THE PERILS OF INTERPRETING FORTUNATA'S DREAM

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In his recent study Paul Ilie would have us consider Fortunata's dream at the climax of Part Three to be exclusively a struggle of social classes and a re-echoing of earlier themes—and devoid of any erotic connotations whatsoever. Certainly, I have no objections to the idea of pointing out new layers of meaning in order to give us a fuller appreciation of Fortunata's dream. However, this is not Professor Ilie's objective. Indeed, he feels he must first demolish a great deal of accumulated scholarship in order to have his own, absolutely non-erotic, reading of Fortunata's dream become the correct interpretation. Thus, his first three sections are appropriately entitled: "Armchair Psychoanalytic Symbolism," "Fortunata De-eroticized," and "Fortunata as 'salvaje.'"

In the first Ilie disparages "armchair Freudians [who] have no need to walk to the bookshelf to verify [...] [sexual symbols] in Freud's writing" and "Freudian dabblers [...] symbol-hunters [...] identifying without explicating" (14). Let one example suffice to rebut these assertions. At the climax of her dream, the very last things Fortunata sees before throwing herself into Juanito's arms are the "siete tremendo" (on his cloak), his "corbata mugrienta," and his "cuello [sucio]," none of which are mentioned by Ilie in his summary of "the 'phallic and Freudian texts' of the dream (16-17). Nevertheless, these are very Freudian symbols. The Viennese physician himself repeatedly pointed out that elongated objects (as Ilie knows [40 and passim]) are masculine phallic symbols, and Freud specifically mentions as such the cloak and the necktie (Introductory Lectures 154, 157). Freud also asserts that round objects, especially those with openings, are feminine genital symbols. And although Ilie repeatedly demonstrates that he is aware of this kind of symbolism, he also never mentions the "cuello." So much for confirming Freudianism, and the fact that Ilie himself could have profited from walking to the bookshelf, verifying these symbols, and including these three very important items in his list.

Concerning Ilie's charge that others have ignored "Galdós' own words," let us note the placement of the three above-mentioned objects within the dream. They come climactically at its end. The "siete tremendo" on the cloak, the "corbata mugrienta," and "cuello [sucio]") can here have a double function: not only to sum up the dream in erotic terms, but also to indicate its emphatic need for fulfillment. And Ilie (who, later in his study, so often will quote Freud) makes—let us emphasize again—absolutely no mention of these items. Consequently, he has no comment on their all-important location within the dream. Moreover, he thus forgets any possibility of seeing that these ending symbols, just before Fortunata starts to awaken, can have a framing connection with those that initiated the dream: the items in the plumbing shop. To do so could answer the question of why Fortunata, even in her waking hours, was inadvertently drawn to look at the fixtures in the plumbing shop, the very kind of items which Freud mentions as symbolizing male genitalia (Stafford-Clark 83). She was very likely unconsciously looking for some "plumbing" that worked, and the final symbols before she starts to awaken emphatically tell us why.
progressing now to Ilie's second section, we learn that he does wish to completely dereotropicize our beloved Fortunata. Completely ignoring the fact that Maxi is impotent, a fact continually alluded to by his aunt, Doña Lupe, and underlined by the narrator's descriptions of Maxi's and Fortunata's bedroom behavior, Ilie says: "The notion that her marriage leaves her 'sexually frustrated' in Chamberlin's words, seems unwarranted" (17). Ilie also states that "Chamberlin's assertion that Fortunata has a 'physical need' for 'sexual satisfaction' has never been proven textually" (17). Let us remember that the very same charge might be made concerning Jacinta. Certainly she is never depicted in her waking hours as an erotic person. Her great drive throughout the novel is to become a mother. Nevertheless, in her well-known dream in Part One, the oniric experience begins in the company of a boy child, naked below the waist. Then the boy becomes a man-child, who, as Harriet Turner states, "transfixes, penetrates with a passionate stare—'le clavaba su inflamado mirar'—and Jacinta melts, experiences something akin to orgasm—'se le desgarraba algo en sus entrañas'" (21).

A similar experience (also with insinuated orgasm) is presented in Mauricia la Dur's dream in the Micaela's Convent, as Mercedes López-Baralt has demonstrated (La gestación 137-38). Thus, one sees that in both Part One and Part Two Galdós has already set precedents for allowing the erotic to take over in a woman's dream—even if the character has not previously been presented as having erotic tendencies. And certainly Galdós does not separate the reproductive aspects of sex from the erotically pleasurable, as Ilie so insistently likes to do.

