me llamo Cecilia. Y además no he bebido nunca champán, ni tengo libros, ni amigos, ni una habitación donde no me venga nadie a molestar, ni sé darle cuerda a un gramófono, ni he visto el mar, ni me contesta nadie a lo que le pregunto, ni he hecho ningún viaje de verdad, ni he conocido al capitán de ningún barco. (143)

Then all roads lead back to her deepest desire and she is able to end on a note closer to her recent, real experience: 'porque todos me riñen o me dicen mentiras, y porque quiero contar historias de verdad y ser mala y mayor de verdad.' (143) Sorpresa's earlier declarations of her wish to be 'mala' were in response to the way she feels regarded and treated by the grown-ups she knows. On the second occasion she is under the effects of the champagne, and alcohol, like other drugs, opens the door to the unconscious.[100] The desire to be bad, provoked by the collective shadows cast on her by other villagers, was expressed initially following Pizco's wounding criticisms. Now it comes at the end of the list of declarations of who she is not, and is delivered in a way which is forceful, highly emotional, and determined, and hence dangerous to her potential future development.

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[99] There was a crucial time in Jung's life when he was being assailed by unconscious forces and feared for his sanity, when only the repeated assertion of facts about himself kept him in touch with reality: 'The unconscious contents could have driven me out of my wits. But my family, and the knowledge: I have a medical diploma from a Swiss university, I must help my patients, I have a wife and five children, I live at 228 Seestrasse in Küsnacht – these were actualities which made demands upon me and proved to me again and again that I really existed, that I was not a blank page whirling about in the winds of the spirit, like Nietzsche.' (1983: 215)

[100] On the use of recreational drugs, von Franz says '[Jung] was profoundly disquieted […] by our modern tendency to exploit such discoveries [e.g. mescaline] out of idle curiosity, without recognizing the growing moral responsibility that we incur' (1993b: 297). On the experience of the collective unconscious which taking drugs appears to provide, she adds: 'If this experience were to be a God-given gift without a hidden counterpoison, then it would mean a tremendous enrichment, an expansion of consciousness by which we are naturally fascinated. But it is just this expansion and enrichment of consciousness that make integration and moral processing of what we see and hear in this state impossible' (von Franz 1993b: 298).

There is in this scene an element which comes up in a number of fairy tales — that of *not* asking a question, which has already been mentioned in connection with Perceval and the very different outcome that Sorpresa will experience. Although neither Perceval nor Sorpresa asked a question, in the latter case it was the result of awareness, not the forgetfulness of the Grail Knight. In an example which is closer to Sorpresa's experience, in the Russian fairy tale *Vasilisa the Beautiful*, Vasilisa is sent by her stepsisters to get fire from the Russian fairy-tale witch, the Baba Yaga. Having been warned by the Baba Yaga that 'not all questions are good. To know too much makes one old!' (von Franz 1995b: 195),[101] Vasilisa asks about the strange sights she has seen outside the house, but, heeding the witch's advice, does not ask about what she has seen inside, and is rewarded. The young Sorpresa, born with a talent for asking questions, has learnt from experience that 'hay cosas que a un niño de nada le sirve preguntar porque no van a hacerle caso, o todo lo más van a contestarle con una tontería' (92). But, although she understands this to be the case, 'dentro de sí nunca lo [aceptaría]' (92) and she holds firm to the biggest question of all — how to be grown up. According to Baba Yaga, getting old before your time is the result of asking questions, so Sorpresa could be on the road to realising her dream just by being herself. But the Baba Yaga's advice is a warning to Vasilisa, and von Franz concludes that 'if Vasilisa had asked the fourth question, the witch would have exploded in anger, and to do that is a kind of defeat, which she would have resented. The one who gets angry has lost' (1995b: 215). The implication is that Vasilisa would not have got the fire she sought, and the witch would probably have gobbled her up. Sorpresa, as we will see, is also seeking fire (the fire of consciousness, although she has also threatened a destructive fire) and, like Vasilisa (and in contrast to Vasilisa's step-sister), she obtains it, with positive results.

At the end of Sorpresa's encounter with Ricardo, he criticised e*l señor* for his impatience and self-absorption, and concluded: '¡Se quiere comer él solo el pastel del diablo!' (130). By then Sorpresa had experienced the

[101] Estés translates it as 'Vasalisa the Wise' and has the Baba Yaga say 'too much knowledge can make a person old too soon' (1998: 75). This connects it with Sorpresa who desperately wants to grow up and is cursed with asking questions which are not answered, i.e. trying to obtain knowledge which is denied her. There are other connections between the Vasilisa tale and Sorpresa – the amber and the warmth, and the creative and destructive fires.

deception in Ricardo's dress, voice and attitude, and so resisted her first impulse, to ask what the phrase meant. Fear that this would distract her from her main purpose held her back. Now on the terrace, asserting who she is and who she is not, Sorpresa concludes with her desire to be like *el señor*: 'Quiero [..] ser mala y mayor de verdad. Muy mala y muy mayor. Como usted, eso es. No necesitar de nadie. ¡Comerme yo sola el pastel del diablo!' (143) However, she doesn't understand fully what she is saying. Von Franz identified the kind of rage the Baba Yaga could have got into with 'hot evil'. *El señor* initially explodes with anger, but then withdraws into an icy silence: 'Era como si una muralla invisible de piedra hubiera bajado a separarlos,' finally emerging with a deep sense of sadness. The reason that he does not stay in the first, explosive stage seems to be two-fold. First, Sorpresa does not attack him with Ricardo's words, but turns them on herself, saying that she wants to be like *el señor*. The criticism is, therefore, deflected and does not wound in quite the same way. Secondly when *el señor* roars at her: '¿Quién te ha dicho eso?' (143), Sorpresa adds 'Pero no lo entiendo bien. Debe ser una adivinanza.' In this way she veils herself in the kind of discretion, of respect, which Vasilisa showed, although Sorpresa seems, as always, to be telling the truth. Nevertheless, she is able to make this honest statement because she did not allow herself to be distracted by her own curiosity at that crucially important earlier stage. And her reward is the story of Cecilia and *el señor*, the photo of himself as a child, and the loss of Cecilia which he had not appreciated at the time. Sorpresa's earlier assessment of the room being ideal for storytelling is thus proved to be right.

Ricardo's criticisms, conveyed by Sorpresa, seem to have wounded and reminded e*l señor* of his duty towards his guests and his role in the play, as, following the story of Cecilia, 'se pintó unas cejas gruesas y picudas, se sujetó con una goma una barbita de chivo, se colocó un casquete de seda negra con dos cuernos, y se embadurnó la cara con una crema gris oscuro' (149). In other words, he disguises himself as a devil and Sorpresa addresses him as such. Contrary to the associations of the devil with greed and desire, he gives Sorpresa a gift which 'convenientemente usada, [le] enseñará a apreciar lo que [tiene]' (150). As has been indicated, he is also an animus figure, and the animus, in some of its negative and even ambiguous guises, can appear

devilish. At the beginning, it was not clear how he would behave, so bored and aloof did he appear. In the course of the encounter with Sorpresa he changed, as the animus also changes when faced with a woman being herself (Castillejo 1990: 73-89). *El señor* dances round the room in a way that mirrors Sorpresa's dancing and singing in the room with the mirrors. His song 'sin maldad no hay libertad' could refer to the importance of integrating the shadow, and of accepting it where integration is not possible; of recognising that a one-sided, 'goody-two-shoes attitude' is unreal, incomplete, lacking in substance. It could also mean that there is no freedom without the choice between good and evil.

The Fourth Function

Earlier I referred to Jung's thesis of the polaric structure of the personality in which one or two functions are usually more developed. The aim of wholeness – and, therefore, of the individuation process – is to develop all four. Discussing the fourth, or inferior, function in detail, von Franz describes it as the one through which we encounter the unconscious, having as it were a door always open, one which cannot be closed or controlled in the way that the other three functions can, as a result of living with them for a long time: 'It remains that door which is not quite shut against the other impulses of the collective unconscious' (1993b: 61). She argues that the only way to deal with the inferior function is 'for the thinking type, for instance, the famous *sacrificium intellectus* – in religious language – or, for the feeling type, the *sacrificium* of his feeling.[102] Because the fourth, or weakest, function is closest to the rest of the unconscious it can get mixed up with other, collective contents, and, according to Castillejo, it is through this door that evil comes: 'The ill-developed fourth function is the gateway through which evil might once more try to explode its way' (1990: 37). At the collective level, she

[102] The same sacrifice will be required of the other two types. Where the sacrifice is not made, 'the superior function tries to get hold of the inferior function and to organize it in some way.' (von Franz 1993b: 50-51) She gives several examples, including the following: An intuitive 'will perhaps model something in clay, say a very helpless-looking, childish statue of an animal, or something of the kind, and then he experiences something improving in himself, but immediately – like an eagle – intuition jumps onto it and says that 'This is it, that's what should be introduced into all the schools …' And away he goes into his intuition again, into all the possibilities of clay modeling and what it could contribute to the education of humanity and what it would include […] everything is brought in, but the one thing that is not considered is the modeling of another figure! […] The main function is on top again, having had this quickening and vivifying touch with the earth, off it goes, up into the air again' (Ibid.: 50).

identifies this as the feeling function: 'On the whole the menace to civilization today seems to come from man's over-developed thinking, and the consequent unadaptedness of his fourth function, feeling, which thereby lets in the evil' (Ibid.: 39). Von Franz agrees, although she includes all inferior functions in her analysis: 'The little open door of each individual's inferior function is what contributes to the sum of the big collective evil in the world […] the sum of millions of inferior functions constitutes an enormous devil' (1993b: 57-8). The Jungian view of the way to transform destructiveness and provide the answer to the problems of society is that it lies with the individual and depends on the individual growing in consciousness.

Sorpresa is very bright, always asking questions, thinking, reflecting. She also loves being outdoors, running around, and she loves making up stories. She seems to be extroverted, directed outwards, and her first function appears to be thinking, with the functions of intuition and sensation also partly developed. Therefore, her fourth function would be introverted feeling. Sorpresa has shown herself to be very polite at times with strangers, and Jung says this is typical of inferior feeling which, like all the fourth functions, is experienced as primitive, and 'primitive man is extraordinarily polite, he is very careful not to disturb the feelings of his fellows because it is dangerous to do so' (Jung 1977: 20) Apart from the personal dangers, the eruption of her feeling and her expressed desire to be really bad in response to the collective shadow projected onto her would, from the Jungian perspective, contribute to the destruction and evil in the world.[103] Not living it out as a result of becoming conscious of it would have the opposite effect, i.e. reducing the build-up of destructiveness and evil by, as it were, diluting the darkness, and, thereby, relieving the tension very slightly. Furthermore, later in the story Sorpresa makes a promise to a sleepy moon which appears 'rodeada de un halo color naranja' (163). Orange is produced by mixing red and yellow which correspond, respectively, to the functions of feeling and intuition. The successful outcome of the story is due in part, as we shall see, to a flash of intuition.

[103]Jung's response to the crisis in Germany in the 1930s was discussed in this connection in Chapter 1.

La noche de San Juan

As was indicated earlier when discussing Pizco's going to the *romería,* the story takes place on 23 June, *la noche de San Juan.* Among the many stories associated with this night, one promises that, if you look in the mirror at midnight, you will see the Devil. We don't know exactly what time it is, only that it is dark and it is late when Sorpresa looks in the mirror: 'El espejo reflejaba la imagen atónita de la niña en segundo plano, pero el hombre, enfrascado en su trabajo, no parecía ahora reparar en ella' (149). She, on the other hand, sees the devil reflected there.

In many fairy tales the devil is an evil principle which needs to be destroyed. Sorpresa identifies *el señor* with the devil and is unafraid: 'Nunca había visto un rostro tan hermoso. Si era el diablo, quería condenarse' (145). In some fairy tales the devil has some precious thing which must be rescued: 'This corresponds to the usual pattern of getting the pearl away from the dragon, or the treasure difficult to obtain out of the hands of evil powers' (von Franz 1995b: 270). In contrast, in Sorpresa's story *el señor*, dressed as the devil, gives her an amber stone, telling her to 'enterrarla en el lugar de origen. Y después invocarme' (150). As will be shown below, *el señor* is making possible an encounter with the Self. Sorpresa does not have to steal the precious thing as in traditional tales, and it is a gift from someone with whom she has shared stories and silence. Often, too, the treasure is already buried and has to be dug up, whereas here *el diablo* tells her to bury it in order to find the answer to her secret, the treasure she really seeks. So the traditional patterns are being reversed and the opposites are present here, too. As we have seen throughout the story-within-a-story, Sorpresa's instincts have enabled her to deal successfully with the various encounters. With the instructions from *el señor,* she runs from the *Casa Grande*, taking, naturally, a different way out — 'recordaba vagamente haber saltado desde uno de sus balcones […], haber cruzado una huerta de maíz perseguida por los ladridos de un perro' (151) — and 'obedeciendo simplemente el impulso de sus pies veloces' (151).

At the moment in which she realises that *el lugar de origen* means the clearing in the woods where her christening party was held,

> sintió como si el angelito de hierro, que disparaba su flecha mirando con gesto audaz a la oscura lejanía, se hubiera convertido en su compañero sentado en la esquina opuesta, con los ojos pensativos fijos en aquel libro donde todo debía venir explicado. (152)

This is the reconciliation of opposites, which anticipates the end of the story. It is only at this point that we learn of the story Sorpresa has built up of her birth and christening and its impact on her life: in her imagination the clearing is the source of Balbina's curse. When she invokes the devil in order to despatch the witch as *el señor* instructed: '¡Que tu poder retroceda ante el mandato del diablo!' (154), she is, paradoxically — given the opposition between herself and collective feminine values — following a matriarchal custom of her village: 'En Trimonte […] las mujeres decían que la hechicería y el mal de ojo sólo los puede conjurar el diablo' (153-4). Here a theatrical devil overcomes the destructiveness of an imaginary witch, but on the level of the imagination, both are real to Sorpresa. The symbolism of amber is closely related to a number of aspects of the story. In Poland amber was thought to ward off evil spirits on the *Noche de San Juan*, which is when this story-within-a-story takes place. Amber is warm and soft and, though it can be found in a whole range of colours, the most common is yellow. The warmth associates it with feeling, the colour with the sun and also with fire. Sorpresa's anger and desire for power, if acted out, would have been like a destructive fire, causing mayhem and bringing her no peace. By being contained within the symbol of the piece of amber, and buried in the earth from where its energy can be drawn (amber stores static electricity and was called electron by the Greeks), this fire can be transformed from destructiveness to creativity. When Sorpresa buries the piece of amber, she is able to get rid of the witch from her psyche, sending her to 'esconder[se] en el reino de las sombras' (154), i.e. in the unconscious, and thus freeing herself for a new stage in the individuation process. As discussed in Chapter 1, creative fire is associated with the Holy Spirit and with Pentecost.

In Matilde's dream the funeral procession carried off the negative animus, Carlos; here 'se oyó un lejano redoblar de tambores y cánticos de Miserere, como un cortejo fúnebre que se fuera distanciando cada vez más de los linderos del bosque' (1984: 154). It is the funeral of Balbina, the dark shadow, only this time with the drums which were missing from the original

procession at her funeral, thereby completing it. As in *Balneario*, the funeral march carries away something which has to die, which is no longer relevant to consciousness. Myers considers that Sorpresa hears musicians 'returning from the night's festivities' (2003-4: 421), but it seems unlikely that they would play something so solemn. Although in her dream Matilde seemed relieved that Carlos was dead, when she woke she clung to the memory of him and appeared to ignore the end of the dream. Sorpresa, on the other hand, recognises the negative impact of the image of Balbina and enthusiastically despatches her. Thus, unlike Matilde — and Lot's wife — she is freed for the next stage in the process, for the funeral procession despatching Balbina is followed immediately by a very different, but related, experience.

The Encounter with the Self

In a woman, the Self, where it is personified by a human figure, is often feminine (masculine in a man). So, too, are shadow figures. It is as if the image of Balbina, representing a dark, collective female shadow, has prevented the emergence of an image of the Self. Such an image emerges now:

> Era una mujer hermosísima con la parte superior del rostro cubierta por un antifaz de terciopelo. Llevaba un traje de gasa blanco y vaporoso con las mangas en forma de alas de libélula, zapatos de oro con altos tacones y una antorcha en la mano. El cabello rubio y larguísimo, entretejido con lirios, era como una cortina que le cubría enteramente las espaldas y ondeaba flotando al viento al compás de su paso ondulante. (155)

The lily is a symbol associated with virgins. The Jungian interpretation of this word would not be the narrow, 'conventional meaning of virginity as a refusal of sexual experience' (Luke 1981: 48): 'The term 'virginity' must refer to a *quality,* to a subjective state, a psychological attitude, not to a physiological or external fact' (Harding 1982: 102). Harding goes on to clarify that '[the virgin] belongs to herself alone. She is one-in-herself' (Ibid.: 103), which would be the effect of individuation on a woman. Martín Gaite makes reference to this state on a number of occasions in her *cuadernos.* For example: 'Es todo quedarse quieta, no agitarse, estar-en-sí, si me estoy quieta sirvo, si me agito no sirvo a nadie. Esto siempre lo he visto claro' (2002a:

193- 4). The physical beauty and the clothes of the apparition contrast her with Balbina, but she is not all light and clarity for she retains an element of mystery, having 'la parte superior del rostro cubierta por un antifaz de terciopelo' (155). The material itself contrasts with the 'traje de gasa blanco y vaporoso', being opaque, and meant to conceal. It is also the material which appears most consistently in Martín Gaite's stories, usually coloured green, as in Serena's notebook in *Castillo* in which she records her dreams and Rebeca Little's comfortable old armchair in *Caperucita*.[104] This vision in Sorpresa's story carries a torch, which illuminates, and she is also associated with a number of opposites: the velvet and the *gasa* of her clothes; the hidden face and the torch which casts light. The wax figure in the first room Sorpresa entered in the *Casa Grande* also carried a torch but was inanimate, whereas this is a living, moving symbol, illustrating the progress Sorpresa has made in the course of the story.[105]

After burying the amber in the earth, instead of acting out a lie by becoming like the villagers' projection onto her, Sorpresa turns inward towards something that belongs to her alone. On the instruction of the devil, and in contrast to her earlier preference for knowledge, she has invoked the moon which, according to Hall, has two faces, 'two manifest emotional movements: one is active, fiery eruption given to prophecy, rage, possession, and lying (making up a story); and the other, more measured meter given to meditation, dreams, waiting, wishing, lingering' (1980: 10). Sorpresa has not erupted with rage as she had threatened, but, still inspired by the same face of the moon, she turns to 'lying' or fabrication, and, in so doing, she turns, too, towards the other face. Hall also links these two moon faces with the medial aspect of the polaric structure identified by Toni Wolff as representing the structure of the feminine psyche, which was mentioned in Chapter 2. This aspect, on the 'impersonal pole' (in contrast to the 'personal pole' of Mother and Hetaera/Companion), is at the opposite end to the Amazon, which seemed to be the aspect Sorpresa was living before her decision to write.

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[104] It is also the material and colour of the settee in Martín Gaite's real *cuarto de atrás* in her childhood home in Salamanca.

[105] Some critics claim that the figure Sorpresa describes is herself grown up (Myers 1984: 42). Others have, understandably, seen in this figure connections with the Statue of Liberty and, therefore, with Miss Lunatic in *Caperucita* (Couso 2008a: 397). Couso also sees parallels between Miss Lunatic and Balbina (2008b: 26-7). As already indicated, I would argue that the figure Sorpresa sees is an image of the Self, as is Miss Lunatic, which represents an alternative connection between the two characters.

As is well known, *la noche de San Juan* is traditionally a festival of fire, when bonfires are lit and the past can be symbolically burnt away, when the sun, the fire star, is honoured, and there is a sense of fire as a purifier, particularly of sin. It is a festival linked to the summer solstice when the sun is at its highest and the days are longest. Light has traditionally been associated with good, dark with evil, so this festival has been interpreted as the triumph of good over evil. Symbolically, it could also be seen as the celebration of consciousness over unconsciousness. Yet, as was indicated earlier, the most fruitful relationship between these last two aspects is not that of conqueror and vanquished, but of relatedness and cooperation, since they are mutually dependent. The unconscious needs consciousness for its realisation. Through the unconscious consciousness develops and derives meaning. The process of individuation is concerned with the reconciliation of opposites. Almost from the moment Sorpresa entered the *Casa Grande*, one of the main aspects of her journey was also seen to be concerned with the reconciliation of opposites.[106] Now, on this festival of the sun, linked with midsummer's day, Sorpresa, acting on the words of *el señor/ diablo* is focused not on the sun but on its counterpart the moon, the full moon, on which the magical effects of her piece of amber depend. In all this, Sorpresa is true to her feminine nature which, as was indicated at the start of this chapter, 'seeks more the reconciliation than the polarisation of the opposites (von Franz 1997a: 14).

The Return

This reconciliation of opposites continues the next day when Sorpresa sees the real *señor de la Casa Grande* walking home and recalls her invented story.[107] The fact that Pizco is not entertained by the carefully and lovingly constructed tale leaves Sorpresa at a crossroads. Abandoned by her friend who is taking a different direction, then seeing *el señor* who is walking back

[106] El Saffar sees a similar reconciliation of opposites in the purpose of Martín Gaite's most celebrated work, *Cuarto*: 'It is a question of bringing truth into harmony with fiction, man with woman, fantasy with reality, the spoken word with the written word, the ephemeral with that which endures' (1983: 193).

[107] A number of critics argue that it is not clear whether Sorpresa invented the story or whether she really went to the *Casa Grande* (Jiménez 1992; Myers 2003-4; Hernández Álvarez 2005). However, Sorpresa herself states that she 'inventaba despierta en la cama aquel cuento tan bonito que Pizco ni siquiera había escuchado entero' (161), and describes it as 'el cuento más fascinante que había inventado nunca' (158).

to the *Casa Grande* and who neither sees her nor knows who she is, the contrast between her imagined and anticipated worlds and the reality could have turned Sorpresa's fire to ashes. It is at this point that all could be lost. But, in a moment of utter loneliness which almost overwhelms her, when she feels she is 'sin más compañía que aquel motorcito invisible que fabricaba imágenes por dentro de su cabeza' (162), her intuition reveals the way out — writing stories. Instead of wallowing in self-pity and using her talents and spirit to create mischief, the outcome is positive: 'Comprendió que sólo ella misma podía darle cuerda a aquel motorcito maravilloso de su cabeza' (163) although, ever the realist, Martín Gaite ensures her protagonist is aware that her gift is not permanent and unchanging, 'que de vez en cuando se le paraba, como un gramófono sin cuerda, y la dejaba con el mundo a oscuras' (163).[108]

In responding in this way in her own world, Sorpresa resembles the Cinderella who has found the lost glass slipper. There is no danger now of her losing herself in her inner world, of her trying to prolong everything past midnight. In Sorpresa Martín Gaite has created a fairy-tale heroine who will make magic: for herself through recognising her gift and giving free rein to it, and for others who will read her stories. The treasure that other fairy-tale heroes find is often made of gold or jewels. Martín Gaite has enabled Sorpresa to find a different kind of treasure — one which does not depend on money or status for its possession. What seems to be missing is the fairy godmother. And yet, according to McCully, 'the fairy godmother is a dream figure who constellates Cinderella's intuition which can lead to an imaginative solution' (1991: 52).

> De pronto alzó los ojos al cielo y se dio cuenta de que estaba completamente sola en el mundo, sin más compañía que aquel motorcito invisible que fabricaba imágenes por dentro de su cabeza. […] Comprendió que solo ella misma podía darle cuerda a aquel motorcito maravilloso de su cabeza. […] nadie la iba a ayudar a agarrar

[108] Martín Gaite has related how she felt she had to finish *Pastel* before going to Chicago in August 1984 for four months: 'Hay premoniciones raras […]. Me acuerdo que mi hija, cuando estaba yo terminando de escribir ese cuento antes de irme, me decía: "Pero, ¿qué te está pasando, que no haces la maleta ni nada? ¿Cómo estás con ese cuento?", y yo "pues nada, que lo tengo que terminar antes de irme". […] es como la preparación para la soledad más total (Calvi 1990: 171). The anticipation of Martín Gaite's utter loneliness refers to the death of her daughter in April 1985, four months after her return from Chicago.

> la manivela, pero tenía toda la vida por delante para aprender a hacerlo. (162-3)

Sorpresa's intuition appeared as a flash of inspiration in the midst of her loneliness, which led her straight to the imaginative solution. After this inspiration she, like Cinderella, 'must rely on herself for permanent changes' (McCully 1991: 52). At the end, no longer believing that her life can only begin when she is far away from her village, her everyday life is transformed and now offers previously undreamed of opportunities in a new, exciting and fulfilling way of life; one in which she can answer her own questions — such as 'what is the *Casa Grande* like inside?' — through her writing.[109]

She is no longer deterred by impatience, which has been a predominant characteristic up till now, and the activity — writing stories — is one which she can carry out with all four functions. Earlier I quoted von Franz as saying that 'the true process of individuation usually begins with an injury or some state of suffering, [...] which represents a kind of vocation that is not often recognized as such.' It was not recognised by Sorpresa at the start, but at the end of the story, after all her encounters with the unconscious, she does discover her vocation. According to Hernández Álvarez, the meaning of *comer el pastel del diablo* is 'el gozo de la escritura, algo que se come en solitario' (2005: 165). Martín Gaite appears to confirm this when she comments, in connection with the story, 'esta vocación literaria, es decir, diabólica' (2002b: 264).

The story Sorpresa invented about the *Casa Grande* was a departure from her traditional inventions. She drew on something in her own environment, which she had previously disdained — '¿Qué cuento vas a sacar de las cosas que te pasan todos los días?' (96) — as the starting point for the best story she had made up. Thus she fulfils a truth on which Martín Gaite insists: 'El que se quiere escapar de un sitio lo mejor que puede hacer es no moverse de ese sitio y escaparse transformándolo' (1994b: 119). Although while watching *el señor* walking home she realises that

[109] In *Balneario* Matilde also feels very lonely at the end of the story — 'de pronto [...] ¿por qué siente su vida tan mezquina y vacía, por qué se ve tan sola, tan espantosamente sola?' (1984: 245) — but she seems unwilling to accept the loneliness involved in the process of individuation, preferring to continue with the dull, superficial relationships at the spa.

> era absurdo pedirle que le acabara de contar el cuento de Cecilia o del rey Ricardo, porque ni Cecilia ni Ricardo existían. O mejor dicho, sólo ella los podía volver a hacer existir, y para eso no necesitaba al señor de la Casa Grande (162),

nevertheless she reconciles the two worlds by first calling on the moon (which had given the amber its magical properties) to witness her promise to write stories; and, secondly, by asserting that 'algún día los leerá el señor de la Casa Grande. ¡Aprenderé a comerme yo sola, como él, el pastel del diablo!' (163). At the same time, Sorpresa withdraws her projection from *el señor* then identifies possible relatedness between them on a higher level, which reflects the discussion of eros in the first chapter.

In the course of the process of individuation depicted in this *cuento*, through the encounters with shadow and animus figures including the creative animus, and the first glimpse of the Self at the end of the story-within-a-story, Sorpresa has discovered the meaning of her life, and those indelible outlines, which Stein described, trace the storyteller she is and will become. The energy which threatened to break out destructively will be channelled into the act of writing — the destructive fire has been transformed into one which is creative, and the revenge-filled flames of hell have become the creative flames of Pentecost. The potentially destructive desire for power buried with the amber has released a different power — 'the power to create beautiful, magical, enthralling stories' (Brown 1988: 98).

Chapter Four

El quehacer más importante: Listening as Eros in *Caperucita en Manhattan*

Introduction

The traditional story of Little Red Riding Hood exists in numerous versions and has been re-told many times. In the past twenty-five years there have been a number of critically-acclaimed studies exploring both the original versions and re-tellings.[110] Like the original tale, Martín Gaite's *Caperucita* also lends itself to a range of, sometimes contradictory, interpretations by critics of this highly regarded novel. It has been described as a search for communication and an ideal interlocutor (Calvi 1992-3), a search for freedom, and identity (Moulin 1997 and Pérès 2004) — all themes common in Martín Gaite's work. The importance of the role of the fantastic in this re-telling of a tale which, in its original forms, contains 'no supernatural magic element' (Bayó Belenguer 2002: 196), is highlighted in a number of studies. Llorente considers that fantasy conquers reality at the end of the story, and Odartey-Wellington agrees that 'el final feliz de esa novela gira alrededor de la reivindicación de la imaginación sobre la razón' (2004a: 220). In contrast, Calvi argues that in Sara's vision of the world, 'il fantastico svolge un ruolo privilegiato, senza però eclissare il senso del reale' (1992-3: 66), and the overall message of the novel is that 'il fantastico non è solo frutto della fantasia onirica ma ingrediente indispensabile del quotidiano' (Ibid.: 67), which illustrates what I have described as Martín Gaite's entire approach — the 'narrador testigo' (Teruel 2008: 9) whose vision encompasses dreams, fantasy, mystery, magic, the supernatural, in addition to external reality. Teruel highlights 'la falta de límites entre lo real y lo soñado' (2006: 149) in *Caperucita*, as does Blejer, who, like Calvi, observes that 'Sara no se introduce en un mundo maravilloso, sino que transita por el mundo real y ese estar en

[110] Dundes (1989) Zipes (1993) Orenstein (2002) and Beckett (2002, 2008 & 2009).

el mundo no tiene nada de aburrido, sino que es el lugar donde suceden las maravillas' (2007: 20). This corresponds to Martín Gaite's declared purpose in all of her writing: 'Toda mi literatura oscila entre lo excepcional soñado desde lo cotidiano y al revés' (2002a: 572). However, it should be noted that not all critics view the mix of reality and fantasy positively: 'Nuestros problemas con la libertad, los sueños y lo maravilloso tienen soluciones bien distintas que esta construcción del espejismo' (Martín 1991: 33). Such criticisms will be made even more harshly in respect of *Reina*, as will be seen in Chapter 5.

Several connections between *Caperucita* and other works by Martín Gaite have been identified. Calvi sees clear links with *Pastel* and, in the protagonist, Sara, being at odds with her family, also draws parallels with Alina in *Las ataduras* and David Fuente in *Ritmo Lento.* Blejer agrees with the link with *Las ataduras* and, in addition, notes connections with *Usos amorosos de la postguerra española* (1987b) because of 'una lucha subversiva que [Sara] se lleva a cabo en el silencio' (2007: 17). As discussed in Chapter 3, the man in black in *Cuarto* was considered to share similarities with *el señor de la Casa Grande* in *Pastel*. Isabel Roger sees shared aspects between C.'s mysterious visitor in *Cuarto* and the supernatural figure in *Caperucita*, Miss Lunatic, primarily because of 'la ambigüedad, el no saber o no poder resolver si la novela era producto de un sueño o de una visita real' (1992: 330). I would support this connection on the basis that both figures symbolise aspects of the unconscious encountered in the process of individuation.

Feminist approaches to *Caperucita* are discussed by Zecchi (1991) Morales Ladrón (2002) Pérès (2004)[111], and Ochoa (2009). In another feminist reading, the importance of the strawberry tart both to Edgar Woolf and Sara's mother, Vivian, and their different responses to it has been highlighted by Odartey-Wellington:

> Mientras Woolf había convertido una cosa tan corriente y banal en una empresa de altos vuelos que le ha merecido el renombre de 'Rey de las Tartas', la señora Allen se contenta con 'enterrar' su receta en un cajón para cedérsela a su hija en su testamento. (2000: 550)

[111] Pérès analyses the characters' names and their biblical counterparts, as well as exploring 'la disposition typographique du dernier paragraphe de chaque chapitre, sorte de pyramide inversée', which could be interpreted as 'le symbole de l'inversion des valeurs patriarcales postulée par le texte' (2004: 161).

Odartey-Wellington concludes that

> con esta oposición, Martín Gaite añade su voz a la de las feministas que llaman la atención sobre y critican el hecho de que las mujeres no conviertan las habilidades que se asocian con ellas en medios de autoridad y de poder. (2000: 550).

However, quite apart from Martín Gaite's rejection of feminism, in light of her general criticism in *Caperucita* and elsewhere of the obsessive activity of creating wealth, I cannot agree with this assessment.[112] The image of Vivian burying the recipe in a box (in fact it is Sara's grandmother who has hidden it), does bring to mind the Christian parable of the talents in which the fearful servant buried his talent in the ground and was punished for his weakness. However, Vivian continues to make the strawberry tart, for which she has talent, without real justification, emphasising the lack of meaning, as will be discussed in the detailed analysis in this chapter.

