Celestina and the Dialogic Imagination

Thesis submitted in accordance with the requirements of the University of Liverpool
for the degree of Doctor of Philosophy by Amanda J A Tozer

February 2003

CONTENTS

	Page
Contents	2
Abstract	3
Acknowledgements	4
Chapter 1. INTRODUCTION: THE DIALOGIC IMAGINATION OF FERNANDO DE ROJAS	5
Chapter 2. MALE IDENTITY IN *CELESTINA*: THE EMASCULATION OF PÁRMENO	17
2.1 Celestina and Pármeno	22
2.2 Celestina-Pármeno-Areúsa	44
2.3 Calisto and Pármeno	50
2.4 Sempronio and Pármeno	63
Chapter 3. THE DISJUNCTIVE VOICE IN *CELESTINA*: A REFORMULATION OF MELIBEA'S DEMISE	85
3.1 Do Melibea's character flaws bring about her downfall?	86
3.2 Does God abandon Melibea?	96
3.3 Is Melibea sincere in her confession?	103
Chapter 4. ECHOES FROM THE PAST	108
4.1 The problems of dual authorship	108
4.2 Genre, parody, and character	112
4.3 Sempronio and Calisto: colloquy and the rhetoric of *disputatio*	115
4.4 Projections of female existence: Areúsa, Elicia, and Lucrecia	128
4.5 Alisa: failed matriarchy and the representation of marriage	146
4.6 Completing the burlesque picture: Tristán, Sosia, and Centurio	148
Chapter 5. THE ART OF INTERIORITY IN *CELESTINA*: SOLILOQUY AND THE POWER OF INTERNAL PERSUASION	166
5.1 Troubleshooting for the soul: self-help and catharsis	168
5.2 From drama to prose	178
5.3 Soliloquy in *Celestina*	196
5.3.1 Sempronio	197
5.3.2 Pármeno	199
5.3.3 Celestina	202
5.3.4 Calisto	206
5.3.5 Elicia	212
5.3.6 Pleberio's lament and the failure of tragic catharsis	214
Chapter 6. CONCLUSION. *CELESTINA:* THE SECOND 'PSYCHOLOGICAL-REALISTIC NOVEL'?	219
Notes	235
Bibliography	243
Index	249

ABSTRACT

The aesthetic and literary significance of *Celestina* can be attributed to the fact that it deviated from established norms governing narrative form. Throughout *Celestina* there is no endemic tendency to defamiliarise the reader's response to the world by changing his/her perception of love and scheming servants, but only a heightened and innovative presentation of already-familiar motifs. When Rojas chose to complete the unfinished *Comedia* he did not change its original dialogic form, but embraced the challenge of writing in a style which was unconventional for the time. By using dialogue as the chosen mode of narration, Rojas established a new criterion for story telling and characterisation based on verbal art and social interaction.

The aim of this thesis is to analyse the functions of dialogue in *Celestina*. I will provide a textual study of the causes, processes, development, and consequences of the abuse and misuse of rhetoric, understood in the broader modern context of discourse. Through a close textual reading of the pivotal forces affecting the critical powers of the characters –love, lust, power, and greed– I will show that this pathology of rhetoric is a fundamental key to characterisation. This dynamic and quintessentially human view of 'psychological discourse' will provide the foundation of my central argument that dialogue in *Celestina* is not just a mode of narration –a vehicle for delivering messages– but is also the principal form of characterisation.

ACKNOWLEDGEMENTS

As an undergraduate I was extremely fortunate to have been taught by one of the most eminent and prolific *Celestina* scholars to date, Professor Dorothy Sherman Severin, who is not only held in high regard for her professional integrity, but is also admired for her compassion, humour, and generosity. Without her enthusiasm for literature and lectures on *Celestina*, I would not have pursued my research into dialogue. I am further indebted to Professor Severin in her capacity as supervisor of my doctoral thesis for her great patience, understanding, advice, and time. Not only has she proven to be a guiding light at times when my research output was conspicuously low, but she has also encouraged me to attend conferences, give papers, and publish my first article, which I could not have done without her unstinting support.

I would also like to thank those teachers from the past who fired my initial interest in literature when I was a student, and those friends and colleagues who provided moral support and stimulating conversations: Professor Roger P. Wright, Dr. Christopher Harris, Dr. Joan-Lluís Marfany, Dr. Manuel Moreno, Geoff Park, Professor Nicholas G. Round, Mary E. Clinton, Elizabeth Hind, Julie Wardman, Margarita Candón Capote (por nuestras tertulias), and David de Yzaguirre. I am extremely appreciative to the Fundación Cañada Blanch for Advanced Hispanic Studies for financing me for the entire duration of my research. Lastly, my heartfelt thanks go out to my family, who are too numerous to mention, for providing the necessary emotional strength and literal 'nourishment' to complete this thesis. If I came to *Celestina* with any comprehension of the power of dialogue to delight, shock, and entertain, then I owe it to them. I would like to dedicate this thesis to the memory of my late uncle.

1

Introduction:
The Dialogic Imagination of Fernando de Rojas

The Russian literary theorist Mikhail Bakhtin (1895-1975) articulated the notion of dialogism, which he thought of as the simultaneous coexistence of competing discourses, or a dialogue between 'voices' anticipating and answering one another. His theory focused on the idea that culture, and even existence itself is inherently responsive, involving individuals acting at a particular point in time and space, in reaction to what has gone before and in expectation of what is to follow. *The Dialogic Imagination* was the title given to a collection of essays by Bakhtin, which was published posthumously in 1981. Although he became associated with the later period of Russian formalism, Bakhtin was not primarily interested in abstract linguistics, but was concerned with the idea of language and discourse as a social phenomenon, and he developed the implications of this dynamic view of language for literary texts. I would like to stress that my doctoral thesis does not seek to pay homage to Bakhtin, nor has it ever been my intention to offer a Bakhtinian reading of *Celestina.* Nonetheless, some of Bakhtin's observations are, to my mind, extremely relevant to the role of dialogue in *Celestina* as an aid to character, and as a medium for exploring the psychological frontiers of human nature. From the very beginning, I was obviously aware of the hermeneutic problems involved with the general application of modern theoretical approaches to a work which came into being towards the end of the fifteenth century. But, as I will demonstrate *Celestina* is a work that was extremely unconventional and complex for its time, and which had already outgrown many of the literary methods and styles of its day.

The aesthetic and literary significance of *Celestina* can be attributed to the fact that it deviated from established norms governing narrative form. Whilst many of the literary elements in *Celestina* are obvious inflections of the dramatic and literary traditions which Rojas admired, such as Latin humanistic comedy and Spanish sentimental romance, his emphasis on the actual process of production –'en esta nueva lavor me entremetiesse' and 'en acabarlo me detoviesse'– and the addition of new material –'de manera que acordé, aunque contra mi voluntad, meter segunda vez la pluma...'– subverted the role of the medieval author by including the reader/listener in the writing process, and as Dorothy Sherman Severin wrote of the new prologue:

> In fact, it is a fascinating document of early reception theory, in the period when some works originally designed to be circulated in manuscript were being taken to the new public presses for a popular and comparatively speaking, mass audience.[1]

By this statement, I do not wish to undermine the literary contributions of writers such as Juan Rodríguez del Padrón, Juan de Flores, and Diego de San Pedro. Although all of these authors experimented with form and narrative frames, they tended to adhere to similar formulae: rhetorical speeches and letters which were detached from the action, allegorical descriptions, pseudo-autobiography, and verse. Thus, many of the works from this period (1440-1500) are formulaic and contain dialogues which are largely formal and mannered in style. One of the works that attempted to go beyond the boundaries of established forms of narration was *Grisel y Mirabella* by Juan de Flores because of its treatment of the medieval *disputatio*.[2] When Rojas became aware that his work did not offer one single coherent picture but had given rise to a multiplicity of interpretations, he changed its title from *Comedia* to *Tragicomedia*: 'Yo viendo estas discordias, entre estos estremos partí agora por medio la porfía y llaméla tragicomedia'; he then transcended the academic boundaries of literature by

prolonging the love affair to accommodate the wishes of his audience, albeit reluctantly: '...miré a donde la mayor parte acostava y hallé que querían que alargasse en el proceso de su deleyte destos amantes...'.[3] By placating his audience in this manner, Rojas showed that his imagination was not only rooted in his own version of reality, but in the reality of the reader too. The fact that *Celestina* became a work of mass consumption can only be fully comprehended if we recognise that Rojas entered into an extraliterary dialogue with his readers, thereby making them part of the writing equation. This marked an important change in the concept of intellectual ownership because artifice was no longer a skill which was exclusive to learned individuals. Furthermore, this signalled a shift from the predominance of form as an airtight amalgam of tried-and-tested formulae, to the importance of form as a flexible framework within which literary devices could be open-ended and multi-functional.

Throughout *Celestina* there is no endemic tendency to defamiliarise the reader's response to the world by changing his/her perception of love and scheming servants, but only a heightened and innovative presentation of already-familiar motifs. When Rojas chose to complete the unfinished *Comedia* he did not change its original form, but embraced the challenge of writing in a style which was unconventional for the time. By using dialogue as the chosen mode of narration, Rojas established a new criterion for story telling and characterisation based on verbal art and social interaction. The variety of constructed dialogues in *Celestina* provides the work with its focus and facilitates unity. Dialogue not only acts as a vehicle for altering perspective by dealing with the past, present, and the future, but also provides interactive settings for the unfolding of incidents (plot). The arrangement of incidents in *Celestina* is directly linked to the strategic positioning of key moments of dialogue, which in turn, give rise to action. Essentially, Rojas did not change many of the

elements of conventional story telling (plot, syntax, diction, etc.), but assigned a series of different functions to each element. This shift from device to function lent itself perfectly to the dialogic framework of the narrative, and the trajectory of the characters. The concept of function over device is particularly suited to the analysis of *Celestina* given the plethora of complexities that arise from the fact that it was written in the first-person. Rather than viewing dialogue as 'artifice', as readers we are interested in the aesthetic functions of each type of dialogue, and the effects that they have on the reading experience. But, how might we define dialogue in *Celestina*? To what extent do philosophical debates, scholastic disputations, and religious *controversiae* function as templates for speech representation in the work? Throughout the late Middle Ages, works by classical authors such as Plato, Cicero, and Aristotle were studied as didactic exercises intended to instruct the reader, as was also the case with religious works such as those by St. Augustine. As such, the configuration of dialogue was invariably structured in the form of an exchange of questions and answers between master and disciple, or God and religious devotee. This pattern in speech representation –the *disputatio*– filtered into secular and popular literature as a medium for debating the conflicts of reason and emotion, and vice and virtue within the context of courtly love. The proliferation of the medieval *disputatio* was particularly notable in Spanish sentimental romance, and is abundant in *Grisel y Mirabella*, *Corbacho* and the *Cárcel de Amor*. Despite the fact that this template also found its way into *Celestina*, and tends to be associated with the lengthy colloquy between Sempronio and Calisto in Act I, classical and religious antecedents provide us with little evidence of influence for the creation of lengthy monologues, soliloquies, vibrant and bawdy exchanges of short dialogue, and asides. As such, we cannot state that the sophisticated variety of modes of narration in *Celestina* are

entirely characteristic of medieval dialogue, nor can we define dialogue in *Celestina* as a realistic mirror of social discourse in fifteenth-century Spain.