Furthermore, Fortunata herself, in my opinion, is not presented as a character devoid of sexual desires during her waking hours. In fact, Galdós had already set a precedent in Part Two for employing erotic insinuations and symbols as part of the process of moving Fortunata toward her (first) post-marital reunion with Juanito. In addition to the open doors and unbolted locks on the wedding night (which Ilie tries to dismiss [15]), shortly thereafter, on the very day that Fortunata gives herself to Juanito, the narrator again employs erotic insinuations, but there is no thought of conceiving a child, or gaining social advancement. Rather, here it is a question of obtaining the erotic rights and satisfactions which her marriage should have granted her. A non-erotic character would not have felt and acted as Fortunata did. Thus, clearly, a formulary precedent is once again established, one which can be elaborated into a more intensive and extensive display of eroticism during Fortunata's second post-marital progression toward reunion with Juanito late in Part Three. Another indication of an erotic Fortunata may be seen during the time she is still the "querida" of Feijoo. When the latter becomes too old to continue as her lover and suggests that she return to Maxi, she realizes that even staying with Feijoo could not bring her happiness, because (as the narrator explains) "El apetito del corazón, aquella necesidad de querer fuerte, le daba sus desazones de tiempo en tiempo, produciéndole la ilusión triste de estar encarcelada y puesta a pan y agua" (III, iv, 7; 122; my emphasis). Ilie is well aware of this quotation, for immediately after saying that I offer no proof of Fortunata's desire for sexual gratification (21), he attempts to refute Blanco-Aguinaga, who also believes that Fortunata is an erotically endowed character. Ilie's compression of the Galdosian text—"el apetito del corazón [. . .] encarcelada y puesta a pan y agua"—leaves out two key elements: the intensifying phrase, "aquella necesidad de querer fuerte," and the continuing suggestion of emotion over extended time, "desazones de tiempo en tiempo." These phrases, I believe, indicate that Galdós does wish to communicate to the reader that Fortunata has very strong psycho-sexual needs and
that they are enduring. We also know with certainty that Fortunata considers herself an erotically responsive person. She tells Feijoo, with a retrospective summation of her unfortunate situation vis-à-vis Juanico: “Todo por querer más de lo que es debido, por querer como una leona” (III, iv, 1; 91). Then later, when she has to consider the future, upon knowing that the relationship with Feijoo is ending, the narrator says, “[A] vivó en la mente de la joven aquel naciente anhelo de lo desconocido, del querer fuerte sin saber cómo ni a quién” (III, iv, 7; 123).

Galdosian female protagonists can be de-eroticized. When Galdós created the final version of Isidora Rufete in La desheredada, he did indeed de-eroticize this character (Schnepf 249). However, it is my belief that Ilie is not successful in his attempt to follow suit in the case of Fortunata. On the contrary, the five examples I have explicated above (as well as the often-discussed introductory presentation of Fortunata sucking a raw egg) buttress my belief that we should continue to believe that Fortunata is endowed with a healthy eroticism.

Ilie begins his section three, “Fortunata as ‘salvaje,’” with the statement that “the preceding de-eroticization may arch the backs of some galdosistas” (22). But there is more to come. Now he seeks to smash another much-discussed (but, in this instance, by no means generally-held) notion: that of Fortunata’s angelization. However, he stays with the spiritually-based connotation of the term and does not even mention the more recent, and very important, social definition of “ángel del hogar.” Insistently differentiating himself from “traditional galdosistas” (29) and those “[who] ‘love’ Fortunata” (30), Ilie calls attention to her “salvajismo,” “primitivism,” “pueblo” instincts, murderous thoughts, and violent actions, all of which are corroborated by textual citations of appropriate animal imagery. This is well done. Nevertheless, we can relax, unarch our backs, for once again Ilie has passed up an opportunity—now, with all his animal imagery—to note that (as textual logic of the realist aesthetic would dictate) savage, vital, scrappy, “pueblo” Fortunata also loved “como una leona” (III, iv, 1; 91). In summation Ilie states: “If early studies had [not] focused [on the benevolent bird imagery, but] instead on the wild-beast imagery and the theme of savagery, it is anyone’s guess what the heroine’s reputation would be today” (33).