As mentioned in Chapter 3, critics have identified a number of intertextual connections with Lewis Carroll's *Alice in Wonderland* in addition to the direct references in the novel (Bayó Belenguer 2002; Blejer 2007; Calvi 1992-3; Llorente 2002; and Odartey-Wellington 2004a). In particular, the tunnel leading to the Statue of Liberty into which Sara jumps at the end of the story is compared to 'la madriguera de conejos en que se introduce Alicia' (Odartey-Wellington 2004a: 220). In a different reading, Blejer sees a major difference between the two stories: 'A diferencia de *Alicia*, en *Caperucita en Manhattan* la realidad se mezcla con la fantasía, es decir, está presente como parte del desarrollo de la narración y no como una ensoñación a la que se accede por un umbral' (2007: 20).[113] Ribeiro de Menezes also highlights the contrast between Martín Gaite's portals with 'the stress upon their verisimilitude', and Lewis Carroll's Alice stories 'in which such portals lead not to enhanced self-knowledge, but to confusion' (2014: 54). Blejer goes so far as to suggest that Martín Gaite proposes a renewal of children's literature, similar to Lewis Carroll's when he moved away from the prevalent didactic and moralising approaches (2007: 19). Increasingly, *Caperucita* is providing

[112] And see Ribeiro de Menezes's 2014 article in which she argues that Martín Gaite's treatment of New York indicates an 'ambivalence towards materialism and progress' (55).
[113] Several critics have noted Martín Gaite's dedication of *Cuarto* to Lewis Carroll.

a rich source for comparison with other writers including Angela Carter (Morales Ladrón 2002), Nietzsche (Fernández-Lamarque 2013), Derrida (Blejer 2007), and Oscar Wilde, 'whose fairy stories combined social critique with a moral and magical dimension' (Bayó Belenguer 2002: 201). The quotation from *La celestina* at the head of the second part of *Caperucita* has led critics to offer thoughts on a possible connection between the figure of the Celestina and Miss Lunatic:

> En relación con el énfasis que presenta la libertad en esta obra, Isabel Roger señala que existe cierta conexión entre Miss Lunatic y la Celestina, bajo cuya referencia se abre [la] segunda parte: "A quien dices tu secreto, das tu libertad." En mi opinión, las diferencias existenciales entre una y otra resultan más que evidentes. (Cueto Veiga 2005: 117)

Menéndez y Pelayo describes the Celestina as 'el genio del mal […], parece nacida para corromper el mundo y arrastrarle, encadenado y sumiso, por la senda lúbrica y tortuosa del placer' (1961: 357), which contrasts vividly with Miss Lunatic's philosophy and desire for freedom and independence for all.

Finally, given the emphasis in Martín Gaite's work in general, and in the fairy tales in particular, on the importance of freedom, it is not surprising that these interpretations focus on the development of the protagonists and the choices they make. However, when the interpretation shifts from an external to an internal plane as in this thesis, the motivations will also be seen to shift and a spiritual dimension introduced, which is in keeping with the outlook and the philosophy of the writer, as will be discussed below.

The Self

Unlike *Castillo*, where the symbols of the Self were either masculine or inanimate, in *Caperucita* as in *Pastel*, the symbol of the Self is linked to a goddess-like figure, for Miss Lunatic is the spirit of the Statue of Liberty, which the protagonist, Sara, describes as 'una diosa' (40). As we have seen, it is typical for this figure — the Self — to appear in a feminine form in the dreams and fantasies of women. However, 'the symbol of the Self is especially exposed to this general difficulty of needing the constant renewal of understanding and contact, […] it is especially threatened by the possibility

of becoming a dead formula' (von Franz 1996: 54). As we shall see, Miss Lunatic, like Cambof Petapel in *Castillo*, seems to be a symbol of the Self which is wearing out and in need of renewal. In addition, like the traditional tales and her two earlier fairy tales, Martín Gaite's story seems to seek to compensate the collective conscious attitude and values: 'Fairy tales are related to collective consciousness as the dream is related to an individual's consciousness: there is a slight compensatory function which points to certain dangers which are not indicated openly in collective consciousness' (von Franz 1990: 69). In *Castillo* excessive materialism and the consequent alienation from reality were criticised together with an outlook on life which was centred on fear and mistrust. In *Pastel* again it was fear, this time the fear of difference, of a person living their uniqueness and appearing to flaunt the collective code, which was challenged through the person of Sorpresa. *Caperucita* takes up both of these themes — fear and excessive materialism — and, in addition, proclaims a new way of living. As I quoted in Chapter 1, Martín Gaite 'trata de ofrecer otro camino a los seres humanos' (Martín 1991: 33), and this is particularly evident in *Caperucita* as will be discussed in the analysis in this chapter. Before looking at Martín Gaite's re-telling, I will explore the original tale and the ways in which it has been interpreted.

Little Red Riding Hood

The image of the little girl in red has captured imaginations over the centuries and continues to appear today in both word and image. Although the basic story of a child or children being eaten by a wolf or monster can be found in the oral tradition in many countries, the versions most familiar to children in the western world are the literary tales of Little Red Riding Hood (LRRH) by Perrault of 1697, and the Grimm brothers (1812). While the core of the tale is recognisable in both versions, there are significant differences. Martín Gaite seems to have been very familiar with both versions: her translation of a number of Perrault's tales was published in 1980, and she refers to the differing endings in an essay in *Cuento* (1988a: 124). Her response to the Grimms' ending will be discussed below. Critics have observed that Martín Gaite's re-telling seems more closely influenced by the Grimm brothers'

version because it includes specific warnings by the child's mother (Llorente 2002: n.1 and Odartey-Wellington 2000: 552).[114]

The focus in the traditional tale is on the little girl who goes by herself to her sick grandmother's house to take her some nourishment, and tells of her encounter on her journey with a hungry wolf who tricks the child and eats first the grandmother and then LRRH. The little girl in the Perrault and Grimm tales is described as 'the prettiest little creature that has ever been seen. Her mother was excessively fond of her' (Perrault 1998: 27); and as 'a sweet little maiden, who was loved by all who knew her' (Grimm 1982: 116). Nevertheless, in both tales she is especially dear to her grandmother. It is the grandmother who gives her the garment which leads to her name: in Perrault it was a little red hood, 'the kind ladies wear to go riding'; whereas the Grimm tale identified it as 'a little red velvet cloak'. The father is not mentioned. Of the mother we know very little in the French tale, but the Grimms added an important aspect to their version: LRRH's mother gives her clear instructions as to how to behave on the way to her grandmother's house and when she arrives there:

> Go quickly, before it gets hot, and don't loiter by the way, or run, or you will fall down and break the bottle and there won't be any wine for Grandmother. When you get there, don't forget to say 'Good-morning' prettily, without staring about you. (1982: 116)

The mother's words, while apparently intended to keep the child safe and instil good manners, nevertheless put the child in danger, as I will show.

In the basket of Perrault's LRRH is a custard and a pot of butter. The custard is one of a batch made by the little girl's mother and is intended to nourish her ill grandmother. The Grimms put a cake and a bottle of wine in their basket, with the same purpose. And at the end of the Grimms' tale we are told that 'the grandmother ate the cake and drank the wine which Red Riding Hood had brought, and she soon felt quite strong' (1982: 119). As might be expected, in versions of the traditional tale written for children today, 'the wine is often eliminated as being politically incorrect' (Beckett 2002: 35). Also, in other re-tellings the wolf is not killed but only hit hard on

[114] Salustiano Martín considers that 'la referencia a Caperucita más bien parece traída por los pelos' (1991: 33).

the back of its head and shaken until Little Red Riding Hood and her grandmother pop out (Beckett 2002: 38). The little girls in both the Grimms' and Perrault's versions meet the wolf in a wood, and both behave trustingly, giving the animal a clear description of their destination. Perrault's grandmother's house is on the other side of the mill, the first house in the village, whereas the Grimms put the house in the woods, half an hour from the village, and located under three big oak trees, near a hedge of nut trees — I will say more about the symbolism of these trees shortly. The presence of woodcutters working nearby prevents the wolf in the French version from eating the child there and then to assuage his hunger, whereas the Grimm wolf is more voluble, more cunning and greedy: 'The wolf thought: "This tender little creature will be a plump morsel; she will be nicer than the old woman. I must be cunning and snap them both up"' (1982: 117). The voice of this wolf challenges the caution of the little girl's mother: 'Look at the pretty flowers, Red Riding Hood. Why don't you look about you? I don't believe you even hear the birds sing, you're as solemn as if you were going to school' (1982: 117). In both versions LRRH spends time in the woods picking flowers. Meanwhile the wolf eats the grandmother, disguises himself in her clothes and gets into her bed.

Both little girls go through the well-known question-and-answer session with the disguised animal, ending with 'what big teeth you've got', and both are devoured. However, although Perrault's protagonist is afraid when she hears 'the big voice of the Wolf', she believes her grandmother, who has been very ill, has a cold and is hoarse, thus finding a logical explanation to assuage her anxieties. This is an important point in my reading of both versions. We learn more about the Grimm child's reaction on arrival at the house:

> She was astonished when she got to the house to find the door open, and when she entered the room everything seemed so strange. She felt quite frightened, but she did not know why. "Generally I like coming to see Grandmother so much," she thought. (1982: 117-8)

Thus, the little girl's instincts are sound but she does not act on them, having been instructed by her mother in a strict code of civilised behaviour. Following her instinct would have made her much more cautious and wary.

Instead, she ignores the sense of strangeness she feels, over-rides her instinct, and is gobbled up. In contrast, Zipes claims that Perrault's LRRH 'trusts her instincts when she speaks to the wolf' and that this leads her into trouble (Dundes 1989: 123), whereas it appears rather that her behaviour is naive. Later in the tale, she, too, explains her 'grandmother's' strange voice in a way that falsely reassures her and fails to keep her alert and attentive. The difference between the two endings of the best-known traditional versions is also well known: Perrault's wolf's hunger is satisfied and he ends with a moral, warning 'young ladies' about 'wolves of every sort and every character [...] who [...] ogle and leer; languish, cajole and glance' (1998: 31). It is Perrault's ending which leads Martín Gaite to exclude *LRRH* from the fairy tales she disparaged for being too predictable in storyline and outcome and having characters which were passive. On the other hand, her attitude to the Grimm ending, in which LRRH and her grandmother are rescued from the wolf by a hunter, is less accepting: 'A Caperucita algunas versiones posteriores la sacan del vientre del lobo sana y salva, que eso sí que es un pegote' (Martín Gaite 1988a: 146). However, Bettelheim cites Andrew Lang as considering the Grimm's version much more typical:

> Little Red Cap [the Grimm's name for the child] and her grandmother are resuscitated, 'the wolf it was that died.' This may either have been the original ending, omitted by Perrault because it was too wildly impossible for the nurseries of the time of Louis XIV, or children may have insisted on having the story 'turn out well.' In either case the German *Märchen* preserves one of the most widely spread mythical incidents in the world – the reappearance of living people out of the monster that has devoured them. (1978: 318, n.53)

Joseph Campbell — whose well-known study, *The Hero with a Thousand Faces*, Martín Gaite had read, and whose writings have been cited by critics of her work, particularly in connection with *Pastel* — claims that the 'popular motif [of a hero being swallowed by a monster] gives emphasis to the lesson that the passage of the threshold is a form of self-annihilation' (1968: 91), i.e. it strengthens the argument that the ego must give up its wilful determination to have its own way. For Campbell, the experience of being swallowed and then liberated from the belly of a terrifying creature means that 'having died to his personal ego, [the hero] arose again established in the Self' (1968: 243).

Thus, such an experience is considered to be part of the process of individuation, and would find a shared experience with periods of withdrawal as in the case of Serena in *Castillo* or Sorpresa's getting lost in the basement of the *Casa Grande* in *Pastel*.

Interpretations of *Little Red Riding Hood*

Studies of the traditional tales, including the variations from around the world, proliferate along with critical appreciations of the retellings. Most critics concur that the tale points to a sexual encounter between the wolf and LRRH. Perrault's overt moral warned young women against allowing themselves to be seduced by charming, sweet-talking men and thereby ruining their chances of marriage. The German scholar Jack Zipes states bluntly that 'it is because rape and violence are at the core of the history of LRRH that it is the most widespread and notorious fairy tale in the western world, if not in the entire world' (Zipes 1993: xi). He claims that the retellings relate this same interpretation of the tale:

> There is no end to her story: even though LRRH is constantly mutilated by the wolf and dies, she is always reincarnated in some retold form to mark shifts in our attitudes toward gender formation, sexuality, and the use of power. (Ibid.: xi)

None of these interpretations of the original versions reflect Martín Gaite's re-telling as will be shown in the analysis in this chapter. As Morales Ladrón clarifies, 'Martín Gaite corta de raíz cualquier aspecto que pudiese evocar violencia o erotismo' (2002: 179). In another, very different interpretation of the Grimm version by Murphy, the key lies in the red cap. The red cap or hood in both versions has been interpreted as signifying sexuality; as 'sin and blood' (Zipes 1993: 8); 'harlots, scandal and blood' (Orenstein 2002: 36); 'violent emotions, very much including sexual ones' (Bettelheim 1978: 173); a cap of red roses 'worn in celebrations of May' (Saintyves 1989: 76); and even as the red cap of liberty worn by Republicans (Jäger 1989: 102). For Murphy, who believes that Wilhelm Grimm saw 'fragment[s] of ancient religious poetry' in the tales he collected (2000: 78), red 'is the colour of Pentecost', which is 'a sign of the moment of spiritual maturity in a Christian reading of the tale'

(Ibid.: 74).[115] That the child visiting her sick grandmother carries in her basket not the custard tart and butter of Perrault, but a cake or round flat bread (from the French *galette*) and a bottle of wine, indicates to Murphy that the story has been given a Christian foundation, through the introduction of the elements of Communion (bread and wine). Murphy sees other religious elements in the tale. In LRRH's straying off the path to pick flowers he identifies the legacy of Adam and Eve: 'The warning, "don't go off the path, otherwise you will fall" tells the reader that the story will deal once again, as in the case of *Hansel and Gretel,* with the Fall' (2000: 76). The wolf is regarded as the devil: 'In the Grimms' German dictionary we find that the entry under "uses of the word" states that "wolf", under Biblical influence, has primarily been used as an image of Satan' (Ibid.: 78); and the grandmother's house is seen as the locus of the struggle between good and evil. Even the symbolism of the oak trees and hazel bushes are cited in support of this interpretation: 'The live oak spreading above, and the noxious hazel below, and the wolf is in league with the hazel, as Red Riding Hood well knows, and is deadly' (Ibid.: 80). For the German scholar, the rescuing hunter is Christ: 'The hunter's identity as the Savior, as Christ, is shown in the resurrection of the two women, ancient and new, from the death which comes through succumbing to temptation, sin' (Ibid.: 82). Interestingly, this seems to represent a development from the story of Snow White, where Murphy claimed 'the prince is surely the Christ figure of Wilhelm [Grimm]'s many readings in the New Testament on the Resurrection' (2000: 131), and argued that Snow White really did die, without any resurrection in this life (Ibid.: 127).[116] It is an imaginative and well-argued interpretation which extends far beyond the more reductive critical approach of Zipes.

While I do not support all of the details of Murphy's argument, the symbolism of the bread and wine is compelling and the scholarship underpinning the interpretation of the location of the grandmother's house persuasive. However, what is striking in the Grimms' version of the tale is the greed of the wolf. The general depiction of animals' reliance on instinct

[115] The creative fire of Pentecost was discussed in my analysis of *Pastel* in Chapter 3.
[116] Murphy also notes that the Disney version of *Cinderella* 'has the father's castle appear in the distance, not on the horizon as one might expect in a Disney film, but high above and ahead of the prince and his bride, radiant in the sky, shining like a golden city made of sunlight' and concludes that, in this film, Disney 'perceived and presented the Grimms' style' very effectively' (2000: 4).

supports the view that they eat when they are hungry. Undisturbed by woodcutters (unlike Perrault's tale), the wolf could have eaten the little girl straight away. Instead, its instinct is overlain with a desire for greater pleasure — satisfying his hunger with the grandmother, then gorging himself on the tastier morsel of the child. LRRH's own instinct for danger, as we have seen, is also overlain by a desire to please her mother, and in the Perrault version, too, the child explains away her fears and fails to act on them. The hunter, on the other hand, hearing snoring coming from the old woman's bedroom, does not ignore it, but follows his instinct and also his concern for her: 'A huntsman went past the house, and thought, "How loudly the old lady is snoring; I must see if there's anything the matter with her"' (1982: 118). Thus, the hunter is the only character who is true to his instinct and who responds to the reality of other human beings — in this case the possibility that the snoring woman is ill — rather than seeing them in terms of his own desires. As a result, the hunter rescues the feminine from the darkness of the unconscious. Murphy's identification of the hunter with Christ, given Jung's identification of Christ with the Self, therefore seems not inappropriate as it would have to be a very powerful spirit which was capable of such a feat. The ending of the Grimms' tale, however, does not fulfil the promise of the rescue as LRRH resolves: 'I'll never again wander off into the forest as long as I live, if my mother forbids it' (1982: 119).

Red symbolises feeling and, therefore, includes love and eros or relatedness,[117] which are connected to the feminine. Furthermore, in paintings and images, Christ is most often depicted wearing a red cloak. If we recognise that, historical development aside, the fundamental principles of Christianity are love of God and love of self and all other human beings, the Grimms' tale of LRRH can be seen as a symbolic representation of the potential powerful effects of Christianity: the liberation of love from the darkness of the unconscious. The importance of instinct and of listening to it is part of the message and can be related to the injunction to be 'cunning as snakes and yet innocent as doves' (Matthew 10. 16). This particular aspect of the teaching of Christ has not been taken up into collective consciousness, which, like LRRH's mother (and LRRH herself), sees Christianity as being

[117] The definition of eros in this analysis was set out in Chapter 1.

concerned with right behaviour rather than reliance on, and relationship with, the inner Self. Jung, speaking of Christianity and complaining that 'our myth has become mute, and gives no answers' (Jung 1983: 364), echoes the failure to address this aspect:

> For example, the words are put into Christ's mouth: "Be ye therefore wise as serpents, and harmless as doves." For what purpose do men need the cunning of serpents? And what is the link between this cunning and the innocence of the dove? (Ibid.: 364)

Critics who complain that the story is too didactic, too focussed on teaching children — particularly young girls — how they must behave, fail to recognise the challenge which the hunter presents. In some cases the hunter is seen as being linked with the mother — 'the protective spirit of the home, secretly related to the protective spirit of the hunter' (Murphy 2000: 83) — whereas the opposite is true. The story of Little Red Riding Hood, whatever the Grimms' intention, seems to depict the real meaning of Christianity and Christian communion, and the liberation with which Christianity, with its fundamental preoccupation with freedom and absence of fear, is concerned. The connection between Christ and the Self, which Jung made — 'psychologically, Christ must be understood as a symbol of the self, and the descent of the Holy Ghost as the self's actualization in man' (Jung 1958: 194) — also links Christianity to individuation, as does the shift from a focus on behaviour and externals towards relatedness with the inner reality and an emphasis on the spiritual outlook. This corresponds to the shift, exemplified in the teachings of Christ, from an emphasis on behaviour in the Old Testament — you shall not steal, kill, commit adultery — to an inner level in the New.[118] I will explore the extent to which Martín Gaite's story re-tells the original tale in light of this interpretation.

Caperucita en Manhattan

Martín Gaite's re-telling is in two parts. The first sets the scene and introduces in some detail all of the characters who play a role in Sara's life —

[118] For example, 'you have heard how it was said, *You shall not commit adultery*. But I say this to you, If a man looks at a woman lustfully, he has already committed adultery with her in his heart' (Mark 5. 27-8).

her parents, grandmother, and the neighbours — as well as describing the dreams of Sara and her grandmother, which are discussed below. Martín Gaite creates a pretext at the end of the first part of the book for Sara to stay with the family's neighbours and, hence, find it easier to escape. The second part — *la aventura* — depicts Sara's journey alone to her grandmother's house during which she encounters Mr Woolf and, as Couso rightly points out, this part of the tale 'constituye un marco fantástico' (2008b: 25), and belongs to a different world:

> Si la primera sección concluía con la lectura de Sara del libro sobre la estatua de la Libertad, el capítulo seis introduce al personaje de Miss Lunatic, que se presenta con una serie de rasgos pertenecientes a un mundo distinto, llámese fantasía, imaginación, o sueño. (Ibid.: 26-7)

Traditional tales usually have rural settings, and Martín Gaite followed this pattern in her earlier fairy tales. As the title of *Caperucita* indicates, this story shifts to the North American metropolis. This distinguishes it from both *Castillo* and *Pastel* where time and place were less specific and, in the case of the former, very vague. However, in keeping with the contradictory responses to Martín Gaite's work which have already been highlighted, the differences in attitude to the writer's depiction of the real setting of *Caperucita* are stark. Martín Gaite relates that a friend said to her 'es que se respire Manhattan aquí, está estupendamente descrito' (1993a: 28). In contrast, for Salustiano Martín 'la realidad [de Manhattan] no es así y uno no puede dejar de recordar […] cómo es en verdad' (1991: 33). However, like most archetypal tales (including the Christian story), and in contrast with the glamorous associations of the locus of the title, the heroine comes from the duller, concrete suburb of Brooklyn: 'Sara vivía con sus padres en el piso catorce de un bloque de viviendas bastante feo, Brooklyn adentro' (15). At the start of the story, Sara shares the attitude of Brooklyn children in general:

> Piensan en Manhattan como en lo más cercano y al mismo tiempo lo más exótico del mundo, y su barrio les parece un pueblo perdido donde nunca pasa nada. Se sienten como aplastados bajo una nube densa de cemento y vulgaridad. Sueñan con cruzar de puntillas el puente que une Brooklyn con la isla que brilla al otro lado y donde imaginan que toda la gente está despierta bailando en locales tapizados de

> espejo, tirando tiros, escapándose en coches de oro y viviendo aventuras misteriosas. (15)

Fittingly, Brooklyn Bridge acts as a symbolic link between the everyday world and the world of dreams, further supporting the view that the second part of the story, which is set entirely in Manhattan, takes place on the level of the imagination.

Children being left alone is a typical feature of fairy tales as Sara realises from her own stories: 'La aventura principal era la de que fueran por el mundo ellos solos, sin una madre ni un padre que los llevara cogidos de la mano, haciéndoles advertencias y prohibiéndoles cosas. (…) Todo tenía que ver con la libertad' (22-3). As in *Pastel*, here, too, there is a magical story which takes place on the level of the imagination.[119] However, while forming a distinct part of the book, Martín Gaite uses devices to bewitch the reader into believing that the second part is but a continuation of the first by introducing specific wishes, dreams and plans in the first part which are then developed in the second: Sara dreams of going to live with her grandmother; she wants to see her grandmother wearing her green dress again; her grandmother wants a rich boyfriend; and Sara's family and their neighbours, following an unusually rapturous reception for Sarah's mother Vivian's strawberry tart at Sara's birthday meal, want to go to the famous pastry-shop and tea rooms, *El Dulce Lobo,* and compare Mr Woolf's strawberry tart with Vivian's.

Female Characters: Vivian

Whereas we learn very little about Little Red Riding Hood's mother in the traditional tales, in *Caperucita* Sara Allen's mother, Vivian, is a much more prominent figure but one who is out of touch with her instincts. Critics have identified Vivian as stereotyped and exaggerated: 'Vivian Allen, Sara's mother, is presented in a profoundly negative, indeed exaggeratedly ridiculous, light' (O'Leary & Ribeiro de Menezes 2008: 256). Like LRRH's mother, who told her how to behave on the way to her grandmother's and what to do when she

[119] Martín argues that 'Sara Allen no es sino una continuación […] de la Sorpresa de *El pastel del diablo*' (1991: 33). Martín Gaite would not disagree, as she asserted in an interview 'todas se parecen' (1991a: 11). The development from *Pastel* to *Caperucita* can also be seen in the depiction of the individuation process in the two stories, as will be discussed in this analysis.

arrived there, Vivian's emphasis is on behaviour and giving instructions to her daughter not to look around her, not to let go of her hand. However, re-tellings of the tale reflect the contemporary situation, and, in contrast to LRRH's mother in the traditional tale, the mother in this Spanish version would never allow her child to travel alone to her grandmother's to take the strawberry tart on a Saturday:

> Cerraba con tres llaves que metía en cerraduras colocadas a alturas diferentes, y luego llamaba al ascensor. Desde aquel momento cogía a la niña fuertemente de la mano y ya no la soltaba hasta que llegaban a casa de la abuela. (47)

Sara's mother is associated with baking — 'hacer tartas […] era la gran pasión de su vida. La que mejor le salía era la de fresa' (16) — and for her it has become a ritual: 'Cuando volvía a casa [de su trabajo] (…) se metía en la cocina a hacer tartas' (16). But it is a ritual which is worn out for, instead of considering first the occasion and then what kind of baking might be appropriate for it, she does the opposite: 'El placer que sentía al verla terminada era tan grande que había acabado por convertirse en un vicio rutinario, y siempre encontraba en el calendario o en sus propios recuerdos alguna fecha que justificase aquella conmemoración' (16). Thus Vivian Allen fails to respond to the life around her, choosing instead to forge ahead with her own desires, and thus renders any special aspect of the strawberry tart stale and routine. Von Franz talks about 'the famous partnership between shadow and animus. The shadow wants to do something in a driven way and the animus provides the right collective justification, and then the whole situation is wrong!' (von Franz 1993a: 213-4). Vivian is driven to make the tarts and the excuses she makes are very general and not appropriate to the individual situation. This is the opposite attitude to what von Franz defined as the highest level of the feminine, which requires 'much subtlety and individual feeling into the situation' (1993a: 213). The drivenness also means she fails to accept her own needs, such as when she sets about making the tart after getting back from Sara's birthday meal in the Chinese restaurant, just because it is Friday evening and that is her routine: 'Aquella noche la volvió a hacer, aunque decía que estaba cansada, porque al día siguiente era

sábado y tenían que ir, como siempre, a casa de la abuela' (78). There is further evidence of Vivian's failure to recognise reality in, for example, her refusal to respond to her husband's assertion, 'pero si a tu madre no le gusta la tarta de fresa' (43). Her behaviour reflects the relationship between shadow and animus described by von Franz. She is driven by unconscious forces and is unable either to respond to or challenge them – awareness and reason are alien to her.

Neumann points out that originally all the main activities of primitive peoples represented a kind of ritual, including that of food preparation, and adds: 'One expression of this fact is that these activities were often handed down secretly' (1963: 281). The recipe for the strawberry tart is something Vivian keeps very secret, to the extent that 'cuando no tenía más remedio que hacerlo, porque le insistían mucho, cambiaba las cantidades de harina o de azúcar para que a [las vecinas] les saliera seca y requemada' (16). This associates it with ancient rituals, but at the same time it represents a distortion of the province of the Feminine, since here, in order to preserve the secret, the recipe is transformed to become inedible.

In addition to the ritual of the strawberry tart, there is another, equally meaningless ritual of the cucumber sandwich she leaves for, and the note she writes to, her husband every week when she goes to visit her mother. On the one hand her husband is happy to fend for himself in the local Chinese restaurant, on the other, a cucumber sandwich, with its associations of daintiness and lack of substance, seems an inappropriate lunch for someone returning from a morning's physical work. The note is clearly unnecessary as Vivian makes the same trip every Saturday, and the formal tone she uses is completely inappropriate: 'Samuel, como es sábado, me voy con la niña a ver a mi madre para limpiarle aquello un poco y llevarle la tarta de fresa. Ahí te dejo el sandwich' (44).

Vivian seems held, to be in the grip of something — a negative animus — which compels her to act with scant regard for others or for herself. When she is outside her home with Sara she tries to prevent the little girl from looking too much around her, particularly from looking at other people:

— ¿Por qué miras a este señor?
— Porque va hablando solo.

— Déjalo. ¿No ves que no le mira nadie?
— Claro, pobrecillo, por eso le miro yo.
— Y a ti qué te importa. Son asuntos suyos. (50)

Vivian tries to shut herself off, by creating invisible barriers and ignoring her fellow passengers. However, those wealthier than Vivian shut themselves up in their limousines and secure homes to keep out other people who they do not trust and with whom they do not wish to engage; Vivian travels on the underground because she has to, so her attitude is not so different from the current prevailing collective outlook which is so preoccupied with security and is based on fear. Unlike the hunter, Vivian's focus is not on the other person but on her own *imagined* need: 'Se quejaba de que [Rebeca] no quisiera venirse a vivir con ellos para poderla cuidar y darle medicinas como a los ancianitos de su hospital' (18). In light of Martín Gaite's depiction of Rebeca as a storyteller, as lively, individual, and wishing for a rich boyfriend, Vivian's attitude is ridiculous and bears no relationship to reality, as critics have recognised (Llorente 2002: 4 & Odartey-Wellington 2004a: 215): 'La abuela, Rebeca Little, casada varias veces y cantante de music-hall es una mujer que vive de los recuerdos, sin miedo a las apariencias, inventando historias e intentando escaparse, como Sara, de las consignas de Vivian' (Carbayo Abengózar 1998a: 140). Taking refuge in the collective approach, based on fear, her attitude is the opposite to her daughter, whose compassion is individual. Sara is drawn to those who are rejected and ignored by the majority. This is not merely childish curiosity, but evidence of conscious feeling for the other person, which contrasts with her mother's more unconscious collective attitude.

Von Franz argues that it is possible, with a lot of hard work, to give the animus subtlety, and that the attitude which results represents the highest development of the feminine, as was briefly discussed in Chapter 2:

> To give the animus subtlety […] would mean finding the attitude which suits the situation, knowing instinctively what is right *in this special case*, knowing how to act in each individual case, and for that, much subtlety and individual feeling into the situation are required. (1993a: 213)

This attitude is the opposite to Vivian's, which confirms that, in terms of individuation, she is relatively undeveloped.

Vivian is depicted as a character in whom the eros function is faulty and, therefore, represents a principle in need of renewal. She typifies a collective attitude, dominated by fear and by a corresponding desire for power and control. This desire for power, revealed in her thwarted attitude towards her mother and her admonitions to her daughter, are projected outwards instead of being turned inwards to the much-needed separation of the animus and the shadow through the development of a conscious relationship between the ego and the animus. The outcome of such a shift on the inner plane would mean the predominance of eros, not power. This is quite different from the depiction of the relationship between ego, shadow and animus in *Cuarto* (Martín Gaite 1990), where the man in black was identified by Julian Palley as an animus figure, with Carola, the woman who telephones, as a shadow figure (1983: 224).[120] The successful partnership in *Cuarto* is between ego and animus. The phone call from Carola at the end of the novel, in which she criticises the man in black's behaviour, indicates difficulties in the relationship between shadow and animus, whereas his conversation with C. (as animus and ego respectively) results in creative activity — the writing of *Cuarto* — which illustrates the kind of effect such a shift in inner relationships can have. This relationship will also be illustrated through the development of Leonardo in the next chapter. In *Caperucita*, Vivian represents a model of the feminine which is flawed and outdated and which needs to be renewed.

Female Characters: Rebeca Little/Gloria Star

In Sara Allen Martín Gaite has again created a ten-year old protagonist whose restlessness and dreams are the key to her own development and that of those around her. Sara resembles the traditional LRRH in the strong bond which exists with her grandmother, such that 'ella soñaba [...] con que algún día se iría a Manhattan a vivir con la abuela' (42). This bond which crosses

[120] El Saffar also refers to the man in black, the stranger, as representing 'the psychopomp — the opposite-sex figure from the unconscious who, if accepted, if awaited, if called upon, will bring riches of lasting value' (1983: 194).

the generations appears frequently in Martín Gaite's work.[121] One of the reasons for this may be, as suggested by Hall, that grandmothers take a nursing rather than a mothering attitude, which 'accepts a child as it is, in its weaknesses, and does not spiderlike spin fantasies around it that can immobilize' (1980: 79). For example, as critics have recognised, Sara's grandmother, Rebeca Little does not share her own daughter, Vivian's, qualms about the precociousness of the child's questions — 'hace unas preguntas muy raras;[122] vamos, que no son normales en una niña de tres años' such as '¿qué es morirse? […]. Y ¿qué es la libertad?' (21) — instead encouraging Vivian to send Sara to her 'que yo en eso de lo que es casarse y lo que es la libertad la puedo espabilar mucho' (22). Furthermore, as critics have emphasised (Carbayo Abengozar 1998b: 10 & Morales Ladrón 2002: 177), Rebeca is a healthy, spirited woman, unlike her counterparts in the traditional tales, who are recovering from illness.

Martín Gaite's heroine's red garment is a raincoat which is not identified as a gift from her grandmother. Nor is it depicted as a pretty thing, but as something functional and burdensome, which her mother makes her wear even when rain is not forecast: 'Le ponía un impermeable rojo de hule, lloviera o no' (47). In contrast, the gifts she receives from her grandmother are generous and in keeping with a child's dreams, illustrating the bond between them. For example, having won a hundred and fifty dollars playing bingo, Rebeca throws the money into the air on her return home,[123] and later gives Sara half, telling her to choose one of the evening bags in the wardrobe to keep it in. The *bolsita de raso azul bordada de lentejuelas* (69) is not practical

[121] Interestingly, Martín Gaite claimed in an interview in 1991 that in *Caperucita* 'hay un ingrediente nuevo, que es el de los cuentos de la abuela, la relación especial que la niña tiene con ella. Y es que creo que son muy frecuentes los casos de niños que están más vinculados a sus abuelos que a sus propios padres. No es mi caso personal, pero lo he visto mucho a lo largo de la vida' (1991a: 12). The relationship is present in most of the novels written after *Caperucita*, including *Nubosidad* (Sofía's mother and her daughter), and *Irse* where, as in *Reina,* the relationship is between a grandmother and grandson.