Many readers have described the popularity of *Celestina* in terms of its apparent realism. However, this term is problematic because it is analogous to the representation of real life. As we know, the dialogues in *Celestina* are the construct of the author(s) and we cannot prove that they are in any way representative of real dialogue, nor can we prove that they are a faithful reflection of philosophical or religious approaches to dialogue, because as Joseph T. Snow asserted:

> The urbanized world of *Celestina* and all who have commerce with her is not –as was Shakespeare's– a theologically-centred one; on the contrary, it is an anti-world, one in which deity is felt to be absent despite the not infrequent use of words and markers that invoke it. [4]

Similarly, on the question of realism in *Lazarillo de Tormes*, Alan Deyermond stated that:

> [...] it is wrong to assume that an unpleasant description is necessarily more realistic than an idealized one; they may well, especially in medieval and Renaissance literature, be equally distant from reality, and be the result of a technique of selective exaggeration.[5]

Nonetheless, despite the fact that our reader awareness tells us that the speech in *Celestina* is artificial and that it has been contrived purely for our enjoyment, we cannot escape the fact that the characters seem life-like, and this begs the following question: how did Rojas create this illusion? The answer to this question can only be fully grasped if we dissociate ourselves from pre-established notions of dialogue as a purely literary, philosophical or rhetorical genre, and concern ourselves with 'the principles underlying dialogue as an *activity* and specifically, the implications contained in a view of dialogue as a *human* activity'.[6] Dorothy Sherman Severin makes the point that:

> The characters of *Celestina* essentially occupy inner space, rather than living outdoors in linear space...Celestina's brothel and laboratory,

> Pleberio's mansion and Melibea's garden, Calisto's house and stable, are the background against which the voices of *Celestina* meet and speak.[7]

If we accept this observation, and Bakhtin's concept of discourse as a social phenomenon and dialogue as a product of social interaction, then it becomes clear that the apparent realism of *Celestina* stems from the creation of fictitious social settings within which the characters can interact and socialise. Rojas demonstrates his authenticity as a writer by allowing the characters to refer to incidents and settings, to people and places about which the characters have exclusive knowledge. Moreover, the interaction between the characters of *Celestina* reflects back on them, thereby shaping their beliefs and conditioning them for further, renewed interaction. And so, each dialogic setting (or interaction) has a productive and cumulative effect, not only in terms of plot development but also in terms of characterisation. It is for this reason that I have sub-divided my analysis of dialogue in *Celestina* in accordance with the different voices of each of the characters, and the clusters of relationships which they form with other personages in the work.

In his *Dialógo de la lengua*, Juan de Valdés debates the stylistic merits of *Celestina* and concludes that:

> El estilo en la verdad va bien acomodado a las personas que hablan [...] soy de opinión que ningún libro ay escrito en castellano donde la lengua ste más natural, más propia ni más elegante.[8]

Although Valdés recommends several stylistic corrections, he clearly recognises the value of orality in *Celestina* as unique and unprecedented in Castilian literature. Of course, centuries of social change, the emergence of new philosophical schools of thought and literary development have meant that some of Rojas' genius lay concealed from the view of the modern reader's eye, thus making the humour and abundant ironies less perceivable. Fortunately, numerous *Celestina* scholars have dedicated their efforts to bringing the work to a wider modern audience by

reconstructing the literary, philosophical, religious, and social contexts necessary to appreciate the highs and lows as they were originally intended. Part of this reconstruction is concerned with decoding the many saws, puns, proverbs, literary borrowings, and ancient authorities which permeate the dialogue from start to finish. Seminal works such as *Observaciones sobre las fuentes literarias de "La Celestina"* by F. Castro Guisasola, *La originalidad artística de 'La Celestina'* by María Rosa Lida de Malkiel, and *The Petrarchan Sources of "La Celestina"* by Alan Deyermond, have provided valuable pathways through the minefield of ambiguities in *Celestina.*[9] Another major part of this reconstruction relates to the thorny issues of genre, authorship, and different editions of the work, which continue to yield an enormous amount of important research. However, no single work devoted solely to the numerous functions of dialogue in *Celestina* has yet been published. The reason for this is quite logical: the natural overlap of narrative, narration, and character, all of which imply a study of the work from cover to cover, and which represent a monumentally daunting task for the most seasoned of scholars. In response to this lacuna in *Celestina* studies, and given that *Celestina* has already generated so many sparks of criticism in the aforementioned areas, I propose an in-depth study of the functional and stylistic properties of dialogue in *Celestina.* I will ascertain whether these functions are successfully 'performed' by each of the characters, and how they correspond to the development of character.

The legacy of *Celestina* to other genres published after 1499 has generally divided scholars into two schools of opinion. Firstly, there are those who interpret *Celestina* as a catalyst in the development of Spanish drama, influencing playwrights such as Juan del Encina, Pedro Calderón de la Barca, Tirso de Molina, and Lope de Vega. This interpretation tends to support the view that dialogue in *Celestina* is

predominantly dramatic, performative, and owes far more to the influence of Roman comedy and Latin humanistic comedy than to works of prose. By comparison, the second school of thought regards *Celestina* as an important precursor of the modern European novel, heralding a ground-breaking development in novelistic discourse and representing a drastic rupture with the literary conventions of the Middle Ages. Although these observations are equally valid, I believe that dialogue in *Celestina* is primarily novelistic and not dramatic, despite the influence of Roman comedy and Latin humanistic comedy on its authors. Sir Peter E. Russell argued that the classification of *Celestina* as a novel or as a 'novela dialogada' was a modern epithet applied to the work centuries after its publication, and that it was only with the benefit of hindsight, that scholars were able to ascertain the extent of its influence on successive genres such as *Don* Quixote:

> Hasta el siglo XVIII nadie dudaba de que, a pesar de no ser representable en las tablas, *LC* pertenecía al género dramático. Todo sugiere que sus dos autores y sus primeros autores eran de la misma opinión. Fue sólo después del desarrollo de la novela en su forma moderna que la crítica ha querido a veces intentar asignar *LC* al género novelesco. Sin negar que, de cuando en cuando, el diálogo de esta obra experimental parece a punto de seguir aquel camino, *LC* nos parece fundamentalmente obra dramática.[10]

As I will show throughout this thesis, the reliance of the authors on dramatic antecedents is great. However, this does not necessarily mean that they intended to write a play. Rather, it shows that dialogue as a mode of narration had not yet been fully developed in works of prose, and that they used a wide range of source material for the creation of varied modes of dialogic narration. Nevertheless, in order to argue my position it is necessary to review the definition of 'novel', and to consider any evidence to support the inclusion of *Celestina* in the trajectory of novelistic discourse. A novel is, essentially, a fictional prose narrative of considerable length, typically having a plot which is unfolded by the actions, speech, and thoughts of the characters,

as opposed to being strictly regulated by the intentions of an omniscient author/narrator. From 1440 onwards, there was a definite trend in Spanish literature towards a more sophisticated and naturalistic style of dialogue, as well as a gradual move away from third-person narration, allegory, and formal rhetorical speeches in favour of a hybridisation of styles, genres, and registers. This period of generic transformation can be said to have culminated in the publication of the *Comedia de Calisto y Melibea* in 1499. Although Rojas would have been aware of the term *novella*, this simply denoted a short novel or *cuento*, and as Jesús Gómez confirms in *El diálogo renacentista*:

> Es de sobra conocido que cuando Cervantes afirma en el Prólogo a sus *Novelas Ejemplares* (1613): «yo soy el primero que he novelado en lengua castellana», no se refiere al *Quijote* o a sus relatos extensos sino precisamente a las *Novelas ejemplares*, una colección de doce novelas cortas como *La gitanilla*.[11]

Despite the fact that Rojas would have been unaware of the modern term 'novel' and oblivious to the tremendous influence that his masterpiece would have on successive literary genres, he was obviously tuned in to first-person narration as an aid to character. Bearing this last statement in mind, my analysis will focus on dialogue as a key to characterisation and psychological realism. Essentially, I will provide a textual study of the causes, processes, development, and consequences of the abuse and misuse of rhetoric, understood in the broader modern context of discourse. Through a close textual reading of the pivotal forces affecting the critical powers of the characters –love, lust, power, and greed–, I will prove that this pathology of rhetoric is a fundamental key to characterisation. As I will show, it is no coincidence that changes in speech patterns should coincide with notable changes in behaviour. By the term 'speech patterns', I am not referring to syntactic patterns or well-formed sentences, but to the relationship between different types of dialogue and specific

types of behaviour. Indeed, my preliminary research pointed overwhelmingly to the fact that different types of dialogue were not allocated to the speaking characters in an even-handed fashion: quite the opposite. Specific types of dialogue –colloquy, short dialogue, monologue, soliloquy, and the aside– appeared not only to mark crucial stages in the personal and psychological development of the characters, but also appeared to be a symptom of social pathology, and as such, dialogue in *Celestina* could not be said to conform to an unvarying pattern or template in speech representation. In the case of Celestina for example, her abundant use of monologue is normally interpreted as an indication of her rhetorical expertise and, therefore, it is perceived as a persuasive device. But evidence from the text proved that her harangues were largely unsuccessful as persuasive speeches, and owed far more to her garrulity and to her penchant for story telling (biography and autobiography). Similarly, Sempronio and Pármeno's propensity to speak in undertones and whisper in dark corners seemed to be directly connected to their positioning within the narrative as scheming servants, and consequently, this emphasised their complicity and duplicity. In both of these examples, specific types of dialogue are used to characterise. Furthermore, the fact that many of the characters turned increasingly to less direct and more internalised modes of communication in times of emotional turmoil and confusion, is a clear indication to me that the authors had chosen to characterise these figures not just by what they said, but more importantly, by how they chose to say it. As I will demonstrate, the primary function of dialogue in *Celestina* is to accommodate mutations in character by using different types of speech as specific signposts of psychological change. This dynamic and quintessentially human view of 'psychological discourse' will provide the foundation of my central argument that dialogue in *Celestina* is not just a mode of narration –a vehicle for

delivering messages– but is also the principal form of characterisation and a vehicle for bringing the psychology of the characters to the surface.

Any rigorous study of dialogue in *Celestina* is fraught with difficulties since it is written entirely in the first-person. In order to avoid producing an exhaustive and systematic analysis of every page of text, I experimented with several different methodologies before deciding on a final format for the presentation of my findings. Initially, I divided my thesis into chapters relating to each type of dialogue as this seemed to be the most logical form of analysis and presentation. However, I quickly found that this method proved to be unyielding and considerably less interesting than I had originally anticipated. Following numerous re-readings of the text, a variety of patterns in the dialogue began to emerge, and subsequently, these determined the division of the subject matter. Given that the primary function of dialogue in *Celestina* is to distort and stress character traits and social markers, my study of dialogue could not, therefore, be analysed in isolation from characterisation, but had to be evaluated within the context of the trajectory of each of the characters. In chapter one, I chart the psychological transformation of Pármeno through a profound analysis of his relationships with Celestina, Areúsa, Sempronio, and Calisto. All of these characters contribute to the corruption of Pármeno's critical powers of reasoning, and I evaluate this degenerative pattern by illustrating how his dialogue becomes increasingly characterised by the conflict of emotion and reason, and by the struggle to assert his masculinity in a dignified and virtuous manner. Chapter two continues the section of my thesis devoted to the most psychologically complex and problematic characters in *Celestina* with a reformulation of Melibea's demise. This chapter focuses predominantly on examples of disjunction –isolation, separation, and disconnection– in Melibea's discourse, as well as addressing the issues of fate,

witchcraft, and religion with the objective of determining the extent to which they influence Melibea's dialogue and decision-making. In chapter three, I redress the issue of parody in *Celestina* by evaluating the stylistic content and rhetorical structure of the dialogue of parodic characters. This section is not only a study of the possible antecedents for the creation of parodic characters, but also provides a detailed evaluation of the parodic resonance of their dialogue. As such, my analysis emphasises the connection between literary and social stereotypes and stereotypical language, focusing specifically on the many ways in which the authors conformed to or subverted the conventions of characterisation and speech representation in pre-existing literary genres. Chapter four is dedicated to the functions of soliloquy in *Celestina* –a subject which has tended to be confined to the marginalia of *Celestina* studies. In this chapter, I put forward my theory that soliloquy is not only a vehicle for internal persuasion and character development, but is also a vehicle for catharsis and psychological realism. Given the great lack of studies dedicated to the use of soliloquy in works of prose, the second section of this chapter traces the introduction of soliloquy into works of prose in an attempt to establish any firm antecedents for this unprecedented innovation in fifteenth-century prose fiction. In the third section, my investigation turns specifically to soliloquy in *Celestina*, offering close readings of all of the solitary speeches to be found throughout the work, and highlighting the use of therapeutic patterns in solitary self-address. As an epilogue, I evaluate the significance of dialogue in *Celestina* as an aid to psychological realism by summarising my findings and by arguing that modern definitions of its genre do not accurately reflect the function of dialogue as a device intended to invest the characters with authenticity.