But what does this have to do with the upcoming analysis of Fortunata’s dream? Just that the violent portions of the dream will not symbolize repressed thoughts. Thus, he can save his discussion of these violent parts for the advocacy of his class conflict theory. Ilie contends that an analysis of such violence-backed (and other) symbols of repressed thoughts would be “impossible from a Freudian standpoint without the evidence of the heroine’s own associations and particularly of her childhood and parents” (34). But how helpful could Fortunata’s associations be, when, for example, she had no idea why she was attracted to the items in the window of the plumbing shop (III, vii, 3; 249). Significantly, for such cases Freud had a “supplemental” technique, which, I believe, can certainly justify a psycho-sexual analysis of Fortunata’s dream. He asserted:

[Symbols] allow us in certain circumstances to interpret a dream without questioning the dreamer, who indeed would in any case have nothing to tell us about the symbol. If we are acquainted with the ordinary dream-symbols, and in addition with the dreamer’s personality, the circumstances in which he lives and the impressions which preceded the occurrence of the dream, we are often in a position to interpret a dream straightaway. (Stafford-Clark 82)
Because there is no way we can interview Fortunata, we have to rely upon what we know about oneiric symbolism, as well as our knowledge concerning her to this point in the novel. Moreover, since Fortunata is not a real person who had a dream, but rather a fictional character for whom Galdós created a dream, it would be helpful to know what Galdós understood—more so than what Freud said—concerning dream symbolism.

Nowhere in his monograph does Ilie consider the possible influence on Galdós of Dr. Pedro Mata y Fontanet, and the latter’s 1864 book, *Filosofía española: Tratado de la razón humana en sus estados intermedios, sueños, pesadillas, sonambulismo*. This might have been helpful, for as early as 1960, and certainly then again in 1971 when Rafael Bosch (30-31) reiterated Schraibman’s original insight, *galdosistas* have been apprised that Galdós mentions Mata in *Fortunata y Jacinta*. Clearly, the writings and lectures of Dr. Mata y Fontanet should have been given priority in the monograph before relying on Freud.

Ilie’s section four, “The Street-Wandering Dream,” serves as an introduction to the way he will deal subsequently with the dream itself. He divides Fortunata’s oneiric experience into eight distinct scenes, each of which he will explicate in chronological order. In addition, he informs us now that there is no possibility of analyzing the dream of the (previously de-eroticized) protagonist for an understanding of any psycho-sexual dynamics that may be urging her toward reunion with Juanito.

Completely disregarding the fact that the reader has vicariously participated for nearly three Parts in Fortunata’s personal experiences and would understandably now expect the author to provide the intimate details of what she feels and thinks about the upcoming reunion with the only man she has ever loved, Ilie finds the dream to be not exclusively Fortunata’s. He sees it as the narrator’s as well as (and perhaps more than) Fortunata’s. And as such, it becomes the novel’s “central psychic repository”; “the dream is virtually a dream about the novel itself, a condensed symbolization of Galdós’s fictive project” (38).

Let us now proceed (chronologically) to see how all this will be explicated in the sections of Ilie’s monograph (5-10) which focus on the dream text itself.

Section five is entitled “The Plumbing Shop,” and Ilie devotes much of it to attempts to demolish the creditability of previous studies concerning water symbolism. If, for example, the Pontejos fountain is not mentioned by the narrator when Fortunata was in the Plazuela de Pontejos (Ilie 40-41), it is, I believe, because it is not symbolically important. Moreover, the fountain in the Plazuela de Pontejos is a local, neighbourhood fountain in Juanito’s novelistic space (and Juanito has never been associated with the water symbolism). Certainly we would not expect Fortunata to stay there gazing at the relatively small amount of water at this critical juncture, when Galdós can more dramatically place her nearby, in neutral territory, at the Puerta del Sol,7 and have her watch the spectacular water display that the Madrid city officials had set up to celebrate the bringing of water to Madrid from the Lozoya River via the Canal de Isabel II. And yet Ilie subsequently says that its “espumarajos” signal not sexual but social power” (47)—in spite of the fact that we know it was set up for the enjoyment of all the inhabitants of Madrid, regardless of social class.

In section six (“The Dwarf in the Fabric Shop”), Ilie speaks of the “dwarf as perhaps the most distorted and thus most puzzling element in the entire dream” (50)*; and then he faults “Chamberlin’s selectivity, his mechanical method of consulting a dictionary of symbols, [which]
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bypasses the complexity of symbol analysis" (51). Certainly, my approach to this problem was far from mechanical and simplistic, and only late in the process of formulating a significance for the dwarf did I consult a dictionary of symbols. First, I reread the Alpha MS of *Fortunata y Jacinta* (which Ilie completely ignores) and confirmed that Galdós repeatedly discusses “la impotencia de Maxi” (f. 824-28). I also confirmed that Galdós had created an earlier, premarital, dream of Fortunata's, which he abandoned in his second and final version of the novel. Just before the Alpha dream, after reviewing some of the advantages and disadvantages of her upcoming marriage to Maxi, Fortunata's final waking thought is of “Maximiliano que horrible estará con su gorro encarnado y su mandil, despachando medicamentos” (f. 538). Then the narrator says:

Fortunata se adormecía con visiones de hombres guapos, bien vestidos y que montaban a caballo con donaire. Después vio la botica horrible hacerse absurda, y su marido como un mico vestido... Los señoritos guapos pasaban por la calle, y su marido estaba dentro machacando con su almirez. Despertó sobresaltada. (f. 538)

Because Fortunata associated an article of red clothing with Maxi moments before falling asleep and then visualized him in her Alpha dream as a monkey (when she was still hoping “con el tiempo, quizás mi marido me sea más simpático” [f. 538]), it seemed very plausible to me that the frustrations and anger accumulated after being married to Maxi could easily cause her to increase the amount of the colour red on his clothing in the Beta dream and aggressively progress in her conceptualization from monkey to orangutan and dwarf. In both dreams, the person running the business is a small creature, certainly less than a full man (as is Maxi in fulfilling his marital obligations). In both dreams Fortunata is not interested in the shopkeeper. In Alpha, she is interested, rather than in Maxi’s “machacando,” in handsome men on horseback. The horse, certainly, is a well-known erotic symbol that has persisted ever since Jeramiah used it in the Old Testament. Significantly, in the published version of the novel, as even children laugh at the shopkeeper, Fortunata's purpose is to move on toward her reunion with Juanito.

Only after working with the Alpha dream (where the pharmacy shop was already transforming itself into something else), did I begin to wonder about further significances and begin to consult reference books. The notion of the dwarf as also the keeper of the unconscious (Jung via Cirlot) can be quite helpful. At the end of the dream Galdós puts some emphasis on the process of waking up. Similarly, as the dream begins, we also have external references, residues from Fortunata's waking hours, namely, the plumbing shop and the cloth (for which she says she was shopping). It is easy for the reader to remember the “tienda de tubos” and the “tela.” However, we will soon be progressing far from these recognizable references deep into the world of the unconscious. Already with the dwarf and the “tela” Galdós may be indicating that we are delving into matters that a nineteenth-century male author could not reveal about a female protagonist during her waking hours—as was the case earlier with Jacinta and Mauricia.

Ilie asks, “What does sexual instinct have to do with a fabric shop?” (51). Every reader will have an individual answer to such a question, depending upon the intellectual and emotional experiences that he or she brings to bear on the Galdosian text. In matters amorous Galdós undoubtedly understood that the act of reading and the emotional response of the
reader is what is often required to bring a text vibrantly, passionately alive. Returning to Ilie's question of the "tela," I would suggest that the word means not only cloth, but also tissue, membrane, and even hymen (RAE 2: 1292-93), the latter perhaps recalling Fortunata's first lover, Juanito, by association. Significantly, Fortunata moves in her dream directly from the plumbing shop (associated with her desire to find some "plumbing" that works) to the fabric shop, "donde hay piezas de tela desenvueltas y colgadas haciendo ondas" (III, vii, 4; 256). However, like the impotent husband Maxi, the shopkeeper ("the dysfunctional dwarf who vainly gestures to customers" [Ilie 53] and is laughed at by children) cannot help Fortunata with such a need. For the moment, she is content to take matters into her own hands: "[C]oge algunas telas entre los dedos para apreciarlos por el tacto" and then she moves on.

Ilie's section seven ("From Tavern Grill to Uncertain Directions") has two parts. In the first he dismisses previous scholars' interpretations concerning the erotic implications of the "gran parilla [...] [con su] hogar lleno de fuego." Although Fortunata y Jacinta predates Freud, Ilie rejects the age-old idea that the fire can suggest passion (56). Certainly, Galdós left us no pencil sketch of the grill, but neither does he say textually that it is flat with no recession. Let us hasten to inquire, moreover, if female passion is limited only to the uterus? Certainly not! Ilie, however, prefers to see the fire only as a re-echoing of the scene in Part One (where Fortunata was not even present) when Ido del Sagrario was treating himself to a meal with the gratuity received from Guillermina (I, ix, 4; 336). Remembrance of a similar event, when Fortunata hid beside a tavern door and watched Jacinta and Barbarita pass in a carriage (III, iii, 2; 84), Ilie believes, caused the emotional reaction of Fortunata, which Galdós so powerfully describes as "recuerdos que le sacan tiras del corazón," but which Ilie downgrades to "dreamy, vague disquietude" (57).