[122] Sara is clearly a *chica rara.*

[123] Teruel singles out this scene along with other aspects of the tale in support of his argument that in Sara, Rebeca/Gloria Star, and Miss Lunatic/Mme Bartholdi 'Carmen Martín Gaite pudo reconocer su *yo* en distintas fases de su vida y, sobre todo, de sus sueños' (2006: 150): 'El gesto de la abuela de tirar el dinero que acababa de ganar en el bingo (88) que tanto nos recuerda el mismo gesto de Carmen Martín Gaite (a quien le gustaba sorprender) de tirar por el aire delante de Marta los dólares que había ganado durante su estancia, como *Visiting Professor*, en Filadelfia — según me cuenta Ana María Martín Gaite' (Ibid.: 150, n.13). Álvarez Vara also affirms the close connection between Martín Gaite and Miss Lunatic when he refers to 'esa fantástica historia de *Caperucita en Manhattan*, donde tuvo la ocurrencia de autorretratarse en un personaje insólito llamado Miss Lunatic' (2005: 130). However, Martín Gaite herself claimed in 1995 that '*El cuarto de atrás* […] es mi única novela autobiográfica' (Cantavella 1995: 53-4).

but it is lovely, and ideal for a child whose dreams are 'ser actriz y pasarse todo el día tomando ostras con champán y comprándose abrigos con el cuello de armiño, como uno que llevaba de joven su abuela Rebeca' (17), and also further emphasises the bond between the two. Although the bag is for a grown up, Bettelheim's claim that the grandmother in the traditional tale 'can be viewed as a symbol of a premature transfer of sexual attractiveness' (Bettelheim 1978: 173), does not fit this re-telling for, although her last partner has left her, Rebeca tells her granddaughter after winning the money: 'Dinero llama a dinero [...] A ver si me aparece un novio rico. Búscamelo tú. ¿Te parezco muy vieja? ¿O crees que todavía puedo sacar algún novio?' (69). And it is well known that young girls, such as Sorpresa in *Pastel,* want to be grown up and often love pretty, sparkly things.

The depiction of Sara's grandmother, Rebeca Little, has revealed how different she is from her daughter. Her originality is also evident in her attitude to crime and to ritual. Rebeca's flat is in the glamorous Manhattan, albeit in the poorer district of Morningside. Images of the urban jungle aside, while not in a wood, the flat is opposite Morningside Park, which

> tenía fama de ser muy peligroso. Años atrás, un desconocido, a quien la imaginación popular había bautizado con el nombre de 'el vampiro del Bronx',[124] eligió aquel lugar como campo de operaciones para sus crímenes nocturnos, que recaían siempre en víctimas femeninas. Fueron cinco los cadáveres de mujeres descubiertos en Morningside [...] y, como consecuencia, ya hacía tiempo que nadie se atrevía de día ni de noche a cruzar el parque. (55)

Rebeca's attitude to the park and its reputation are at odds with the collective view. She continues to walk there, reasoning that 'es uno de los sitios más seguros de todo Manhattan' (57), since no prospective criminal would waste their time in such a deserted place. Her response is rational and illuminates the unreason in the collective fear of the place, which runs through the community and is accepted without reflection. In addition, she has also given some thought to the murderer himself: 'Debe ser más listo que el hambre, hija. Y yo me lo figuro, no sé por qué, como un buen mozo. ¿Tú no?' (57). In other words, she sees him as a human being and not the personification of

[124] Morales Ladrón comments that 'lo más parecido al símbolo del lobo que aparece en el cuento es el "vampiro del Bronx"' (2002: 178, n.18)

evil. She does not project onto him her shadow, personal or collective. The freedom from fear which such an outlook brings allows her to act as a good mirror, one in which others can see themselves reflected clearly without it being clouded by prejudice or projection. Rebeca appears to be a woman who has made significant progress in the lifelong process of individuation. Her determination to see even a serious criminal as a human being, and one with some good qualities, is in accordance with Christ's injunction not to judge or condemn others (Luke 6. 37).

However, Rebeca's attitude is startling even to Sara: "'Yo no sé", decía Sara un poco asustada. "Yo no me lo figuro de ninguna manera"' (57). Yet without the kind of step Rebeca takes, away from the typical vilification resulting from the projection of the shadow, community is impossible.[125] The folklorist Max Lüthi records the attitude of the Romantic poet Novalis:

> [Some tales suggest] that when man overcomes himself he also overcomes nature and a miracle takes place. In one tale a bear is transformed into a prince at the moment he is loved. Perhaps a similar transformation would occur if man began to love the evil in the world.' (Lüthi 1976: 81)

Novalis has made a leap from loving a creature/person to loving evil. The finer distinction — between the person and the crime — implied in Rebeca Little's attitude — seems to address the problem more precisely. In Jungian terms this would mean accepting one's own shadow and one's contribution to collective life, and recognising one's personal responsibility.[126]

Martín Gaite's own attitude to serious crime, as recorded in an entry in her first *cuaderno de todo*, in 1962, also reveals a refusal to be afraid or to hide from horror under a cloak of collective platitudes. I discussed in Chapter 1 Martín Gaite's comments in her notebooks on the reaction to the horrific murder of his five children by a tailor in Madrid (Gaite 2002a: 61). One of Jung's major preoccupations was with 'the dark side of the Divinity' which he felt had been lost between the Old Testament and the development of the

[125] In *Reina*, Leonardo's grandmother shows a similar sympathy when she asserts that 'ningun malo tiene la culpa de haberse vuelto malo' (1994: 101).
[126] Rebeca's attitude is also in keeping with the Christian injunction to 'Love your enemies, do good to those who hate you. […] Be compassionate […]. Do not judge, and you will not be judged; do not condemn, and you will not be condemned' (Luke 6. 27 & 36-37).

Christian message. The New Testament is full of recognition of the reality of the world and warnings about being wise and wary, and of the treatment which could be expected by those who preached Christ's message, but, as we saw in the analysis of the Grimms' version of LRRH, these are often lost under a more superficial cloak of 'being nice' and an emphasis on behaviour rather than on the inner, spiritual attitude. Martín Gaite looks squarely at the evil act in the *Calle Mayor* and argues that for her this, more than anything else '[sería] la mayor prueba de la existencia de Dios' (2002a: 62). Not because God is cruel or fickle or arbitrary or uncaring, but 'para ver si al fin se conmueven las piedras y los sordos oyen y los ciegos ven. Para ver si los hombres se retiran de una vez a buscar en todo lo que hacen y dicen la relación con tanto, tantísimo espanto' (2002a: 62). In other words, they should recognise their own motivations and shadow qualities, which would also enable them to withdraw projections and relate to others. As I indicated at the beginning of this thesis, Martín Gaite's response to this murder in 1960s Madrid reflects a vision of the inter-connectedness of all human beings and also illustrates her sense of the meaningfulness of everything, which is close to the vision of Jung.

In addition to her challenge to collective perceptions through Rebeca, Martín Gaite also subverts the typical response to the portrayal of Central Park in the media and various art forms as a dangerous place, to be avoided after dark[127]: 'Es un gran parque alargado por donde resulta excitante caminar de noche, escondiéndose de vez en cuando detrás de los árboles por miedo a los ladrones y asesinos que andan por todas partes' (13). In traditional fairy tales children and other characters are placed in dangerous situations which rarely correspond to the everyday encounters of readers in their own world. Hansel and Gretel meet a witch, LRRH a wolf, other characters fight with mythical creatures, carry out seemingly impossible tasks, and suffer at the hands of wicked members of their family. In her tale Martín Gaite evokes a danger familiar to most readers, then suggests a means

[127] Calvi rightly speaks of 'il fascino della Grande Mela, che tante immagini cinematografiche hanno reso familiare anche a chi non l'ha mai visitata di persona' (1992-3: 65). Specifically regarding Central Park, Terry Jones partly challenges the typical depiction through the somewhat bizarre behaviour of his main characters at the end of *The Fisher King*; Chris Columbus puts friendship at the heart of the park in the shape of the Bird Woman in *Home Alone 2: Lost in New York* (1992); while *The Out of Towners* written by Neil Simon and directed by Arthur Hiller (1970) presents a more typical view.

of dealing with it which does not involve running away from it or require magical intervention. By challenging the tendency of parents and others to coddle, she frees the reader's imagination from the inhibiting fear often induced by the collective attitude. She does not pretend that the dangers do not exist, but she insists that our response to them need not constrain our behaviour, that we need not lock ourselves away in our homes, hiding from the things of which we are afraid.[128]

The Renewal of Ritual

In the second part of Martín Gaite's tale, when Sara sets out to her grandmother's house she takes with her the strawberry tart/cake which her mother bakes every Friday evening, despite her recognition that, in general, her grandmother is bored with it and has admitted that 'a mí ya me harta […]. Casi todas las semanas se la doy a un pobre' (68).[129] However, on the visit by Sara and her mother described in the first part of the story, which takes place the week before, Sara is first left on her own for half an hour in her grandmother's house, then has a further half hour with her grandmother who has just returned with her bingo winnings. The happiness resulting from Rebeca's good fortune and the understanding between the two, together with the temporary absence of the obsessively tidy and unfree Vivian, create a different atmosphere, as Rebeca recognises: 'Ya verás qué buena nos sabe hoy la tarta' (68). This contrast illustrates the emptiness which all ritual can attain, and indicates that ritual can be renewed and be given meaning through spontaneity and feeling. Sara, who usually shares her grandmother's attitude to the tired ritual of the weekly strawberry tart, also finds herself enjoying it: 'Aquella tarde le gustó a Sara más que nunca la tarta de fresa. Le parecía que la estaba probando por primera vez' (69). Her grandmother's explanation — 'Es que no hay nada como una buena conversación y no tener prisa para que sepan ricas las cosas' — indicates that what matters is the psychological atmosphere, the feeling and relatedness between persons. The

[128] In a notebook from 1980, Martín Gaite recalled her impressions of New York only a couple of years earlier, before she had visited it: 'Yo no sabía lo que era América, ni su tamaño, ni dónde estaba Yale, ni a qué distancia de Nueva York, ni a qué estado pertenecía, flotaba Manhattan entre aguas portuarias peligrosas con negros con cuchillos por las esquinas' (2002a: 508).

[129] See also Calvi: 'Sara non amava la torta di fragole né la compagnia della madre, ma la *routine* settimanale si trasforma in obbligo ineludible che la piccola intende assolvere anche in assenza della madre, e quindi pretesto per l'azione' (1992-3: 77, n.12).

symbolism of the strawberry tart — the redness of strawberries and their heart shape link them with feeling and eros — also supports this interpretation that it is the feeling function which is faulty, as Vivian's drivenness in making the tart is unhealthy, while the strawberry tart in *El Dulce Lobo* — whose owner is a lonely millionaire — is of a lower standard than it should be.

Animus Figures and Masculine Influences

In addition to the glamorous grandmother, in Martín Gaite's tale there is also a balance of other influences which are missing from the original tales. Unlike LRRH, Sara has a father who recognises his daughter's need to express herself and develop by giving her

> un cuaderno grande, con tapas duras como de libro, que le había sobrado de llevar las cuentas de la fontanería. Era de papel cuadriculado, con rayas rojas a la izquierda, y en él empezó a pintar Sara unos garabatos que imitaban las letras y otros que imitaban muebles, cacharros de cocina, nubes o tejados. (32)[130]

In addition, for a few years, the (to her) invisible presence of her grandmother's partner, Aurelio, provides a lasting spiritual influence. Through his inspired gifts — a jigsaw, three storybooks, and a map of Manhattan — Aurelio guides the child through language and story-telling and, as we shall see, through her study of the map, helps to facilitate her profound encounter in the second part with the magical figure of Miss Lunatic. In his role as spiritual guide, Aurelio acts as a positive animus figure, a creative spirit: 'Había sido el primero en inyectarle sus dos pasiones fundamentales: la de viajar y la de leer. Y las dos se fundían en otra, porque leyendo se podía viajar con la imaginación, o sea soñar que se viajaba' (37). He is contrasted sharply with Sara's father's friends who 'siempre se reían por todo y eran bastante tontos. Además, no hacían más que hablar de béisbol. Ella a Aurelio se lo figuraba de otra manera' (24).

The fact that Aurelio Roncali is only alluded to and remains in the background before returning to Italy means that he retains an air of mystery.

[130] Although in *Pastel* Sorpresa's father was not able to give her the books she needed, like Sara's father, he sympathised with his daughter and her interests.

His role in the story is like that of a fairy godfather. The figure of an intuitive adult who sends the right gift at the right time also plays an important role in *Nubosidad,* where the godmother of Sofía Montalvo sends her goddaughter a dress at just the time when it is needed (1992b: 235-39). But whereas the red dress is appropriate for a young woman ready for her first important relationship, Aurelio sends the child Sara items which develop her mind and imagination.[131]

There are similarities between the role played by Aurelio and the one played in *Pastel* by *el señor de la Casa Grande*, but there are also important differences. While Sorpresa knows what *el señor* looks like, she has no personal relationship with him, whereas Sara has no real image of Aurelio, but he chooses specific gifts for her and is 'related' to her grandmother. Both young girls have a romantic perspective on the men, but whereas Sorpresa directs her gaze outwards, seeing *el señor* as the recipient of her stories, Sara turns hers inwards, dreaming and imagining, at first asking questions then later, when Aurelio has left and there seems no hope of ever meeting him, keeping quiet, reading her books and studying the map. Aurelio's encouragement to Sara to read, and particularly his gift of the map of Manhattan, will play a very significant role in the second part of the book, as will be shown below. In this, he resembles what Jung describes, in his own study of fairy tales, as the archetype of spirit, which

> in the shape of a man, hobgoblin, or animal always appears in a situation where insight, understanding, good advice, determination, planning, etc., are needed but cannot be mustered on one's own resources. The archetype compensates this state of spiritual deficiency by contents designed to fill the gap. (1959: 216)

Sara imagines Aurelio's bookshop, Books Kingdom, as a magical world 'lleno de escaleras, de recodos y de casas enanas, escondidas entre estantes de colores, y habitadas por unos seres minúsculos y alados con gorro en punta' (25-6), which only comes alive at night when the shop is closed. Like Sorpresa, she imagines what she has not seen, and she concludes that 'para vivir en Books Kingdom la única condición era que había que saber contar

[131] In *Pastel*, the fairy godmother is not regarded as a character, but as Sorpresa's intuition – see Chapter 3.

historias' (26). Seen in the light of Martín Gaite's assertion in an essay on fairy tales that 'si bien se mira todo es narración', everyone should be able to live in Books Kingdom should they so choose. This represents a considerable shift from the message of *Pastel* which, though very positive and liberating, freeing the child Sorpresa from the limitations of her parents' life and the narrow future of marriage and motherhood which her mother desires for her, nevertheless depends on Sorpresa's imagination and writing skills if she is to succeed in writing her stories and publishing them. Telling stories is different and, at least in principle, within the scope of everyone.

However, in Martín Gaite's world the quality of the narration is important as is creating the right environment in which stories can thrive. Martín Gaite's criticisms of busy wealthy people who rush in large cars or taxis through Central Park, seeing nothing around them, and failing to enjoy life, suggest that they would not have time to tell stories as they deserve to be told:

> Pero a las personas mayores no se les ve alegría en la cara cuando cruzan el parque velozmente en taxis amarillos o coches grandes de charol, pensando en sus negocios y mirando nerviosos el reloj de pulsera porque llegan con retraso a algún sitio. (14)

The main contrast is between their attitude and that of the children 'que más disfrutarían corriendo esa aventura nocturna' but who are stuck at home watching television. Children and the rich are singled out and contrasted in the New Testament, too. The rich exclude themselves from the Kingdom of Heaven through their attitude to money: 'It is easier for a camel to pass through the eye of a needle than for someone rich to enter the Kingdom of Heaven' (Matthew 19. 24). Children, on the other hand, are the model for enjoying the Kingdom of Heaven — 'unless you change and become like little children you will never enter the kingdom of Heaven' (Matthew 18. 3).[132] The impression given of wealthy people in *Caperucita* seems to be that they would find it just as difficult to get into Martín Gaite's storytelling kingdom, too.[133]

[132] My interpretation of this injunction was discussed in Chapter 1.
[133] In *Nubosidad* Mariana realised that a similar quality was necessary even to enjoy stories, as she explains in respect of Sofía's storytelling: 'Si quería seguir tu arrebato verbal necesitaba recuperar cierta fe infantil que tú no has perdido y yo sí, creer en la transformación del local, lograr que se operara el milagro poético de nueva investidura' (1992b: 31).

In the second half of her story, Martín Gaite introduces two characters who epitomise these two extremes: one, a bag lady who loves stories and believes everyone has a story to tell; and a millionaire with a very successful cake business.

Un ayudante mágico

Critics' views of Miss Lunatic differ, with some seeing her as 'una simbiosis de la abuela de Caperucita con la tradicional hada madrina' (Morales Ladrón (2002: 176), as a 'sorte de double imaginaire de la grand-mère' (Pérès 2004: 157), or as not really existing: 'Su verdadera existencia es dudosa […]. No hay ninguna razón para no admitirla como una creación de la fértil imaginación de Sara' (Odartey-Wellington 2000: 536). Roger shares Odartey-Wellington's uncertainty and draws a direct parallel between Miss Lunatic and the 'misterioso hombre enfundado en un traje negro' in *Cuarto*: 'Miss Lunatic parece ser un reflejo femenino de aquel arcano personaje que permitía […] uno de los logros más discutidos y ponderados por la crítica: la ambigüedad, el no saber o no poder resolver si la novela era producto de un sueño o de una visita real' (1992: 330). As I mentioned earlier in this chapter, I consider the second part of the story to take place on the level of the imagination, although, as was discussed at the start of the chapter, the transition between the two parts is seamless. The ending, in which Sara does not return home, may be due to a desire to maintain the uncertainty about the level on which the second part takes place, and I will discuss this untypical ending later in this chapter.

It is generally recognised that, not only do all fairy tales not contain fairies, but that Little Red Riding Hood is hardly a fairy tale at all. Bayó Belenguer refers to 'the particularly problematical *Little Red Riding Hood*. The familiar tale contravenes two basic conventions of the genre: there is no happy ending and no supernatural magic element' (2002: 196).[134] This is true of Perrault's version, whereas the Grimm brothers give us the resurrection of LRRH and her grandmother, although this happens without the intervention of an overtly supernatural figure (nevertheless, as we have seen, in one

[134] This reference is to the original Perrault version — as has already been discussed the Grimms, much to Martín Gaite's disgust, re-wrote the ending to make it more positive.

interpretation, the figure of the hunter was regarded as a powerful supernatural symbol). The introduction of a supernatural figure into her re-telling, therefore, represents Martín Gaite's most significant departure from the original tale. In a talk about writing *Caperucita*, the author tells how she was convinced of the need to introduce this figure, just as in a typical fairy-tale: 'Yo sabía, casi desde el principio, que para llevar a cabo esta escapatoria Sara Allen necesitaría de la ayuda de un ser sobrenatural, ese "acompañante mágico" que tantas veces en la literatura sirve de guía a los niños perdidos' (2002b: 149). This appears to be exactly the kind of occurrence which Martín Gaite criticised in her essay on Cinderella: 'Estaba claro, desde la primera página, que se iban a salvar, sin mover ellos ceja ni oreja, mediante el concurso de apariciones providenciales, ayudas mágicas o prodigios inesperados' (1988a: 146). However, as we shall see, her own hero clearly contributes to the adventure, and, without this input, the story could not have developed at the crucial point, as will be shown.

Martín Gaite's *acompañante mágico* is no typical fairy godmother, for she has drawn a most unusual supernatural figure who outwardly resembles the kind of person Sara's mother has taught her to ignore in the streets and on the underground: 'Solían llevar las ropas en desorden y el pelo alborotado' (50). Like them, she is

> muy vieja, vestida de harapos y cubierta con un sombrero de grandes alas (…) La cabellera, muy abundante y blanca como la nieve, le colgaba por la espalda, unas veces flotando en el aire y otras recogida en una gruesa trenza que le llegaba a la cintura. (85)

It was, in fact, this aspect that Martín Gaite chose first: 'Yo había pensado en uno de esos mendigos que se ven tanto por Nueva York. No sabía si iba a ser hombre o mujer…. Luego me inventé que sería una mendiga que vivía dentro de la Estatua de la Libertad' (1991a: 10). A bag lady with her pram and bits and pieces that she finds in the city, she nevertheless stands out because of her dignity, her independence and the way she relates to people.[135] Blejer

[135] Earlier editions of *Cuento* were published with drawings by Francisco Nieva of Miss Mady to illustrate some of the essays. Miss Mady is a figure with long flowing clothes who immediately brings to mind Miss Lunatic, as Bayó Belenguer recognises: 'As though it were a fairy tale, *El cuento de nunca acabar* is illustrated with fourteen enigmatic drawings of the character of Miss Mady (a precursor of Miss Lunatic in *Caperucita en Manhattan*)' (2002: 193-4).

highlights Martín Gaite's creation as an example of the writer's subversive attitude:

> Esta es una de las maneras peculiares en que la autora subvierte. ¿Qué implicaciones tiene que el icono estadounidense por excelencia sea representado por un indigente? La doble significación de Madame Bartholdi[136] es la manera con la cual Martín Gaite rompe con ciertos modelos, porque toma un personaje que pertenece a la marginalidad y lo carga de significaciones hegemónicas. (2007: 21)

In contrast, Teruel is unperturbed by the choice, referring to 'lo más alto de la representación de la libertad, ya sea en forma de diosa o en disfraz de mendiga' (2006: 146). In Chapter 2 we saw that McCully held figures in fairy tales who appear as beggars to be knowing: 'They make those they encounter aware' (1991: 35). These attributes can easily be seen to apply to Miss Lunatic, who describes herself as a beggar, although she barters rather than begs:

> Cuando encontraba algún mueble o cachivache en buen estado de conservación, lo cargaba en su cochecito y lo transportaba a alguna almoneda de aquellas donde la conocían. Y todo lo que pedía a cambio era un plato de sopa caliente. (86)

Beckett notes an important contrast with the traditional tale of Cinderella: 'In [Martín Gaite's] fairy-tale novel, it is the fairy godmother who is dressed in rags, but they do not conceal her noble bearing any more than they did Cinderella's' (2002: 318).

Whereas other lonely people are depicted as speaking to themselves more loudly — 'algunos incluso echando discursos como si fueran curas. (…) decían de vez en cuando, con un tono altisonante, "hermanos" o "ciudadanos" (50) — in a way that seems clearly to be unconscious and uncontrolled,[137] when Miss Lunatic talks to herself it is a conscious dialogue. So, while Martín Gaite has given us a figure who *looks* like someone who lives on the margins of society, Miss Lunatic is also a considerable personality who is conscious precisely because she communicates with the unconscious. Despite being a

[136] Blejer never refers to her as Miss Lunatic.
[137] Von Franz sees more meaning in these utterings: 'One could say […] that the moods, secret longings, and needs of the simple people within the population express in a clear form the needs of our time.' (1995b: 30).

supernatural figure, she is depicted as being very human, even prone to depression, though her awareness is such that she does not allow dark moods to take her over, but recognises them and reacts:

> Notó, porque se lo avisaba una voz interior, que necesitaba ponerse en guardia. No quería darle coba a aquella desgana de vivir, se resistía a dejarse resbalar por la pendiente de las ideas negras. 'Si caes al pozo, estás perdida', le dijo aquella voz interior. 'Porque una vez allí, ya no ves nada, lo sabes de siempre.' (119)

In addition, she has remedies for avoiding this road: 'Había una fórmula que no le solía fallar: lograr que la cabeza tomara el control de la situación y le mandara al cuerpo enderezarse, no andar encogido. Y a los ojos enfocar bien la mirada' (119). That she has these human weaknesses despite her wisdom and awareness, confirms that, unlike the messages in the traditional fairy tales, nothing, including happiness, is forever and ever and there is no such thing as perfection. For von Franz, the highest development of the feminine principle 'entails constant watching of one's own shadow drive' (von Franz, 1993a: 212), which is in keeping with the fact that the individuation process is never completed, it is the work of a lifetime.

Miss Lunatic's supernatural aspects — her age, ability to be in more than one place simultaneously, her means of travelling to and from the Statue of Liberty, and her role as the spirit of the statue — are, therefore, balanced by very human elements: a bag lady, wearing layers of ragged clothes, pushing an old pram, getting tired and depressed. Thus, she unites the highest — her wisdom, powers and spirit — with the lowest — her raggedy appearance, lack of money and possessions — which, like Tituc in *Castillo*, makes her an especially potent figure. As was indicated in Chapter 3, Miss Lunatic can be described as a symbol of the Self. It is to be expected, in the light of earlier discussions of the role of this aspect, that she will, therefore, point the way to renewal. Interestingly, in her values, Miss Lunatic resembles St Francis — 'It was only because he possessed nothing that St Francis could feel sincerely a brotherhood with all created things' (Longford 1978: 2) — through whom the expression of Christianity underwent a profound renewal.

Like all human beings, and also in keeping with the character of the Self, she carries the opposites *within* her. Not just the divine/human

opposites, but her tendency to dark moods is balanced by a great sense of fun:

> Era muy amiga de los bomberos. A veces, aunque era perfectamente ilegal, se la había visto montada con ellos en el veloz coche reluciente y rojo. […] Lo que más le gustaba era que la dejaran ir tirando del cordón de la campana niquelada. (88)

Nor is it surprising that she should enjoy something illegal, [138] or that she should turn down the police commissioner's offer to act as an informer: 'It is the police world that is most threatened by the feminine because the feminine […] does not live according to the rules of worldly authorities' (Hall 1980: 15).[139] Miss Lunatic shows solidarity with the homeless, and is also friendly with those more financially better off: 'No era raro encontrarla a la salida del Hotel Plaza o de alguna joyería de Lexinghton [sic] Avenue, hablando con gente lujosamente vestida' (88). It seems appropriate that it should be the firemen whose company she particularly enjoys, as their role is to extinguish destructive fires, and Miss Lunatic tries to intervene in many situations where there are problems, either symbolic destructive fires or where the fire has gone out: 'Su vocación preferida, la de tratar de inyectar fe a los desesperados, ayudarles a encontrar la raíz de su malestar y a hacer las paces con sus enemigos' (88). However, she is not successful in her chosen role of mediator, in which she persists despite warnings which echo those given by Christ to his disciples: 'Do not give dogs what is holy; and do not throw your pearls in front of pigs, or they may trample them and then turn on you and tear you to pieces' (Matthew 7. 6). Miss Lunatic seems not to heed this advice:

> Lograba pocos resultados, pero no se desanimaba, y eso que la insultaron muchas veces por meterse donde nadie la había llamado, y llegaron a echarla a patadas de un local de Harlem […]
> 'Lárguese de aquí, miss Lunatic […] Después de todo, es echar margaritas a puercos.' (88-89)

[138] In the short story, *Lo que queda enterrado*, when she continues beyond her station, María reacts with excitement to the experience of travelling illegally on the train (1984: 53-72).
[139] This point was also made in the last chapter in relation to the discussion between the village priest and *el señor de la Casa Grande* regarding the choice of Sorpresa's name.

There are a number of other parallels with the Christian story, such as the way Miss Lunatic frequents those areas inhabited by people on the margins of society, just as Christ did; she seeks out the poorest and the outcast, and she has a particular aversion to money: 'El dinero son viles papeluchos arrugados. Yo cuando tengo alguno, estoy deseando soltarlo' (92), and her reason is simple: 'Se ha convertido en meta y nos impide *disfrutar* del camino por donde vamos andando' (my italics) (91). Unlike the wealthy people depicted by Martín Gaite, Miss Lunatic enjoys people and also things, like the two champagne cocktails she has with Sara in the cafeteria. In her enjoyment of people she reveals her own wholeness: 'Cada persona es un mundo' and 'todos tenían alguna historia que contar' (87). Her ability to see each person in his/her uniqueness (for their stories will not be the same), not only confirms her link with the highest form of the Feminine described earlier, but also indicates that, unlike almost all of us, who live more or less in the illusory world of projection, she sees people clearly, as they are, without projecting aspects of herself into them. While projection is a part of life, [140] insight into projections is necessary not only for personal growth and development, but also for the possibility of relatedness: 'Only when projections are taken back does relationship […] become possible' (von Franz 1997a: 52). In her overall approach to others, as recognised by Cueto Veiga (2005: 117) and Pittarello (2009: 16), Miss Lunatic resembles the hunter in the Grimms' tale (who was also compared to Christ by one critic (Murphy 2000: 82)). However, her lack of effectiveness in more difficult situations and her admitted tiredness suggest that change is necessary.

So, although Miss Lunatic is concerned with spirit – for which fire is a symbol – her spirit, which is a feminine spirit of reconciliation, seems not to be able to burn brightly in the darker places where it is most needed, and her explanation is of the kind often given by politicians when their message is not accepted: 'He debido explicarme mal' (89). As we saw in *Castillo,* this is typical for such symbols: 'The symbol of the Self is especially exposed to this general difficulty of needing the constant renewal of understanding and contact, […] it is especially threatened by the possibility of becoming a dead formula' (von

[140] 'Its purpose is not only to keep painful insights at a distance, while their contents are ascribed to others, but also to serve the opposite purpose of making things consciously perceptible and distinguishable, for they confront the ego with the non-ego.' (Jung & von Franz 1971: 50).

Franz, 1996, 54). There are a number of indications, as has already been suggested, that Sara represents a new symbol of the Self.

'The child is […] an apt symbol of the Self — of an inner future totality and, at the same time, of undeveloped facets of one's individuality' (von Franz 1996: 192). Sara dreams of escaping the confines of her own home and going to live with her freedom-loving grandmother. As a new symbol of the Self, this attitude would emphasise the undeveloped quality of the aspect, which is not yet strong enough to thrive openly, but only in secret, as she herself recognises: 'Había entendido que los sueños sólo se pueden cultivar a oscuras y en secreto' (36). The new aspect has not yet been taken up into the collective culture. The nature of the aspect is represented by the cap, which is a symbol of the *weltanschauung*, 'one's world view or ultimate concepts'. In the traditional tale it is red, the colour of eros and feeling. And it is appropriate that the child should symbolise this particular aspect, much neglected in Western culture, despised even: 'One can say that what is wrong is that the whole collective consciousness doesn't value Eros anymore' (Boa 1994: 153). Von Franz argues that our other psychological functions[141] have been developed at a collective level:

> Western civilization has for some time been developing its extroverted thinking and sensation one-sidedly in its technology and its introverted thinking and sensation one-sidedly in its theoretical research. Intuition has not been entirely suppressed, because it has been used for the discovery of new creative ideas.' (1997a: 51)

However, according to von Franz, the fourth function, feeling, has been neglected:

> Feeling […] and the whole world of Eros, love, is in a truly pitiable state. I even believe that at this point in time, everything depends on whether or not we are capable of developing our feeling and our social Eros. (1997a: 51)

The appearance of this function would, therefore, represent the healing aspect, one which would bring completeness, through a renewal of the collective attitude and way of living.

[141] These were discussed in Chapter 3.

The location of Miss Lunatic's encounter with Sara, the underground station, is significant as it symbolises the unconscious. Sara has gone as far as she can on her own, and become confused: 'Me fallaron las fuerzas y no sé lo que me pasó, me desinflé' (137). Just before first seeing Sara, Miss Lunatic indicates that she recognises the need for change: '¡Qué vieja soy! […] ¡Cómo me gustaría descargar mis fardos más secretos en alguien más joven, digno de heredarlos! ¿Pero en quién…?' (119).[142] Immediately after expressing her wish for a successor, Miss Lunatic sees the lost little girl, almost as an answer, which seems to recognise the special nature of the child: 'Hacía mucho que no había visto una mirada tan transparente y candorosa, sintió como si su viejo corazón se calentara ante las llamas de una inesperada hoguera' (121) — a positive image of fire. Sara shares Miss Lunatic's compassion for those on the margins of society and those who suffer. In this she resembles Altalé, although Altalé's compassion was primarily for her father, a more personal relation, she also responded positively to the proposal for his tenants to improve their lot. Sara responds to people in the street and on the underground with whom she has no personal relation.