2

Male Identity in *Celestina*: The Emasculation of Pármeno

Given that *Celestina* is a male-authored text and was first aimed at a predominantly male audience, Rojas' university *colegas*, we would expect it to contain representations of men that broadly reflect different models of medieval masculinity. Anne Laskaya recognises four discourses of medieval masculinity: the heroic or chivalric, Christian, courtly love, and humanist, stating that '... different literary discourses of ideal heterosexual behaviour [...] were often in tension with another'.[1] Susan Crane analyses the concept of masculinity in Chaucer's *Knight's Tale* and concludes that:

> Here as in many romances, men negotiate the difficult demand that they establish a heterosexual bond but maintain strong homosocial bonds by building the former into the latter, redoubling and extending masculine relations through courtship.[2]

In this chapter, I will investigate the techniques used by both the primitive author and Rojas to explore the tensions and contradictions which arise as a result of the seduction of Pármeno, and his subsequent struggle to assert his masculinity. There have been many important studies on the parody of courtly love, which have dealt with this ideal as a type of masculine discourse by analysing the dialogue and behaviour of Calisto.[3] However, little has been written about the extent to which Pármeno's social status and ideals determine the style and content of his speeches, and more importantly, how they affect his identity as a young male.[4] Gilman asserted that the *dramatis personae* of *Celestina* could be divided into fixed relationships such as those between master and servant, and 'los tres dualismos advertidos por los críticos medievales de Terencio' such as rich-poor, and young-old.[5] He also went on

to state that these socio-economic and political referents of discourse could impose certain limitations on the individual:

> Por libre que sea el individuo para hablar o reaccionar en una forma adecuada a la situación o al encuentro peculiar del momento, hay ciertas cosas que no puede superar. Celestina tiene que hablar a Calisto o a Melibea o a Sempronio desde su vejez, desde su pobreza y desde su sexo, y nunca deja de hacerlo.[6]

This is particularly true in the case of Pármeno, whose psychological facet, and therefore his speech, is acutely affected by his position in society as an adolescent manservant. Laskaya states that 'Like the discourse surrounding Christian masculinity, the humanist discourse privileged mind over body, but the goal was control of the world by knowledge and rational thought'.[7] Pármeno's dialogue appears to fit into this broad category, for like Melibea, he is portrayed as a well-read individual and a 'pseudo-Aristotelian scholar' who is able to cite philosophers and secular writers alike.[8] Despite James R. Stamm's observation that Pármeno's attitude to life is 'estoico-moral', Pármeno does not come across as an impassive individual who is indifferent to emotional behaviour out of choice.[9] Rather, his painful past has resulted in the necessary internalisation of his emotions. Until Areúsa's name is mentioned at the end of Act I, there is no history of lust in Pármeno's approach to life, and at this juncture, we can safely assume that Pármeno's discourse is not overtly 'heterosexual' because of the absence of sexual temptation.

In his article of 1978, Carlos Rubio asked the following question: '¿Quienes son los seductores y quienes los seducidos?'[10] The answer to this question provides us with evidence of complicity between Celestina, Calisto, and Sempronio (and later, Pármeno) as seducers, and as transgressors of accepted moral codes of behaviour in literature. These characters subvert the paradigms of masculinity and femininity put forward by medieval love-literature through their seductions of Pármeno, Areúsa, and

Melibea. Firstly, Pármeno is encouraged to rebel against the male hierarchy (Calisto: upper classes) by indulging his own passions. While this kind of behaviour was not uncommon amongst the trickster slaves of Roman comedy, there was no precedent for this in Spanish sentimental romance. Secondly, Areúsa is seduced by Celestina for the benefit of Pármeno, thereby implying obedience to a female 'superior'. This is indicative of an inversion of the traditional roles of stock characters in medieval literature, because the courtesan is supposed, by social and literary convention, to be subservient to the desires of a dominant male. Ultimately, Areúsa feigns love for Pármeno in exchange for treatment for her *mal de madre*. Thirdly, Melibea is seduced by Celestina and Calisto (and indirectly by Sempronio and Pármeno), and driven to abandon the virtues associated with the preservation of her honour.

Motivated by lust and greed, Calisto, Celestina, and Sempronio resort to different forms of manipulation such as rhetoric, coercion, and seduction, to obtain their goals. The root cause of their materialistic and passionate ideals seems to stem from the creation of a counter-culture for courtly lovers as an alternative to the religious dogma and morals of the medieval world. In this idealised counter-culture, the pursuit of desire is fuelled by a long literary tradition of stories about star-crossed lovers, such as Pyramus and Thisbe (Calisto, Act I, p. 89), Dido and Æneas (Calisto, Act VI, p. 183), and Paris and Helen of Troy (Pleberio, Act XXI, p. 342). Despite the fact that many of these tales had tragic endings, the notion of ennoblement through love or physical union continued to be a popular cause to follow. In *Celestina*, this cause provides the alienated lower classes with a mine of lucrative business opportunities which they duly capitalise upon. In Act I, Celestina is introduced to a new customer, Calisto, who sees his beloved Melibea as an affordable luxury. But when Calisto decides that love is a more potent influence than the good advice of his

loyal servant, Pármeno, he realises that he must redefine Pármeno's job description to ensure a favourable outcome. Likewise, Celestina has to use her expertise as a seductress to break Pármeno's resolve, hence the use of Areúsa as sexual bait. Finally, Sempronio's involvement as an accomplice to Celestina is crucial to the development of the love affair. As I will have occasion to discuss, Pármeno's invocation of different voices or dialogic styles corresponds directly to the changes in his *persona*, and a great deal of text-time is devoted to his story.[11]

In Rojas' artificially created world, social and gender relations are constructed and inverted through dialogue, in that the characters assert their femininity or masculinity by what they say and how they say it: the repetition of stereotyped language and imagery reinforces their identity and creates an expectation of what they might say or do next. In Act I Melibea's decision to rebuff Calisto is based on the conduct, and more importantly, on the language of the female pursued by the courtly lover: her initial behaviour is, therefore, largely predictable. Essentially, the rhetoric of the characters is both an expression of their social identity and of their sexuality. Furthermore, their language reflects the extent to which they have been socialised (by the author) to speak, act, and behave in a certain way. On the subject of 'Manliness and violence', Pierre Bourdieu states the following:

> If women, subjected to a labour of socialization which tends to diminish and deny them, learn the negative virtues of self-denial, resignation and silence, men are also prisoners, and insidiously victims, of the dominant representation. Like the disposition towards submission, those which underlie the pursuit and exercise of domination are not inscribed in a nature, and they have to be learned through a long labor of socialization, in other words, as has been seen, of active differentiation from the opposite sex. Being a man, in the sense of *vir*, implies an ought-to-be, a *virtus*, which imposes itself in the mode of self-evidence, the taken-for-granted. Like nobility, honour [...] *governs* the man of honour, without the need for any external constraint. It *directs* (in both senses) his thoughts and practices like a force (one that can 'carry him away'), but without constraining him mechanically (he may evade the challenge, not rise to its demand); it guides his action like a logical necessity ('he cannot do

> otherwise' lest he deny himself), but without imposing itself as a rule, or as the implacable logical verdict of a kind of rational calculation.[12]

From the point of view of speech, Pármeno starts in a position of moral strength, in that his masculine virtues are relatively intact. His responses to the situations that unfold are responses which he has learned through a long process of socialisation. Despite the fact that Pármeno appears to have sustained a degree of emotional shock following several stressful events in his early life, his speeches in Act I are characterised by two important domains of maleness and manhood within the context of Humanism: reason and rationality. Having been deprived of a positive male role model, Pármeno's sense of male identity seems to have been based on his role in society as a manservant, and as a result, his manliness is defined in terms of his effectiveness as a loyal servant and a rational thinker. Unfortunately for Pármeno, these qualities do not earn the respect of his master, who regards his virtue as a barrier between himself and Melibea. As a consequence, Pármeno is confronted with a complex dilemma: if he stands his ground then he faces social alienation and insecurity, and if he reinvents himself in the image of his nemesis, Sempronio, then he must come to terms with his own hypocrisy. Pármeno's long speeches in Act I are determined, domineering, and are delivered with a clear purpose: to protect Calisto from Celestina, and therefore, protect his own interests. However, Pármeno's position as a man in control of his feelings is seriously compromised when he is persuaded by Celestina to show his vulnerability, his passions, and his emotions. Essentially, by substituting the incorporeal (spiritual/philosophical) for the corporeal (physical/material), Pármeno becomes an ineffectual servant. This is, of course, the negative side of male privilege, to paraphrase Bourdieu, who goes on to state that:

> Male privilege is also a trap, and it has its negative side in the permanent tension and contention, sometimes verging on the absurd, imposed on every man by the duty to assert his manliness in all circumstances.[13]

2.1 Celestina and Pármeno

Celestina is, without doubt, the character that contributes most to the erosion of Pármeno's *persona* because she is the most disruptive influence on his decision-making. Not only does she force Pármeno to revise his social status, but she also persuades him to break his 'homosocial' bond with Calisto in order to replace it with the fraternal love of Sempronio. The relationship between Celestina and Pármeno is hinged upon emotional trauma, fear and power: the emotional trauma associated with Pármeno's childhood experiences; his fear of abandonment and instability; and the power of Celestina to evoke these fears and emotions through memory. Bourdieu asserts that:

> Manliness, it can be seen, is an eminently *relational* notion, constructed in front of and for other men and against femininity, in a kind of *fear* of the female, firstly in oneself.[14]

As we will have occasion to see, Pármeno's attitude to Celestina surfaces as a direct result of the fear which she instils in him. Celestina's rhetorical powers are pushed to their limits and she eventually resorts to seduction to win Pármeno over. However, the fusion of seduction with rhetoric does not occur until Celestina realises that her more conventional persuasive strategies are having no effect on him. Before I turn to analyse the nature of their dialogic relationship in depth, it is necessary to provide some contextualisation as to why Celestina feels motivated to target Pármeno in such a vindictive and systematic manner. In Act VII, Pármeno openly admits to Celestina that his early life experiences have changed him: '...mientras más fuy cresciendo, más la primera paciencia me olvidava; no soy el que solía...' (194), but what actually happened to Pármeno? In Act I, Pármeno tells Calisto that he was abandoned by his

mother in order to serve Celestina, despite the fact that his father was still alive: '...mi madre, mujer pobre [...] la qual rogada por esta Celestina, me dio a ella por serviente...' (109). When Pármeno reiterates this information in order to jog Celestina's memory, he uses exactly the same choice of language: '¿Quién? Pármeno, hijo de Alberto tu compadre que estuve contigo un poco tiempo que te me dio mi madre...' (120, my emphasis). This suggests that Pármeno was only of value to his family as a disposable commodity, and he seems to have been painfully aware of the fact. Nonetheless, the text is ambiguous as to why Claudina gave into Celestina's pleas and entrusted her with Pármeno in the first place. The most plausible explanation seems to be that the poverty-stricken Alberto could simply not afford to clothe and feed Pármeno, as Celestina implies: '...me dixo sin otro testigo...que te buscasse y llegasse y abrigasse...' (121). Another possible motive might have been that Claudina's death prompted Alberto to seek the help of a woman to look after Pármeno. However, poverty seems to be the most likely cause for his abandonment. If this was indeed the case, then Celestina's promises of a paternal legacy –'...tal copia de oro y plata...' (121)– seem extremely dubious. Even more questionable are Pármeno's claims that his harsh existence has taught him valuable life-sustaining lessons, because his experience of poverty does not make him humble and resourceful, rather it teaches him how to acquire an appetite for desire.