One suspects that part of Ilie's difficulties in his extensive discussion of the implications, not only of the fire but also of the meat seen roasting through the tavern doorway, derives from an inadequate understanding and appreciation of sexual slang in Spanish. This belief is reinforced when (in the second part of this same section seven) he completely ignores the wonderfully appropriate series of three verbs in the "Uncertain Directions" that Fortunata might take: "[...]'si tirar hacia Pontejos, donde la empuja su picara idea, o correrse hacia la calle de Toledo" (57). Here again the author's emphatic placement of these words at the end of a series of rising tensions is all important. And why, of all the possible verbs of locomotion in the Spanish language that could have been appropriate here, did Galdós specifically choose "correrse," which means "to have a sexual orgasm" (RAE 1: 385)? The preceding "tirar" is, of course, readily verifiable as a popular substitute for "copular."10

Section eight, "Music and the 'Fiel Contraste,,'" gives us new information concerning the "Weights and Measures" building, as Ilie advocates an exclusively literal interpretation of the words "Fiel Contraste," thus leaving no possibility that Fortunata might be weighing and measuring her own personal options. Also Ilie challenges us to reconsider the details and purpose of the music in Fortunata's dream. Not surprisingly, some of my previous opinions concerning the sound effects in the dream are disputed. Furthermore, Ilie insists that a great deal of the dream cannot really be considered as belonging to Fortunata, but rather to the narrator. Ilie will hold this notion, hinted at earlier (44) and important to his main thesis, throughout the rest of monograph. However, he makes no mention of the fact that, in presenting situations of
very strong emotional content in *El doctor Centeno* (for example, Alejandro Miquis's sickbed fantasy regarding his drama) and in *Tormento* (Amparo's attempted suicide), Galdós made changes from past to present tense on the galley proofs—as he did also in the case of Fortunata's dream—not designed to give control to the narrator, but rather to allow the reader to feel more directly the character's free, indirect thoughts (Willem 110-11, 124-26).

In section nine ("The Traffic Jam"), after stating that the number seven is "gratuitous, a fairy-tale cipher chosen by Galdós to enhance the fantastic dream narrative," Ilie says, "[W]hy Fortunata should dream about seven mules is anybody's hazardous guess" (67). And yet shortly before he had observed that "The mules also seem to carry a deeper significance because they are seven in number" (Ilie 66).

First a word regarding the appropriateness of the mule as emphatically suggestive of Maxi. We have already noted that in her premarital Alpha dream Fortunata was interested in handsome men on horseback. Erotic equine imagery is also effective in the final, printed version of the novel, where, before Juanito's marital infidelities are discussed, his inconsistency is suggested by using horses as substitutes for the women he will deceive: "[T]ambién tenía caballo de silla; mas le picaba tanto la cocezón de la variedad que a poco de montar un caballo, ya empezaba a encontrarlos defectos y quería venderlo para comprar otro" (I, vi, 3; 248). (Juanito later receives an appropriate comeuppance, for he is thrown from a riding horse, suffering some damage to one arm [II, vii, 8; 699]). Having thus established early on the importance of the horse, first in the mind of Fortunata (Alpha MS) and then in the character delineation of Juanito, it is not inappropriate for Galdós to move to the other end of the spectrum, so to speak, and use the (infertile) mule to suggest Maxi. A string of mules is an elongated item, thus capable of suggesting the phallus. However, paralleling Maxi's impotent state, the (phallic) string of mules is not straight, but curved. And its "delantera,"—symbolically complementary to the often-cited image of the pencils whose points will not break—"se insubordina," causing the entire string of "siete mulas ensartadas" to "no tirar más." The previously-noted appropriateness of the erotic insinuations in the use of "tirar" are reinforced here. Also the verb is used in conjunction with "mulas ensartadas." The choice of the latter word seems significant, because, at least since the Golden Age, "ensartar" has served as a euphemism for "introducir el pene, copular" (Cela 1: 433).