The Mystery of Miss Lunatic

As Cusato recognises, 'alcune pagine della narrazione […] suggeriscono, in maniera indubbia,[143] almeno quattro episodi del Vangelo' (1996: 496), the most important of which is the Transfiguration of Christ. In the Gospel, Christ takes Peter and two other apostles up to a high mountain where they witness the transfiguration of Christ, Moses, and Elijah, and hear the voice of God identifying Jesus as his Son. It is as if Christ wants them to know who He really is, to see the other (divine) aspect of himself: 'There in their presence he was transfigured: his face shone like the sun and his clothes became as dazzling as light' (Matthew 17. 2). Later they become afraid and fall on their faces but are told by Jesus, 'Stand up, do not be afraid' (Matthew 17. 6-7) — an exhortation echoed by Miss Lunatic, as will be discussed. Joseph Campbell, discussing the 'freedom to pass back and forth across the world

[142] Miss Lunatic is seeking (and finds) a very special person, an ideal interlocutor, like so many other characters in Martín Gaite's work, such as C. in *Cuarto*.
[143] Nevertheless, the parallels with the New Testament seem not to have been noted by any other critic.

division, from the perspective of the apparitions of time to that of the causal deep and back' (1968: 229), suggests that the Transfiguration of Christ is a rare example of a myth '[displaying] in a single image the mystery of the ready transit' (Ibid.: 229) Campbell also argues that 'the transfiguration of Jesus was witnessed by devotees who had extinguished their personal wills, men who had long since liquidated "life," "personal fate," "destiny," by complete self-abnegation in the Master' (Ibid.: 236). This description echoes von Franz's interpretation of those who will enter the Kingdom of Heaven, discussed in Chapter 2, i.e. of persons who, paradoxically, had made considerable progress on the path of individuation. Campbell also reminds the reader of Jesus's instruction to his disciples: 'Whosoever will lose his life for my sake shall find it' (Matthew 16. 25).[144] The three apostles who accompanied Jesus to the mountain were given full insight into the other side of Campbell's 'world division', and it has been suggested, reasonably, that they were being prepared for Jesus's forthcoming death.

In contrast to the solitude of the mountain on which the Transfiguration of Christ takes place, Miss Lunatic's 'transfiguration' occurs in a busy café in which filming is taking place. In the moment of transfiguration, 'durante algunos segundos vio ante sus ojos, rodeado de un fogonazo resplandeciente, el rostro inconfundible de la estatua que había saludado de lejos a millones de emigrantes solitarios, avivando sus sueños y esperanzas' (140). Sara's response to the transformation of Miss Lunatic is similar to the apostles': 'Cerró los ojos, cegada por aquella visión' (140). Sara's reaction is followed by her recognition of the true nature of Miss Lunatic, which also finds a parallel in the New Testament. Christ asks his apostles who they think he is and Peter replies: 'You are the Christ, the Son of the living God.' The answer is well received for Jesus replies 'Simon son of Jonah, you are a blessed man! Because it was no human agency that revealed this to you but my Father in heaven' (Matthew 16. 16-17). When Sara recognises her, Miss Lunatic's first words echo the Gospel: 'Dios te bendiga, Sara Allen, por haberme reconocido […]; por haber sido capaz de ver lo que otros nunca ven, lo que nadie hasta hoy había visto' (139). However, there is an important difference between Peter the apostle and Sara Allen, for the little girl's

[144] These words will be discussed later in light of Miss Lunatic's parting words to Sara.

recognition of the true nature of her companion comes not as the result of revelation, but of having pieced together all the information. When Miss Lunatic asks Sara: '¿No sería miedo a la Libertad?' (137), and imitates the statue holding up the torch, the gesture and words set in train a series of thoughts through which Sara pieces together information she has read and observed.

First, with her lively interest and curiosity, Sara responded to the map of Manhattan she received from Aurelio as she would to a book:

> [Lo] extendía por las noches encima de su cama y [lo] tenía gastadísimo de tanto desdoblarlo y volverlo a doblar para aprenderse bien los nombres de las calles de Manhattan y las líneas de metro y de autobús que las recorrían y comunicaban entre sí. (41)

Her knowledge of the suburb enabled her to travel as far as she could before her courage failed her, up to the point at which Miss Lunatic was able to step in like a fairy godmother, illustrating the partnership between the two aspects. In addition, the book which Sara's grandmother gave her, *Construir la Libertad,* 'le estaba apasionando' (79-80). From this she knows the name of the muse of the sculptor and observes the changes in Miss Lunatic's hand — 'no tenía arrugas como antes, era más blanca y alargada y el tacto de su palma se notaba muy suave' — and her ability to imitate very well the posture of the statue. The effect is like a revelation: '¡Sí, lo he entendido todo! No sé cómo …, como se entienden los milagros' (139). Miracles, she seems to be saying, are not understood in the same way as facts, marvellous occurrences have their own truth. Her dedication and interest, her habit of responding to whatever comes her way, have yielded a marvellous reward which she could not have anticipated. As the gifts came from Aurelio and her grandmother, they can be said to have anticipated the fairy godmother and facilitated Sara's experience, just as the gift of amber from *el señor* facilitated Sorpresa's first encounter with the Self in *Pastel*. As Teruel affirms referring to Miss Lunatic's encounter with both Edgar Woolf and Sara Allen — and which is no less true of this scene: 'Lo que puede parecer una presentación fruto del azar, es también — y sobre todo — obra del esfuerzo' (2006: 146).

Martín Gaite's scene takes place in a crowded café, with many others present and where filming is taking place,[145] and, as Cusato observes, 'la trasfigurazione di Miss Lunatic è visibile soltanto alla piccolo Allen' (1996: 498). This transition is in keeping with the spiritual development I mentioned in Chapter 1 in connection with Martín Gaite's blessing herself and Borau using water from a puddle, taking the ritual out of the church and into the street. In St. John's Gospel, Jesus promised that 'the hour is coming when you will worship the Father neither on this mountain nor in Jerusalem. […] the hour is coming […] when true worshippers will worship the Father in spirit and truth' (John 4. 21-23). Thus, this new transfiguration has moved from the mountain, not to take place in a church or temple, but in the midst of normal life.

Sara is thus given the same kind of insight as the apostles, and Miss Lunatic's final words to Sara — 'aunque no me veas, yo no me voy, siempre estaré a tu lado' (158) — resemble those of Christ to his apostles after the Resurrection and just before finally leaving them: 'And look, I am with you always; yes, to the end of time' (Matthew 28. 20). Because Sara has seen Miss Lunatic 'pass back and forth across the world division', she can accept the reassurance. On the other hand, Miss Lunatic's exhortation that 'quien no ama la vida no lo encuentra' (158), appears to be the opposite to Christ's assurance that 'anyone who loves his life loses it; anyone who hates his life in this world will keep it for eternal life' (John 12. 25). However, I consider that Miss Lunatic is using the word 'love' in relation to the essential Christian injunction to love God and to love all human beings as oneself. Christ's words refer rather to the choice between the way of the ego or the Self, which was discussed in Chapter 1 and is the choice to be made by all on the path of individuation. Campbell connects the transfiguration of Christ with individual persons who have opted for the Self rather than the ego. He describes the experience as one in which an individual 'no longer tries to live but willingly relaxes to whatever may come to pass in him; he becomes, that is to say, an anonymity. The Law lives in him with his unreserved content' (1968: 237). Sara also makes a choice, which she reveals at the end of the

[145] Calvi has identified this scene as a further layer of the story-within-a-story (1992-3: 70).

story and which, as will be discussed, indicates the progress she has made in the process of individuation.

As we have seen, Sara is like the typical heroine of fairy tales who responds at each step because it seems the right thing to do, not because she is seeking a reward, yet is rewarded for that very reason. This attitude is illustrated in fairy tales such as Mother Hulda, where the good daughter falls into the well, takes the bread out of the oven, shakes the apples from the tree, then carries out all the work for Mother Hulda very well and is rewarded with a shower of gold. Her sister, wanting such riches for herself, throws herself into the well, ignores the calls of the bread burning in the oven and the ripened apples, making straight for Mother Hulda's house where she is lazy and does not do the work. Expecting a shower of gold when she is about to leave, a kettle of pitch is tipped over her instead (Hall 1980: 207-13).

Nevertheless, the experience of witnessing Miss Lunatic's transformation — the sudden, blinding recognition — has the effect on Sara of a shock: 'No tenía ganas de escapar, pero el corazón le latía cada vez más deprisa, a un ritmo casi insoportable' (139). It is the kind of situation claims Nor Hall in which one is in danger of losing one's soul: 'Individual experiences of the first menstruation, childbirth, a nightmare, a crucial realization, or retirement leave facets of the self exposed' (1980: 168). At such times Hall believes that what is necessary is 'a mediator between the forces of the visible and the invisible' and mediation naturally 'is the distinguishing characteristic of the medial feminine' (Ibid.: 168), one of four aspects identified by Toni Wolff as representing the feminine psyche, which were also discussed in Chapters 2 and 3. Of the four, Mother, Hetaira, Amazon and Medial, it is the last which seems to be best symbolised by Miss Lunatic/Madame Bartholdi. The medial feminine is the aspect most closely connected with the unconscious, mediating between the inner and outer worlds. The medial feminine is also characterised by figures such as the Wise Old Woman — Miss Lunatic — and the Sibyl. Hence, it is fitting that, at this crucial time, Madame Bartholdi herself should provide the support that Sara needs to adjust to the new and dazzling insight she has just experienced. Madame Bartholdi, already holding Sara's hand in one of hers, ensures that Sara is safe and held: 'La otra mano, igualmente blanca y suave, descendió y se introdujo por debajo de la de Sara,

que quedó así aprisionada, como un pájaro palpitante, entre las dos de aquella mujer' (139). At this point, Madame Bartholdi utters the exhortation found frequently in the New Testament, 'no tiembles, no vuelvas a tener miedo jamás' (139), as if also confirming that this has been a life-changing experience for Sara.[146]

Cusato also draws attention to 'gli occhi puliti. La simbologia che ad essi si attribuisce è quelle della purezza' (1996: 498). Drawing on the New Testament, specifically the Beatitudes, Cusato reminds the reader of the promise Christ made to those who are pure in heart: 'Beati i puri di cuore, perché vedranno Dio' (Ibid.: 498), and for the critic 'vedere Dio […] significa assurgere alla sfera di un più alto intendimento' (Ibid.: 498). Thus, Sara is able to 'vedere distintamente che la vecchia stracciona è la Libertà' (Ibid.: 499). However, in what he regards as the final parallel between the stories — Miss Lunatic's parting words, which were discussed above — Cusato concludes that Martín Gaite's *ayudante mágico* can be compared to Christ: 'L'aver fatto incarnare un così alto ideale alla vecchia Miss Lunatic, ha portato istintivamente la scrittrice ad elevare il più possibile la figura del personaggio, fino a paragonarlo (consciamente?) a Gesù' (Ibid.: 499).[147] Earlier, I drew a link between Miss Lunatic and the hunter in the Grimms' version of LRRH, and also referred to the connection made by Murphy between the hunter and Christ. Jung and others have also linked Christ with the Self, and I have argued that Miss Lunatic is a symbol of the Self, which would seem to confirm Cusato's conclusion. However, I consider that a distinction must be made between the Self and a symbol of the Self. It is not the Self that requires to be renewed, but the image or symbol of it, which Miss Lunatic represents.

The Encounter with the Wolf

Critics have seen in this chapter, which shares part of its title with the title of the book — *Caperucita en Central Park/Caperucita en Manhattan* — a crucial point in the story (Moulin 1997: 148, Beckett 2002: 310, and Pérès 2004: 157). In contrast with Sara's mother, and, instead, closely resembling

[146] Bayó Belenguer suggests that Sara 'is given the gift of never being fearful about anything or anybody' (2002: 205).
[147] Recognising that some might find the parallel between Christ and Miss Lunatic 'dissacranti', Cusato asserts that he does not consider this to have been deliberate (1996: 499).

the little girl's grandmother, as they part Miss Lunatic encourages Sara to walk in Central Park: 'Le aconsejó que se diera un paseito solitario por Central Park, antes de dirigirse a casa de la abuela' (158). 'Sara se encontró sola en un claro de árboles de Central Park' (161) where, instead of a real wolf, Sara meets Edgar Woolf, the multimillionaire *Rey de las Tartas.* Aurelio was the *Rey de los Libros,* the intellectual and spiritual element, while Edgar Woolf seems to represent the material world. Rich, obsessive and lonely, having few friends, there are hints of Lucandro, and his wolfish appearance is not lost on critics (Roger 1992: 330 & Llorente 2002: 11 n.5).[148]

However, unlike the friendless rich miser, Lucandro, Edgar Woolf has a lifelong friend, Greg Monroe, and is searching for the perfect strawberry tart — the only flavour which is not a constant success in his cake shop — and which, as a symbol of eros through its colour and shape, suggests that, unlike Lucandro, he is open to a new dimension in his life, which Couso recognises: 'A diferencia del lobo del cuento de Perrault, [Edgar Woolf] tiene sentimientos y se muestra deseoso de cambiar de vida' (2010: 74). He also treats his employees much better than Lucandro: 'Tacaño nunca lo había sido' (101), and his chauffeur gets 'un sueldo [...] fabuloso' (181). He is associated with another positive symbol: the building in which he lives and has his highly successful cake business is octagonal, suggesting wholeness, although there is something missing — a good strawberry tart, to match the standard of the other flavours. The tower in Lucandro's castle where Altalé and Cambof Petapel had their rooms was also octagonal but, in contrast to Edgar Woolf, Lucandro had no influence there. In this tale, besides Edgar Woolf his friend Greg Monroe also lives in the tower and it includes the workers in the business along with all those who shop and eat there, so it is a much more comprehensive symbol.

Mr Woolf wears a gold ring on his index finger. Cambof Petapel/Amir's ring was blue; el *señor de la Casa Grande's* red. Gold is the colour of intuition and the metal is incorruptible, so this is a more powerful and complete symbol. As indicated in Chapter 2, the index finger indicates the way forward and has also been linked with the Holy Spirit and the development of the

[148] Moulin goes further: 'Il est bon de remarquer que si la référence animalisante vient server le dessein du jeu intertextuel du narrateur, elle contribue également à "déshumaniser" le personnage' (1997: 157 n.17).

spiritual principle and of Christianity. Gold is also the colour associated in the story with the Statue of Liberty/Miss Lunatic, i.e. the Self:

> Al sur, en el lugar del plano donde confluían los dos ríos y estaba la islita con la estatua, la niña había pegado una estrella dorada, y otra plateada al norte, junto al parque de Morningside, por donde caía más o menos la casa de su abuela Rebeca. (41)

Silver is associated with the moon and the feminine, but, unlike gold, it blackens, which emphasises Miss Lunatic's more significant role as a symbol of the Self.

Mr Woolf encounters Sara in a clearing among the trees, a place where magical things can happen, as occurred in *Pastel* in the *lugar del origen.* In addition to his search for the perfect strawberry tart, Mr Woolf's lament that no woman has ever loved him confirms that eros is missing from his life as well as his business. The search for the strawberry tart has caused him to behave in unusual ways: 'Le pedía a Peter [el chófer] que le dejara en Central Park, por donde se paseaba a solas y pensativo' (110).[149] The quest, therefore, makes him get out of his car and open himself to the possibility of changing from being one of the kind of people Martín Gaite criticised for rushing through the park in their limousines, for being too wrapped up in making money, to someone who is open to other experiences, which lead to his meeting Miss Lunatic. The day after this meeting, disappointed that she has not come to his apartment as she had promised, 'una fuerza muy viva le arrastraba hacia el parque, llamándole como hacia un centro de esperanza' (114-15). The search for the strawberry tart, as hinted at in the symbolism of the ring, leads him into contact with his inner self.

The meeting with Miss Lunatic the day before has prepared him for his meeting with Sara on the same bench in Central Park. The fact that Edgar Woolf meets Sara and not Miss Lunatic seems to confirm that Sara is the new symbol of the Self — she has taken the place of Miss Lunatic as the latter desired. In his exaggerated emotion and dramatic gestures, his crying and

[149] Beckett proposes that 'an analogy is suggested between the serial killer who had haunted Morningside Park and Edgar Woolf who often has his chauffeur let him off in Central Park to walk' (2002: 325). However, as Beckett recognises, a complete contrast between the two seems to be indicated in Sara's seeing before her a pair of men's shoes and wondering if the vampire of the Bronx had moved to Central Park, then being enormously relieved to see 'un señor bien vestido, con sombrero gris y guantes de cabritillo, sin la menor pinta de asesino' (158).

exclaiming when he has tasted the strawberry tart in Sara's basket, he reveals his undeveloped feeling:

> Volvió a caer de rodillas, pero esta vez delante de Sara. Hundió la cabeza en su regazo y exclamaba implorante, fuera de sí… -¡La receta! ¡La auténtica! ¡La genuina! Necesito esa receta. ¡Oh, por favor! Pídeme lo que quieras, lo que quieras, a cambio. ¡Me tienes que ayudar! ¿Verdad que vas a ayudarme? (165)

Because Sara places little value on the recipe, she is more than willing to hand it over. This willingness to hand over the recipe has been described as symbolising 'l'abandon des valeurs de la mère' (Pérès 2004: 158), and Odartey-Wellington's view of the tart as representing 'el conjunto de los valores patriarcales que sostiene la madre de Sara y que es la fuente de su opresión' (2000: 551), would confirm that these values been removed. I think the development is rather more positive, as the giving up of the recipe is beneficial to all the main characters and crucial for their development. Here, as is often the case, the treasure sought is in the possession of someone else. But whereas in traditional fairy tales it is usually guarded by an ogre or a monster or a witch — all shadow figures which can represent unconscious feeling manifesting itself in a desire for power — here it is in the possession of someone — Sara's grandmother, Rebeca — who does not share the seeker's perspective of its value. And far from needing to overcome the keeper of the treasure with power or magic or wiles, it is a question of relating, of eros. The recipe is valuable to Vivian, but, as we have seen, it imprisons her in an empty ritual. Giving it up should, therefore, represent for her a liberation, a freeing from the compulsion to which her negative animus seems to continually drive her.[150]

Once Edgar Woolf has found the treasure he sought, he also begins to discover another kind of richness: 'Aquella sensación de prisa permanente que le ponía nudos por dentro había desaparecido, sustituida por una extraña calma placentera. […] lo curioso es que estaba disfrutando de comer [la tarta] y de estar en el parque con esta niña' (168). The symbolism of the

[150] This development also confirms Bayó Belenguer's assessment of the strawberry tart as 'a key structural device, linking the main characters' (2002: 202).

strawberry tart is also realised on another level with the discovery that the keeper of the secret recipe is the woman he loved from afar as a young man:

> Cuando él tenía dieciséis años, se había enamorado locamente de una chica pelirroja, maravillosa e inalcanzable. Era dulce, sensual y descarada. Y, a pesar de que jamás había llegado a cruzar una palabra con ella, por culpa de su timidez, durante tres cursos fue incapaz de concentrarse en el estudio y se estuvo gastando todos sus ahorros en irla a oír cantar a los lugares más inverosímiles. (177-8)

It is Edgar Woolf's desire to meet the singer who once seemed to sing her songs only for him — she had even thrown a carnation to him[151] — which leads him, in granting one of Sara's wishes, to instruct his chauffeur to take his time driving the little girl around Manhattan in one limousine while he rushes to the grandmother's house in another: 'Convenía que a la niña le diera un buen paseo por Manhattan, procurando alargarlo con algunos rodeos, porque, aunque iban al mismo sitio, él tenía interés en llegar antes' (175). Had the grandmother not been Gloria Star (Rebeca's stage name), he would have had no reason not to arrive at the same time as Sara, who would have introduced both him and his need for the recipe. Thus the story follows the original tale in which the wolf and Little Red Riding Hood travel to the grandmother's house by different routes, with the wolf arriving first. However, in this re-telling, it is the little girl who requests the separate journeys, not the wolf: '¡Quiero llegar a casa de mi abuela montada en *limusine*! Yo sola. Con un chófer llevándome' (170).

The Wolf and the Grandmother

Naturally, when Edgar Woolf reaches Sara's grandmother's house he does not eat Rebeca. Nor does he fulfil Zipes's interpretation of the eating which was discussed earlier. Instead, when Sara arrives later at the house she sees her grandmother wearing the green dress she had worn in happier days and which Sara longed to see her wearing again — 'porque el verde es el color de

[151] Pérès suggests that the scene Edgar Woolf recalls, in which Rebeca (alias Gloria Star) threw a flower to him after their eyes met 'est la réécriture d'une scène d'un dessin animé de Tex Avery, *Red Hot Riding Hood*, daté de mai 1943' (2004: 159), although in Avery's version it is Red Riding Hood who is on stage and the setting is quite different. Pittarello considers that 'en particular, coincide la subversión de los caracteres principales' (2009: 14), but I consider that any similarities between Avery's film, 'in which violence and sexuality are key ingredients' (Beckett 2008: 208), and *Caperucita* are very superficial.

la esperanza' (40) — and dancing with Edgar Woolf. Jung states that 'green is the colour of the Holy Ghost, of life, procreation and resurrection' (1963: 289), which, interpreted symbolically, is also meaningful in terms of Martín Gaite's story. Rebeca/Gloria seems to have responded positively to Edgar Woolf and it seems likely that she will be taken up into Mr Woolf's world, which means that the missing eros element is restored to Mr Woolf along with the strawberry tart, for which she has the perfect recipe. His life will be richer, less one-sided, influenced by a perspective which is more personal, original, and which celebrates life and story. As Carbayo-Abengozar concludes: 'Aunque en un primer momento [su intención] responde a un deseo de beneficiarse con la receta de la tarta, se desplaza tras su conversación con la niña, hacia un deseo de amor y comprensión.' (1998a: 141) Mr Woolf represents prevailing collective values, and the completion of these by the eros element is a very positive development.[152]

In his analysis of the traditional tale of Little Red Riding Hood, Murphy argues that the wolf 'drops dead by the heaviness of the material things which he seeks to have in his belly' (2000: 82). This is a similar fate to that suffered by Lucandro, who refused to listen to advice or to really see those close to him, and instead clung to his material wealth and the fear and suspicion it generated, at the end falling into the moat and being transformed into an aquatic guard-fish. Murphy sees the traditional tale of *LRRH* as a struggle between good and evil. This is a new generation and, in Martín Gaite's re-telling, the wolf — Edgar Woolf — does not die because he is reconciled with his opposite, Sara's grandmother, and as a result is no longer weighed down by material things.

Endings

At the beginning of the story, Sara rejected the endings of the books she had received from Aurelio. Instead, the new endings she proposed reflected a desire to remain in the fairy-tale world and not, as it were, leave the ball at midnight to return to the world of every day:

[152] In a very different reading, one critic sees this development at the end of the story as one which 'perpetua valores patriarcales tradicionales' (Morales Ladrón 2002: 180).

> También el de Alicia, cuando dice que todo ha sido un sueño, para qué lo tiene que decir. Ni tampoco Robinson debe volver al mundo civilizado, si estaba tan contento en la isla. Lo que menos le gustaba a Sara eran los finales. (23)

This resembles the attitude of Matilde in *Balneario*, who also wanted to hold onto the siesta dream, to stay there, as an escape from the dull routine of her life at the spa.

A number of critics highlight Sara's desire to change the endings of her favourite stories, with Blejer seeing it as subversive: 'La actividad de leer finales y de cambiar finales es uno de los momentos subversivos por excelencia, porque reconfiguran el significado de toda la obra' (2007: 15). However, I consider that Sara's attitude to these stories and their endings changes in the course of the novel, and that this is not generally recognised. This change in attitude can be seen, for example, when she wakes up after dreaming about Books Kingdom and feels as though she has fallen from the clouds, only to be immediately assailed by sensible questions concerned with the reality of the situation – ¿por qué no podia conocerlo ella […] ¿Era alto o bajo? ¿Joven o viejo? (26). Thus she begins to find a way of managing the two worlds instead of trying to stay in one of them. Later, as she grows through her disappointments with the adult world, she realises that the fairy-tale ending states are necessarily only temporary places. She identifies with Robinson Crusoe on his island, but recognises it for what it should be: 'Había entendido que los sueños sólo se pueden cultivar a oscuras y en secreto. Llegaría un día — estaba segura — en que podría gritar triunfalmente: '¡Miranfú!' Mientras tanto, sobreviviría en su isla. Como Robinson. Y como la estatua de la Libertad' (36). And almost at the end of the book, when she wants to hide from Edgar Woolf's chauffeur, Peter, she is aware that 'estaba visto que lo de menguar de tamaño sólo lo podia conseguir Alicia' (190), and that she will have to 'agacharse y sentarse con la espalda apoyada contra [la] pared trasera … Si se quedaba de pie, Peter podría descubrirla' (190). Thus, unlike Matilde, in *Balneario*, she loses her desire to remain only in the fantasy world, and accepts the reality of the given endings.

Sara and Individuation

Sara's confidence during her encounter with Mr Woolf in Central Park after Miss Lunatic has left her there, results from her time with Mme Bartholdi and the experiences and the new awareness she has attained. This impact of this experience is seen more clearly as the story reaches its conclusion. Initially in her ride in Edgar Woolf's limousine, Sara behaves just like any other ten-year-old:

> No paraba de preguntarle cosas por el teléfono interior, que para qué era este botón y el del más allá, que si se podía tomar una coca-cola, que cómo se llamaba aquella calle, y venga a decir que aquello era igual que una casita misteriosa, y a encender luces y a correr las cortinillas y volverlas a descorrer. (183)

However, that the whole adventure represents the taking of significant steps in the individuation process is confirmed when she wakes up from her sleep in the limousine and is talking with the chauffeur as he drives: 'Y podía elegir su propia respuesta, sin dejar de sentir, al mismo tiempo, una alegría interior que nunca iba a querer ni poder — lo sabía — compartir con nadie' (192). This corresponds to von Franz's description of how the individual relates to the four psychological functions following individuation:

> At that moment there are no longer four functions because one transmits one's feeling of life into an inner center, and the four functions remain only as instruments which can be used at will, taking them up and putting them down again. (von Franz, 1993b, 142)

In discussing the individuation process, von Franz also describes how there comes a moment when the individual must decide between returning to the collective and making a sacrifice of the secret they have learnt by talking about it, or accepting the loneliness but keeping secret all that has been discovered: 'These are two opposites in which the process of individuation culminates. When a new symbol of the divinity is built up during the process, the divinity is either sacrificed to strengthen a community or kept secret within the individual' (von Franz, 1995b: 130). This is the same dilemma that faces Sara when she wakes up: 'Había llegado a la conclusión de que tenía que elegir entre lo de fuera y lo de dentro' (185). At the beginning, it was not

clear whether Sara represented an ego or an immature symbol of the Self, and both interpretations are possible. If we understand Sara as representing the ego, and Miss Lunatic/Mme Bartholdi as symbolising the Self, it could also mean that Sara, having gone through the individuation process, had access to the deeper levels of the unconscious. However, as has already been indicated, the development of the story suggests that she could be the new symbol of the Self and has replaced Miss Lunatic. In light of this interpretation, the dream she has in Mr Woolf's limousine, in which 'se había vuelto pequeñita [e] […] iba metida dentro del carricoche de miss Lunatic' (184), would be appropriate in representing her lack of development. Madame Bartholdi had been looking for someone to inherit her role, someone to whom she could tell all her secrets, and Sara has been chosen as her successor. Soliño considers that 'Sara is [a] worthy heiress, and this legacy [from Miss Lunatic] is much more appropriate for the lively and intelligent girl than the recipe for a strawberry cake, no matter how delicious' (2002: 94).

Although Miss Lunatic has left Sara to go elsewhere in Manhattan, when the book ends Sara is on her way to the Statue of Liberty by means of an underwater tunnel: 'Metió la moneda en la ranura, dijo: '¡Miranfúl!', se descorrió la tapa de la alcantarilla y Sara, extendiendo los brazos, se arrojó al pasadizo, sorbida inmediatamente por una corriente de aire templado que la llevaba a la Libertad' (205).[153] At the end of the tale, Sara could, therefore, be going to Liberty to take up her new role, having made her choice between the inner and the outer:

> De lo que sí pudo darse cuenta Sara es de que la aventura ya la llevaba ella para siempre metida en el alma. Lo que ocurría en el exterior de Manhattan, al otro lado de la ventanilla, había dejado por completo de interesarle. (192)

This is a significant change from the Sara at the start of the story who was so taken with the glamorous part of the city, and would represent the effect of the encounter of an ego with the Self, which is so transforming. This shift

[153] This scene, particularly, is cited by critics as a key link between Martín Gaite's fairy tale and *Alice in Wonderland* (Calvi 1992-3: 69 & Cueto Veiga 2005: 118). The underwater tunnel to the Statue of Liberty is also compared to the underground tunnel beneath the East River, which seems so magical to Sara (Pérès 2004: 157 & Ribeiro de Menezes 2014: 53-4).

from the outer to the inner also connects Sara with the experience of Pentecost, as discussed in Chapter 1.

So, Sara does not go home to Brooklyn. A typical feature of fairy tales is what Marie-Louise von Franz calls the *rite de sortie* – a sentence with which the storyteller closes the tale in order to bring the listener/reader back to the real world 'because a fairy tale takes you far away into the childhood dream world of the collective unconscious, where you may not stay' (von Franz 1996: 41). Von Franz goes further and suggests that to be able to go about your everyday life you 'may not be absent-minded and puzzle about the story. We have to be switched out of the fairy tale world' (Ibid.: 41). In *Caperucita* there is no *rite de sortie* as in the traditional tales. Because of this, everything stays on the level of the imagination. Again, as in *Castillo*, it appears that everything remains in the unconscious with no attempt to integrate it into everyday life. On the other hand, Martín Gaite's ending could be seen as 'un valiente acto de fe en la vida, profesado desde su silenciada condición de *mater dolorosa*' (Pittarello 2009: 17), and, therefore, as a further example of her 'religious' outlook, described in Chapter 1.

Conclusion

A further aspect which Sara and Miss Lunatic have in common points the way to the renewal of eros which, through Vivian and Miss Lunatic's failings at reconciliation, has been shown to be necessary: they both love stories. Just as the gifts from Aurelio have been instrumental in allowing Sara to discover the older lady's secret, so her imaginings of his bookshop gave her the first inkling of a new way of living. And it is through the character of Miss Lunatic/Madame Bartholdi that Martín Gaite takes her philosophy of meaningful living to a new level. 'Nunca he encontrado un quehacer más importante que el de escuchar historias' (125), says Miss Lunatic to Sara. From first writing stories, then telling them, Martín Gaite now makes a dramatic shift by having one of her most significant characters argue that what really matters is *listening* to stories. Most of the time we hear what others say, only rarely do we really listen. When we speak of dialogue, what we generally have in mind is people talking. In placing the emphasis on listening, Martín Gaite not only declares that the most important thing in life

lies within the scope of everyone, but she also posits the means by which eros, relatedness, can be renewed. One could define listening in the way that Von Franz has written about eros: 'It means genuine interest in the other person and in establishing relationship, being there for the other person' (von Franz 1993a: 211). It is impossible to really listen to someone's story and remain unrelated to them. The people depicted in the streets and on the underground of New York who talk to themselves or to imaginary listeners, are not being listened to. Martín Gaite would argue that many of us do not have the habit of listening: 'Es impresionante la cantidad de gente que hacen preguntas sin esperar respuesta' (2002a: 389). According to Miss Lunatic they all have stories. As was discussed in Chapter 3 in connection with *Pastel*, Martín Gaite suggested there, too, that everyone had a story to tell.

The story is also a kind of gospel, with a different message of living, one within reach of everyone, regardless of wealth. A gospel of love which is achieved through respect for the word, the story, the stories of others which are necessarily different from our own. As Miss Lunatic says, 'todos tenían alguna historia que contar, algún paisaje de infancia que revivir, alguna persona querida a la que añorar, algún conflicto para el cual pedir consejo' (87). No longer writing, or even necessarily engaging in conversation, though that is still important, what matters is listening, which means relating, and signifies the birth of eros between two unique human beings. Unlike LRRH, Martín Gaite's heroine is committed to fulfilling her role and, instead of the battle between good and evil in the original tale, here the opposing elements are reconciled through the characters of Rebeca and Edgar Woolf. This re-telling, which sets out the way forward for the renewal of eros, can, therefore, be said to further develop the meaning of the original tale, in which the feminine principle was brought into consciousness through the rescuing of Little Red Riding Hood and her grandmother from the belly of the wolf.

Chapter Five

A lo más oscuro amanece Dios: The Dawning of the Self in *La reina de las nieves*

Introduction

The critical attention paid to *Reina* (Martín Gaite: 1994) began shortly after its publication in 1994 with Turpín's article on 'Martín Gaite y la lírica aplicada', and since then critical interest has been steady, with several studies exploring it along with the other 1990s novels (Cruz-Cámara 2008 & Blanco 2013). Turpín summarises the novel as 'la historia del encuentro entre Leonardo Villalba […] y Casilda "Sila" Iriarte' (1994: 52) which is preceded by 'una búsqueda: la del protagonista consigo mismo' (Ibid.: 52), and concludes that *Reina* is 'una de las más completas e innovadoras novelas del panorama narrativo contemporáneo' (1994: 52). This assessment is in keeping with the author's own viewpoint, in her *Nota preliminar* to *Reina*, of it being 'una novela tan complicada y "especial"' (1994: 12). Fernández Rodriguez sees Martín Gaite's mix of fantasy and reality as typical of many writers at the end of the twentieth century (2001: 211). However, as has already been noted, Martín Gaite's work inspires a rich variation of interpretation and, as Fernández Rodriguez recognises, not all critics assess the novel so favourably. Salustiano Martín criticises it for 'infantilismo', for 'la dependencia neurótica con la visión infantil' and concludes that the novel 'oscila entre la realidad y la fantasía, mostrando la misma patología en que naufraga su personaje' (1994: 33). The ending, particularly the final paragraph — in which the piece of glass falls from Leonardo's eye — which some critics have likened to the first Christmas and the birth of the Son (Bravo 1998: Lindström 2009), is considered by Martín to '[sobra] enteramente' (1994: 33). In contrast, Cruz-Cámara sees this scene as illustrating the protagonist, Leonardo Villalba's, psychic wholeness, which is much more in keeping with the view I will take in this chapter.