Following the trauma of having been abandoned by his biological parents, Pármeno is then thrust into the macabre underworld of Celestina. In spite of the fact that Celestina recalls their time together in the pseudo-familial context of a mother-son relationship –'Y yo ansí como verdadera madre tuya...' (122)– it is clear that Pármeno's experience in her care was quite different: '...suplía en aquellos menesteres que mi tierna fuerça bastava.' (110) and '...y algunas vezes aunque era

niño, me subías a la cabecera y me apretavas contigo, y porque olías a vieja, me huýa de ti.' (120). The way in which Pármeno justifies his references to Celestina as a 'puta vieja', reveal the symptoms of long-term neurosis brought about by a harrowing experience. Not content with giving Calisto a general overview of Celestina's notoriety with some factual evidence:

> Si entre cient mugeres va y alguno dize «¡Puta vieja!», sin ningún empacho luego buelve la cabeça y responde con alegre cara. En los combites, en las fiestas, en las bodas, en las confradías, en los mortuorios, en todos los ayuntamientos de gentes, con ella passan tiempo. (108)

Pármeno goes on to give an exaggerated and distorted account of her ill repute among men, creatures, and inanimate objects alike:

> Si passa por los perros, aquello suena su ladrido; si está cerca las aves, otra cosa no cantan; si cerca los ganados, balando lo pregonan; si cerca las bestias, rebuznando dizen: «¡Puta vieja!»; las ranas en los charcos otra cosa no suelen mentar. Si va entre los herreros, aquello dizen sus martillos; carpinteros y armeros, herradores, caldereros, arcadores, todo officio de instrumento forma en el ayre su nombre. (109)

This short speech by Pármeno reveals an obsessional attitude to Celestina and all things related to her. The detailed description of Celestina's six professions and the assorted paraphernalia needed to carry these out (Act I, 110-12), is recalled in such a way that one gets the impression that Pármeno has a photographic memory. However, the recollections of his time spent with Celestina illustrate that these experiences have been indelibly etched into his memory because they were unpleasant –'Y todo era burla y mentira.' (113)– and not because he possesses a particular mnemonic skill. Although Pármeno believes that his *a priori* knowledge of Celestina's predatory and manipulative nature will prevent him from straying down the path of immorality and corruption, this does not turn out to be the case. Pármeno initially digs deep into his memory store with the apparent objective of protecting Calisto from Celestina's evil ways, even though his reminiscences cause him unease. But, despite the fact that

Pármeno provides Calisto with more than enough evidence to dissuade him –her satanic markings, 'aquel rasguño que tiene por las narices', and her opportunism '...tomaba estambre de unas casas; dávalo a hilar en otras, por achaque de entrar en todas'– lust is shown to be more important than good advice, and imagination more important than reality. A closer reading of Pármeno's damning speeches suggests that he is simply guarding his own interests: he does not want to be uprooted again because of Celestina. Having spent most of his youth being pushed from pillar to post, and being caught up in violent clashes –'...que nueve años serví a los frayles de Guadalupe, que mil vezes nos apuñeávamos yo y otros...' (264-65)– Pármeno managed to secure a job as Calisto's manservant. This job gave Pármeno the only form of stability in his life to date, and also gave him the opportunity to form a personal relationship (homosocial bond) based on trust and loyalty. By interfering in the affairs of his master, Celestina threatens to destabilise Pármeno's world and destroy the security that he has worked so hard to build. Pármeno's disdain for Celestina is, therefore, justifiable in light of his hard existence. As we will have occasion to see, Pármeno stands virtually no chance of fighting against Celestina's persuasive powers, for just as she represents a threat to his stability, Pármeno threatens to ruin a scheme which involves Celestina, Sempronio, and his master Calisto. He is, therefore, literally outnumbered and all of his attempts to dissociate himself from crime and wrongdoing prove to be futile because he is surrounded by immorality.

It is not until Pármeno predicts Calisto's fall from grace –'De verte o de oýrte descender por la escalera, parlan lo que éstos fingidamente han dicho, en cuyas falsas palabras pones el fin de tu desseo' (115)– that he becomes the object of a vindictive and manipulative strategy. When this premonition of doom is overheard by

Sempronio and Celestina, Pármeno then becomes a threat to their lucrative deal, and one which can only be eliminated by persuading him to join forces: '...déxame tú a Pármeno, que yo te le haré uno de nos...' (Celestina, 115). Whilst some might argue that the adjective 'vindictive' is not the most suitable word to describe Celestina's rhetorical manipulation of Pármeno, it is, in fact, very fitting. Celestina's first monologue directed at Pármeno is a *reprobatio*, which is articulated in order to confuse and undermine him as is exemplified by the ironic use of 'Plázeme':

> Plázeme, Pármeno, que avemos avido oportunidad para que conozcas el amor mío contigo, y la parte que en mí, inmérito, tienes. Y digo inmérito por lo que te he oýdo dezir, de que no hago caso; porque virtud nos amonesta sufrir las tentaciones y no dar mal por mal. (117)

One of the chief aims of her speech is to reprimand Pármeno for speaking out of turn, and so the tone of this monologue is implacable.[15] In fact, Pármeno's verbal indiscretions will continue to infuriate Celestina, and she delivers another *reprobatio* in Act VII: '...susurrando y murmurando contra mí en presencia de Calisto' (192). Proving that she is always attentive, even action that is taking place on the periphery of Celestina's field of hearing is picked up and stored in her memory for future use. Although Celestina's unforgiving speech in Act I is concealed under the guise of an innocuous description of love, she is, in fact, trying to alter Pármeno's perception of loyalty and the *amo-criado* relationship by condemning his protective attitude towards Calisto:

> Y especial quando somos tentados por moços y no bien instrutos en lo mundano, en que con necia lealdad pierdan a sí y a sus amos, como agora tú a Calisto. Bien te oý, y no pienses que el oýr con los otros exteriores sesos mi vejez aya perdido. Que no sólo lo que veo, oyo y cognozco, mas aun lo intrínsico con los intellectuales ojos penetro. Has de saber Pármeno, que Calisto anda de amor quexoso; y no lo juzgues por esso por flaco, que el amor impervio todas las cosas vence. (117)

Celestina then elaborates upon the theme of physical love. The hope is that this will appeal to Pármeno's adolescent desires, and trigger a change in his attitude towards

his master's lustful behaviour. This speech does, perhaps, constitute one of the first phases in Pármeno's seduction because of Celestina's use of love rhetoric. Celestina briefly explores the concepts of maternal, physical, and naturalistic love; carefully choosing words and images to shape Pármeno's perceptions:

> Y sabe, si no sabes, que dos conclusiones son verdaderas. La primera, que es forçoso el hombre amar a la mujer y la mujer al hombre. La segunda, que el que verdaderamente ama es necesario que se turbe con la dulçura del soberano deleyte, que por hazedor de las cosas fue puesto, porque el linaje de los hombres se perpetuasse sin lo qual perescería. Y no sólo en la humana especie, mas en los pesces, en las bestias, en las aves, en las reptilias y en lo vegetativo, algunas plantas han de este respecto, si sin interposición de otra cosa en poca distancia de tierra están puestas, en que ay determinación de hervolarios y agricultores, ser machos y hembras. ¿Qué dirás a esto, Pármeno? ¡Neciuelo, loquito, angelico, perlica, simplezico! ¿Lobitos en tal gestico? Llégate acá, putico, que no sabes nada del mundo ni de sus deleytes. ¡Mas rabia mala me mate, si te llego a mí, aunque vieja! Que la boz tienes ronca, las barvas te apuntan; mal sosegadilla deves tener la punta de la barriga. (117-18)

Close analysis of this passage reveals a rhetorical drop in style or, in that Celestina's use of formal and mannered language becomes progressively more vulgar and colloquial. Furthermore, Celestina's somewhat obscene final reference is naively counter-pointed by Pármeno; thus revealing the first signs of weakness:

> PÁRMENO. ¡Como cola de alacrán!
> CELESTINA. Y aún peor, que la otra muerde sin hinchar, y la tuya hincha por nueve meses.
> PÁRMENO. ¡Hy, hy, hy!
> CELESTINA. ¿Ríeste, landrezilla, hijo? (118)

E. Michael Gerli observes that Pármeno's laughter in this passage is in direct conflict with his words, stating that:

> The basic incongruity between Pármeno's verbal defence to Celestina's arguments and the sudden disclosure of his emotions in a lewd giggle triggers her perception of his lingering weakness, a certainty of his unyielding sexuality. His laughter is, she discerns, an unnerving sign of his anxious delight and obscenity. [...] Through Pármeno's unanticipated laugh his mere words are exposed to Celestina as scant defense against the onslaught of desire.[16]

Despite Pármeno's involuntary giggle (indiscretion), he defends his position as a *servus fidelis* in an interlude of short dialogue, and appears not to be convinced by Celestina's arguments:

> Calla, madre, no me culpes, ni me tengas, aunque moço, por insipiente. Amo a Calisto porque le devo fidelidad por criança, por beneficios, por ser dél honrrado y bien tratado, que es la mayor cadena que el amor del servidor al servicio del señor prende, quanto lo contrario aparta. (118)

This is largely because Pármeno remembers who Celestina is, but she has not yet made the connection between her memories of Pármeno as an infant, and Pármeno as an adolescent. This gives Pármeno a distinct rhetorical and moral advantage over Celestina, who is unaware that he has first-hand experience of her manipulative ways. Furthermore, it undermines Celestina's comments in Act VII: 'Si tú tovieras memoria, hijo Pármeno, del passado amor que te tuve, la primera posada que tomaste venido nuevamente a esta cibdad, havía de ser la mía.' (193). However, this advantage is not capitalised upon by Pármeno who shows his naiveté and inexperience by revealing this information to Celestina out of frustration and impatience: PAR: '¡Como te conozco!' - CEL: '¿Quién eres tú?' - PAR: '¿Quién? Pármeno, hijo de Alberto de tu compadre que estuve contigo un poco tiempo que te dio mi madre, quando moravas a la cuesta del río cerca de las tenerías' (120). This slip-of-the-tongue provides Celestina with a golden opportunity to gain the upper hand, and what follows is a lengthy *narratio* of Pármeno's formative years. Structurally speaking, this monologue marks an interruption in the time continuum of the narrative, because the linear or forward-flowing succession of events is temporarily broken by Celestina with ulterior or retrospective narration.[17] This technique not only constitutes a kind of dialogic hiatus, but it also helps to fasten the attention of Pármeno on what is being said. The fact that Celestina monopolises the conversation in this manner in not incidental to the plot: she must seize this opportunity to redefine the parameters of her relationship

with Pármeno if her dealings with Calisto are to be a success. Celestina begins her speech by trying to conjure up the ghost of a forgotten maternal bond by placing special emphasis on their pseudo-family connection:

> ¡Mala landre te mate; y cómo lo dize el desvergüençado! Dexadas burlas y passatiempos, oye agora, mi hijo, y escucha, que aunque a un fin soy llamada, a otro soy venida, y maguera que contigo me haya hecho de nuevas, tú eres la causa. Hijo, bien sabes cómo tu madre, que Dios haya, te me dio biviendo tu padre, el qual, como de mí te fuiste, con otra ansia no murió sino con la incertedumbre de tu vida y persona, por la qual absencia algunos años de su vejez suffrió angustiosa y cuydadosa vida. Y al tiempo que della passó, embió por mí y en su secreto te me encargó y me dixo sin otro testigo, sino Aquel que es testigo de todas las obras y pensamientos y los coraçones y entrañas escudriña, al qual puso entre él y mí, que te buscasse y llegasse y abrigasse... (120-21)

But, in order to ingratiate herself to Pármeno she makes false promises of inheritance, and feigns emotion and concern for his well-being:

> ...y quando de complida edad fuesses, tal que en tu bivir supiesses tener manera y forma, te descubriesse adónde dexó encerrada tal copia de oro y plata que basta más que la renta de tu amo Calisto. Y porque gelo prometí y con mi promessa levó descanso, y la fe es de guardar, más que a los bivos, a los muertos, que no pueden hazer por sí, en pesquisa y siguimiento tuyo he gastado assaz tiempo y quantías, hasta agora que ha plazido a Aquel que todos los cuytados tiene y remedia las justas peticiones y las piadosas obras endereça, que te hallase aquí donde solos ha tres días que sé que moras. Sin dubda dolor he sentido, porque has por tantas partes vagado y peregrinado que ni has avido provecho ni ganado debdo ni amistad. Que como Séneca dize, los peregrinos tienen muchas posadas y pocas amistades, porque en breve tiempo con ninguno [no] pueden firmar amistad. Y el que está en muchos cabos [no] está en ninguno. Ni puede aprovechar el manjar a los cuerpos que en comiendo se lança, ni hay cosa que más la sanidad impida, que la diversidad y mudança y variación de los manjares. Y nunca la llaga viene a cicatrizar en la qual muchas melezinas se tientan, ni convalesce la planta que muchas vezes es traspuesta, y no ay cosa tan provechosa que en llegando aproveche. Por tanto, mi hijo, dexa los ímpetus de la juventud y tórnate con la dotrina de tus mayores a la razón. Reposa en alguna parte. ¿Y dónde mejor que en mi voluntad, en mi ánimo, en mi consejo, a quien tus padres te remetieron? (121-22)

Celestina is careful to emphasise Pármeno's unsettled youth as is exemplified in her choice of language which focuses on uncertainty and scarcity: 'vagado';

'peregrinado'; 'los peregrinos'; 'pocas amistades'; 'con ninguno'; 'mudança'; 'variación', etc. She specifically targets the themes of instability and insecurity because she knows very well that these are two of Pármeno's greatest fears. Moreover, she fails to acknowledge the fact that Pármeno fled from her, and describes his decision to find a better life as whimsical: 'dexa los ímpetus de la juventud'. Celestina then goes on to develop the notions of maternal love and friendship as superior expressions of love to the bond of loyalty between master and servant:

> Y yo ansí como verdadera madre tuya, te digo, so las maledíciones, que tus padres te pusieron si me fuesses inobediente, que por el presente sufras y sirvas a éste tu amo que procuraste, hasta en ello aver otro consejo mío. Pero no con necia lealtad, proponiendo firmeza sobre lo movible, como son estos señores deste tiempo. Y tú gana amigos que es cosa durable; ten con ellos constancia; no bives en flores; dexa los vanos prometimientos de los señores, los quales deshechan la sustancia de sus sirvientes con huecos y vanos prometimientos. Como la sanguijuela saca la sangre, desagradescen, injurian, olvidan servicios, niegan galardón. ¡Guay de quien en palacio envejece!, como se scrive de la probática piscina, que de ciento que entravan sanava uno. Estos señores deste tiempo más aman assí que a los suyos, y no yerran; los suyos ygualmente lo deven hazer. Perdidas son las mercedes, las manificencias, los actos nobles. Cada uno destos cativan y mezquinamente procuran su interesse con los suyos. Pues aquéllos no deven menos hazer, como sean en facultades menores, sino vivir a su ley. Dígolo, hijo Pármeno, porque éste tu amo, como dizen, me paresce rompenecios. De todos se quiere servir sin merced. Mira bien, créeme. En su casa cobra amigos, que es el mayor precio mundano; que con él no pienses tener amistad, como por la diferencia de los estados o condiciones pocas vezes contezca. Caso es offrecido, como sabes, en que todos medremos, y tú por el presente te remedies. Que lo ál que te he dicho, guardado te está a su tiempo. Y mucho te aprovecharás siendo amigo de Sempronio. (122)

Celestina's vehement denunciation of noblemen is loaded with dramatic irony, given that she is the only character who does not fulfil her promise to share the profits. On the surface, it would appear that Celestina is trying to widen the social divide between the classes in order to cause future civil and social unrest. However, a closer reading reveals that she is trying to destroy the only real and personal attachment that Pármeno has, which is with Calisto, in order to replace it with her own brand of *amor*

de madre, the friendship of Sempronio, and the physical love of Areúsa. Despite the fact that Celestina's attempt to corrupt Pármeno's unstinting loyalty is initially unsuccessful, he does begin to manifest symptoms of wavering commitment to Calisto: 'Por una parte, téngote, por madre; por otra a Calisto por amo' (123), but these are only temporary: 'Riqueza desseo, pero quien torpemente sube a lo alto, más aýna cae que subió. No querría bienes mal ganados' (123). Despite the ineffectiveness of Celestina's rhetoric, she continues to take the moral low-ground. Her response to Pármeno's expression of honesty –'No querría bienes mal ganados'– which is puerile, self-indulgent, and blasé –'Yo sí. A tuerto o a derecho, nuestra casa hasta el techo'– is a popular saying. Pármeno's efforts to use good judgement and sound sense are met on each occasion by minor outbursts of emotion and throwaway advice –'¡O hijo!, bien dizen que la prudencia no puede ser sino en los viejos; y tú mucho moço eres'–, which are unsuccessful in the short-term. In the last example, Celestina tries to demonstrate her point with a quote borrowed from Job, but this has little or no effect on Pármeno, who continues to allegorise poverty as one of life's great teachers: 'Mucho seguro es la mansa pobreza' (123).

So far, we have seen how Celestina's manipulation of Pármeno consists of converting his strengths into weaknesses, and forcing him to confront his innermost fears in what could be described as a symbolic process of feminisation. Throughout Act I, Celestina and Pármeno's relationship is described to us in detail. However, it is doubtful whether Celestina's rose-tinted recollections of Pármeno's infancy have had any effect on him at all, as these memories seem only to serve as painful reminders of a past that Pármeno has deliberately internalised. Although Celestina tries to personalise her relationship with Pármeno through the shared experience of recalling past events, her invocation of unpleasant memories serves only to desensitise him

further. Despite the fact that Pármeno humours Celestina's eulogistic descriptions of his mother in Act VII, his sarcasm reveals a more aggressive attitude, –'No la medre Dios más a esta vieja, que ella me da plazer con estos loores de sus palabras'– and it is obvious that he does not sit comfortably with the truth. Pármeno was most definitely aware of his mother's involvement in witchcraft as his interjections in Act VII suggest: 'Dime, señora, quando la justicia te mandó prender estando yo en tu casa, ¿teníades mucho conoscimiento?' (197), but he does not want to be continually reminded that that he was born into a family whose main source of income came from illegal and demonic practices. Celestina's persistent references to Pármeno's mother eventually cause him to lose his nerve in Act XII: '¡No me hinches las narizes con essas memorias; si no, embiarte he con nuevas a ella, donde mejor te puedas quexar!' (273), shortly before he kills her off for good. Although it would seem that Pármeno is not quite as gullible as Celestina would have us believe, he ultimately allows himself to be seduced by the idea of possessing Areúsa:

> Agora dexemos los muertos y las herençias [que si poco me dexaron, poco hallaré]. Hablemos en los presentes negocios que nos va más que en traer los passados a la memoria. Bien se te acordará, no ha mucho que me prometiste que me harías aver a Areúsa, quando en mi casa te dixe cómo moría por sus amores. (200).

The fact that Pármeno manages to reduce Celestina's numerous recollections of his mother to the somewhat demeaning status of 'los muertos y las herençias', indicates the lack of importance which he places on his family, and his unwillingness to discuss the topic at length. Although it would seem that Pármeno is under no illusions about his supposed bequest, he does in fact implore Celestina to use his inheritance as a means of enticing Areúsa: ('...Ofrécele quanto mi padre te dexó para mí. Dile que le daré quanto tengo. ¡Ea, díselo, que me parece que no me quiere mirar!') (207), which is interesting because he never believed this. This seemingly unimportant comment

by Pármeno is a pivotal moment in the development of his character. Throughout Acts I, VI, and VII, Pármeno has heard numerous descriptions of love and it is evident that they have influenced him. So desperate is Pármeno to win over Areúsa that he convinces himself of the truth of Celestina's promises of family treasure. Moreover, as James R. Stamm observes, the legacy becomes a shared secret between Celestina and Pármeno: '...la herencia de Pármeno es un asunto que queda estrictamente privado entre Celestina y Pármeno. Ninguno de los dos la menciona en sus conversaciones con Sempronio o Areúsa', thus strengthening their complicitous relationship.[18]

And so, the success of Celestina's strategy does, perhaps, depend far more on her character and understanding of human psychology, than on her rhetorical expertise. Initially, Celestina believed that Pármeno was more motivated by greed than lust, hence her use of different rhetorical techniques to persuade him to place his loyalty elsewhere. Firstly, Celestina tries to arouse feelings of pity and tenderness in Pármeno (pathos) by emphasising the hardships of old age and her bond with Claudina, and her intensifying exaggerations are achieved through ample use of hyperbole and anaphora. Secondly her authority (superior knowledge) is established through her 'aged memory' of Pármeno's past (*narratio*).[19] Thirdly, her seniority is asserted through her condemnation of his protective attitude towards Calisto (*reprobatio*). Similarly, Pármeno believed that his prior knowledge (memory) of Celestina's evil ways would protect him against corruption, as is exemplified through his use of monologue as a vehicle for story telling (*narratio*). Unfortunately for Pármeno, his memories of Celestina's false religious devotion –'...comunicava con las más encerradas, hasta traer a execución su propósito, y aquestas en tiempo honesto, como estaciones, processiones de noche, missas del gallo, missas del alva, y

otras secretas devociones.' (110)– and her involvement in witchcraft do not ultimately shield him from his own latent desires. This is because Pármeno has never experienced true love (maternal and sexual), and he is, therefore, naturally inquisitive about women. Moreover, Celestina goes to great lengths to arouse this curiosity, as Stephen Gilman states:

> El doble ataque de Celestina a su conciencia intelectual (de la virtud) y a su conciencia sentimental (del despertar de la carne) lo ha dejado espiritualmente desnudo, incapaz de adoptar una actitud decidida. [20]

Pármeno tries to demonstrate the consequences of succumbing to temptation with a reference to two of the cardinal sins, but he will fall prey to these very things:

> O Celestina, oýdo he a mis mayores que un enxemplo de luxuria o avaricia mucho mal haze, y que con aquellos deve hombre conversar que le hagan mejor, y aquellos dexar a quien él mejores piensa hazer. Y Sempronio, en su enxemplo, no me hará mejor, ni yo a él sanaré su vicio. Y puesto que yo a lo que dizes me incline, sólo yo querría saberlo, porque a lo menos por el enxemplo fuesse oculto el pecado. Y si hombre vencido del deleyte va contra la virtud, no se atreva a la honestad. (Act I, 125).