Turning now from the equine to the numerical, one sees a veritable tour de force by Ilie as he ranges far and wide recording interpretations for the number seven. However, more than ever, I still prefer to remain with the religious referent. Surely it is the one most likely to be evoked in the mind of the nineteenth-century Spanish reader, for the Catholic Church celebrates the "Sorrows of Mary" twice yearly: on Good Friday and 15 September. Moreover, in Catholic sculpture and painting the depiction of Mary with seven swords in her heart is quite common. Consequently, Guillermina's statement, "El día aquel fue día de prueba para mí. Era un viernes de Dolores, y las siete espadas [...] estaban clavadas aquí" (I, vii, 1; 266) rings culturally true and is readily understood by the reader. Of course, if Guillermina can personalize the metaphor of the seven sorrows, there is no reason why Fortunata cannot do the same in her dream. Helpful in this respect is Galdós's textual wording: "siete mulas formando rosario." The latter word (also repeated a few lines later in the phrase "el rosario de mulas") again allows us (Ilie's dissent [95, note 80] notwithstanding) to think of Mary, the rosary's "Virgen de los
Dolores.” In sum, this culturally significant, religious referent is more plausible, and more of a help to the reader, than Ilie’s suggested “gratuitous [. . .] fairy-tale cipher,” or “anyone’s hazardous guess” (67).

Refusing to see any merit in the idea that the traffic jam reflects an emotional entanglement being experienced by Fortunata, (Chamberlin, “Eroticizing” 75-86), Ilie continues his demolition attempts on the other suggestions that have been previously offered for a psychosexual understanding of the dream. To replace all that he discredits, Ilie substitutes—not adds—an emphasis on interclass strife. His best argument is that of the upper and middle class carriages and their occupants struggling in the traffic jam not only against the lower class in their cheaper vehicles, but also against the shouting, cursing proletariat and their cartage wagons (67, 69).

Section Ten (“Street Pedlars. Final Reunión.”) opens with an emphasis on the “working class bystanders who become victims of the rebellion just described” (73). Now Ilie addresses the predicament of the sidewalk vendors as the traffic jam, spearheaded by the lead mule, spills over onto the sidewalk. As always, Ilie attacks previous suggestions concerning the eroticism of this scene. While admitting that “damp ground underfoot poses a legitimate interpretative point of debate” (74), he is sure that it “excludes the sexual meaning attributed by López-Batalt and endorsed by Chamberlin” (75). Yet, he himself soon delights us by recognizing that “Freud [himself] declares of slippery footing that ‘symbolic representations par excellence of masturbation are gliding and sliding.’” As Ilie cannot accept that Fortunata’s shifting feet on the slippery ground represents her slipping into orgasm—that could happen only to a non-de-eroticized Fortunata!—, he believes that Galdós is re-echoing material from Part One. Certainly Ilie is correct that Galdós has re-used material from Part One describing the Calle de Toledo. However, I dissent from his conclusion that the primary reason Galdós does so is to recapitulate earlier references to dampness, including Fortunata’s “primera temporada de anarquía moral” when she “llegó a creer que encenagándose mucho se vengaba de los que la habían perdido” (II, ii, 2; 486). I prefer to believe that it is more likely that Galdós used appropriate earlier material—including damp, slippery ground—from Part One primarily because the words “Calle de Toledo” are immediately preceded by the sexually connotative verb “correrse.”

In the concluding part of this (tenth) section (“Final Reunion”) Ilie states that “the last thing Fortunata wants or needs is sexual gratification with Juanito,” and that “[. . .] her need for self-respect, self-satisfaction and justification, as well as her sense of inadequacy and her need for companionship and social acceptance, together [...] extinguish any remaining energy reserved for sexual initiative” (79). The dream also affords Fortunata a means of expressing “resentment and undeclared vengefulness” against Juanito so that she “may at once degrade and punish her lover while also affirming her love and, more important, her capacity to be as virtuous as her rival [Jacinta]” (80). I strongly believe it is wrong to state that there is no imagery present immediately before Fortunata throws herself into Juanito’s arms in her dream. In fact, the “siete tremendo” on his cloak, the “corbata mugrienta,” and the “cuello [sucio]” are (as mentioned earlier) all highly erotic symbols. Occurring, as they do, with emphatic placement at the end of the dream, they can communicate what Fortunata urgently wants (the “siete tremendo”), as well as what she desires to accomplish (as seen in the post-coital masculine and feminine symbols of the “corbata mugrienta” and the “cuello [sucio]”). Also the reiteration of
the number seven makes a nice contrast with its earlier use in the case of the "siete mulas," allowing any reader so inclined to perceive an important distinction between the two male protagonists, and how Fortunata feels about each. Concerning Ilie's assertion that the dream conclusion's "only oneiric quality is the incongruous shabbiness of Juanito's appearance and the corresponding fall from economic grace" (80), I concur that it is logical to assume that Fortunata might (in spite of her upcoming denial [III, vii, 5; 263]) have some anger and resentment against Juanito for his mistreatment of her. However, we should not forget that Fortunata had repeatedly expressed regret (starting in the Alpha MS [f. 354] before Galdós even created the Beta dream and then in Beta [II, vii, 7; 692]) that her fate did not include a lover of humble, working-class status, with whom she could find happiness and for whom she could be a loving care-giver. So, in this wish-fulfillment dream, this is exactly what she attains. Moreover, the oneiric change in Juanito's economic status gives Galdós, with his employment of the shabby cloak, an artistic opportunity to employ the "siete tremendo," which can not only mean a real tear in Juanito's cloak, but also have delightfully appropriate phallic suggestiveness.