There is widespread recognition among critics of the crucial role in Martín Gaite's novel of Andersen's fairy tale, which is seen as acting as a backdrop onto which the novel is woven (Paoli 1998); being 'used to build the whole structure around which the novel revolves' (Womack 2011: 191); and as 'el principal subtexto' which enables Leonardo to 'llegar a un todo conclusivo' (Odartey-Wellington 1997: 82-83). Parallels between characters and scenes in the two stories are perceived to abound, and these will be discussed in the detailed analysis of Martín Gaite's novel.

Penna identifies differences between the two stories, such as 'la importancia que en aquél [cuento de Andersen] tiene la oración como auxilio en momentos de peligro, y como clave final de todo el cuento' (1995: 258). Yet, Casilda's saying, which is related to Leonardo by Mauricio Brito, that 'a lo más oscuro amanece Dios', permeates the novel, and Leonardo recalls it at two important points (during the difficult period following his discovery of Casilda's essays, and during his telephone call to the Quinta Blanca). As for Andersen's ending in which he claims that Gerda and Kay have become like little children, the analysis will show that this is not absent from Martín Gaite's novel.

Intertextuality with other texts, particularly Ibsen's *The Lady from the Sea* and Camus's *L'étranger*, which are linked to the protagonists, are discussed by Turpín (1994), Penna (1995), Calvi (1996), Le Scoezec Masson (2003), and Lindström (2009). Literature 'is a common ground for the communication between souls' (Bravo 1998: 225), and the importance of literature in recovering identity, facilitating understanding, nourishing and palliating is echoed by Odartey-Wellington (1997 & 2000), Paoli (2002); O'Leary and Ribeiro de Menezes (2008), and Lindström (2009). Martín Gaite's use of 'the themes and techniques of the *folletín* and the fairy tale' is also noted (Glenn 1996: 178 and see also Turpín 1994 & Fernández Rodriguez 2001).

Other major themes explored by critics are common to Martín Gaite's *oeuvre* — the search for an interlocutor (Uxó 1999a & Paoli 1998); the role of memory in recovering identity (Uxó 1999b & Lindström 2009); and the importance of place, which Martín Gaite has emphasised: 'La première période de "prefiguración", la première chose que je vois, c'est un lieu; je ne

sais pas encore très bien ce qui se passera dans ce lieu, ni ce que va faire un personage dans ce lieu' (Paoli 2002: 7). In respect of the last of these, the contrasts between the nightclub and Almu's flat are highlighted by Uxó (1999a), while Dravet-Barbusse chooses the Puerta de Alcalá as the counterpart for the nightclub (2003); and Lindström, in addition, notes the importance of the dining-room in Leonardo's family home (2009), while Ollé (2004) discusses the role of a number of spaces in the same house. Martín Gaite's attitude to spaces is explored by Ribeiro de Menezes, who concludes that 'the true space of liberation in [the] novel is the space of writing' (2011: 155).

The ambiguity of the protagonist, Leonardo Villalba's sexuality is noted by a number of critics (Carbayo-Abengozar 1998a & Odartey- Wellington 2000 & 2003), with Cruz-Cámara concluding that Martín Gaite does not create 'un *hombre* andrógino, sino un personaje femenino y otro masculino que intercambian cualidades humanas de forma natural' (2008: 44). This conclusion is in keeping with my arguments in Chapter 1 regarding Martín Gaite's focus on the person, and with the emphasis in this thesis on individuation, which is the development of the whole person, including characteristics traditionally depicted as 'masculine' or 'feminine'.

Critics' attitudes to the main protagonists, Leonardo Villalba and Casilda Iriarte, are striking in their contrasts. Le Scouzec Masson finds an air of unreality about both protagonists (2003: 82), and Jurado Morales describes them as 'dos seres descolocados en el mundo' (2003: 320). Uxó (1998b) considers Leonardo to be an unreliable witness, and Glenn (1996) regards him as immature and childish, concluding that, in contrast to other works by the writer, he is not a lifelike character who captures readers' interest. Martín Gaite's own sympathy for her protagonist, which Salustiano Martín (1994) so deplores, is acknowledged by Paoli who explains Leonardo's strangeness as the result of having a piece of glass in his eye (2002). Odartey-Wellington sees the character as simply a pretext for exploring the role of childhood reading in the process of recovering past experience and giving it form (2000: 531).

Odartey-Wellington also applauds Martín Gaite's subverting of the traditional quest tale — in which a male hero seeks his father — by having a

woman, Casilda, go in search of her father and a young man, Leonardo, embark (albeit unknowingly) on a search for his mother (2000 & 2003), and Soliño sees in Casilda a direct descendant of Serena both in her open expression of a free sexuality and a strong and loving communication between mother and child (2002: 156). I challenged Soliño's perspective on Serena's behaviour in Chapter 2, but the bond between Casilda and the mother who died at her birth is clearly profound: 'Me parecía conocerla mucho mejor y quererla más que otras niñas de la aldea a sus madres […]. Y aquella relación entre ella y yo ha perdurado siempre y me mantiene en vida' (291). However, the freedom-loving Casilda is not universally well-regarded: Lindström describes Casilda's perspective on freedom as 'una libertad sin responsabilidad' (2009: 156), while Bravo considers 'her independence [to be] closer to the egotism of the traditional male model' as it 'seems oblivious of the needs of others' (1998: 227). These readings seem to be related to Casilda's giving up her son 'in order to be free and to continue to write' (Bravo 1998: 227), whereas, as will be discussed later in the chapter, I believe that Casilda bore Leonardo as a generous act of surrogacy.

As with the fairy tales discussed in the previous chapters, critics have seen connections with the rest of Martín Gaite's trajectory, particularly *Nubosidad* (Uxó 1999b & Paoli 2002). Although the text which will be examined in this chapter differs from the *cuentos* in that it is a full-length novel, for adults;[154] and bears no resemblance to the language, style or form of the fairy tale. Furthermore, the main protagonist of *Reina* is a young man of thirty, whereas the heroes of the *cuentos* are all female and, with the exception of Serena in *Castillo*, are young girls. There are differences, too, in the treatment of time and place. As advised by the author in her *nota preliminar* to *Reina*, 'la historia se desarrolla a finales de los setenta' (12) and she began taking notes for it in the mid-1970s. The settings of Madrid and Galicia — which form the backdrop onto which the novel is woven (Paoli 1998) — are also recognisable to readers. Although in *Caperucita* familiar locations in New York are used as a contemporary setting for magical occurrences, the settings of the other two *cuentos* do not correspond in the same way to actual

[154] The *cuentos* can be read by adults or children, and are published, appropriately, in the *Colección Las tres edades – de ocho a ochenta y ocho años*.

locations, and in none of the three tales is the time frame so clearly specified. Not only is *Reina* set 'a finales de los setenta', but 'se inicia a principios de setiembre, en que la señora de la Quinta Blanca da un paseo por la aldea, y se extiende hasta el veinticuatro de diciembre' (Jurado Morales 2003: 323). However, the novel bears the name of a well-known fairy tale by Hans Christian Andersen — *The Snow Queen* — and, in the words of O'Leary & Ribeiro de Menezes, establishes an 'intertextual dialogue' (2008: 144) with the source tale. In addition to these close intertextual links with the original fairy tale, *Reina* shares similarities with the *cuentos*, particularly with *Pastel,* as will be indicated in the course of this analysis, including Jung's polaric structure, the theme of angels, and Martín Gaite's essay, 'El Gato con Botas' (1988a: 121-26).

Reina is the second of the four novels for adults published in the decade before Martín Gaite's death in 2000 (see Chapter 1), and is included in this thesis along with her fairy tales because of the very close intertextual links with Andersen's fairy tale, from which, as has already been indicated, it takes its Spanish title.[155] In *Reina* the fairy tale is closely woven into the story, as recognised by the author in her dedication to 'Hans Christian Andersen, sin cuya colaboración este libro nunca se habría escrito'. Martín Gaite also refers to the author and the tale in a poem from the collection *Después de todo* (2001b): 'La última vez que entró Andersen en casa' (95) depicts the Snow Queen as Death, a real, not a literary figure — 'pero esta vez no era literatura' — and appears to refer to the death of her only daughter, Marta in April 1985.[156]

Aspects of the Jungian process of individuation — the psychological development of the individual person — were shown to be illustrated in the *cuentos* explored in the three previous chapters. In *Castillo* the

[155] The English translation takes a quite different title — *The Farewell Angel* – from the drawing which Mónica gives to Leonardo on the eve of her departure for Australia.

[156] In her *nota preliminar* Martín Gaite explains that it was this experience which led her to abandoning for a number of years a novel 'para la que vengo tomando notas desde 1975': 'Por razones que atañen a mi biografía personal, solamente de pensar en la Reina de las Nieves se me helaba el corazón, y enterré aquellos cuadernos bajo siete estadios de tierra, creyendo que jamás tendría ganas de resucitarlos' (11). Paoli sees a parallel between Martín Gaite's abandoning her notes for the novel for seven years following the death of her daughter, and the journey of the protagonist of *Reina*, Leonardo Villalba: 'C'est également mettre en parallèle le processus de l'écrivain pour "salir del pozo", et celui de son personnage, Leonardo, qui lui aussi, après sept ans de fuite en avant, ou d'exil de soi […], décide de renouer avec ses écrits, ses notes prises sur des "cuadernos" […], pour tenter de se retrouver, de construire son identité' (2004: 243).

transformation of the negative animus and contact with the Self through dreams were seen to predominate, and the representation of the Self was identified in both inanimate symbols and in the wise man, Cambof Petapel. *Pastel* was depicted as representing a successful, ongoing process of individuation in which all of the main aspects — shadow, animus and Self — were encountered. *Pastel* was also contrasted with Martín Gaite's novella, *Balneario,* in which the promise of individuation depicted in Matilde's dream is not realised. Finally, the principal experience in *Caperucita* was shown to be the encounter with the Self — regarded as the aim of the individuation process — and the story also illustrated the need for renewal of the archetypal image of the Self. In *Reina*, as will be shown, encounters with the anima predominate and are illustrated in detail, and there is an important development towards the end in respect of the relationship with the Self. As the protagonist in this work is a man, the figures encountered are female, which also contrasts it with the *cuentos*. Martín Gaite hints at the need for men and women to develop both masculine and feminine aspects in her *Cuadernos* as was discussed in Chapter 1.

Two of the three previous chapters explored traditional tales which Martín Gaite had retold*:* Snow White and Sleeping Beauty in *Castillo*; and Little Red Riding Hood in *Caperucita. Pastel* is an original tale which also makes brief reference to *The Sleeping Beauty. In Reina* Martín Gaite takes a literary rather than a traditional fairy tale as her inspiration and integrates it into her text, where it acts as a reference point and support to the protagonist, Leonardo Villalba. Finally, in the previous chapters*,* illustrations of spiritual transformation were identified in the *cuentos* along with New Testament parallels, and the link between individuation and Christianity. The source tale, *The Snow Queen*, typically for Andersen, claims an overtly Christian resolution which, as will be shown, also connects it to individuation. The relationship of this ending to *Reina* will also be investigated.

Hans Christian Andersen's *The Snow Queen*

As the protagonist of *Reina,* Leonardo Villalba, records parts of the source tale in some detail in his notebooks and makes regular reference to it, I consider that it is important to look closely at Andersen's story and explore

the most important aspects. The fairy tale is in seven parts and begins with a promise to the reader or listener: 'When we arrive at the end of it we shall, it is to be hoped, know more than we do now' (Andersen 1995: 70). At the end of Martín Gaite's novel, both the protagonist, Leonardo, and the reader also know a good deal more than they did at the start.

Andersen's child protagonists, Kay and Gerda, live next door to each other, and play and listen to Gerda's grandmother's stories together.[157] When inside their respective houses, they communicate by sitting under the rose-trees in the window boxes on the roof or through their frosted bedroom windows in winter. Their idyllic friendship is broken when a magic mirror, created by a wicked magician, is dropped and shattered. The mirror made

> everything good and beautiful, when reflected in it, [shrink] up to almost nothing, whilst those things that were ugly and useless were magnified, and made to appear ten times worse than before. (Andersen 1995: 70)

The fragments of glass from the mirror are each as powerful as the whole mirror and they

> sometimes get into people's eyes, causing them to view everything the wrong way [...] Some people were so unfortunate as to receive a little splinter into their hearts — that was terrible! The heart became cold and hard, like a lump of ice. (71-2)

The effect of the glass splinters is similar to what happens as a result of projection — the means by which unconscious contents are made conscious. Other people — individuals or groups — act as hooks for the projection of such contents. Because what is perceived largely belongs to the perceiver, the image is distorted. Unlike Andersen's tale, however, the distortion can be positive as well as negative, as when a person falls in love. This working out of a mutual projection is, according to von Franz, 'part of a process of reciprocal individuation, of becoming conscious and whole in the encounter' (1980: 140). The Christian injunction concerning the need to attend to the

[157] At the start of the story Andersen refers only to 'the grandmother', as critics have pointed out, but makes clear at the end that, on their return from the palace of the Snow Queen, 'they stopped at the door of Gerda's grandmother'. (1995: 118)

mote in one's own eye before trying to remove the splinter in someone else's eye, reflects the psychological reality of projection**.** Discussing the effect of the 'blindness' produced by projection, Martín Gaite writes that

> ver la paja en el ojo ajeno y no ver la viga en el propio quiere decir, sobre todo, que la paja del ojo ajeno esté analizada, penetrada y elaborada a partir de la exasperación que produce la ceguera a que nos condena esa viga propia. (2002a: 274)

Kay is one such unfortunate person, as two of the glass splinters enter his eye and heart. The resulting change in Kay's behaviour, which causes him to mock and mimic, to tease Gerda and enjoy rougher games, is seen by some critics as being typical of adolescence (Lederer 1990: 27; Wullschläger 2000: 244). Kay's competitiveness and brashness lead him one day to tie his little sledge to the biggest sleigh he sees in the great square in the town. The sledge belongs to the Snow Queen and results in his being carried off to her palace. During the journey he tries unsuccessfully to loosen his sledge and becomes very frightened. However, when he tries to pray the 'Our Father' — the prayer first taught by Christ to the apostles — he finds he has forgotten the words and can only recite the multiplication table. This is the first indication of the deeper problem which Andersen's tale is seen by critics to represent — a dependence on logic and the resulting coldness and lack of feeling. My own view is that it illustrates the need for wholeness, as will be discussed below. According to Booker, when the splinters enter Kay's eye and heart, 'he can no longer see straight and whole, and he can no longer feel for others' (2005: 198); he is 'both dead to the true feminine and stunted in his masculinity' (Ibid.: 264). When the Snow Queen kisses Kay, the first kiss dulls all feelings of cold, the second all memory of Gerda, his family and home. She refrains from kissing him a third time because, as she tells him 'I should kiss thee to death' (Andersen 1995: 78).

Most of the rest of the story (four of the seven parts) recount Gerda's search for her friend Kay, beginning with her rejection of her beloved red shoes — a search which takes her to the Snow Queen's palace. During her quest she encounters a mischievous old woman who tries to distract her from her task; followed by ravens, a prince and princess, a robber-girl and her band, and the wise women of Lapland and Finland, all of whom try to assist

Gerda in her search. There is an apparent reversal in this tale of the roles which feminist criticism claims for male and female fairy-tale characters. Here Gerda carries out all the action and Kay, imprisoned in the palace, is even unaware that he needs to be rescued. For Booker, Gerda is able to do this because she '[represents] in herself both the qualities he lacks: the femininity of her feeling, and, in her courage and spirit, the masculine strength he needs as well' (2005: 265). As I indicated in the introduction to Chapter 3, there are many examples of fairy tales in which the female character is the active one, and Gerda is in a tradition which includes Gretel, who saves her brother Hansel, and Beauty, who redeems her Beast. In psychological terms the story can be read in the same way as the embedded tale of Eros and Psyche in Apuleius's *The Golden Ass*, which Jungian psychologists have interpreted variously as representing the psychological development of a man — in which the inner feminine, which Jung called the anima, is active — or of a woman, in which the woman herself redeems a frozen animus figure. Wolfgang Lederer, a psychiatrist who, with his colleagues, analysed *The Snow Queen* as if it were a psychiatric case (Lederer 1990), identifies Gerda as the personification of the inner feminine of Kay/Anderson,: 'We may as well [...] use Jung's terminology and call her an *anima* figure: that aspect of man which, if any, is inspired and creative' (1990: 174).[158] In his fairy tale, Lederer argues, Andersen sends this anima figure 'on a long voyage through the night of the unconscious' (174). Booker agrees that the story ends with a

> shift from the limited centre of [Kay's] personality in which he has spent most of the story, to that deeper centre which he consciously recognises to be his true self. […] He is united with the 'other half' who has at last both set him free and made him whole. (2005: 227)

On the other hand, in an essay in which she analyses *The Snow Queen* from a Jungian perspective, Marilyn Matthews considers that

> the triumvirate of the feminine goddess – the old one, the queen, and the maid – and the fact that it is the little girl who must make the

[158] The anima is a more complex figure, with both positive and negative aspects and reflecting various stages of development as will be illustrated in more detail later in this chapter.

> heroic journey suggests that this tale is primarily about woman's individuation. (1992: 83)

It can be argued that one of the protagonists of *Reina,* Casilda Iriarte — *la señora de la Quinta Blanca* — represents all three aspects of the feminine goddess herself, as will be discussed below. As the main protagonist is a young man, it is not surprising that, as the individuation story of a man, there are a number of anima figures in the novel. These are both positive and negative, and, as we shall see, they mirror the inner development of Leonardo.

All the time Gerda is searching for him, Kay is in the Snow Queen's palace, in the centre of which there is a frozen lake on which the Snow Queen sits when she is at home and which she calls 'The Mirror of Reason'. When the Snow Queen leaves the palace to provoke some volcanic eruptions, Kay — 'quite blue, nay, almost black with cold, but he did not observe it' — is charged with solving 'the ice-puzzle of reason' in which he has to try to form the word 'Eternity' from the fragments of ice from the lake which 'was broken into a thousand pieces, [which] so exactly resembled each other' (113). The Snow Queen has promised him that, if he succeeds, 'thou shalt become thine own master and I will give thee the whole world and a new pair of skates besides' (113). There are differing responses to this promised reward, with Lederer seeing it as frivolous: 'Clearly she is mocking his childish and futile aspirations' (1990: 67). I prefer the view of W.H. Auden, who argues that the promise 'has not only a surprise and subtlety of which the folk tale is incapable, but also a uniqueness by which one can identify its author' (in Wullschläger 2000: 246 n1). At the same time, this promise to give the whole world to Kay is not unlike the temptation of Christ in the New Testament in which the devil promised Him all the kingdoms of the world and their splendour in return for Christ falling at his feet and doing him homage.[159] Lederer adds to this interpretation (1990: 65) that 'the expected "good" [from the re-assembling of the fragments of ice] is a good only in the sense of the Snow Queen (or the Devil)'. Kay tries to achieve the Snow Queen's promised reward, but although he can 'form the most curious and complete figures

[159] This New Testament scene was also discussed in Chapter 2 in connection with Lucandro. There it was argued that Lucandro appeared to have given in to temptation, while his daughter, Altalé, tempted by her father with 'una sala magnífica en el sótano llena de joyas, de esculturas y de vajilla de un cristal precioso veteado de oro' if she would only refrain from mentioning her mother's name, did not.

[and] often formed whole words' the word 'Eternity' eludes him which, in light of this interpretation, appears to be a positive step. On the other hand, the puzzle the Snow Queen sets Kay may also be impossible for him because eternity embraces the supernatural, the unconscious and, therefore, wholeness, and the boy is frozen with only one part of the pair of opposites of thought and feeling available to him.[160] Thus, wholeness eludes him. I will discuss this further below, along with the linking in the tale of the ice game and the frozen lake to Reason.

In this final part of the fairy tale Gerda reaches the palace and weeps hot and bitter tears when she finds her friend sitting 'cold, silent, motionless', unresponsive to her embrace (Andersen 1995: 114). Her tears at 'his unkindness' melt the ice in Kay's heart, which causes him to cry, releasing the splinter from his eye and enabling him to recognise both Gerda and the nature of the place he is in: 'How cold it is here! How wide and empty!' (Ibid.: 114). As a result of this change, 'the pieces of ice took part in their joy; they danced about merrily, and when they were wearied and lay down they formed of their own accord the mystical letters' (Ibid.: 114), thus spelling out the word 'Eternity'. This formation of the word 'eternity' as a result of Gerda freeing Kay from his former state, therefore, seems to confirm, as I mentioned earlier, the importance of wholeness both within the individual personality — logic is not enough, there must also be a place for feeling, the world of eros — and also between the conscious world and the supernatural, eternal dimension represented by the word formed by the pieces of ice. This is also the key to rendering the Snow Queen powerless: '[She] might now come home as soon as she liked — it mattered not; Kay's charter of freedom stood written on the mirror in bright icy characters.' (Ibid.: 115) Had Kay formed the word himself, he may have gained the material rewards promised, but, because he was freed by Gerda before succeeding and was made whole through the release of his frozen feelings, his reward is a spiritual one, as we shall see.

The friends retrace most of Gerda's journey, helped again by the wise women and the robber-maiden, and arrive home to Gerda's grandmother's house where they find they are now 'full-grown persons'. This is clarified by the grandmother, who reads to them from the Bible: 'Unless ye become as

[160] Jung's polaric structure of the personality was discussed in Chapter 3.

little children, ye shall not enter into the kingdom of heaven' (119). The two friends understand this to mean that they are 'grown up and yet children — children in heart'. (119) Soliño sees this as meaning that they are neither one thing nor the other, that they are stuck: 'Kay and Gerda are neither adults nor children […], the image of being stuck is taken as a happy ending.' (2000: 189) Lederer, too, sees the ending as the weakest part of the story (1990: 177): 'Even his [Andersen's] best stories remained flawed, as *The Snow Queen* is flawed by its timorous, inconclusive ending.' However, to a committed Christian like Hans Christian Andersen, being able to enter the Kingdom of Heaven would represent the greatest achievement. The Kingdom of Heaven (also called the Kingdom of God) is not described in the New Testament as a place or something to be achieved only after death, but as a way of living in the here and now: 'The coming of the kingdom of God does not admit of observation and there will be no one to say, "Look, it is here! Look, it is there!" For look, the kingdom of God is among you' (Luke 17. 20-21).

To this extent, the depiction of Kay and Gerda at the end of *The Snow Queen* implies that their lives have a new dimension, which is also the effect of the individuation process. In Chapter 2 I quoted von Franz as saying that Christ's promise that only little children would enter the kingdom of heaven did not represent a regression but 'the restoration of an unreflecting capacity for obeying the Self' (1995b: 109). Thus, Andersen appears to be indicating that both have changed, that Gerda's quest has resulted in both of them developing that unreflecting capacity for obedience to the Self, like Altalé and Serena in response to their dreams, which is the mark of considerable progress in the process of individuation.[161] In Kay's case, this progress appears to have been achieved in the Snow Queen's palace, when the ice melted and the word 'Eternity' was formed, rather than during the uneventful journey back to Denmark.

This interpretation, therefore, also indicates that it is not only the reader/listener who knows more by the end of the story, but also the two young protagonists, and contrasts with both Wullschläger (2000: 245), who

[161] Booker agrees that it is the attainment of wholeness which enables Kay to grow up (2005: 198 & 265).

considers that 'Kai grows up, and Gerda doesn't, so saving him by her innocence', and Lederer (1990: 175-6), who argues that

> Gerda manages not to get trapped, but she also manages not to learn anything. She goes through all her adventures essentially untouched and unimpaired, but also unenriched. [...] She insists, in the last analysis, on getting along on the strength of her religious faith alone.

In fact, Gerda's first step in the process of individuation seems to take place when she throws her red shoes into the river, an act on which critics have commented in some detail. Although she does it in exchange for information regarding the whereabouts of Kay, the effect is that of falling into the individuation process and into the hands of the Self. Critics generally assert that Gerda throws her red shoes into the water and the river throws them back. However, the tale suggests that the first time Gerda did not throw the shoes far enough and they stayed near the edge and were returned to her: 'They fell near the shore, and the little waves bore them back to her [...] she thought she had not thrown the shoes far enough.' (81) It was as if she was not sufficiently willing to let go of them. Before throwing them a second time, Gerda gets into a little boat from which she can try to ensure that the shoes are in the middle of the river. Her action in throwing the shoes causes the boat to move and carry her downstream. It is the unplanned and, to her, disturbing start of her adventure:

> The boat was not fastened, and her movements in it caused it to glide away from the shore. She saw this, and hastened to get out, but by the time she reached the other end of the boat it was more than a yard distant from the land; she could not escape, and the boat glided on. Little Gerda was much frightened and began to cry. (81)

Gerda thus finds herself on the water, which is a symbol of the unconscious, and can, therefore, be interpreted as the little girl being in the hands of the Self. Although afraid, she does not struggle against the flow.

The shoes are an important symbol and I consider that Gerda's sacrifice of them is linked to the aim of individuation, namely the relationship with the Self. However, prevailing critical views differ considerably from this interpretation. Most critics see the shoes as symbolising a sexuality which

Andersen feared and which, as a result, he forced Gerda to renounce in favour of purity: 'Gerda makes the crucial — and Christian — decision to remain pure.' (Lederer 1990: 37) However, because we stand on our feet and, therefore, our shoes, they are sometimes seen as representing the stand we take, our viewpoint; 'Shoes represent the standpoint' (von Franz 1990: 21). In Chapter 4, discussing Little Red Riding Hood's colourful garment, I cited claims that the colour 'red' could be interpreted as sin, sexuality, life, sacrifice, blood, freedom, and, by Murphy as being linked to the Christian feast of Pentecost. I also argued that red symbolises feeling and, therefore, includes love and eros, which are connected to the feminine. However, any interpretation must make sense within the context of the story, and as Gerda's whole search for her friend is driven by her friendship, it would not make sense to interpret her rejection of the shoes as renouncing love and feeling.

Lederer, despite concurring with the view that Gerda 'renounc[es] sexuality and choos[es] the path of virtue'(1990: 38), also asserts that on the final stage of Gerda's journey, when she is 'without shoes, without gloves, alone in that barren region, that terribly icy-cold Finland' (Andersen 1995: 110): 'Having left her shoes behind and her gloves [...] she has left her ego behind altogether. Not just the red shoes but all shoes are now gone' (1990: 63). I agree with this interpretation, but would go further. I consider that the ego is left behind, not only when she is barefoot and gloveless, but also at the start of her quest, and that, therefore, the red shoes themselves can be seen to symbolise the ego, Gerda's ego, her own standpoint. By giving them up at the start of her journey she is putting herself in the hands of the Self. Thus the red colour would represent the *sacrifice* of the ego and, therefore, her action in letting go of the shoes would mark an important step in the process of individuation for Gerda. This interpretation is in keeping with Andersen's conclusion. Matthews considers that the red shoes can symbolise a number of aspects — 'courage, emotions, sexuality, and love' — and decides that 'Gerda's journey begins [...] with a willing loss of her emotional standpoint, a willingness to float down the river and be carried by the process' (1992: 85). I agree that it is a conscious sacrifice, but Gerda's frightened reaction when the boat begins to move and her cry for help when she sees the old woman's

cottage, suggests that she had not fully anticipated the implications of giving up her own standpoint.

The emphasis on Reason in the Snow Queen's palace has, not surprisingly, led critics to see the story as a struggle between Reason and Emotion, as one which contrasts 'cold reason and warm feelings' (Twain 1980: 102). Andersen is described as having a 'dislike of a reliance on reason and of the arid, intellectual life', believing that 'love conquers all […] a reliance on reason and the intellect leads to barren misery' (Wullschläger 2000: 76). In his collection of essays *Reason and Emotion,* Macmurray argues that 'we associate reason with a state of mind which is cold, detached and unemotional. When our emotions are stirred we feel that reason is left behind and we enter another world' (1992: 5). This is exactly the division which critics see as the essence of Andersen's fairy tale. However, I would concur with Macmurray that the real opposition is not between reason and emotion, but between emotion and thought, with reason present in both: 'Reason is the capacity to behave consciously in terms of the nature of what is not ourselves. […] Reason is thus our capacity for objectivity' (1992: 7). Regarded superficially 'objectivity' sounds impersonal, but, as was discussed in Chapter 1, Macmurray convincingly argues that objective love is characteristic of personal, rather than organic life (1992: 15). I also argued in Chapter 1 that Macmurray's definition of love was very similar to 'objective cognition', which Jung sees as the outcome of the individuation process.

In Apuleius's embedded tale, Eros and Psyche — which von Franz describes as a fairy tale[162] — she identifies Psyche as an anima and describes her as 'the principle of a love that has no trace of egoistic motives and whose goal signifies the individuation of the man, with a liberation from all rationalistic one-sidedness' (1980: 133). This link between the anima and love, which echoes Macmurray and reflects the role of Gerda in Andersen's fairy tale, also supports the interpretation in this chapter. I consider, therefore, that Kay is not trapped by reason, but rather — as suggested by his reciting of the multiplication table rather than the prayer he wanted to say — by logic, thought and the intellect, with no access to emotion or feeling. Thinking and feeling are two of the opposing functions in Jung's polaric

[162] Von Franz has written a detailed analysis of Apuleius' *The Golden Ass* (1992).

psychological structure, which was discussed in Chapter 3 in connection with Sorpresa's development in *Pastel*. As we will see in the analysis of *Reina* below, this interpretation is reflected in Martín Gaite's novel. Leonardo Villalba, the aforementioned protagonist, does not appear to be trapped by the intellect or by logic, even though, following the death of his grandmother, he describes himself in terms of the story: 'Quedaba condenado a jugar eternamente al Juego de la Razón Fría' (159). His feeling has been frozen, as he recognises in his notebooks — 'el […] cristalito que me heló el corazón un día ya lejano, y lo volvió insensible' (175) — rendering him incapable of love or objective cognition until, as Martín Gaite's story develops, the ice melts and he is freed from the palace of the Snow Queen. Soliño shares this view — that both Kay's and Leonardo's hearts have been frozen, 'leaving them unable to form connections to others' (150).

This lack of relatedness can also be described as a lack of eros or feeling. Feeling into the individual situation of another requires much awareness and considerable progress in the process of individuation in order to withdraw projections and have sufficient insight into their recurrence. Relatedness is, therefore, the highest, most conscious level of eros between persons. A lack of relatedness is what Martín Gaite seems to be describing in a journal entry from the early 1960s when she says that 'la falta de distancia – la justa para ver más que su letrero y otras cuantas particularidades personales: sus piernas, su nariz – convierte también en cosa a esa persona' (2002a: 43). Her description illustrates what Macmurray describes as organic, rather than personal, life (see above), and is the kind of argument Martín Gaite includes in her assessment of good and bad mirrors. In her essay 'Los malos espejos' (1982: 15-32), she claims that in a good mirror what we seek is not someone who looks kindly on us, ignoring our faults and seeing only positive qualities, but rather

> un espejo que no nos amenazara con estar albergando en el fondo de su azogue previas versiones de nuestro ser, ni siquiera aun cuando fueran más armoniosas y halagüeñas que las que ese momento promueve y estimula. (1982: 17)

The good mirror accepts us exactly as we are, and this attitude seems to be close to both Macmurray's definition of love and Jung's objective cognition,

as well as to Christianity, in which the focus is on the reality of the other person. There are examples of both good and bad mirrors in *Reina* as will be shown below.

Structure of the Novel

O'Leary and Ribeiro de Menezes compare Martín Gaite's book to detective fiction (2008: 144). Divided into three unequal parts, the first part comprises four unrelated chapters which sow the seeds for what is to follow and introduce the main characters: Leonardo Villalba; his father, Eugenio; Casilda Iriarte, the latter's childhood friend and, later, lover; and several characters from the Galician village which plays such an important role in Leonardo's memory and imagination.[163] However, these characters are all introduced in a fragmentary way and the connection between them is only revealed much later in the course of the novel. Nevertheless, we learn about Leonardo's love of story and story-telling and his rejection of the way of life which has led to his arrest on drugs charges; about his father, Eugenio's inability to reconnect with his past and the poor communication with both his son and his mother; and about the outsider — *la señora de la Quinta Blanca* — who now lives in Eugenio's childhood home in Galicia. The second, and much longer, part covers the period between late October and December as related by Leonardo in his notebooks, which are written in his parents' house in Madrid after he has left Carabanchel prison and learnt of their death in a car accident. Mixing detailed recording of his present feelings and actions with the memories they trigger, the notebooks take the story forward to the final part of the book, which reverts to the third-person narrative and leads the story to its conclusion. It ends with Leonardo and Casilda sitting by the lighthouse in Galicia and becoming reconciled as mother and son.