Of course, the mentioning of Areúsa's name accelerates Pármeno's capitulation. He had not counted on the fact that Celestina would eventually pinpoint his true Achilles' heel (Areúsa) and bring him face-to-face with his sexuality and his desire to be loved. Pármeno's realisation that he is, in fact, no different to any other healthy young male (and in particular to Calisto and Sempronio) is a source of great confusion. When Celestina brings her final harangue in Act I to a close with the following sweetener: '¡O si quisiesses, Pármeno, qué vida gozaríamos! Sempronio ama a Elicia, prima de Areúsa' (124), Pármeno's excitement is immediately externalised in the spirited exchanges that follow:

> PÁR: ¿De Areúsa?
> CEL: De Areúsa.
> PÁR: ¿De Areúsa, hija de Eliso?
> CEL: De Areúsa, hija de Eliso.

PÁR: ¿Cierto?
CEL: Cierto.
PÁR: Maravillosa cosa es.
CEL: ¿Pero bien te paresce?
PÁR: No cosa mejor. (124)

Celestina's educated guess, which was probably pre-empted by Pármeno's 'lewd giggle', plunges him into emotional and moral turmoil. If he gives into his lust, then he must believe that Celestina is sincere in her promise: '...aquí está quien te la dará' (125). Furthermore, he will have to come to terms with his own hypocrisy, and his unsuitability as moral adviser to Calisto. In spite of the fact that Pármeno defends his position as a loyal servant with tenacity and sincerity, most of his positive attributes become diluted by his rapidly failing judgement. Pármeno uses his scepticism to justify his moral restraint –'Mi fe, madre, no creo a nadie' (125)– but this is immediately counteracted by Celestina's more liberal approach: 'Estremo es creer a todos y yerro no creer a ninguno'. Despite Pármeno's continued efforts to dismiss Celestina's tributes to pleasure and camaraderie –'¿ay deleyte sin compañía?' (126)– as lacking rational argument:

> No querría, madre, me combidasses a consejo con amonestación de deleyte, como hizieron los que, caresciendo de razonable fundamiento, opinando hizieron sectas embueltas en dulce veneno para captar y tomar las voluntades de los flacos y con polvos de sabroso affecto cegaron los ojos de la razón. (126).

It becomes clear by the end of Act I, that Pármeno has suspended his critical faculties in order to accommodate his lust. In an aside, Pármeno illustrates just how much damage Celestina has caused by mentioning Areúsa's name, because his own thoughts begin to echo the words of Celestina: 'yerro es no creer y culpa creerlo todo' (127). Pármeno even goes as far as citing the Bible to endorse his new position as a weak and gullible individual: 'La paz no se deve negar, que bienaventurados son los pacíficos, que hijos de Dios serán llamados'.

By the end of Act I, Celestina has done the necessary groundwork, but she must still persuade Pármeno to make friends with Sempronio, and Act VII is a continuation of her persuasion of Pármeno in Act I. It is paramount to acknowledge that Celestina chooses to deliver her message(s) to Pármeno primarily through monologue and not through rapid exchanges of dialogue. Despite the fact that Celestina's style of speaking is often described as colloquial and conversational, she engages in a comparatively low number of interludes of short dialogue and colloquy throughout the work (approximately thirteen and fifteen respectively). These figures can be interpreted in several different ways. Firstly, as N. G. Round asserts: 'Her terrible garrulity provides glimpses of the authentic tedium of evil, but also of the archetypal saloon-bar bore'.[21] Secondly, if the majority of Celestina's messages were delivered through short dialogue or colloquy, then their transmission and reception could be demeaned and undermined by the interjections of another character such as Pármeno. By eliminating or reducing the possibility for an open and fair debate on the issue in question, the message could be absorbed in isolation from any other differing points of view.

Celestina begins Act VII by making a concerted effort to strengthen her bond with Pármeno by exaggerating their family ties: '...porque yo te tenía por hijo a lo menos cassi adotivo, y así que tú ymitavas al natural...' (192), and she rationalises Pármeno's disdain for her and Sempronio by blaming his youth: 'Bien creo que de tu yerro sola la edad tiene culpa.' However, it is interesting that her diagnosis of Pármeno's behaviour is not based solely on physical symptoms such as negative body-language, but also focuses on certain patterns of verbal expression, and namely on his use of the aside:

> ...y tú dasme el pago en mi presencia, pareciéndote mal quanto digo, susurrando y murmurando contra mí en presencia de Calisto. [...] Todavía

> me parece que te quedan reliquias vanas, hablando por antojo más que por razón. Desechas el provecho por contentar la lengua. (192)

Celestina seems to be more affected by words than by physical gestures, and although Pármeno might have thought that his asides had escaped the attention of Celestina, she proves that she is always attentive. As we know, memory is a powerful source of *inventio* for Celestina and she obviously prizes this mental faculty very highly. Once again, she capitalises upon Pármeno's vague recollection of his early years in order to fill in the gaps with some sentimental memories:

> Si tú tovieras memoria, hijo Pármeno, del passado amor que te tuve, la primera posada que tomaste venido nuevamente a esta cibdad, havía de ser la mía. Pero los moços curáys poco de los viejos... (193)

Celestina's second line of argument is a clever and highly rhetorical inversion of the truth. In this next passage, Celestina attempts to highlight the many ways in which Pármeno would benefit from having an old woman as a close companion:

> ...buen acorro es una vieja conoscida, amiga, madre y más que madre; buen mesón para descansar sano; buen hospital para sanar enfermo; buena bolsa para necessidad; buena arca para guardar dinero en prosperidad; buen fuego de invierno rodeado de assadores; buena sombra de verano; buena taverna para comer y bever. ¿Qué dirás, loquillo, a todo esto? (193)

She cleverly repeats the word 'buen/bueno/buena' at the opening of each successive clause (anaphora) and the cumulative effect of these repeated words serve to emphasise the positive aspects of sealing this relationship. Of course, this relationship could be mutually beneficial for both parties, but only in the short term. The reality is that Celestina needs Pármeno to be a loyal and dependable accomplice, and a friend to Sempronio if her involvement in the love-match between Calisto and Melibea is to be successful. Consequently, Celestina's third line of argument centres on Pármeno's relationship with Sempronio: '...querría que fuéssedes como hermanos, porque

estando bien con él, con tu amo y con todo el mundo lo estarías...' (193-94). Celestina provides no evidence of Sempronio's good character in order to induce admiration or respect, but simply lists his qualities: 'Mira que es bienquisto, diligente, palanciano, buen servidor, gracioso...' These adjectives seem to describe a character who has not yet appeared in *Celestina*, because they are in sharp contrast to the way in which Sempronio has been portrayed thus far: unscrupulous, impolite, disloyal, and boorish. However, Celestina relies on Sempronio's connection to his wealthy master to convince Pármeno that this could be a lucrative friendship: '...quiere tu amistad; crecería vuestro provecho dándoos el uno al otro la mano [ni aun avría más privados con vuestro amo que vosotros]' (194). If we compare this monologue to Celestina's monologues in Act I, it becomes apparent that Pármeno simply does not respond to emotive language and sentimentality, and particularly to the language of those people whom he dislikes and distrusts, as this would be a sign of weakness. In Act I, Celestina's references to a close family bond and the prospect of an inheritance do not sway Pármeno, but the mentioning of Areúsa's name converts him into an attentive listener. It is important to acknowledge that Celestina's rhetorical strategy is, in fact, an elaborate form of verbal punishment, and she continues to remind Pármeno about his mother. Ultimately, Pármeno is swayed by the prospect of Areúsa, and not by fond memories, but Celestina's relentless persuasion of Pármeno continues with another long digression. Evidently, Celestina enjoys straying from the main subject and feels that it is necessary to provide Pármeno with as many reasons as possible to join forces with her and Sempronio. She presents some false evidence of her concern for Pármeno's well-being by stating that she requested the 'manto' for him, which ironically, was never even cut. Celestina comments on enjoying the fruits of youth, and this is, perhaps, a manifestation of her own sadness and hardship: 'Goza tu

moçedad, el buen día la buena noche, el buen comer y bever. Quando pudieres averlo, no lo dexes; piérdase lo que se perdiere' (195). Furthermore, the way in which she tells Pármeno not to regret or mourn the losses of others, is very much an echo of her own immoral code of conduct: 'No llores tú la hazienda que tu amo heredó, que esto te llevarás deste mundo, pues no le tenemos más de por nuestra vida'. Finally, Celestina closes her speech with another teaser:

> ¡O quán dichosa me hallaría en que tú y Sempronio estuviéssedes muy conformes, muy amigos, hermanos en todo, viéndoos venir a mi pobre casa a holgar, a verme, y aun a desenojaros con sendas mochachas! (195)

Celestina's rhetorical persuasions of Pármeno seem to follow an almost identical pattern. Her speeches tend to be made up of a lengthy preamble which is punctuated by a final statement intended to grab his attention. These preambles tend to be elevated and rhetorical in style and Celestina comfortably switches registers, often ending her monologues on a decidedly more colloquial note. On each occasion, it appears that Celestina rewards Pármeno for allowing her to reminisce at length by enticing him with the promise of gaining pleasure or wealth. Celestina cleverly uses the 'sendas mochachas' as a decoy, and soon after that Pármeno relinquishes his fight: 'Agora doy por bienempleado el tiempo que siendo niño te serví, pues tanto fruto trae para la mayor edad. Y rogaré a Dios por el alma de mi padre que tal tutriz me dexó, y de mi madre que a tal mujer me encomendó' (196.). However, still not convinced that her persuasion has been completely successful, Celestina launches into yet another monologue loaded with sentimentality about Claudina. Although a cursory reading of this speech reveals an abundance of rhetorical devices which are specifically targeted at Pármeno with the aim of fixing his attention on his mother, Celestina is really getting revenge on Pármeno for his earlier disloyalty:

> No me la nombres, hijo, por Dios, que se me hinchen los ojos de agua. ¿Y tuve yo en este mundo otra tal amiga, otra tal compañera, tal aliviadora de mis trabajos y fatigas? ¿Quién suplía mis faltas? ¿Quién sabía mis secretos? ¿A quién descobría mi coraçon? ¿Quién era todo mi bien y descanso, sino tu madre, más que mi hermana y comadre? ¡O qué graciosa que era, o qué desembuelta, limpia, varonil! (196)

Celestina uses the word *tal* repeatedly to emphasise the intimate nature of her relationship with Claudina, and then asks a series of rhetorical questions each of which is accentuated by the interrogative word *¿Quién?* to produce a cumulative effect. These rhetorical strategies seem to have been designed with several purposes. Firstly, by repeatedly referring to the close bond between herself and Claudina, Celestina seeks to unnerve Pármeno and provoke him into relinquishing his fight, because she now knows that he hates hearing about his mother. Secondly, Celestina's comments on the different roles played by Claudina (friend, confidante, companion, and soul mate) focus Pármeno's attention on the maternal relationship which he never had, and the absence of a father figure in his life. Essentially, by highlighting the benefits and advantages of forming part of such a relationship, Celestina hopes to put an end to Pármeno's wavering commitment. The second part of this monologue is a detailed account of the macabre activities which both Celestina and Claudina engaged in. This passage is important because it provides clear evidence of Celestina's background in witchcraft, and helps to complete her own life-story as well as providing some important biographical information on Claudina. In her description of these activities, Celestina is careful to underline that she was not as accomplished or experienced in the practice of witchcraft as Claudina, but was merely a novice: 'Pues entrar en un cerco, mejor que yo, y con más esfuerço, aunque yo tenía harta buena fama, más que agora; que por mis pecados, todo se olvidó con su muerte'. Moreover, she emphasises the demonic activities of Pármeno's mother, and rubs salt in his

wounds. If we compare the beginning of this monologue to Celestina's detailed account of Claudina's evil powers, it becomes apparent that Celestina is trying to get a reaction from Pármeno.[22] The inference is that Pármeno cannot escape from his mother's dark past, because Celestina is determined to keep on reminding him. Any attempt to disassociate himself, therefore, from crime, evil, and corruption, is futile because Celestina can use her memory as a weapon against Pármeno's diminishing piety and moral values.