We are indebted to Ilie for an opportunity to revisit and re-evaluate not only Fortunata's dream, but also the previous scholarship concerning it. However, rejecting the idea that part of the dream may have been (in Roy Pascal's terminology) "usurped" by the narrator, I cannot agree that the main import of Fortunata's dream "is a conscious review of the novel's every motif and idea that can be associated with the immediate dream contents" (84). I also have similar reservations concerning the monograph's concluding sentences (85).

It is my considered judgement that Ilie has succeeded neither in his efforts to de-eroticize Fortunata, nor to prove that there are no erotic impulses and symbolism manifested within the dream itself. Ilie clearly reveals that he does not like Fortunata. He de-eroticizes her, stresses her animalistic, primitive savagery, denies her proprietorship of a large part of her own dream, and then declares she has no, or very little, unconscious psyche. But this is only a part of the perils of his dream interpretation. Others occur as we look at the two main themes that would replace eroticism: the re-echoing of earlier themes, and the struggle between social classes in its historical context. Ilie would have us take each and every reference pertaining to a theme (he faults me, for example, for leaving out some of the water references, 45). Ilie does not concede that some of these references may occur only because Galdós needs to be realistically descriptive at a given moment, without intending that they become part of a thematic chain. Conversely, if there does occur an instance of entirely realistic description, this cannot rule out (we need to remind ourselves) symbolic use(s) by Galdós elsewhere in the text. One needs to be especially careful when considering the struggle between the social classes in the historical context, and also be vigilant against subjective extrapolations to fit preconceived ideas. Similarly, we need to be aware of the importance of words adjacent or in close proximity to an item being studied, as well as their location within a series or sentence. This certainly includes sexual slang, as we have noted especially in the case of "tirar" and "correrse" immediately preceding "Calle de Toledo." So, while in the future we may want to reconsider and debate further "proto-Proustian retrieval of past time" (85) and "the recapitulative power of encapsulated signs [...] reviv[ing] memory of earlier events or clusters of psychological experience, which the oneiric circumstance transforms or modifies" (85), we should do so with great care. Moreover, we should always keep in mind the contents of the Alpha MS, because the latter was written before Galdós even created
the dream we have been discussing in Beta. Thus the Alpha MS can provide valuable clues for deciphering and evaluating the contents of the final, printed version of the novel.

At the same time, I believe we should continue to esteem scrappy, "pueblo" Fortunata as a likeable, erotically-endowed protagonist, with her oneiric experience being quite open to our own reader-response interpretations. We should do all this as we keep in mind that Freud himself said, "The more one is concerned with the solution of dreams, the more one is driven to recognize that the majority of dreams of adults deal with sexual material and give expression to erotic wishes" (Stafford-Clark 93). Moreover, let us not forget that Galdós himself said in a letter to Leopoldo Alas, regarding *La Regenta*, that a novelist should do exactly what society does: realize that sex is all-important, but, for the sake of decorum, camouflage it artistically. This, I believe, is what Galdós has accomplished in the case of Fortunata's dream, while at the same time leaving enough clues for the perceptive reader to have the pleasure and challenge of discovery and deciphering.

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NOTES

1. Galdós's full description is "cuello de la camisa de dos semanas" (III,vii,4;258). The waking-life referent for what Fortunata sees seems to be Galdós's initial description of Francisco Torquemada: "Por ser aquel día domingo, llevaba casi limpio el cuello de la camisa, pero la capa era el número dos, con las vueltas aceitosas y los ribetes deshilachados" (II,iii,1;523). Although Fortunata is not present when Torquemada first appears in the novel, she could later have many occasions to see the usurer dressed as described.

2. Ilie admires this symbolism with a quote from Freud. Nevertheless, Ilie will end up denying that phallic symbolism had anything to do with the reason that Fortunata stopped and looked in the window of the plumbing shop (47).

3. Catherine Jagoe agrees that Jacinta's dream "is plainly laden with symbolic sexual desire" (81), but Ilie finds only "a repudiation of sexual pleasure in favour of child-bearing" (21).