In Leonardo's notebooks the story of *The Snow Queen* is singled out, extracts are written down and he reflects on the tale — and, particularly, on Gerda — at key points in his journey, emphasising its importance to him.[164] The whole novel is about the discovery of meaning in the life of Leonardo. A

[163] On the role of Galicia in the works of Martín Gaite, see Martín Gaite (2002b: 122-137), and Couso (2008a, 2009 & 2011).
[164] Fairy tales are generally associated with the feminine, with female tellers and listeners/readers. Leonardo represents a challenge to this perspective.

sense of meaning is also the result of taking the path of individuation, since the discovery of one's unique identity overcomes any sense of hopelessness and of having no significance in the world or in life. In the following, detailed analysis, I will look at Leonardo's preoccupation with the story of Gerda and Kay and his response to it, and the way in which the changes in this response reflects his progress in the individuation process.

Carabanchel and First Steps to Freedom

It is while Leonardo is in Madrid's Carabanchel prison for drug offences that he seems to re-discover his love of story, playing a similar role in relation to his cellmate as the young Sofía Montalvo plays to her schoolfriend, Mariana León, in *Nubosidad.* Martín Gaite's sister Ana María recalls how, as children, she would often ask her sister to tell her a story at night:

> A la hora de dormir, le decía: "Anda, Carmiña, cuéntame un cuento". Y se le ocurrían unas historias con tanta fantasía que, cuando llegaba mi turno, me sentía incapaz de superarlas y le ponía como excusa que tenía mucho sueño. (269)

Although, as we learn later in the text, Leonardo has always related his dreams to one or other of his acquaintances, the condition of imprisonment seems to provide the opportunity to employ his imagination as a means of combating his situation: 'La cárcel, desde luego, me había deparado un campo idóneo para sublimar la abstinencia forzosa en fantasías de infinito. Romper las fronteras entre lo real y lo soñado, transformar, por ejemplo, una celda en mar abierto' (198). Although Leonardo is later disparaging of 'tales ejercicios de prestidigitación' for being 'escasamente rentables', this is typical of Martín Gaite's approach to difficult situations, as was seen in the discussion of both *Pastel* and *Caperucita*: 'Que nos metamos todos en la cabeza que el que se quiere escapar de un sitio lo mejor que puede hacer es no moverse de ese sitio y escaparse transformándolo' (1994b: 119).

Most importantly, the experience of prison also breaks his links with a previous circle of acquaintances and a rootless existence, as well as providing him with an undemanding and interested interlocutor in his cellmate, Julián Expósito. At the same time it enables him to begin the reconnection to his past, particularly his childhood, and it is here that he

recalls how much he enjoyed *The Snow Queen* as a child: 'El castillo de hielo adonde arrastró a Kay la Reina de las Nieves, ¡Dios mío, qué cuento aquel!' (40).[165] Carabanchel as the start of the journey to freedom is also illustrated in Leonardo's impression of it as white:

> ¡Qué blanca la veo! [...] Es el blanco de la nieve, de la luna, el blanco de la nada, nos hemos muerto ya y estamos recordando lo que pasaba antes, contemplándolo a través de un cristal sin sentir nada, como desde la ventana del castillo de hielo adonde arrastró a Kay la Reina de las Nieves. (40)

A further link between Carabanchel and the palace of the Snow Queen — and between Leonardo and Kay — is made when one of Leonardo's former acquaintances, Ángela, who visited him in prison, recalls during the car journey back to her flat following his release: 'Era un jarro de agua fría llegar [a Carabanchel] con tantas cosas que contarte y verte siempre con aquella cara de aburrimiento, como si estuvieras deseando que me fuera' (60). Her description of Leonardo's reaction resembles Kay's response to Gerda's appearance in the Snow Queen's palace when Kay does not recognise her: 'Aparecías detrás del cristal ese con los agujeritos [...] lo peor no es que no me hablaras casi, es que me mirabas como si no me hubieras visto en tu vida' (62). However, whereas Gerda weeps in sorrow at the state of her friend and thus frees him, Ángela is more preoccupied with Leonardo's behaviour towards her and with the contrast between this and the way she has expected or wanted him to behave. Gerda's focus is ultimately on Kay, while Ángela's is on herself, and, thus, she is unable to free Leonardo from his frozen state. Nevertheless, her role is not entirely negative, as will be discussed below.

The direct comparison of Carabanchel with the Snow Queen's palace reinforces the sense of this period of Leonardo's life as a new start. His reference to having died, in his description of the prison (above), can be interpreted as a death to a former way of life, as a detachment from his former 'friends'. In her *Cuadernos* Martín Gaite cites the poet Cavafy on the importance of detachment:

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[165] Some critics are disparaging of Leonardo's fondness for fairy tales, seeing it as a sign of immaturity and weakness, as was discussed at the start of this chapter.

> Copio una frase de Cavafis: 'Si no puedes hacer de tu vida lo que quisieras, trata al menos de no envilecerla con demasiados contactos con el mundo, con demasiadas gesticulaciones y palabras. No la despilfarres arrastrándola de derecha a izquierda, exponiéndola a la estupidez cotidiana de las relaciones humanas y de la multitud.' (2002a: 395)

As we will see later in this chapter, Cavafy's poem *Ítaca* will act as a guide and inspiration to Leonardo in his inner journey.

The dream Leonardo has while he is imprisoned also marks an important step in his journey of individuation. During the siesta, while Leonardo is asleep, his cellmate, Julián, in an attempt to protect himself, betrays Leonardo to one of the more unpleasant prison guards, aware that his action will result in Leonardo being transferred to the psychiatric unit on suspicion of homosexuality. In contrast, in Leonardo's dream, which is occurring at the same time, in which an unknown woman comes to visit him in prison, Julián appears to be trying to help him, as Leonardo recalls: 'Te pusiste muy nervioso. Empezaste a decir que no saliera, que aquello me iba a traer disgustos, y me agarrabas para detenerme. Dijiste: "El locutorio es una trampa"' (34). At that time, the importance of the motifs in the dream — the portrait hanging above the piano in the Quinta Blanca and the house itself — are not clear. Only with the development of the story can Julián's attempts in the dream to prevent his cellmate from going to see the woman who visits him be seen to be negative. Thus the dream appears to reflect a negative aspect of Julián, of which Leonardo is not consciously aware. It also affords a first glimpse of a mysterious feminine figure: 'Venía vestida de gris, con una especie de velo. La cara no se la vi mucho' (35). Feminine figures in the dreams of men would usually represent the anima, which, as I said earlier, was identified by Jung as the contrasexual element, the soul of all men, and an archetype of great value — it will be discussed in more detail below. We learn later, again in his conversation with Ángela, that a woman, whose identity is not clear, has appeared in Leonardo's dreams over a period of some years:

> — ¿Te contaba a ti mis sueños? — preguntó [Leonardo] —. ¿Te acuerdas de alguno?

> — Más que sueños eran historias un poco chaladas. Salía mucho una señora que no sabías si era tu madre o tu novia, la llamabas la Reina de las Nieves. (62)

The Carabanchel dream, set in Galicia, opens a door to other positive images which appear later in the evening as Leonardo and Julián discuss the siesta dream and smoke cannabis: 'Estoy viendo un sitio maravilloso, y lo veo tan claro, [...] es como volver al paraíso. ¡Hacía tanto que no lo pisaba!' (41) It is a glimpse of what Leonardo will eventually attain after going through a journey not unlike Gerda's, with its challenges and unexpected blessings.

Risk of Regression

Lederer argues that in Andersen's fairy tale 'Gerda [is] constantly in danger of accepting too much hospitality, of getting stuck in the wonderland of the (inner) world in which she travels' (1990: 175). Although Gerda appears to be in the hands of the Self when she steps into the boat and is carried down the river, hers is not a passive role and, therefore, she has to use her wits in her quest as she faces temptation and danger. This reflects the positive relationship between the ego and the Self. The first stop Gerda makes is at 'a large cherry orchard, wherein stood a little cottage with thatched roof and curious red and blue windows' (1995: 81). Although Gerda calls out to the wooden soldiers at the door, it is the stream — not the soldiers or the little girl herself — which 'drifted the boat to the land' and enabled her to meet the old lady who lives there. The old lady 'wished very much to keep little Gerda to live with her' and, as she is an enchantress, she causes Gerda to forget the quest she has embarked upon by hiding all the roses in the garden. She is successful until the little girl sees a painted rose on the old lady's hat and, remembering Kay, 'with bare feet, ran out into the wide world. Three times she looked back, there was no one following her; she ran till she could run no longer' (Ibid.: 89). 'For Jung, the rose was a wholeness symbol of the Self, the balance between the conscious and the unconscious' (Matthews 1992: 83). This would mean that Gerda had been in danger of abandoning the path to wholeness, the individuation process, in exchange for a less meaningful existence. The Self, in the form of the symbolism of the rose, whose realisation

in Gerda the old woman tries to prevent, finds a way to remind Gerda of her unique task.

Ángela's apparent kindness in meeting Leonardo at the gates of the prison to take him back to her flat, represents a similar danger of slipping back into his previous way of life following the initial steps towards change made in Carabanchel. That the prison has marked the beginning of change for Leonardo is confirmed in conversation with Ángela in the car:

> — Supongo que vendrás a casa, ¿no? Javier quiere hablar contigo. ¿O qué pensabas hacer?
> […]
> — No sé —dijo. No tengo ganas de pensar. Si no me haces preguntas en un rato, te estaré muy agradecido.
> La chica pelirroja se echó a reír. Era la suya una risa que desafinaba, que no daba calor. […]
> — ¿Agradecido tú? ¡Qué novedad! No sabía que los médicos de la cárcel hicieran milagros. (59)

I mentioned earlier Martín Gaite's concept of good and bad mirrors, in which the former allows the one looking into it to be completely themselves. A good mirror, according to Martín Gaite responds to a real and widespread desire

> que le mirasen y tuviesen en cuenta por ese momento, que le dejasen ensayarse en libertad, que no le interpretasen por la falsilla de datos anteriores a los gestos que está haciendo o a las palabras que está diciendo. (1982: 17)

In contrast, in the exchange above Ángela resembles one of Martín Gaite's bad mirrors, reminding Leonardo of an earlier pattern of behaviour. Leonardo, having just been freed physically from prison, needs also to experience psychological and emotional freedom in order to build on the initial changes, and clearly will not find it in the company of his former group of friends. The way in which he manages to get away from them is the result of his paying attention, something which was impressed by Cambof Petapel on the young Altalé in *Castillo*: 'Tú estate siempre alerta, que los informes vienen de todos lados.' (Martín Gaite 1992a: 50) In Chapter 2 I mentioned that for McCully this attentiveness was a crucial characteristic of fairy-tale heroes (1991: 54). The irritation Leo feels at the chatter and questions of Ángela extends to a physical irritation in his foot — 'era como si le hubiera

picado un bicho venenoso' (64) — to which he turns his attention. Had Leonardo been distracted by Angela — who, among other things, tells him she believes he is the father of the child she is carrying — and not paid attention to himself, he seems unlikely to have focused on the old newspaper on the floor of the car, beneath his foot. Seeing the news item about the sudden death of his parents provides an unexpected link to his earlier life which spurs him to reject Ángela, her car and his old life and to go back immediately to the house he had shared with his parents until six years before.[166]

However, Ángela's chatter and questions also help to create memories for Leonardo, including a trip to Tangier and an important wish, as she recalls:

> Me dijiste que lo que más te gustaría en este mundo sería tener un hijo para ti solo, que te lo diera la madre y no te lo volviera nunca a reclamar […] hablabas muy serio, 'yo le enseñaría a mi hijo a ser libre'. (61)[167]

The effect of Ángela's chatter is, therefore, the opposite to the Snow Queen, who caused Kay to lose his memory completely. For this reason I cannot agree with Soliño when she says: 'Like Kay being dragged away by the Snow Queen's sleigh, Leo is driven away from the prison by a woman he barely recognizes in a dizzying ride over which he feels he has no control' (2002: 148). On the contrary, Ángela contributes to the start of an important process which leads to Leonardo's recording memories in his notebooks and the recovery of a sense of himself. As will be discussed later, Ángela is also an anima figure, and, therefore, Leonardo's coldness towards her when she visited him in prison appears to reflect the lack of inner relatedness and communication within Leonardo, which is represented symbolically by the glass partition between them in the prison.

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[166] Shortly after Leonardo's sudden departure from her car, when she arrives home, Ángela buys cigarettes and a brandy in a bar. The implication is that she is unhappy, and unwilling to care for herself (or her unborn child). This is confirmed later in the novel.

[167] As will be seen later, Leonardo's natural mother handed him over to his father at birth as she had agreed and disappeared from Spain, although Leonardo is unaware of this. In *Castillo* Lucandro takes his daughter away from her mother without allowing Serena a say in the matter. However, far from teaching her to be free, he tries, unsuccessfully, to impart to her the same obsessive attachment to material objects that ultimately destroys him.

Leonardo's Notebooks

As has already been indicated, Leonardo's notebooks comprise the fifteen chapters of the second part of *Reina*, which covers the period between Leonardo's return to the Quinta Blanca and his first communication with Casilda Iriarte, who lives there, and who is Leonardo's natural mother. The notebooks record the search for, and discovery of, family secrets, which, as has already been mentioned, lead ultimately to the meeting with Casilda in Galicia. The second part, like the novel itself, can also be divided into three sections. In the first Leonardo confines himself to the family house and the beginning of his process of discovery of secrets and memories in his father's study. The second takes place in a number of locations outside the house: the lawyer's office; the Puerta de Alcalá; a nightclub; and the flat of a young woman he meets at the nightclub. The final part, mirroring Leonardo's own inner journey, includes spaces both inside and outside the house and culminates in a telephone conversation with Casilda in which she invites him to spend Christmas in the Quinta Blanca.

These shifts between the inner and outer worlds and between dream and reality, reveal the development through individuation which, although commencing with the psychological development of the individual and unique person, leads also to a new relatedness to others, to love. In this the novel resembles the source tale as interpreted by critics of Andersen's work:

> That love is the meaning of life, and that the soul is immortal, is a theme running through Andersen's *oeuvre*, but [...] *The Snow Queen* [...], is one of a small number of tales whose action turns on this fundamental belief. (Wullschläger 2000: 355)[168]

This corresponds to the outcome of individuation, the final stage of eros, discussed in Chapter 1 (von Franz 1997a: 53).

[168] The immortality of the soul comes up near the end of Martín Gaite's novel, first in Casilda's reaction, on the day of the funeral of the retired village schoolteacher, Antonio Moura, to the news that he believed in life after death: 'No lo sabía. Y me consuela mucho saberlo, de verdad' (268). In the penultimate chapter, in the course of Casilda's long night-time conversation with her *criado,* Mauricio Brito, she records her own view of death: 'Tampoco [las historias] se cierran con la muerte. Es una equivocación que se paga cara no contar con el rastro de los muertos, olvidar que ese túnel sombrío que empieza a excavarse por debajo de los pies de quienes aparentemente hemos quedado vivos es siempre otro comienzo' (305).

Dreams and Stories

Dreams play an important role in *Reina* and, as in other works by Martín Gaite, they often mark the beginning of a new stage in the dreamer's life.[169] The successful development of this stage depends on the dreamer's response to the dream. In addition to the dream Leonardo had in Carabanchel, about a mysterious woman, there are two other dreams in the novel, which act to raise his awareness of potentially dangerous situations and indicate the way forward. The first, which occurs during a short nap, is the beginning of a new understanding. Shortly after leaving Ángela and arriving at his parents' home, Leonardo falls asleep and dreams he is with his father's wife, Trud,[170] and at the same time he was 'el pequeño Kay siguiendo a la Reina de las Nieves' (85). In the dream Trud/the Snow Queen 'le pasó un brazo por los hombros', freezing him and causing him to turn to ice. Leonardo realises that 'para salvarme del peligro, tenía que recordar el cuento y contárselo a alguien' (85). Awake, Leonardo's relief at remembering the start of the fairy tale illustrates the importance he gives to dreams. However, rather than *contárselo a alguien*, Leonardo tells it to himself in his notebooks along with detailed childhood and other memories, reflecting Martín Gaite's emphasis on the need to tell a story to yourself first before you can tell it well and convincingly to anyone else.[171] This was her argument in 'El Gato con Botas': 'Lo realmente importante es la elaboración solitaria de esa versión ficticia y la credibilidad que él mismo consigue prestarla' (1988a: 148). It was also illustrated in *Pastel* when Sorpresa related to Pizco 'el cuento más fascinante que había inventado nunca' (1992b: 158) after making it up the night before. In *Puss in Boots* and *Pastel* the story was invented, a fabrication. To Leonardo what is important is recovering memories and feelings and articulating them.[172] I mentioned briefly in Chapter 3 Hall's description of the moon's two

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[169] See, for example, in *Castillo* Altalé the night before her fifteenth birthday and Serena at the start of the period which leads to her meeting the music teacher; and in *Nubosidad* Sofía, both before her first meeting with Mariana and also after leaving home, which opens the door to a new way of living.

[170] Trud is the woman Leonardo grows up believing to be his mother. To avoid confusion between Trud and Leonardo's natural mother, Casilda Iriarte, I will refer to both of them by name rather than their relationship to Leonardo.

[171] Although Leonardo is not inventing *The Snow Queen,* as will be seen, as a child he was not convinced by Gerda's quest to find her friend and rejected the ending of the fairy tale. In the course of the novel he will recall the story and recover the memory of this rejection, which will enable him to move forward from there.

[172] Uxó considers Leonardo to be an unreliable witness, 'susceptible de equivocarse y poco fidedigno' (1998b: 427), whereas Odartey-Wellington argues that 'aunque estas notas apunten a hechos verdaderos, vividos por él en el pasado' (1997: 81), the problem lies in that 'sin reelaborar, son meros

faces, which she associates with the medial feminine in Wolff's psychological structure of woman. Hall distinguishes between making something up and dreaming or meditating. Martín Gaite makes no such distinction in her essay – whether truth or fabrication, what matters is the relationship of the storyteller to her story.

With the memory of how *The Snow Queen* begins comes the recollection of Leonardo's arrival in Galicia to spend summer holidays with his grandmother:

> Me invadió un estallido de resplandor, como ante el brillo de una joya largo tiempo enterrada. Se echaron a cantar todos los pájaros del verano, se descolgaron subiendo y bajando por los rayos del sol para dar la bienvenida al niño aún inocente que acaba de ser depositado sano y salvo en la Quinta Blanca por un chófer de rostro anónimo, mientras sus padres viajan a lugares desconocidos. (96)

This is a more specific image of the same beloved place evoked following the dream in Carabanchel, and it marks the beginning of his recovery of family memories, connections and understanding. In addition, the image of the jewel is one which Leonardo uses to describe experiences which are charged with meaning for him, as we shall see. The development, illustrated in the dreams, reaches its climax at the end of the novel in a dream which illustrates the problem at the heart of the individuation process, and will be discussed later in this chapter. First, I will explore the implication, suggested in an earlier dream, that there is a link between Trud and the Snow Queen.

Trud and the Snow Queen

It was suggested earlier that Trud resembled the Snow Queen, as a result of Leonardo's dream in which she turns into Andersen's fairy-tale protagonist. This representation is supported by Rosa Figueroa, a former servant of Leonardo's grandmother, who describes the American Trud as 'un pedazo de hielo' (18-19), and notes that she is from 'un sitio muy frío [...] muy arriba' (20), which recalls the original fairy tale: 'Her strong castle is very far off, near

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datos personales sobre las andanzas de un joven decadente y no tienen ninguna transcendencia' (Ibid.: 81).

the North Pole' (108).[173] This comparison is further strengthened by Leonardo's new understanding of an experience which had reinforced his reaction to his grandmother's death, namely his receiving a letter some months later which Inés Guitián had left for him. The recollection of that distant morning when he was given the letter comes back clearly to him as he sits in his lawyer's waiting room. He recalls the morning and that 'estaba nevando. Nunca ha dejado de ser la nieve un acontecimiento prodigioso' (157). The significance of snow will appear again at the end of the novel. The letter was given to him by Trud who 'iba vestida con una bata de terciopelo blanco' (157). Of the letter Leonardo was quite sure that

> la curación de todos mis males venía de allí, de aquella esperada confesión de la abuela. Porque no me cabía duda de que allí, dentro de aquel sobre, tenía que venir al fin expuesta con todo pormenor y claridad la historia deseada. (157-8)

He combines the different aspects of the scene to draw a — for him — vitally important conclusion, which in the notebook he addresses to his grandmother:

> Entró ella [Trud] vestida de blanco. Y la traía en la mano. Y poco antes había empezado a nevar. La fatalidad elige cuidadosamente a sus mensajeros […] La mensajera de aquella carta, a quien siempre besé y llamé madre con cierta aprensión, al sacarla de entre los pliegues de su manto blanco y tendérmela, me estaba dando también la clave de su propia identidad. […] que por fin lo he entendido por mí solo, sin ayuda de nadie. [174] Tu carta póstuma me la trajo en persona la Reina de las Nieves. (160)

The implication of Leonardo's belief that Trud is the Snow Queen is that his father, Eugenio, is married to the Snow Queen, and, therefore, in the symbolism of the story, is like a Kay who was never rescued by Gerda and who has never left the ice palace. In Andersen's story, Kay was afraid of the Snow Queen on the journey to her palace, although her first kiss froze all his

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[173] Odartey-Wellington sees parallels between Trud and the mother of the narrator in Tusquets' *El mismo mar de todos los veranos*, arguing that they are both 'burguesas estereotipadas' (2000: 533).
[174] The reference to having worked it out 'sin ayuda de nadie' is an example of Leonardo putting himself in the role of fairy-tale hero, as we saw Sorpresa do in *Pastel*: 'Al héroe nadie le explica nada demasiado claramente y acaba teniendo él solo que resolver los misterios, vencer los peligros y encontrar el camino. Si le ayudan, no hay premio al final' (1992a: 116). Altalé was also required to '[estar] bien atenta a [sus] sueños y […] [entenderlos] ella sola' (Ibid.: 64) as we saw in Chapter 2.

feeling. In Eugenio's relationship with his wife there is also fear: 'Convenía hablar más bajo porque ella estaba dormida o le dolía la cabeza o estaba a punto de volver' (145). This fear is confirmed by Rosa Figueroa: 'Ellos la tenían miedo [...], siempre le tuvieron miedo' (19).[175] Leonardo remembers clearly the impact of Trud's presence on his relationship with his father:

> Ningún pronóstico descartaba una llamada o aparición repentina capaz de fulminar inmediatamente el fluido magnético que pudiera estar empezando a crearse entre nosotros, una intimidad que el mudo reproche de su sola presencia convertía en culpable desviación. (145)

Trud's negative effect on family relationships and the creation of reactions and feelings which are filled with unreason, not only support Leonardo's assessment of Trud's icy qualities and her likeness to the Snow Queen, but also illustrate the effect of being imprisoned in her palace as being prevented from feeling and relating, from eros and love, rather than being locked in a game of reason. Eugenio was prevented from carrying out his decision to leave Trud/the Snow Queen's palace by the car accident in which they both died. Leonardo is more fortunate, and the insight he gains in the lawyer's waiting room brings a clarity of perception which allows him to find distance from Trud without guilt.

The Quinta Blanca and the Snow Queen's Palace

Not surprisingly, critics support Leonardo's interpretation of Trud as the Snow Queen. Several critics have also connected the Quinta Blanca with the Snow Queen's palace, albeit transformed. Jurado Morales considers that 'la Quinta Blanca es una inversión del Palacio de Hielo de Andersen, es decir, los sentimientos sustituyen al vacío afectivo' (2003: 310). The transformation results from the new inhabitant, Casilda Iriarte, Leonardo's natural mother, who offers him love, and also, in a direct contrast with the fairy tale, emphasises, at the start of her telephone conversation with Leonardo later in the novel, that she is only interested in things which 'no pertenecen al terreno

[175] Fear is the opposite of love and friendship as testified by Julián Expósito's evaluation of the effect of Leonardo's presence on himself: 'Aquel muchacho de aire ausente cuyo trato era el único antídoto eficaz que conociera nunca contra el miedo, el repaso de las propias culpas y el tedio de los días fluyendo hacia una cloaca sin esperanza' (30-1).

de la lógica' (251). For Turpín, 'la Quinta Blanca se erige en parangón del castillo de *la Reina de las Nieves*, donde deambulan los recuerdos, el pasado, la memoria que quiere conquistar Leonardo Villalba' (1994: 53). However, Leonardo will have to make progress in discovering his past before he can return to the house. As le Scouzec Masson argues, 'la Quinta Blanca, comme le château des contes, materialise bien le paradis de l'origine auquel […] il será posible de revenir, et ce pour toujours' (2003: 86). In the meantime, as was discussed in relation to Altalé, who had to leave the Garden of Eden in *Castillo*, Leonardo cannot return until he has attained much greater consciousness; until, like Hans Christian Andersen's protagonists, he is in a position to confirm that he knows much more than he did at the start.

Ingrid Lindström, in her thesis, disagrees that the Quinta Blanca and the Snow Queen's palace are related, arguing instead that 'si consideramos en qué morada Leonardo emprendió su labor de puzzle […], [el] chalet lujoso en un barrio madrileño de alta categoría sustituye en nuestra opinion al Palacio de Hielo mientras que la Quinta Blanca equivale a las buhardillas de las casas contiguas del cuento (2009: 158). The argument is well-founded and more compelling than the direct links made between the Quinta Blanca and the ice palace. However, because of the connection I perceive between Inés Guitián and the Snow Queen, I feel there is a limited sense in which the Quinta can also be said to play the role of the Snow Queen's palace, as will now be discussed.

Inés Guitián and the Snow Queen

The source of Eugenio's difficulties in relationships is his mother — the grandmother who is such a figure of caring and support to Leonardo[176] — as he recalls: '"Demasiado sujeto me tuvo a mí mi madre", se le había escapado confesarme en más de una ocasión' (144). And as Casilda relates to Mauricio Brito,

> en aquella larga sombra que la casa del torreón [la Quinta Blanca] extendía sobre el incauto explorador de mi territorio [Eugenio],

[176] The positive relationship between grandparent and grandchild was discussed in Chapter 4 in connection with Sara and Rebeca Little.

> atravesada a veces como un obstáculo entre nosotros, se ocultaban los tentáculos de su madre. (289)

The letters from Sila/Casilda, which Leonardo finds in his father's safe, indicate that, although five years older than the eight-year old freedom-loving lighthouse-keeper's daughter when they met, Eugenio's fear of his mother made him more reluctant than the young Sila to stay out late: 'Él siempre con miedo, controlando la hora del regreso' (289). It was Inés who tried to keep him away from Sila, whom he loved, resulting in his going to Chicago to study and to his marrying the infertile Trud. There was also a certain coldness in her request, along with her son, that Casilda provide a son to the childless couple, an heir to the Quinta Blanca. Some critics describe Leonardo's birth as the result of an affair between Casilda and Eugenio, but Eugenio's recollection of what happened suggests something more akin to surrogacy: 'Cuando volviste de Inglaterra y yo te busqué, cuando te pedí aquello […] algo que nadie más que tú podía concederme, cuando te lo pidió también mi madre' (300). Furthermore, despite the connection Leonardo makes between Trud and the Snow Queen, and as Mª Elena Bravo emphasises (1998: 217), the little piece of the distorting mirror which entered Leonardo's heart came not from Trud but from the letter from his grandmother:

> De aquella carta, que cerraba la puerta a todas las preguntas, me había saltado a los ojos nada más sacarla del sobre una partícula del espejo que se les hizo añicos a los dioses del mal en el tiempo irrecuperable del 'érase que se era', y ya aquel cristalito se me estaba colando hasta el corazón, bajaba vertiginosamente a helarme las lágrimas, la nostalgia y la memoria. (159)

Leonardo had hoped for so much from the letter and was left disappointed just as he had been whenever he asked his grandmother for information about his family and background. Described by Leonardo as a *monserga,* the posthumous letter was the opposite of what he had expected, containing only 'una serie de consejos morales y prácticos para la vida', explaining 'varios puntos que pudieran quedar oscuros en su testamento', and providing

> un inventario prolijo de aquellos deterioros […] mezclado todo con comentarios más o menos jocosos, con descripción de muebles, […] con listas de recados, con alusión a censos enredosos, con detalle de cuentas. (158-9)

This last is reminiscent of Kay: 'Trató de rezar, pero solo se le venían a la cabeza números' (108). Far from reaching out to her grandson and explaining the secret of his origins or even any real feeling, it is objective and practical, and identifies Inés, not only as symbolic of the Snow Queen, but also as someone else who has been kissed by the Snow Queen and who remains unredeemed. Leonardo himself asked her about her connection with Kay:

> — ¿A ti se te ha metido [el cristalito]? Nunca te veo llorar.
> Se quedaba mirando a lo lejos, pensativa.
> — ¡Cualquiera se acuerda, hijo! ¡Debe hacer tantos años!
> — ¿Cuántos?
> — De ser, sería antes de nacer tu padre, que yo de soltera era bien llorona. (101)

As was mentioned earlier, Kay can also be seen as representing an animus figure which is cut off from a woman. We are told, for example, that Inés enjoys puzzles and word games. When Leonardo returns to the family home in Madrid, he imagines his grandmother and speaks to her, but she speaks in riddles which he cannot understand. The resolution of riddles requires cleverness, the use of the mind, unlike the fairy tales which she used to tell him as a child, which also appeal to the heart. So while she resembles the grandmother in Andersen's tale who 'stroked [Kay's] hair and told him some stories' (74), she has another aspect, which is more cerebral and secretive, particularly about family stories. It is, therefore, through Leonardo and the free-spirited Sila/Casilda, his mother, that redemption from fear and frozen feeling in the family will take place and eros be born.

Leonardo, Kay and Gerda

Before redemption and the birth of eros, Leonardo's initial reaction to his grandmother's letter, which so failed to fulfil his expectations, leads to his identification with Kay becoming complete: 'Quedaba condenado a jugar eternamente al Juego de la Razón Fría, combinando pedacitos de hielo sobre una superficie blanca desconocida e infinita. Y ninguna Gerda me iba a venir

a rescatar' (159). However, whereas Kay lost his memory involuntarily at the second kiss of the Snow Queen, Leonardo seems determined to wipe out his own past by selling the Quinta Blanca and all its contents, with the sole exception of his grandmother's bed, which was brought to the house in Madrid. He then tumbles into years of travelling, wandering, mainly superficial relationships, and the drug-taking which results in his spending seven months in Carabanchel.

As a child, Leonardo was not afraid of becoming like Kay and for many years rejected Gerda's search for her friend which led to his rescue from the ice palace: 'Gerda es tonta [...] No sé por qué se tiene que meter. Kay está pensando en sus cosas, quiere resolver él solo ese puzle.' (156) Changing the endings of stories is a familiar theme in Martín Gaite's work. In *Caperucita* we saw that Sara initially changed the endings — saving the wolf in *LRRH*, leaving Robinson Crusoe on his island, and complaining that Alice in Wonderland regarded all her experience as a dream. Both Leonardo and Sara initially seek to freeze the stories in the unconscious, so that there is no wholeness, no integration of consciousness and unconsciousness. However, as indicated in Chapter 4, Sara later changes her attitude to these endings. In *Pastel* Sorpresa refuses to accept the ending her mother and the women in the village want for her (marriage and children) and thus changes her own ending, which is also a refusal of the collective projection onto her. Like Sara, Leonardo will change his attitude to the ending of Andersen's tale as a result of changes within himself.

Some critics interpret Kay's changed behaviour in *The Snow Queen* as being typical of the changes associated with adolescence, where rebelliousness is seen as the key to subsequent maturing. When Trud criticised Inés's servant, Rosa Figueroa, who also looked after the young boy, Leonardo's response to his mother, as related by Rosa, was defiant: 'Empezó a gritos que a él le gustaba mi olor y el olor del estiércol y de la tierra y de la basura cuando se quema y de las vacas, y que no quería más agua de colonia' (19).