Celestina has, until now, used her memory as a tool of persuasion against Pármeno, because as R. Roger Smith states: 'Recapitulations play a significant role [...] in Celestina's efforts to manipulate Pármeno, her most difficult challenge'.[23] In some cases, she recalls past events with the objective of asserting that she is a caring person who has only Pármeno's best interests at heart. But, in her next monologue, she is motivated to drag his family name through the mud by mentioning the various punishments that Claudina suffered as a result of being found guilty of witchcraft:

> Y aun la una le levantaron que era bruxa, porque la hallaron de noche con unas candelillas cojendo tierra de una encruçijada, y la tovieron medio día en una escalera en la plaça puesta, uno como rocadero pintado en la cabeza. (198)

Celestina seems to have been provoked into giving this account of Claudina's public humiliation, because she had not anticipated that Pármeno would remember anything about these events. Prior to this monologue, Pármeno recalls that '...quando la justicia te mandó prender estando yo en tu casa, ¿teníades mucho conoscimiento?', and gets back at Celestina in an attempt to even out the score. In this act it is Pármeno who relies on selective memory to remind Celestina that he is not quite as naïve and malleable as she thought. Celestina then makes the point that such punishments were an inevitable part of life as a witch, and enabled Claudina to preserve her honour and

'estate': 'Pero cosas son que passan; no fue nada; algo han de sofrir los hombres en este triste mundo para sustentar sus vidas y honrras.' Although Celestina was initially motivated to highlight Claudina's shame because she was caught unawares by Pármeno's well-timed interruption, she is compelled to underscore the fact that even the most honourable people have suffered some form of public shame. It is unusual for Celestina to use a comparison in this way, for in other circumstances her turn of phrase is enough to convey a point, but in this case it seems that she has to resort to special measures to distract Pármeno from the information that she has accidentally revealed. It would appear that Pármeno's unexpected use of memory and knowledge has unnerved Celestina to such an extent that she allows her emotions to play a more important role than rhetoric. The next monologue is a continuation of the previous two speeches, both of which were truncated by Pármeno's interruptions. His last interruption, which alluded to the dubious nature of Celestina's reference to Virgil, prompts Celestina to react emotionally: '¡Calla, bovo! Poco sabes tu de achaque de yglesia y quánto es mejor por mano de justicia que de otra manera.' (199). Celestina's disdain for the Church seems to have been motivated by Claudina's fatal dealings with the iron hand of justice.[24] Celestina justifies this disdain with a reference to the Gospel of Matthew 5.11-12: '(el cura)... que viniéndola a consolar dixo que la santa scritura tenía que bienaventurados eran los que padecían persecución por la justicia, que aquellos poseerían el reyno de los cielos'. Although Celestina paints the picture that Claudina was forced to give false information about her involvement in witchcraft, it is unclear whether this incident brought about her death. Celestina concludes her story of Claudina on a more subdued note, and implores Pármeno to live up to his mother by being a true friend: 'Pues seýme tú como ella, amigo verdadero, y trabaja por ser bueno, pues tienes a quien parezcas'. However, Celestina

feels it necessary to end her sad tale on a false promise: 'Que lo que tu padre te dexó a buen seguro lo tienes'. Pármeno's reaction to this last comment proves that he is largely disinterested in the finer details of his mother's life –'Bien lo creo, madre, pero querría saber qué tanto es'– and far more interested in the prospect of material gain. This last point also illustrates that Celestina's last three monologues have been largely unsuccessful as persuasive speeches: their real purpose seems to have been motivated by a desire for revenge.

Celestina's lengthy descriptions of Claudina's involvement in witchcraft appear to function as purely biographical and narrative devices, but the unnecessary nature of her relentless persecution of Pármeno in Act VII reveals that they function as devices for verbal retaliation. Celestina's anger at Pármeno's unfavourable comments about her in Act I is compounded even further by his numerous asides in Act VI. Of course, Celestina's observations about the changes in Pármeno's physical and verbal demeanour are entirely accurate. Initially, Pármeno's dialogic style is dominated by the power of reason: loyalty is the underlying factor that provides the logical justification for protecting Calisto, and intellect and argument are used as the basis for his actions and decisions, as opposed to emotions. At the start, Pármeno's dialogue is characterised by the need to persuade through rational argument and dialogue, but by the end of Act VII, his rational approach disintegrates because his arguments are not strong enough to withstand his own feelings and physical instincts, and this coincides with his introduction to Areúsa. Essentially, Pármeno's restraint is nothing more than repressed desire that no amount of reasoning could contain. Comparatively, Celestina's verbal tactics are shown to be nothing more than an attempt to inflict punishment on Pármeno in return for his insulting comments. The fact that Celestina continues to harass Pármeno with information about his mother

when he has already succumbed is indicative of an elaborate sub-strategy: to brainwash Pármeno into viewing her as a real part of his life. Celestina uses her memories (real or invented) in order to accuse Pármeno of denial about his family history, and the 'Claudina monologues' could be construed as an attempt to reconstruct Pármeno's identity. It is clear that the virtues associated with Pármeno's profession are diametrically opposed to the immorality of Celestina, Calisto, and Sempronio, and so Pármeno's early life must be recalled in such a way as to imply a direct connection to vice and evil. The hope is that Pármeno will interpret Celestina's stories of his mother's witchcraft as evidence of some inherited tendency toward immoral behaviour, and therefore, relinquish his moral obligations to Calisto.

2.2 Celestina-Pármeno-Areúsa

The seduction of Pármeno represents a symbolic loss of innocence and adolescence, and is the most important contributing factor to his demise. Celestina capitalises upon Pármeno's natural curiosity about the female sex in order to ensure a successful outcome in her involvement in the affairs of Calisto and Melibea; she does this by initiating Pármeno into her subculture of love. Celestina cleverly uses this rite of initiation as a test of Pármeno's manliness. The fact that he succumbs can only be comprehended as an attempt to reinforce his solidarity with the other male figures. This 'subculture' of love does not exist on the same level as courtly love, because of the absence of any conventions governing its expression as a high literary or rhetorical topic. Instead, it is a grotesque variant of courtly love intended to reflect the more basic instincts of low-life characters and the more realistic aspects of male and female sexuality. In Celestina's capacity as a go-between –acting on the behalf of Pármeno– the rituals and behaviour associated with courtship and chivalry are completely removed. This is largely because she is not dealing with love, but dealing

in love; her business is one of supply and demand in its basest form. As Dorothy Sherman Severin observed 'The love of Pármeno and Areúsa is a parody of the love of Calisto and Melibea'.[25] As I will demonstrate, the parodic intentions of Rojas not only expose the affair between Pármeno and Areúsa as farcical and unromantic, but they also reveal the power of human emotions over intellect; which proves to be Pármeno's undoing.

Like Calisto, Pármeno is in love with the idea of being in love, and this is a specific type of belief that he has learned from his master. The mentioning of Areúsa's name (Act I, 124) sends him into a downward spiral of sexual obsession with someone who he has never even met. Of course, his curiosity about women in general stems from the absence of any meaningful contact with the opposite sex, and as Stephen Gilman rightly observed:

> [...] Pármeno, a diferencia de Sempronio y de Calisto, no considera a las mujeres ni como divinas ni como infrahumanas, sino como un misterio vedado. Su sentimiento no consiste en una aversión racional, ni tampoco en una adoración sin freno; es más bien curiosidad de los sentidos, disimulada por la pedantería.[26]

Celestina's acute understanding of Pármeno's psychological facets is a fundamental key to his seduction: she is careful not to disclose any information regarding Areúsa; thus maintaining an air of secrecy and heightening Pármeno's natural desire to satisfy his lust. In fact, Celestina deliberately prolongs the waiting game, making only one veiled reference to Elicia and Areúsa as a means of stimulating his appetite, and endearing him to Sempronio: '¡O quán dichosa me hallaría en que tú y Sempronio estuviéssedes muy conformes, muy amigos, hermanos en todo, viéndoos venir a mi pobre casa a holgar, a verme, y aun a desenojaros con sendas mochachas!' (Act VII, 195). Despite the fact that Areúsa and Elicia are courtesans, Celestina's secrecy could be regarded as a strategy designed to protect them from the risk and potential

dishonour of having more than one lover or client. Celestina actively prevents Pármeno from coming into direct contact with Areúsa: 'Atiende y espera debaxo desta escalera. Sobiré yo a ver qué se podrá hazer sobre lo hablado...'(200). This is primarily because she has not yet persuaded Areúsa to entertain Pármeno's company, and because of Pármeno's inexperience, which could jeopardise the process of seduction. In the exchanges of dialogue that develop between Celestina and Areúsa throughout Act VII, Pármeno is a peripheral character: he is neither a spectator nor a participant, but an eavesdropper on their conversation. Conversely, Celestina assumes the role of mediator and interpreter, ensuring that only the tastiest morsels of information are pronounced within Pármeno's hearing range. In this passage, Areúsa comments that she is suffering from the condition known as *mal de madre* or 'wandering womb', and this provides Celestina with the perfect opportunity to contemplate Areúsa's body as she know how to treat this malady: '...que aun algo sé yo deste mal...' (202). Celestina's observations are brought to speech at the beginning of a short monologue:

> ¡Bendígate Dios y el señor Sant Miguel Ángel, y qué gorda y fresca que estás; qué pechos y qué gentileza! Por hermosa te tenía hasta agora, viendo lo que todos podían ver. Pero agora te digo que no ay en la cibdad tres cuerpos tales como el tuyo en quanto yo conozco; no paresce que ayas quince años. ¡O quién fuera hombre y tanta parte alcançara de ti para gozar tal vista! (202)

This monologue is pronounced with the sole intention of persuading Areúsa to see Pármeno. However, Areúsa is reticent and seems unwilling to expose herself to the risk of losing one of her best clients: 'Sabes que se partió ayer aquel mi amigo con su capitán a la Guerra; ¿avía de hazerle ruyndad?' and '...que me da todo lo que he menester; tiéneme por honrrada; favoréceme y trátame como si fuesse su señora' (203 and 204 respectively). Areúsa's restraint is deliberately contrasted with Elicia's code of sexual conduct, which is not bound by the constraints of social values such as

honour and monogamy. Furthermore, it is a parody of Melibea's attitude to love. Eventually, Celestina manages to overcome Areúsa's resistance with a cynical line of argumentation constructed around the *carpe diem* theme, and she makes ample use of popular sayings, proverbs, and similes to trigger a change in Areúsa's attitude towards Pármeno: 'Una alma sola ni canta ni llora'; 'Un solo acto no haze hábito'; 'Un frayle solo pocas vezes le encontrarás por la calle'; 'Una perdiz sola por maravillas buela [mayormente en verano]'. Celestina's reliance on colourful and colloquial language is extremely revealing. Firstly, it is a stereotypical language register associated with low-life characters and is, therefore, a specific referent of social discourse relating to the status of Areúsa. Secondly, Celestina's numerous references to a single act of passion undermine the validity of Pármeno's relationship with Areúsa, which does not materialise into a prolonged affair.

In spite of Areúsa's feigned coyness towards Pármeno –'Ay, señor mío, no me trates de tal manera; ten mesura por cortesía...' (208)– this is simply a smokescreen designed to create the illusion in Pármeno's mind that she is imitating the conventional behaviour associated with courtly lovers. Essentially, both Celestina and Areúsa try to shield Pármeno from the truth: Areúsa is a prostitute, and Pármeno is paying for her services (albeit indirectly) just as any other client would. By reducing this affair to a common material denominator, Rojas is mocking Pármeno's naiveté. In addition, he draws the reader's attention to the fact that love in *Celestina* is synonymous with greed. Calisto and Pármeno perceive love as an item for consumption, and their women are treated as commodities to be treasured. As a result, love is ultimately devalued.