4. See López-Baralt ("Meeting Venus").

5. See Jagoe ("The Subversive Angel," subsequently reprinted, within a more extensive Galdosian context, as "The Angel in Mind").

6. In reply to Ilie's contention that the water symbolism is not viable unless Juanito is included (44), one should remember that it is only Maxi who has a "fluid problem." Juanito, in contrast, is able to father Fortunata's two children and he is, let us emphasize again, the first and only man she ever loved. Consequently, Juanito does not need to be included in the water symbolism system, except to acknowledge how important water is for Fortunata, as he orders the coachman to drive them to the canal as they celebrate their reunion (III, vii, 5; 261).

7. It will be logical, subsequently, for Feijoo to meet Fortunata at such a public place in the heart of Madrid, rather than expect Feijoo to happen to be in the quieter, more local, neighbourhood of the Plazuela de Pontejos.

8. Already in section four, Ilie had said: "The only conceivable incongruity [in the realistically presented dream] is a dwarf that appears in a fabric shop" (37).
THE PERILS OF INTERPRETING FORTUNATA'S DREAM

9 According to Cela (2: 603-04), "machacar" is a euphemism for "copular" and "masturbate." The former meaning may be found in Moratín's El arte de las putas, II (verses 84-87) and in Torres Villarroel's Barca de Aqueronte. The latter meaning of "machacar" is also confirmed in León's Diccionario de argot español y lenguaje popular (101).

10 These three verbs ("tirar, empujar, correrte") remind us that even the very first sentence of the dream communicates urgency, bordering on a lack of control, as Fortunata "siente varios impulsos." No less an elegant classicist than Juan Valera confirms the popular erotic utility of the verb "tirar." Writing to Estébanes Calderón concerning the cholera epidemic of 1855, Valera said, "Mignonette, aquella putilla francesa que acaso Vd. se haya tirado alguna vez, que yo me he tirado tantas veces, y que era á no dudarlo la que hacía mejor en Madrid cuanto hay que hacer en ré venérea, murió de cólera tres días ha" (Sáenz de Tejada 289). Cela confirms "tirar" as "copular," and cites numerous examples from Spanish and Latin American literature (2: 846-47).

11 Seven mules are certainly more emphatic than one, and are in consonance with Fortunata's intense (seven-fold) sorrows concerning her marriage, and, as well, contrast with the "siete tremendo" of Maxi's rival, the virile Juanito.

12 In the Alpha version one reads:

Que equivocada la vida había sido para ella. Quería a un hombre, el único que había querido y este hombre estaba casado con otra mujer. Y aunque fuera soltero no se casaría con Fortunata por la diferencia de clases. Él era un señorito y ella una pobre infeliz, que cuando le conocía a él no sabía leer. Todo lo había hecho Dios al revés de como mandaba la ley de los corazones, porque si Sta. Cruz hubiera sido albañil se hubiera casado con ella, porque en aquel tiempo la quería. Para que las cosas fueran derechas, era preciso que hubieran pasado de este modo: que Juanito fuera pobre. Entonces ella casada o amancebada con él, casada era mejor, se habría consagrado a él. Habría trabajado como una negra para mantenerle ... No, si él quería trabajar, que trabajase, y si no, no. Ella no tenía inconveniente en consagrarse a los más humildes trabajos por él. (ff. 661-62)

In the published text of the novel, during Fortunata's first postnuptial relationship with Juanito, one reads the following sentence, although Ilie fails to comment on it:

Pues la manía [de Fortunata] era que Juanito no debía ser rico. Para que las cosas fueran en regla, debía ser pobre, y entonces ella trabajaría como una negra para mantenerle.

—Si tú hubieras sido albañil, carpintero, o pongo por caso, resguardo, otro gallo me cantara. (II,vii,7; 692)

13 In a letter dated 6 April, 1885, Galdós discussed the only two reservations he had concerning La Regenta: its length and its eroticism. Concerning the latter he said:

Bien se me alcanza que toda la vida humana, como la tierra sobre sus polos, gira sobre el pivote de la reproducción de la especie; pero así como en la vida no aparece éste sino en ciertas y determinadas ocasiones, porque la cultura lo disimula, y como que quiere aparentar otra cosa, el libro debe a mi juicio ofrecer una veladura semejante. Y crea Vd. que es mucho más efecto en el arte disimular el papel principalísimo que la fornicación hace en el mundo, que patentizarlo con tanta sinceridad. Hay en la obra de Vd. demasiada lascivia. Y por esto [los] que no tendrían más remedio que confesar que les ha gustado, no lo hacen, gozosos de encontrar un terreno en que apoyarse. (Tintoré 311)
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