As well as this rebellion against Trud, Leonardo rebelled against his grandmother, in a way his father, who had feared upsetting Inés Guitián, had not:

> Algunas tardes de mal tiempo, cuando, desobedeciendo las prohibiciones de la abuela, me escapaba al faro y me quedaba allí estremecido de frío, mirando las olas peligrosas y terribles, me sentía zarandeado entre esos dos polos contradictorios de maldad y bondad, de calamidad y bonanza [...] Regresaba a casa con las ropas húmedas y afrontaba triunfal la riña de la abuela. (155)

Leonardo's father's unwillingness to challenge his mother led to a career which did not suit him and, indirectly, to his unhappy marriage, and there are hints that Eugenio was also kissed by the Snow Queen, but was never rescued by a Gerda. Rosa Figueroa describes Eugenio's reaction on meeting her in the village in Galicia where he grew up, when she made a move to embrace him: 'No me dejó. De eso que notas que el abrazo se te hiela' (18). Later in the conversation, when Eugenio tells her to keep the handkerchief he has given her to wipe her tears, he appears to recognise his situation, which seems to be without redemption: 'Como recuerdo de las cosas que no vuelven, Rosa' (21). In contrast to his son who, in the course of the story, will free himself from the grip of the Snow Queen through a new relationship to himself and the recovery of memories, his father appeared to resist looking into the past.[177]

The Death of Inés Guitián

The stability which Inés Guitián lent to Leonardo's life ends at her death and marks the real beginning of his spell in the Snow Queen's palace, as she had unwittingly predicted. As a child, listening to his grandmother reading *The Snow Queen*, Leonardo was obsessed with the splinters of glass, pestering her repeatedly to know if he would turn bad like Kay, or if she knew 'a qué edad se [le] metería a él en el ojo el cristalito de hielo'. Inés Guitián's responses varied from 'a unos se les mete el cristalito en el ojo y a otros no' (101), to the more specific 'tardará, ya me habré muerto yo' (103). Although she appears to be trying to distract the child by conveying a time so far in the

[177] Martín Gaite did not underestimate the courage needed to delve into the darkness within – into memories and lost, forgotten or unrealised aspects – but she recognised clearly the benefits to be reaped there, as she records in her own notebooks with reference to the *neverending* (2002a: 394 & 397).

future as to make it irrelevant to the present, it is uncannily close to what happens.

The distraught Leonardo, having returned with his father to Galicia for the funeral, sleeps in his grandmother's bed 'sobre las mismas ropas que ella acaba de abandonar', feeling 'extraviado y sin protección alguna' (150). Leonardo's favourite childhood tale was, according to his notebooks, closely connected with his grandmother's funeral: 'Fue un trayecto muy corto hasta el pequeño huerto que rodea la iglesia. Corto pero infinito, como aquella bajada vertiginosa a la grupa del trineo que llevó a Gerda y Kay hasta la plaza' (151).[178] Although Gerda and Kay went down to the square together, it was the last time the little girl saw her friend until she arrived at the end of her long quest at the ice palace, for it was from the square that Kay was taken by the Snow Queen. Similarly, Leonardo journeyed to the cemetery with his grandmother in her cedar coffin, where sleet began to fall and he cried for the last time. In his notebooks Leonardo describes this occasion as the time when 'se empieza a formar la cicatriz' (152), and vaguely remembers that, after the funeral, he was sitting in the rain in the garden of the Quinta Blanca next to a statue of Minerva. As the goddess of wisdom, Minerva would appear to signal a positive step, but also, as the goddess who sprang from the head of Zeus, she could also be seen to confirm Leonardo on the path of Kay and things of the head rather than the heart. However, although he describes himself as being in the same situation as Kay, in Leonardo's case the emphasis seems to be less on the intellect and more on a lack of feeling and the resulting fear of relatedness.

The Anima

I argued earlier that the story of *The Snow Queen* is concerned with wholeness, completeness, whether Gerda is interpreted as a woman rescuing her cold, imprisoned animus, freeing herself to create and giving her 'a capacity for reflection, deliberation, and self-knowledge', or as an anima '[giving] relationship and relatedness to a man's consciousness' (Jung 1959: 16). As already suggested, in the case of Leonardo the story appears to be the

[178] As Calvi points out, this episode was invented by Martín Gaite and does not form part of Andersen's tale (1996: 514).

development of relatedness to the inner feminine, the anima, which results in the corresponding development of his relationships with women. There are five female characters in Martín Gaite's novel who reflect Leonardo's relationship with his inner self: Ángela, the *pelirroja*[179] who visits him in Carabanchel; Clara, whom he met in Verona when he was travelling and working; Almu and Mónica, whom he encounters later in the evening following his meeting with don Octavio; and Sila/Casilda, the love of his father's life and Leonardo's natural mother.[180]

Jung identified four stages of development in the anima which, broadly speaking, move from physical to spiritual and can be both positive and negative: from Circe, bringing out the worst aspects of a man to Beatrice, who personified the anima of Dante, acting as a spiritual guide, a mediator between consciousness and the unconscious. The doctrine of the Catholic Church concerning the Assumption of the Virgin Mary into Heaven, proclaimed by Pope Pius XII in 1950, is often identified in Jungian texts as a highly significant psychological event because of the dignity and respect it affords a collective figure of woman, taking her up into a heavenly realm previously reserved to a masculine Godhead. The figure of Mary has traditionally been regarded as a mediator between the Christian God and human beings, which places her in a very positive collective anima role. The highest development of the anima is seen as wisdom and, according to von Franz, 'in the psychic development of modern man this stage is rarely reached' (1964: 185). The overall structure is helpful only if interpreted broadly and not reduced to a process to which all individual psychological development must be made to correspond. As has been emphasised in respect of the individuation process, the Jungian view is that no two people will experience this in the same way, which is in keeping with the uniqueness of the individual person.

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[179] Red-headedness is not a positive characteristic for Martín Gaite. In *Nubosidad* a *pelirroja* is having an affair with Sofía's husband, Eduardo. And, on her deathbed, Martín Gaite advised her sister Ana María, who recalls the conversation in an interview: '"¿Sabes con quién hay que tener cuidado?" "¿Con quién?" "Con el pelirrojo de Ohio." Y comprendí lo que quería decirme. Hay que guardarse de esos hispanistas que vienen después y agarran todo lo que encuentran, para publicar cosas que incluso el autor ha dicho que no se publiquen' (277).

[180] The Snow Queen herself appears to be a prime example of an anima figure. In view of her power and magnificence, she is archetypal, containing little that is personal. She is also an ambiguous figure, creating beauty through the Northern Lights, while at the same time holding captive and preventing feeling and relatedness.

Because the anima — like the counterpart in women, the animus — contains collective as well as personal aspects, it cannot be integrated into consciousness but only related to, as has been shown to be the case with the Self. As with all unconscious contents, the anima is first encountered in projected form, either onto another human being or appearing as a figure in a dream. It is all too easy, and common, to get stuck in projection and believe that what is perceived is real, as was discussed in Chapter 1. The collective aspect of projections can be seen in, for example, the mutual cold-war attitudes of the Soviet Union and the United States of America, or the Hitler regime's attitude towards the Jewish people. The Jungian view is that the powerful grip which projections have on the individual and the group — at times resembling a possession — can be diluted through individual awareness, as I mentioned in Chapter 3 in connection with the danger of Sorpresa allowing the unconscious emotion to erupt in a destructive manner as a result of her desire for revenge on the villagers who claimed she was bad.

With all of these figures from, and experiences of, the unconscious the ultimate aim seems to be relatedness — Jung's objective cognition — and this implies, in the conscious world, the recognition of the personhood of all human beings. In turn, this demands the presence of eros, not power, in relationships – hence the link between 'objective cognition' and 'love', as was argued earlier in relation to Macmurray's definition. According to Jung 'the anima becomes, through integration, the Eros of consciousness, and gives relationship and relatedness to a man's consciousness' (Jung 1959: 16). Furthermore, the aim of the individuation process is wholeness or, as Jung put it, completion (in contrast to perfection), which, as I emphasised earlier, seems to be the meaning behind *The Snow Queen.* With development in the individuation process comes insight into, and withdrawal of, projections onto other individuals and groups, and a corresponding increase in real relatedness. Leonardo's development, as we shall see, is marked by a shift from fear or a desire to be in a position of power to one in which eros prevails.

As has been mentioned, the anima contains both positive and negative aspects[181] and, as with the unconscious in general, it is often the face we turn towards it which determines its response to us, as was mentioned in Chapter 2. There I argued that the unconscious seeks to become conscious and it can only do so where human beings take an attitude of respect towards it, and that, where it is resisted, it can break in a way which is uncontrolled, unconscious, and which cannot be integrated into the personality. As a child, Leonardo drew his own versions of the characters that peopled his favourite childhood stories, with the exception of the Snow Queen who, as a result, haunted him:

> La Reina de las Nieves no venía en ninguna estampa de las del libro y yo tampoco me atreví a dibujarla nunca, tal vez por eso mismo la veía tan clara dentro de mi cabeza, como si la hubiera conocido de toda la vida; formaba parte de esos miedos con presencia tan sólida que no se quieren ni nombrar. Era muy hermosa, pero fría como el hielo. (98)

Jung insisted that in the practice called active imagination through which his patients engaged directly with the unconscious, the experience should subsequently be expressed in some creative way, either in writing or painting or even dance. Despite the fascination she holds for him, Leonardo does not draw the Snow Queen and, consequently, he is haunted by her, which seems to confirm this theory. In contrast, he often drew Gerda and Kay: 'Yo había dibujado muchas veces en mis cuadernos aquellos dos protagonistas infantiles de Andersen' (97). However, when Leonardo rejected the ending of Andersen's tale, his drawings of Gerda changed: 'me metía enfurruñado en mi cuarto a pintar a una niña muy fea y jorobada con el traje roto en harapos grises.' (154) It seems as if the anima figure of Gerda turned ugly because of Leonardo's rejection and lack of trust, thus reflecting the attitude he took towards her. In respect of the women he meets and remembers in his notebooks, fear and coldness shift to compassion and real interest, as I will now try to show.

[181] This is also true of the animus. In previous chapters the characters of Lucandro in *Castillo,* and *El señor de la Casa Grande* in *Pastel* were identified as representing the negative and positive animus respectively.

Anima Figures in *Reina* — Ángela and Clara

Ángela, the redhead who visited Leonardo in prison, is an example of an elemental anima figure who is also ambiguous. Although Leonardo related his dreams to her, as we saw from his reaction to both her prison visits and later, he does not see her as a friend or interlocutor, for on the day of his release from prison 'no estaba seguro de quererla seguir ni siquiera de conocerla mucho. Su nombre, por ejemplo, no le venía a la cabeza' (58). As we saw earlier, the reactions of Gerda and Ángela to the indifference of Kay/Leonardo were very different.

The anima figure is sometimes portrayed as keeping a man from his duty, in the manner of the eponymous heroine of Bizet's opera *Carmen* who keeps Don José from returning to his regiment. Ángela, the first anima figure in *Reina,* distracts Leonardo at an important point, preventing him from taking a step out of his directionless lifestyle. Believing himself to be alone in the house of a mutual friend, he resolves to leave his aimless life behind:

> Yo me puse a escribir en un cuaderno, sentado en el suelo, sin acordarme de que ella se había quedado. Habíamos fumado mucho. Escribía a toda prisa, con una urgencia incontenible [...] Que no podía seguir así, que era mi última oportunidad de escapar, de emprender otra vida [...] ella había venido por detrás y su abrazo me sobresaltó [...] Me tumbó en el suelo riendo [...] Me perturbaba su aliento, que olía a whisky [...] Pero supe que me hundía. A los tres días me cogieron. (91-2)

Leonardo recalls scribbling 'citas de Walt Whitman, de Kafka, de Pavese, invocaciones al mar; y de repente hay un garabato como una serpiente hacia abajo, saliendo precisamente de la palabra "mar"' (92). The sea is a well-known symbol of the unconscious, and thus it appears that the real impetus in this scene comes from there. The scene takes place shortly before he is arrested which, as we saw earlier, turned out to represent a new beginning for Leonardo.

Nevertheless, despite his rejection of her, as well as visiting Leonardo in prison, Ángela remains sufficiently aware of his movements to be waiting for him on his release. However, she represents someone who would try to hold him in her world, suggesting — without being certain and despite co-habiting with someone else — that Leonardo may be the father of her unborn

child: 'A mí no hay quien me quite de la cabeza que fue esa noche cuando me quedé embarazada, que el niño es tuyo' (60). In this light, Leonardo's coolness towards her seems to represent to him the best means of safeguarding himself. The necessary distance from his past is facilitated by the months in Carabanchel. Martín Gaite ties up this part of the story rather neatly by having Ángela's child stillborn, something Leonardo learns in a nightclub he visits a few weeks after leaving prison. The waiter who gives him the news also relates that Ángela is still in hospital, and provides a more balanced view of the young woman: 'Tuvo un parto prematuro y le nació el chico muerto. Ella ha estado que a poco las lía. […] Una chica maja, la Ángela. Y que lleva mucho mili con el Pluma, ¿no crees?, cien veces mejor cabeza ella' (192-3).

Leonardo's unresponsiveness and lack of interest in the young woman along with his self-protecting coldness continue until he is safely in Galicia at the end of the novel, and has just met Casilda Iriarte. Casilda's utterance outside the railway station of the same words as Ángela outside Carabanchel — '¿Qué pasa? ¿No subes?' (322) — take Leonardo back to the day of his release two months earlier, but the changes he has undergone since then enable him to feel compassion for Ángela without obscuring his clarity of vision: 'Pobre chica, no parecía muy feliz, y él no se había enterado bien de por qué sufría. Sólo de que intentaba llevarle con ella a una casa donde le estaban esperando otros, de buena se había librado' (322). This compassion for Ángela, seeing her as a person, seems to represent a move away from projection and towards the objectivity and reason described by Macmurray as characterising personal life. It is achieved only after meeting Mónica and encountering Casilda, and, most importantly, following weeks of detailed writing in his notebooks: 'El arte de enhebrar armoniosamente episodios fragmentarios, aunque fueran crueles, me serenó y otorgó […] unas dotes de control que restauraban, a través de la escritura, mi propia identidad malparada' (235). The renewal and development of an inner relatedness to himself is thus reflected in the shift in his perspective on Ángela. The effect of writing which Leonardo experiences corresponds to the outcome promised by Martín Gaite to anyone who writes about their experience in this way:

> Contar alivia de ese peso insoportable con que nos abruma lo meramente padecido, nos convierte en protagonistas, nos ayuda a

> sobrevivir y a rechazar [...]. El narrador entusiasmado, el que está convencido de aquello que cuenta, no pierde nunca las riendas de su destino. (1988a: 122-3)[182]

The lack of meaningful relatedness to Ángela before, during and following his release from Carabanchel, is confirmed by a vivid memory of a young Italian woman, Clara, who was a potential interlocutor, but who was unable to free Leonardo from his prison of the fear of relatedness:

> Siempre he tenido miedo de los amores románticos, y aquél no podía enfocarse desde otro ángulo; había visto los ojos de Julieta, la misma mezcla de audacia y candor. A los pocos días me enredé con una chica mucho más banal y descarada. (133)

Clara shines in Leonardo's memory as a positive anima figure in the first phase of writing his notebooks in his father's study. The memories are triggered following Leonardo's discovery of papers and letters in his father's safe, where he first discovers the existence of Sila, his father's childhood friend and, later, lover, who immediately fascinates him. In particular, the photo of Sila jumping from the rocks as if she is flying, gives her a magical, unreal appearance, and Leonardo quickly becomes obsessed by her, linking her with Gerda and Kay — 'este nombre indiscutible que ahora puede alinearse con los de Gerda y Kay' (123). It is the desire to imitate the relationship between his father and Sila which brings Clara into his mind and in the notebooks he tries to re-imagine their last meeting in Verona with a different ending. However, Clara is replaced by a real woman, Mónica, whom he encounters soon afterwards. Although their meeting is short, Mónica will play a crucial role in Leonardo's inner and outer development, as is widely recognised by critics:

> L'intervention de Mónica [...] pourrait presque se résumer à cette remarque qu'elle adresse a Leonardo: 'Parece como si cayeras del cielo' (213); une remarque que le lecteur, amusé, aura tôt fait de situer à la place exacte qui lui correspond; car c'est bien Mónica qui est tombée du ciel. (Paoli 2002: 11)

[182] As Sofía noted in *Nubosidad*: 'Desde que me he puesto a escribir, mi vida ha dado un giro copernicano' (1992: 71).

For Soliño, Mónica is like one of those 'magical helpers' who assist lost fairy-tale characters (2002: 150). Before exploring the role of Mónica, I will first look at another magical helper and the general role of angels in the story, which include human as well as inanimate figures.

Helpful Figures

Typically in fairy tales, there are places and people helpful to the hero, as well as those who obstruct. Booker refers to 'a benevolent, usually wise old man, and a beautiful young [...] woman' (2005: 77). The second of these figures would correspond to Mónica, who will be discussed in some detail shortly. Leonardo also meets someone who fits the description of the first of the two figures. Following his conclusion, in the lawyer's waiting room, that Trud was the Snow Queen, both Leonardo's memory and, at the same time, his contact with reality, are enhanced through a congenial conversation with the lawyer himself, don Octavio Andrade. Leonardo reveals to the solicitor the beginning of his journey out of the Snow Queen's palace: 'En parte, [la memoria] la he perdido. Y [...] ahora, gracias a la escritura, la estoy empezando a recuperar, voy poco a poco' (161). Don Octavio, the solicitor, like the wise old man in fairy tales ('expresión bondadosa y [...] palabra serena' (161)) assists in this task — 'Te ibas al extranjero, a Marruecos' (161) — and gives him the name, 'Casilda Iriarte se llama' (167), and a few biographical details of the woman who bought the Quinta Blanca, 'especial. Muy educada, muy elegante' (167), together with the crucial information that 'acaba de publicar un libro de ensayo que ha tenido mucho éxito' (168). Faced with a young man determined to buy back his inheritance — the Quinta Blanca — don Octavio reminds Leonardo of his earlier determination to rid himself of the house. So, while dampening Leonardo's hopes of being able to buy back the Quinta Blanca, the information provided by don Octavio will lead to Leonardo making important discoveries about Casilda Iriarte and to his taking further steps in the process of individuation. During the rest of the long night which follows, Leonardo will be assisted by a number of people in addition to Mónica, and including a waiter and a cloakroom attendant. Even figures who appear potentially threatening will turn out to play a positive role in his journey.

Angels

Earlier I discussed the dangers of slipping back into a familiar, less conscious, state, which was something faced by both Gerda (in the old woman's cottage) and Leonardo (in Ángela's car). Similarly, Leonardo, after leaving the solicitor's office, heads for a place well known to him. As we have seen in the reading of all of the stories examined in this thesis, if one of Martín Gaite's characters is sufficiently attentive to *los mensajes que vienen de todas partes* — from within as well as without — the characters are neither destroyed nor abandoned, but find the path to new ways of living. This is true of Leonardo when, reluctant to go home and keen to experience *la noche madrileña,* he heads for a familiar nightclub, which is the location of his encounter with the next anima figure, Almu. However, an experience in the pouring rain as he walks through the streets of Madrid contributes to the protection afforded to the attentive hero and also continues the theme of angels, which was encountered in *Pastel*.[183] There are several references in *Reina* to angels, all of which are connected meaningfully with Leonardo. [184]

The first angel is on Leonardo's grandmother's bed, the only object he retained after selling the Quinta Blanca and all its contents: 'La gran cama, rematada en sus extremos por cuatro bolas doradas y en el pináculo de la cabecera por el angelito rollizo que toca la trompeta' (79). A bed is the place where, being asleep, we are closest to the unconscious and also to death. It is appropriate that, as sleeping in this bed at the time of Inés Guitián's funeral marked the end of an important period in Leonardo's life, the new phase, following his release from prison, should begin with his putting together the bed in his parents' house in Madrid. Between these two phases, it figured in many of his dreams: 'Sería [difícil] ponerse a acarrear todos los fragmentos de mis sueños donde esta cama haya aparecido alguna vez' (77). The bed is also the means by which he first goes into his father's study — he cuts his hand putting it together and needs to find painkillers — which is where he discovers letters and papers revealing the relationship between Sila and Eugenio. Angels are defined as messengers of God and as guardian spirits.

[183] It is worth noting that angels are associated with protection, as illustrated in the concept of the guardian angel.
[184] Le Scouzec Masson lists all the references to angels in the novel, and includes Mauricio Brito as l'ange gardien' (2003: 88).

The angel on the bedhead is a proclaiming, announcing angel, which could be a messenger of God/the Self, symbolising the need to wake from sleep or unconsciousness, and thus related to the new discoveries Leonardo makes.

The angel with the mirror atop the Puerta de Alcalá, where he shelters after leaving don Octavio, reminds Leonardo of the shattered magic mirror in *The Snow Queen*:

> El [angelito sentado] que queda más cerca de Serrano se está mirando al espejo, o tal vez complaciéndose en ver cómo su superficie ovalada refleja los residuos de bien que aún floten esparcidos por el mundo; porque no solamente […] van a ser los diablos quienes gocen el privilegio de congregar el mal en sus oscuros azogues, como imaginó Andersen. (175)

Leonardo's association of this angel with the Danish fairy tale gives rise to an important fantasy, which provides an antidote to the splinters of glass lodged in his imagination and anticipates the development of his story:

> Y se me ocurrió también pensar […] que si a ese ángel blanco sentado encima de mí […] el aire furioso le arrancaba el espejo de las manos y éste venía a hacerse añicos a mis pies, bien pudiera una partícula impalpable de bien fragmentado metérseme por el ojo y bajar a luchar con su enemigo, el otro cristalito que me heló el corazón un día ya lejano, y lo volvió insensible; y tal vez consiguiera desplazarlo, liberar a mi alma atenazada y abrirle cauce al llanto retenido. (175)

In this passage, Leonardo likens himself to Kay in a more detailed fashion, spelling out his problem clearly, along with the necessary solution. The positive image 'desactivaba [su] tendencia a las ideas negras simplemente posándose sobre ellas ingrávido y silencioso […] que no de otra manera la luz vence a las sombras.' It is noteworthy that Leonardo does not here see the need for a struggle between good and evil, light and shade, although he does use the term 'conquer'. As was emphasised in Chapter 3, Martín Gaite's imagery is more concerned with the reconciliation of opposites rather than the polarisation with which *la noche de San Juan,* when light is represented as conquering darkness, is usually concerned, and the importance of reconciliation of opposites as part of individuation was also discussed in Chapter 4. Nevertheless, opposing aspects need to be identified before they

can be reconciled, and Leonardo is in this earlier phase of psychological development.

Leonardo considers that he has invented 'un cuento ameno, inesperado y leve' (176). In fact, what has been created is a powerful image which represents a means of overcoming the effects of the splinters of glass from the mirror in Andersen's tale. The acceptance by Leonardo of this new development is accompanied by the possibility of his being rescued by Gerda, and this is reflected shortly afterwards by his acceptance of the ending of Andersen's tale which he had previously rejected.[185] Despite moving almost immediately from one state — 'Todo posible, nada prohibido. Soñar [...] una vida sin rutinas ni proyectos' (178) — to the election of its opposite — 'la rutina de lo malo conocido' (189) (i.e. the nightclub) — as I said earlier, his attentiveness as well as the continued reference to *The Snow Queen,* enable him to take a position of responsiveness which he so clearly desires.

As will be discussed below, the third angel is introduced later the same night as an indirect result of his encounter with Almu in the nightclub.

Anima Figures in *Reina*— Almu and Mónica

As we have seen, Leonardo's writing is contributing to his taking hold of his life and himself although, as he himself recognises in respect of a later development 'el paso de la normalidad al deterioro puede producirse en un aparente abrir y cerrar de ojos' (220). What is required, given that 'la ruina no avisa', is for one to be 'perpetuamente sobre aviso' (220). Inside the nightclub Leonardo is assisted in developing a similar attitude by a careful watchfulness and awareness of himself and the roads he is heading down at each moment, as revealed by the detailed record in his notebooks. The spiral staircase down into the nightclub, resembles both Sorpresa's descent into the wine cellar in search of champagne in *Pastel* and Martín Gaite's own references to the *neverending* (2002a: 394). In Chapter 3, Sorpresa's descent to bring back a bottle of champagne was described on the one hand as artificial and likely to have only a temporary effect on *el señor's* dark moods and depressions, and on the other as being more positive because of its

[185] Although as a child Leonardo asserted that 'el final es mentira' (156), in reality he was referring to most of the story as Gerda's quest and rescue of Kay occupy four of the seven parts.

associations, its special nature, and the symbolism of wine as spirit. Martín Gaite's need to make contact with a deeper part of herself is also linked with awareness and spirit, although in Sorpresa's case it is a more basic stage, a more unconscious spirit. Leonardo also makes the descent of the spiral staircase in search of contact with the unconscious, as he goes there in search of drugs.

Martín Gaite mentions the use of drugs several times in her *Cuadernos,* as in 1974 when she writes: 'Droga=anestesia. Quien la toma es porque no se atreve a soñar con posturas extremas ni a inventar nada' (2002a: 185). As we have seen, the desire expressed by Leonardo as he left the Puerta de Alcalá was for *posturas extremas* — 'Todo posible, nada prohibido' — but, in Martín Gaite's eyes, he lacks the courage to carry the desire forward by himself. In a commentary from 1975 on a novel by Pierre Drieu la Rochelle dealing with drug addiction, Martín Gaite praises the way it highlights 'la soledad esencial del hombre que es incapaz de hacer nada suyo ni de dejar huella en nadie' (363-4).

For his part, Jung did not support the use of drugs because of the impossibility of integrating all the contents of the unconscious released in the experience, something which he saw as essential and, without which, contact with the unconscious is rendered meaningless. He saw no need for the insights provided by drugs because

> there is no point in wishing to know more of the collective unconscious than one gets through dreams and intuitions. The more you know of it, the greater and heavier becomes your moral burden, because unconscious contents are transformed into your individual tasks and duties as soon as they become conscious. (Jaffé 1986: 72-3)

For both Martín Gaite and Jung, drugs are a means of escaping from life, either because of a lack of courage or the absence of an ethical dimension which recognises the responsibility of integrating what you have learnt into the day-to-day reality of life. Despite Leonardo's increasing awareness and inner strength, the habit of recreational drug-taking continues. However, Jung's emphasis on integration implies a living contact with the unconscious and also some form of expressing the experiences, in words or music, for

example. Leonardo has spent some weeks doing just that as we have seen, through the detailed writing in his notebooks since arriving at his parents' house. Leonardo's awareness is supported by his urge to continue to write down what is important to him and to remain connected to the inner journey, such as when he recognises in a flash that what he needs is a good interlocutor[186]: 'Le pareció tan importante el hallazgo que lo [apuntó] en una servilleta de papel, medio a escondidas' (179).

Leonardo is also assisted in remaining aware by a waiter he recognises who warns him — in response to his assertion that most relationships from recent years 'son prehistoria' — that 'siempre se queda rezagado algún mamut y sale a embestir cuando menos los esperamos' (193). The image of the *mamut* puts Leonardo on his guard. Nevertheless, this return to a place which is familiar presents potential dangers of slipping back into superficial relationships and drugs, like Gerda slipping easily into life in the cottage with the old lady. Despite the effect of drugs and alcohol, his recognition of the potential emptiness which awaits him — 'veía también y hasta casi palpaba el horrible vacío posterior al posible apareamiento con aquella chica' (188) — prevents him from responding to Almu, the young woman seated next to him on the sofa, who gives clear indications of being attracted to him. Von Franz describes this as the only way for a man to relate to the anima: 'If a man has really learned to contact his anima [...] he will try constantly to follow his feeling, his Eros side, without considering any other elements, and in that way walk through seemingly incompatible worlds on the razor's edge' (1996: 94). The detailed recollection in the notebooks of the thoughts and feelings he experienced during his conversation with Almu seem to illustrate just such an approach.

Uxó argues that where there's sexual desire there's no possibility of communication: 'Almudena queda descalificada casi de inmediato como posible interlocutora al revelarnos Leonardo el deseo sexual que ella le provoca' (1999a: 66). This is similar to Leo's comparison of his and his father's relation with Sila — 'él te besaba. Yo te entiendo mejor porque no te he besado' (125) — which he reflects on in his father's study, and this is true

[186] Like Sofía and Mariana in *Nubosidad*, Leonardo has first to tell his story to himself, act as *interlocutor ideal* to himself, before he will be ready to listen to others.

of Almu, as it was of Ángela. In both cases the desire is impersonal and is a response to the women's actions. Furthermore, Almu, like Ángela, is a bad mirror: 'Yo a la gente que conozco mucho ya le tengo cogido el tranquillo y me distraigo porque no espero sorpresas' (185).[187] Almu labels those she knows and projects previous images onto the present, failing to see the person in front of her as they are in that moment. This focus on the present moment, so closely linked with the need for attentiveness, and crucial in being capable of the responsiveness to the Self necessary in individuation, is something which ebbs and flows in Leonardo and is strengthened at the end of the novel as a result of his increased awareness and the development of his relationship with himself. The inner changes are reflected outwardly, as is shown when Leonardo borrows a pen and paper from the cloakroom attendant to write notes to Don Octavio and Casilda Iriarte. His coat is forgotten, left beside Almu, because ultimately it is the continuous inner connection with himself that is his best means of *abrigarse*.

Finally, a further important reminder of his own quest is provided by a song he hears in the nightclub, a song from the sixties by Patsy Cline. Not only does the song — about a broken relationship — lead Leonardo to muse on his own behaviour — 'me preguntaba a cuántas mujeres habré hecho daño sin querer' (188) — but he recalls that he first heard the singer

> la misma tarde en que yo oí por última vez, a través del teléfono, la voz de la abuela. […] Yo en esa época aún era capaz de emocionarme si veía triste a una chica, si escuchaba una canción desgarrada. No se me había metido el cristalito en el ojo. (187)

At crucial points in Martín Gaite's novel, the fairy-tale reference is never far away. Later when, having resisted the temptation to return to his old pattern of behaviour, Leonardo slips out of the nightclub without saying goodbye to Almu, he vividly recalls Gerda and, because of the progress he has made in his own personal development, for the first time recognises the meaning in her search for Kay:

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[187] Almu is depicted as the kind of person criticised by Martín Gaite, those who 'se asoman desde lo más fuera posible […] para […] pegar una nueva etiqueta expeditiva, "ya está, a ése ya lo he entendido, ya puedo hablar de él, larguémonos con la música a otra parte, a otra rendija, éste ya está archivado, paranoico, invertido, reprimido, lo que sea, cuestión zanjada' (1982: 19). This confirms what I argued in Chapter 1 regarding Martín Gaite's likely attitude to Freudian labelling.

> En la tenaz pesquisa de Gerda que tanto me molestaba aceptar, en su resistencia a escuchar los cantos de sirena que pretendían disuadirla y torcer su camino, ahí es donde está la aventura, la razón de ser del cuento, la verdadera lección de rebeldía contra el destino. (202)

Leonardo has first resisted the *canto de sirena* of Ángela, and now of Almu, and can thus appreciate the parallel experience in the fairy tale. However, Leonardo's conclusion that Gerda's quest represents an act of rebellion against fate does not accord with the interpretation in this chapter that it represents an aspect of the individuation process, described as the effort to 'make what fate intends to do with us entirely our own intention' (Jaffé 1986: 79). This is another way of describing the development of a capacity for unreflecting obedience to the Self, or becoming like little children, or, in old-fashioned language, obeying the will of God. Gerda has rebelled against inertia, against the temptation to regress, against getting stuck. Leonardo seems to be more concerned with not being passive in the face of events, and individuation, as we have seen, involves an active relationship between ego and Self, as the writer Bergengruen asserts: 'Basically, individuation consists of constantly renewed, constantly needed attempts to amalgamate the inner images with outer experience' (Jaffé 1986: 79).

In *Pastel*, as in other tales, Sorpresa repeatedly emphasises the dangers of looking back, and recalls the fate of Lot's wife in the Old Testament, who was turned into a pillar of salt when she looked back at the city she had just left, despite being warned not to. However, when Leonardo discovers that, on this cold winter's night, he has left his coat in the nightclub next to Almu, his concern is less clear cut than Sorpresa's, allowing for the possibility that going back or looking back might be the right thing to do:

> Enseguida el recuerdo de la gabardina olvidada en las profundidades de la gruta se interpuso en mi fuga casi consumada a modo de inesperado obstáculo que paralizaba la acción. ¡Cuántas veces lo mismo en mitos y leyendas, en cuentos infantiles! Volver la mirada hacia atrás o seguir descubriendo rutas a la intemperie, registrar los detalles del camino, decidir ante las encrucijadas. Al héroe del cuento

> le toca siempre la iniciativa — en la que nadie le puede sustituir — de resolver por sí mismo los dilemas.[188] (201)

This is also the kind of situation faced by the person on the path of individuation. However, because Leonardo has already rejected on an inner level the possibility of returning to an old pattern of behaviour, his physical return to collect his coat brings no apparent temptations: 'No sólo entraba de otra manera sino también el local era distinto, más transitable y sobre todo más inocuo' (202). For this reason, I cannot agree with Soliño, who argues that 'the bar is transformed into a dangerous and dark cave, filled with the dragons that threaten fairy tale heroes' (2002: 150). On the other hand, Almu's decision, on seeing him, to leave at the same time, and his acceptance of her offer of a lift on her scooter, leaves open the possibility of a relapse.

Nevertheless, on the scooter, 'agarrado a su cintura, con la cara mojada de lágrimas de niebla, volvió a estremecer[le] el recuerdo de Gerda' (203). Although the tears are not from within, Leonardo's reaction suggests that Almu is, albeit briefly, a positive anima figure because of the association with Gerda. She is a little like the Robber Maiden in Andersen's tale, who appears dangerous but provides Gerda with food and the means to travel to Lapland, for Almu is the means by which Leonardo has one of the most important encounters in the novel as has been widely recognised by critics.

Mónica

The positive development of Leonardo's relationship with the inner feminine is reflected in his meeting with Mónica, Almu's flatmate, although it must also be recognised that Mónica is preparing for her departure for Australia later in the day and, therefore, presents no lasting constraint to Leonardo's freedom, no challenge to his fear of *amores románticos*. Almu's chatter and praise of her friend in the nightclub included a claim that 'Mónica atiende' (186). As has been suggested, such an attitude is extremely important to Martín Gaite as the way to respond to life: 'Hay que tender a que el presente

[188] The importance of this independent approach, confirmed by Leonardo, has been discussed already in relation to the protagonists of the other fairy tales.

sea más agudamente percibido' (2002a: 278).[189] Mónica shares Leonardo's love of books and conversation. One of her books is *The Sacred and the Profane* by Mircea Eliade, which Leonardo had previously been given in Italian by Clara, which confirms Mónica's role in replacing and developing the role played by Clara. In her doubts and despair about her departure and the overwhelming nature of the preparations for it, Mónica affords Leonardo the opportunity to care for her without being afraid, as he recognises after she has fallen asleep: 'A mí mismo me extrañaba haber sido capaz de inyectar consuelo y dulzura a un ser desesperanzado, y más aún que me hubiera salido de forma tan natural' (219). This also confirms that Leonardo is unaware of the role he played for his cellmate in Carabanchel, Julián Expósito, which was mentioned earlier. He is equally unaware at this stage of the important role which Mónica will represent for him in the days following their meeting. Soliño rightly describes Mónica as 'the Gerda who will initiate the journey towards his rescue' and identifies the young woman as a 'magical helper'. (150)

Mónica continues the theme of the angel, drawing for Leonardo as a gift 'un ángel leyendo un libro' which she entitles 'The farewell's angel' (213).[190] The angels have acted like guardians for him — 'el angelito rollizo que toca la trompeta' on the headboard of his grandmother's bed; the angel with the mirror on the *Puerta de Alcalá* which inspired his positive fantasy; and now the angel reading a book drawn by a soul-mate, which also recalls one of the two angels on the balcony on which Sorpresa and *el señor de la Casa Grande* converse and with which the former *novia* of *el Señor* had been identified. Leonardo's encounter with Mónica is a meeting of the kind described by Castillejo: 'For there to be a meeting, it seems as though a third, a something else, is always present. You may call it Love, or the Holy Spirit. Jungians would say that it is the presence of the Self' (1990: 12).

I mentioned earlier, in connection with Jung's definition of objective cognition, the way in which the Self brings people together. Von Franz describes the experience as 'having the feeling with someone we are meeting

[189] Martín Gaite has illustrated the effect of such an attitude in her writings. See, for example, Sofía in *Nubosidad* (1992b: 80), and Simone Weil's definition of prayer (2002: 117), discussed in Chapters 3 and 1 respectively.
[190] This is the scene that provides the title of the English translation, *The Farewell Angel.*

for the first time that we have already always "known" him' (1994: 54). Leonardo's conclusion, as he looks around the untidy bedroom where Mónica lies sleeping peacefully as a result of his support, is that he felt 'totalmente seguro [...] de estar después de mucho tiempo en el sitio que me correspondía y haber dicho lo que tenía que decir' (218-9), which appears to support this interpretation. His description of the night — which contrasts with his earlier assertion in the nightclub that 'la cáscara amarilla [...] del limón exprimido de la noche [...], no da más zumo' (195) — could be applied to a life: **'**una noche tan larga y peregrina' (219), whose 'episodios y remolinos [...] se engarzaban armoniosamente en [su] memoria como las cuentas de un collar' (219).

Mónica plays two other crucial roles in Leonardo's story. First, his efforts to reassure her result in his recalling lines from Cavafy's poem *Ítaca* which, from that moment, will act as a support and guide to himself:

> Cuando el viaje emprendas hacia Ítaca
> haz votos porque sea larga la jornada.
> Llegar allí es tu vocación. No debes,
> sin embargo, forzar la travesía. (218)

It is the last line in particular which will prove profoundly influential. Secondly, the bag of books from which Mónica invites Leonardo to help himself contains the book of essays written by Casilda Iriarte which the lawyer, don Octavio, had mentioned. When Leonardo first glimpses the book, he sees it 'rodeado de lenguas de fuego' (219). The tongues of fire are reminiscent of Pentecost which, as discussed in Chapter 1, indicates the creative power and meaning it holds for Leonardo. He identifies this discovery as 'el diamante para abrochar [el collar]', i.e. the find which has given meaning to the whole night. As I said earlier, following his rediscovery of the opening line of the Snow Queen, Leonardo described the memory of the Quinta Blanca evoked then as 'una joya largo tiempo enterrada'. Thus, this is a further example of jewels referring to experiences which are charged with meaning for the young man.

In addition, the cover of the book is one of his favourite paintings by Friedrich (219), an artist admired by Leonardo. From Berlin he had sent his father 'varias postales de Friedrich', creating another meaningful connection

between himself and the enigmatic Casilda. Mónica, therefore, takes Leonardo forward in his journey by unwittingly facilitating his encounter with the final, complex anima figure, first through the book, and some days later, when Leonardo finds himself outside the block of flats again. His delight then at having the address and being able to write to Mónica through Almu strengthens his spirit and, with it, his resolve to undertake a task he has been afraid of: 'Ahora ya estaba seguro de que iba a telefonear a Casilda Iriarte.' (245) Mónica also assists in his re-creating, much more positively, the scene with Ángela which detained Leonardo in the house where he was arrested. By imagining Mónica coming up behind him, as she had done in Almu's flat only to put her hands on his shoulders and watch him taking notes, and speaking to him, he seems to overlay the emptiness of the earlier, actual experience with Ángela discussed above. This re-creating of bitter or negative experiences, either through fantasy or with someone else, forms a small but significant part of Leonardo's development, as we will see when he meets Casilda.

Vértigo

The title of Casilda's book of essays, *Vértigo,* also reflects Leonardo's experience in the days following his meeting with Mónica, when he has read the book and connected it to the papers in his father's safe: 'Porque con ella, con aquella señora especial, el mar se me estaba metiendo en casa, y de nada iba a servirle poner diques de cartón piedra' (234). This is a clear reference to invasion by the unconscious, which is what causes vertigo. This is partly because Casilda's writing reflect much of his own inner self — 'Tiene que ver inmensamente con el que he venido siendo desde que nací' (225). It also results from being overwhelmed by the discovery, after comparing the writing in the book with papers in his father's study, that the present owner of the Quinta Blanca is also the lighthouse keeper's daughter and his father's friend and lover. As discussed in Chapter 4 in connection with Sara's discovery of the true identity of Miss Lunatic, Hall claims that the effect on the soul of a crucial realisation is to leave it exposed to an invasion by the unconscious, and this seems to be Leonardo's experience. He stops sleeping and draws nightmarish scenes reflecting his psychological experience: 'Me paso horas

enteras de la noche dibujando paisajes irreales que acaba de sacudir un terremoto. El mar invade los bosques, trepa por los edificios, anega a los habitantes estables de la zona, los desahucia' (224). As mentioned earlier, drawing and expressing the invasive images is a means of relating to them and avoiding being overwhelmed by them. Writing is crucial, too, as Leonardo recognises: 'Ante síntomas graves de amenaza, era yo el primero en escuchar la señal de alarma y acudir a vacunarme contra la locura. Y conseguí que no me fuera mal. En mis cuadernos queda constancia de ello' (235). Thus, the discovery of the book, of Casilda's identity, and the memory of Mónica all contribute to his hope that 'tal vez no tarde en llegar Gerda a rescatar a Kay montada en un reno' (225). This optimistic outlook is also reflected in the purchase of new clothes and the discarding of old ones (242).[191]

The initial, dizzying experience appears like enantiodromia, a reversal from the centredness he experienced in his meeting with Mónica, confirming his assertion that 'el paso de la normalidad al deterioro puede producirse en un aparente abrir y cerrar de los ojos' (220). Eventually applying the cure of sleep to himself in this difficult period, after being counselled in a fantasy by his grandmother, leads to 'sueños apacibles' (242). Thus the problem caused by the unconscious is healed from the same source.

Casilda Iriarte

Despite Leonardo's desire to make contact with Casilda, intensified following his reading of the book — 'Y lo mío es incendio [...] incendio de amor [...] ardo en deseos de conocer[le]' (241) — his feelings towards her are more complex, and include fear as well as love: 'De ella empiezo a tener miedo. No me preguntes por qué' (229). Thus, into his plans and rehearsals for speaking to her creeps an element of power. Unaware of their true relationship and taking refuge in his perceived attractiveness to women as a means of conquering his growing fear of her, he muses that 'puede ser divertido conquistar a Casilda Iriarte. Y no tan difícil' (243). The fear, thus, gives rise to a sense of insecurity, to which the response is a desire for power. As I have already mentioned, it

[191] This is in sharp contrast with the writer's novella, *Balneario,* in which the protagonist, Matilde, has a long and detailed dream depicting a process of individuation, which was discussed in Chapter 3. However, the only change is very minor, very superficial, 'Este vestido no se lo había puesto todavía en esta temporada, y le hace buen tipo. A las de abajo les va a gustar' (246). This is an example of a change of clothes which does not reflect an inner change, but is intended only to impress others.

is through Mónica and the possibility of making contact with her, that Leonardo derives the courage to telephone Casilda, and he also expresses a wish that the three of them could be together: 'Me encantaría estarlo mirando [el mar] con [Mónica] en una de estas costas bravías del Norte. Y con ella [Casilda Iriarte]. Los tres juntos' (229). Later, just before ringing Casilda, and recognising that it is late, he asserts 'mejor así, más excitante' (246). However, the authenticity Leonardo has recovered through his writing enables him to immediately quash such a superficial assessment: '¿Excitante? Llama a las cosas por su nombre, lo que tienes es miedo' (246).

In contrast to the very personal memory of Mónica and the impulse towards relatedness which she inspires, the language Leonardo uses to describe Casilda is typical of the kind of language which conveys the anima as a more impersonal being: he calls her 'ella' like the *novelas rosas* of his childhood:

> La nombré así por primera vez, "ella", aunque luego a lo largo de estos días se me haya hecho habitual. […]. "Ella" era como el alma, el genérico de la ausencia, una garantía de amor clandestino. Pero también en mi caso, digo "ella" porque no me atrevo a aceptar que su nombre coincide con el de esa señora a quien tengo que pedir cuentas sobre la Quinta Blanca. (233)

The vagueness of the term, the link with the soul, and the fear, suggests the anima and projection. Later, Leonardo's more biographical description of her, based on the information he gleans from the book and papers, imply a person who is, as the lawyer put it, *especial*:

> La nieta del farero, la novia de mi padre, la que tal vez en este mismo momento esté inventando mentiras para redondear aquel periplo de juventud que la convirtió en Silveria,[192] experta en mutaciones, poetisa en Brasil,[193] bruja y dama del mar.[194] (241)

Fear of being overwhelmed by such a person is prominent in Leonardo's reaction and, as a result, his desire to make contact with the woman who has

[192] The heroine of the unpublished novel Casilda wrote in her teens.
[193] Le Scouzec Masson notes a 'tropisme lusitaine' in the Portuguese Agustina in *Fragmentos* and Casilda's connection with Brazil (2003: 83).
[194] From the references to Ibsen's play to which Sila/Casilda makes frequent reference in her correspondence with Leonardo's father.

bought the Quinta Blanca is mixed with power and a desire to retain the upper hand. When he telephones her from Madrid to ask her to sell the house back to him, he focuses on the shifting roles: 'La conversación discurre por andurriales peligrosos. Y las riendas las lleva ella, es evidente. Estoy perdiendo pie. Y pulso. Sobre todo, pulso' (252). This fear, and his approach to Casilda and to life will be transformed as Leonardo arrives in Galicia at the end of the novel, as will be shown.

Although the reader does not realise it at the time, Casilda is the woman to whom Mauricio Brito refers when he tells Leonardo, shortly after the latter's arrival at his parents' house, that 'mi señora dice siempre que a lo más oscuro amanece Dios, con tal de que lo dejemos amanecer' (93). The phrase runs like a theme through the book; gives the title to this chapter because it reflects, I believe, what takes place at the end of the novel; and is recalled by Leonardo on two occasions. First, during the difficult period following his reading of Casilda's book and discovering more of her identity, although at this stage he is still unaware of her connection with Mauricio Brito. To Leonardo the phrase is a 'buena entradilla para un cuento de hadas' (222). The second occasion is when he telephones the Quinta Blanca to speak to Casilda, having discovered that she is the owner of the house he wants to buy back and Mauricio answers the telephone and it is the first association Leonardo makes: '¡Conque ésta era su señora!' (249). Mauricio himself is a significant figure who inspires gratitude in both Leonardo and Casilda.

Mauricio Brito

In Casilda's attitude to Leonardo there is also fear, as she reveals in a long conversation with her *criado,* Mauricio Brito, the night before Leonardo's arrival, although her reaction is more complex and recognises the tension between fear and freedom:[195] 'Tengo tanto miedo a que me domine como a estar deseando que eso ocurra y no saber cómo manejarlo. Total, que no soy libre' (307).[196]

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[195] In Miss Lunatic's conversation with Comissioner O'Connor in *Caperucita*, she asserts that 'Libertad y dinero son conceptos opuestos. Como lo son también libertad y miedo.' (Martín Gaite 2005a: 94)

[196] The desire for power in respect of Leonardo is echoed playfully, in her hiding from Leonardo in the station on Christmas Eve because '[le] apetecía espiar[le]', although it is also the means by which she learns something about the son she has never met. As she explains to Leonardo: 'Un juego como otro cualquiera, espiarte un poco, ¿no?, antes de hablar contigo. ¿A ti no te divierte ver cómo se mueven las personas y lo que hacen cuando creen que nadie las está mirando? Me escondí detrás del puesto

A lack of freedom is also the basis of Martín Gaite's criticism of psychiatrists, which is well known and, as was detailed in Chapter 1, is primarily based on the fact that they are paid to listen. In the days following the funeral of Antonio Moura, the retired village schoolteacher who was a friend of Sila/Casilda's grandfather, she reads the bulky package of papers and photographs which Moura left for her at his death.[197] Overwhelmed by both the past which the contents of the package evoke and by its connection with the unknown future represented by Leonardo's imminent arrival, Casilda tells her *criado*: 'Necesito tertulia esta noche, Mauricio' (279). Mauricio is the ideal interlocutor for Casilda.

I have already mentioned the depiction of Mauricio Brito as an 'ange gardien' (Le Scouzec Masson 2003: 88). For Paoli, he is 'the most mysterious and fascinating character' (2002: 10). Mauricio has worked for Casilda for 20 years and a close relationship has developed between them, yet it is not equal, for Mauricio is paid and, in this case, paid to listen. What transforms the relationship is Mauricio's love for his *señora*, revealed in both his concern for her physical, emotional and psychological well-being, his acceptance of her mood swings, and his delight in seeing her relaxed and hearing her speak. However, his role in relation to Casilda is not passive, even as listener: 'El que escucha no pertenece al reino de las sombras ni de los muertos, que los pobres no tienen voz ni voto' (282). In Casilda's relationship with Mauricio, despite her reference to *amigo*, there is also dependence, as she recognises: 'Discutimos mucho, pero no sé qué sería de mí sin Mauricio' (330). Anne Paoli, however, argues that 'il n'a de domestique que le titre; il est surtout le confidant, l'allié de Casilda' (2002: 13), and this view is supported by the events of the story.

Mauricio is the most compassionate character in the novel, the only one to express sympathy for Trud: 'Es que ella estaba enferma. Hay que

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de periódicos, y me daba risa que no me vieras, con lo cerca que estábamos, y también tu aire de despiste. Luego, cuando vi que te olvidabas allí la maleta, sin volver la cabeza siquiera, ya pensé: "Éste es como yo"' (321-2).

[197] The encounter on the rocks below the lighthouse at the start of the novel between the retired village schoolteacher, Antonio Moura, and the new owner of the Quinta Blanca reveals that the teacher recognises Sila/Casilda as the granddaughter of his old friend the lighthouse keeper. Other critics disagree about this recognition (Soliño 2002; Ribeiro de Menezes 2011). However, Moura's reaction to her, the story he chooses to tell her, and his words at their parting, together with the package of papers and photographs which the old man leaves for Casilda at his death all confirm his awareness. The envelope is full of memories, supposedly given to Moura by Casilda's grandfather.

tenerlo en cuenta. Muy enferma' (90). In his early encounter with Leonardo, he also reveals his responsiveness to his own instincts when he explains why he stayed at the house in Madrid, despite having packed and locked up and being ready to get the train: 'Le estaba esperando a usted, de verdad, no se ría, por eso no me extrañó nada verlo' (88).

In his notebooks, several times Leonardo refers to Mauricio's colour — 'el negro' (78, 85) or 'un criado negro' (77) — and the symbolism of his colour also implies a shadow quality, something which is not conscious on a collective level. Leonardo records his own surprise that anyone could have worked for Trud for three years, on loan, as it were, from Casilda to the home of her soulmate, Leonardo's father, Eugenio. One of the most vivid images of Mauricio early in the novel is of his standing in the doorway in Leonardo's family home in Madrid: 'El negro seguía allí junto a la puerta del jardín anochecido, como un tótem guardián. Se mantenía en su puesto de vigía, en el umbral que separa lo de dentro de lo de fuera' (81). From being a threshold guardian in a literal sense, Leonardo later recognises Mauricio's role on a symbolic level, which makes him, along with Mónica and Andersen's heroine, Gerda, the most helpful characters in Leonardo's journey: 'Yo le estoy [a Mauricio] francamente agradecido. De la conversación con él aquella noche arrancan mis deseos vehementes de escritura. Que, por cierto, se marchó diciendo "A lo más oscuro, amanece Dios."' (222)

Gerda

Leonardo refers to Gerda and her journey at a number of key points in the story following his decision to telephone Casilda. First, he mocks himself for comparing himself with Gerda:

> ¿Pretendías haber recompuesto el estragón simplemente por tomar unas píldoras, comprarte ropa nueva y disfrazarte de chico sano y normal? Desconfía de ese tipo de milagros. Lo de Gerda fue otra cosa. Ella se lo trabajó, se tiró al mundo y le echó mucha fe. (250)

His attitude is the result of the fear and insecurity he feels in the face of the daunting image of Casilda. Leonardo is interpreting Andersen's tale literally, as a journey in the world, not as the symbolic experience which I set out earlier. Martín Gaite's heroes generally work to achieve their development —

unlike the fairy tale heroes she criticised — but often that work is interior. On the other hand, Leonardo clearly underestimates the value of the journey he has made.

Secondly, the recollection of Gerda's difficult journey in lands covered in snow and ice played a crucial role in Leonardo's decision to accept Casilda's invitation to spend Christmas at the Quinta Blanca. Initially he was put off by the 'intensas nevadas por todo el norte de España' (310), which were nevertheless, as he recognised, simply an excuse: 'No voy porque está nevando. En vez de confesarse la verdad: "No acabo de decidirme porque tengo miedo"' (310). The memory of Andersen's heroine

> fue como quitarse una venda de los ojos. ¿Había tenido ella en cuenta los cambios de temperatura [...]? ¿No se había visto jalonada su aventura por tramos de sombra y sol, de noche y de día, de viento y de nieve? (310)

Nevertheless, when Leonardo finally arrives in Galicia at the end of the novel,

> Se preguntaba qué tenía que ver en realidad con este cuento suyo el de Gerda galopando a lomos de un reno. Desde luego, algo tenía que ver, pero casi le gustaba más no saberlo con certeza, descansar de pesquisas y de interpretaciones. (310-11)

At this stage he is able to loosen his grip on a story which has been part of his life since childhood and intensely so in the period covered by the novel, for he is reaching a new stage in his life and his personal development.

The Ego and the Self

On the sleeper to Galicia, just before the final stage of his journey, Leonardo dreams he is in a steamroller heading for the Quinta Blanca:

> Arrasaba a su paso bosques y casas. Desde una especie de cabina alta de mandos, blindada en cristal, contemplaba el estrago que él mismo iba provocando, incapaz de atajarlo ni de salir de allí, a pesar de que buscaba afanosamente al tacto alguna puerta o ranura en aquellas paredes herméticas. Además notaba cada vez más frío. (309)

It is typical for Martín Gaite's protagonists to have a dream at this stage in their journey. In *Nubosidad* Sofía had a reconciling dream about her mother while sleeping on her children's sofa after leaving home and before going to meet Mariana. Martín Gaite's *Caperucita,* Sara, slept in the limousine and dreamt of Miss Lunatic before deciding to go to the Statue of Liberty. Altalé's dream, the night before her fifteenth birthday, affords the final guidance before she leaves the three-walled castle. Her mother's big dream comes earlier in her journey, but it is also the start of a new phase in her life, which eventually leads to her leaving the castle.

The culmination of Leonardo's inner journey comes when he decides to stop planning and rehearsing and simply accept the present moment. This is further evidence that Leonardo's journey began in Carabanchel,[198] but that he had to go through a long journey of meetings and discoveries, of writing and reflection, before it could become a more lasting reality. As discussed in the opening chapter to this thesis, José Teruel, in an article on *Caperucita,* cites a story Martín Gaite told about opening at random *Gravity and Grace* by Simone Weil, and reading there: 'Si nos consideramos en un momento determinado – el instante presente, desligado del pasado y del futuro – somos inocentes. En ese instante no podemos ser más de lo que somos. Aislar así un instante implica el perdón' (143). This description seems to encapsulate both Leonardo's situation at the end of his journey and to confirm the approach necessary to relate to the Self or become like little children in order to enter the Kingdom of Heaven. This is confirmed shortly afterwards when Martín Gaite brings her story and Andersen's fairy tale together at the close of the novel. Recalling Mónica and Cavafy just before the train reaches its destination, Leonardo struggles between the poet's advice not to 'forzar la travesía' and looking back at his meeting with Mónica with 'la nostalgia por lo no alcanzado'. Not to *forzar la travesía* means a readiness to respond to life and to the Self, hence the struggle is a significant one on the journey of individuation.

The steamroller dream seems to correspond to an ego driving its way forward without regard for things and people and experiences in its path. It

[198] Leonardo tells Julián Expósito in their prison cell, 'si te limitas a estar aquí, sin preguntarte qué es esto ni porqué has venido, entonces es todo mentira, absurdo, y empiezas a estar bien, no se te clava' (39).

has a specific role, but, outside that limited area, it can be destructive. In the dream, it threatens to destroy what is most precious to Leonardo, and his waking up just before the destruction, suggests that he can choose to take another course. The glimpse of a woman in the dream is also a glimpse of the wholeness that will save him:

> La angustia se redobló al avistar a lo lejos la Quinta Blanca […]. ¡Qué fácil de aplastar, qué inevitable! Parecía ya uno de esos frágiles castillos de cartulina primorosamente construidos por la mano de un niño tras paciente labor de tijera y pergamín. Se despertó cuando aquel ingenio infernal, capitaneado por él mismo, estaba llegando a la verja de entrada, pero le dio tiempo a vislumbrar una figura de mujer, también diminuta, agitando los brazos en medio del jardín. (309)

Leonardo's struggle is also between unreality and reality, but the longing is based on fantasy, on images of scenes which did not occur and may never happen, whatever the success of the first meeting with Mónica. Opting for reality, Leonardo makes a choice which prizes the Self over the ego. In his resolution to live the moment, he also makes the connection between his decision and the dream which, as I said above, seems to illustrate an ego determined on its own course, with no regard for the Self:

> Tenía que olvidar el texto de todas las conversaciones que había ensayado y rectificado a solas, de todas las preguntas imaginarias, pensar simplemente que iba de viaje en un tren cómodo y no a bordo de ningún apisonadora infernal, que había escapado de espacios donde el aire empezaba a oler a muerto, que tenía treinta años y que había amanecido un día sin nubes. (312)

Leonardo's definition of the choice he has made confirms the acceptance of the present moment as full of both acceptance and of possibility:

> Tras complicadas discusiones consigo mismo, la vocación de Ítaca había acabado prevaleciendo sobre el hechizo de lo no alcanzado. Forzar la travesía era volver a rumiar los altibajos de ese cisma interior, anticipar a ciegas conductas improbables, dejar de pedirle amparo al fulgor del instante, al privilegio de respirar. En una palabra, sumirse en la parálisis que espanta el milagro. (311-12)[199]

[199] A similar outlook is represented by the *lema* of Mariana and Sofía in *Nubosidad*: 'La sorpresa es una liebre, y el que sale de caza, nunca la verá dormir en el erial' (1992b: 19).

The Splinter of Glass

The presence of the unconscious and its significance is symbolised by the sea so beloved of both Leo and Casilda. It is fitting, therefore, that the piece of glass should be washed from Leonardo's eye just when he and Casilda have stopped on the way to the Quinta Blanca, by the lighthouse where Casilda grew up and the rocks which each one of them scrambled over in their respective childhoods. There is, however, a difference between the two stories in that Gerda weeps over Kay, whereas Leonardo is freed to weep in the presence of Casilda. As I mentioned earlier, Salustiano Marín criticised this paragraph as being entirely superfluous and representing 'una conclusion que acaba tiñendo de irrealidad el entero conjunto de la novela' (1994: 33). In contrast, O'Leary and Ribeiro de Menezes see 'an echo of *Sleeping Beauty*' in this final scene (2008: 157). I discussed the fairy tale of *Sleeping Beauty* in relation to both Altalé in *Castillo* and Sorpresa in *Pastel*. Both protagonists, far from falling asleep, developed a higher level of consciousness, just like Leonardo.

Conclusion

As discussed at the start of the chapter, critics have noted that the reconciliation and freeing of emotions takes place on Christmas Eve,[200] and have even drawn parallels with 'the birth of the son' (Bravo 1998 & Lindström 2009). Christmas is about the birth of Love and Leonardo's words before he cries recall that it is a long time since someone loved him. The freedom to cry confirms the absence of power, the presence of eros, love, and the acceptance of the present moment. This is in sharp contrast to Trud, the woman Leonardo thought was his mother, who, according to Rosa Figueroa, loved no one: 'Nunca lo quiso [a Leonardo], ni quiso a su suegra, ni nos quiso a ninguno de aquí' (18).

Christmas is also the birth of the Light and the transitions from darkness to light is encapsulated in Leonardo's request to Casilda as they journey from the station to the Quinta Blanca*:*

[200] Andersen's story *The Snow Queen* was first published on 21 December (Wullschläger 2000: 243). Some see this day — the shortest and, therefore, darkest of the year — as the start of the coming of the light, which Christmas symbolises.

> A mí, te lo confieso, me suele importar poco que me entiendan o no, vivo como en una cueva, sobre todo desde que murió mi abuela, prescindo mucho de los demás. Por eso también lo que me está pasando hoy es francamente raro; me refiero a que pensar yo para mis adentros no me baste. En una palabra, Casilda […], que quiero saber lo que piensas tú, necesito saberlo. (325)

Leonardo wants to listen and to relate. In Chapter 4, I said that Martín Gaite had emphasised *listening* as the most important activity: 'Nunca he encontrado un quehacer más importante que el de escuchar historias' (2005a: 125), says Miss Lunatic to Sara. I argued that, in placing the emphasis on listening, Martín Gaite not only declares that the most important thing in life lies within the scope of everyone, but she also posits the means by which eros, relatedness, can be renewed. Furthermore, I also suggested that von Franz's definition of eros could be described as listening: 'It means genuine interest in the other person and in establishing relationship, being there for the other person' (1993a: 211).

Eros as relatedness is key to this whole thesis. The ego must relate to the Self and the other aspects of the unconscious in the process of individuation. And the development of inner wholeness, which individuation represents, has implications for relations between persons: 'It is not only the relation between man and woman, however, that is contained in this union through the Self; it is also many other relations with one's fellow creatures' (Von Franz 1980: 176). The effect of individuation is the birth of love and possibility of relatedness — love for oneself and others. It thus encapsulates the two basic commandments of the Christian religion — Loving God and loving one's neighbour as oneself. The relationship between the ego and the Self is not one between equals but it is one in which love is present. It is true that the unconscious, like nature, can be destructive. However, as has been emphasised, where the ego is responsive to the Self — and, therefore, in relation to it — a person can be said to have become like a child again and to be capable of entering the Kingdom of Heaven; to have become like Kay and Gerda at the end of Andersen's tale.

Hice lo que pude —
Concluding Thoughts

The title of this final section comes from a story which Martín Gaite described as 'maravilloso; uno de los chistes más impresionantes y más divertidos que he oído en mi vida. Y más aleccionadores' (Cantavella 1995: 41). The story, in Martín Gaite's own words, concerns

> aquel individuo que se iba a atar un zapato en un *derby* y se le subió encima un hombre, creyendo que estaba montando un caballo. Cuando lo contaba, alguien le preguntó: '¿Y tú qué hiciste?'. La respuesta fue: 'Hice lo que pude, llegué el cuarto'. (Cantavella 1995: 41)

The story, and Martín Gaite's response to it, encapsulate her response to life. The expected reaction from the man at the horse race might be that he would stand up, throw off the person who had climbed onto his back, remonstrate at such behaviour. On the other hand, if the person were clinging very tightly and refused to let go, it would be very difficult to throw him off, leading to a struggle with a doubtful outcome. The context of Martín Gaite's story suggests that this is the kind of situation she had in mind. She refers to the importance of distinguishing between 'lo que tiene remedio' and 'lo que no lo tiene' (Ibid.: 40). Instead of '[empeñarse] en dar cabezas contra el muro', Martín Gaite counsels that 'lo más importante es saber aceptar las cosas que no tienen remedio' (Ibid.: 40). It is an attitude of humility and responsiveness. I would also argue that it is a feminine attitude, regardless of who adopts it, because it is concerned with responding and relating. And, as is clear from the *chiste*, it is an attitude which, far from being passive and retiring, requires the alertness and attentiveness which are the mark of Martín Gaite's philosophy. It is a creative response in which ego plays its part, but does not dominate: 'Hago lo que puedo, que llego el cuarto, el segundo o no llego, pero no paro, sino que echo a correr' (Ibid.: 41).

Accepting what you cannot change, not insisting on the dominance of the ego, implies acceptance of another reality — in Jungian psychology, the Self — and thus embarking on the process of individuation which, deepening and broadening the personality as it grows in consciousness, leads to the development of a unique human being. Paradoxically, this acceptance of the limitations of the ego leads to freedom. It also leads, as has been emphasised, to relatedness to others.

Altalé, Serena, Sorpresa, Sara, and Leonardo all respond in this way. Altalé rebels against her father but waits patiently, alert to 'los mensajes que vienen de todos lados' so that she will know when and where to go to find her mother. Serena appears to accept too much but, as a result of her deep courage and love, the small acceptances lead to a much bigger one — her response to the dream — which, despite it leaving her isolated, ultimately leads to freedom and love. Sorpresa finds herself alone and rejected, and, despite threatening to respond to all the criticisms of her lively behaviour, to fight the situation in which she finds herself, in the end turns away from what she cannot change towards a creative solution, her vocation of writing. Sara withdraws from an uncomprehending home environment and, like Sorpresa, creates a world which she can enter whenever she likes, a world of freedom in imagination. And at the end of the story her choice of the Self over the ego was very clear.

It was Leonardo Villalba's failure to accept what he could not change — the death of his grandmother — which set him firmly on a self-destructive road. The subsequent acceptance, through the recovery of his memories in his writing, enabled him to develop an attentiveness which led to his distinguishing between 'lo que tiene remedio' and 'lo que no lo tiene'. His creative and humble responses later in the novel result from an inner reconciliation with himself which enables him to relate to others.

In an interview, Martín Gaite claimed that 'desde pequeña me he dado cuenta de que lo interestante es esperar, pero no algo concreto (porque ahí ya entra la ansiedad), sino simple y llanamente esperar' (Lacruz Pardo 1978: 16). There is a readiness in this kind of waiting, an awareness, and attentiveness (Simone Weil's book *Attente de Dieu* is translated in Spanish as *A la espera de Dios*). It is not passive. And awareness of self, of one's own

story, leads to awareness of others and the fact that they, too, have a story to tell. Finally, this kind of attentiveness recalls eros as defined by von Franz: 'It means […] being there for the other person' (von Franz 1993a: 211). It was demonstrated in the story related at the start of this Conclusion in a remarkable way. And it is a level of eros which represents a differentiated form of relatedness, as displayed by the protagonists in the fairy tales of Carmen Martín Gaite analysed in this thesis.

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