In the opening scene of Act VIII, Pármeno and Areúsa awake after their night of passion, in what is a deliberate parody of the 'serious *alba*' of Calisto and Melibea,

to use Dorothy Sherman Severin's phrase.[27] Rojas uses several verbal devices with the intention of implying an attitude quite different from that which is literally expressed: sexual *vis-à-vis* romantic. The parodic resonance of the opening lines of the characters is intended to lower the rhetorical level and sincerity of the lover's colloquy in Act XIV. Essentially, the language used by Pármeno and Areúsa fastens our attention on a completely unromanticised idea of love. Given that Deyermond and Severin (1975; 1989) have already analysed the parallelisms between the dawn awakenings of both pairs of lovers, my analysis will focus on aspects of humour and irony:

> PÁRMENO: ¿Amanece, o qué es esto, que tanta claridad está en esta cámara?
> AREÚSA: ¿Qué amanescer? Duerme, señor, que aun agora nos acostamos. No he yo pegado bien los ojos, ¿ya avía de ser de día? Abre, por Dios, essa ventana de tu cabecera y verlo has.
> PÁRMENO: En mi seso estó yo señora, que es de día claro, en ver entrar luz entre las puertas. ¡O traydor de mí, en qué gran falta he caýdo con mi amo! De mucha pena soy digno. ¡O qué tarde que es!
> AREÚSA: ¿Tarde?
> PÁRMENO: Y muy tarde.
> AREÚSA: Pues assí goze de mi alma, no se me ha quitado el mal de la madre; no sé cómo pueda ser.
> PÁRMENO: ¿Pues qué quieres, mi vida?
> AREÚSA: Que hablemos en mi mal. (211-12)

In this short passage, we are provided with several references which firmly situate the lovers in the bedroom: 'cámara' and 'cabecera'. These seemingly unimportant pieces of information provide the *mise-en-scène*, and emphasise the purely sexual nature of the encounter between Pármeno and Areúsa. What follows, is a colloquy of farcical dimensions: Areúsa has scarcely shut her eyes, and yet it is already daybreak; Pármeno is anxious to leave, fearing that his tardiness will be punished by his master. Rojas creates an extremely humorous situation based on Pármeno's misinterpretation of Areúsa's words. A somewhat perplexed Areúsa comments that she is still suffering

from *mal de madre*, despite the fact that she acted upon Celestina's advice whose prescription was sex: 'Pero otra cosa hallava yo siempre mejor que todas, y ésta no te quiero dezir...' (Celestina, 203). However, Pármeno completely misses the point, mistaking her 'dolor' for a womb still in search of nourishment: 'Que hablemos de mi mal' becomes a *double entendre* for sexual intercourse, and Pármeno is clearly unable to oblige:

> Señora mía, si lo hablado no basta, lo que más es necessario me perdona, porque es ya mediodía; si voy más tarde no seré bien recebido de mi amo. Yo verné mañana y quantas vezes después mandares. Que por esso hizo Dios un día tras otro, porque lo que el uno no bastasse, se cumpliesse en otro. Y aun porque más no veamos, recibe de ti esta gracia, que te vayas hoy a las doze del día a comer con nosotros a su casa de Celestina. (212).

Pármeno's inexperience and total lack of understanding of the opposite sex, leads him to objectify Areúsa as a wanton woman with an insatiable appetite. His ludicrous delusion bolsters his confidence and creates an expectation of further, renewed sexual interaction. Far from experiencing a sense of personal liberation and ennoblement through this affair, Pármeno is completely emasculated:

> ¡O plazer singular, o singular alegría! Quál hombre es ni ha sido más bienaventurado que yo, qual más dichoso y bienandante, ¡que un tan excellente don sea por mí posseýdo, y quán presto pedido tan presto alcançado! Por cierto, si las trayciones desta vieja con mi coraçón yo pudiesse suffrir, de rodillas avía de andar a la complazer. (212)

The repetition of the adjective 'singular' is intended to reflect Pármeno's elation, but it also underscores the literal singularity of his experience as an isolated event which will never develop into a <u>real</u> relationship. Indeed, it is highly significant that Areúsa does not once acknowledge Pármeno's presence in Act IX, nor do they have any further renewed contact. In effect, Pármeno has been brought metaphorically to his knees: he is now willing to adopt an even more subservient role in his relationship with Celestina, and he uses his affair with Areúsa as a pretext for finally befriending

Sempronio. Consequently, the business of love in all of its facets is shown to end only in personal and emotional catastrophe.

Celestina's rhetorical effectiveness, therefore, seems to be based on her ability to wear down Pármeno and weaken his resolve, as opposed to persuading him through good reason. Consequently, perseverance and a deep understanding of the human condition are shown to be more important components of persuasive argument than conventional rhetoric. Despite Pármeno's protracted opposition to Celestina's arguments, the magnitude of his eventual submission to her will is indicative of the kind of weakness traditionally associated with female behaviour in literature, as Anne Laskaya observes:

> If control and competition are hallmarks of masculinity within medieval gender discourse and are demonstrably pervasive issues surrounding men [...], obedience and rebellion mark key characteristics of femininity within that same discourse.[28]

Of course, the question remains: is Pármeno's submission to Celestina evidence of the gradual emasculation of his fragile identity? Or, is it simply a decision based on his natural desire to bid farewell to his adolescence, and finally enter adulthood? Through my analysis of Pármeno's relationships with Calisto and Sempronio, I will demonstrate that Pármeno's downfall can be explained by his struggle, and eventual failure, to assert his masculinity.

2.3 Calisto and Pármeno

In the many different kinds of discourse promoted throughout the late Middle Ages, such as ecclesiastical, philosophical, and scholastic, the relationship between men of different ages emphasised the subordination of the younger to the older man. Inevitably, when social status becomes the main differential as it is in the relationship between Pármeno and Calisto, it is the servant who is subordinate to the master and

who is naturally excluded from the power associated with nobility. Although Pármeno is initially reluctant to relinquish his duty as a loyal servant to Calisto, the promise of Areúsa prompts a radical change in his attitude toward serving the upper classes. Richard F. Green states that '...the capacity to experience [romantic] love had long been regarded as an exclusively aristocratic prerogative'.[29] Bearing this statement in mind, it is possible that Pármeno's decision to give into his latent desires is accompanied by a more sinister motive: to assert psychological superiority over his master, i.e. attain a more socially superior level of masculinity, and gain a share of the power. This last statement is supported by Bourdieu's view that manliness is a duty:

> *Manliness*, understood as sexual or social reproductive capacity, but also as the capacity to fight and to exercise violence (especially in acts of revenge), is first and foremost a *duty*. Unlike a woman, whose essentially negative honour can only be defended or lost, since her virtue is successively virginity and fidelity, a 'real' man is someone who feels the need to rise to the challenge of the opportunities available to him to increase his honour by pursuing glory and distinction in the public sphere.[30]

As I have already pointed out, the multi-faceted manipulation of Pármeno is concerned with the disruption of his self-image. Pármeno's *persona* is based primarily on his social role as a servant to Calisto. Once his master has stripped him of his ability to perform his social duty successfully, he becomes an ineffectual servant and a bad imitator of Calisto's lustful conduct. Essentially, by depriving Pármeno of his justification for being a righteous person (serving Calisto), he is left only with the basic instincts associated with any other adolescent male. And so, Pármeno's decision to join forces with Celestina and Sempronio could be interpreted as a counteroffensive designed to ensure the undoing of his overly critical master. Certainly, the text provides us with clues to substantiate this last point. In Act XII, Calisto asks Pármeno to go and see if Melibea is waiting for him, to which Pármeno replies:

> ¿Yo, señor? Nunca Dios mande que sea en dañar lo que no concerté; mejor será que tu presencia sea su primer encuentro, porque viéndome a mí no se turbe de ver que de tantos es sabido lo que tan ocultamente quería hazer, y con tanto temor haze, o porque quiçá pensará que la burlaste. (257)

Pármeno cleverly plays on his master's eagerness to please Melibea at whatever cost, and knowingly places him (and Melibea) in danger. This is indicative of an ironic inversion of male social stereotypes, because the bad master is punished by the good servant for undermining the latter's better judgement.[31]

The first instance of verbal interaction between Calisto and Pármeno is brought about by the arrival of Celestina and Sempronio, and inspires the young servant to deliver a string of long monologues (Act I, 108-113). The motivation behind these descriptive speeches is to instil fear in Calisto regarding the figure of Celestina, but it becomes immediately apparent that Calisto has no regard whatsoever for Pármeno's advice:

> Bien está, Pármeno; déxalo para más oportunidad. Assaz soy de ti avisado; téngotelo en gracia. No nos detengamos, que la necessidad deshecha la tardança. Oye, aquélla viene rogada; spera más que deve. Vamos, no se indigne. Yo temo y el temor reduze la memoria y a la providencia despierta. (113).

Of course, if we interpret Calisto's response to Pármeno's warnings in the context of the medieval discourse of courtly lovers, then his attitude could be described as conventional and predictable. Calisto's behaviour does, therefore, underscore his devotion to Melibea and his self-inflicted isolation from the real world. However, Calisto continues with a brief lecture on the definition of true loyalty, which is catalytic in the seduction of Pármeno:

> [...] pero ruégote, Pármeno, la embidia de Sempronio, que en esto me sirve y complaze; no ponga impedimiento en el remedio de mi vida; que si para él hovo jubón, para ti no faltará sayo. (113-14).

Until this point, it is doubtful whether the righteous Pármeno would have been envious of Sempronio at all, but Calisto makes a concerted effort to promote enmity and competition between them by reaffirming that Sempronio is his favourite servant: '¡O fiel y verdadero Sempronio!' (115). Calisto's misuse of the language associated with the conduct of courtly lovers is emphasised in his warning to Pármeno ('no ponga impedimiento en el remedio de mi vida'), and is later echoed by himself in Act V (175), and Melibea in Act X ('los passionados piden remedio', 238). Despite the fact that Calisto openly recognises and defines for us the importance of mind over body, it is clear that he undermines Pármeno's capacity to serve him loyally:

> No pienses que tengo en menos tu consejo y aviso que su trabajo y obra, como lo spiritual sepa yo que procede a lo corporal. Y [que] puesto que las bestias corporalmente trabajen más que los hombres, por esso son pensadas y curadas, pero no amigas de ellos. En [la] tal diferencia serás conmigo en respecto de Sempronio, y so secreto sello, postpuesto el dominio, por tal amigo a ti me concede. (114)

Whilst Calisto tries to convince Pármeno that he appreciates his cerebral nature as much as Sempronio's more practical approach, it becomes evident that reason and virtue are obstacles which must be eliminated. Pármeno's reaction to Calisto's unexpected remarks reveal anger and disbelief:

> Quéxome, señor [Calisto], de la dubda de mi fidelidad y servicio, por los prometimientos y amonestaciones tuyas. ¿Quándo me viste, señor, embidiar, o por ningún interesse ni resabio tu provecho estorcer? (114)

These emotions are crystallised in Pármeno's short speech of opposition to the allegations against him:

> Protestando mi innocencia en la primera sospecha, y cumpliendo con la fidelidad, porque te me concediste, hablaré; óyeme, y el affecto no te ensorde, ni la esperança del deleyte te ciegue. Tiémplate y no te apressures, que muchos con cobdicia de dar en el fiel, yerran el blanco. Aunque soy moço, cosas he visto assaz, y el seso y la vista de las muchas cosas demuestran la esperiencia. De verte o de oýrte descender por la

> escalera, parlan lo que éstos fingidamente han dicho, en cuyas falsas palabras pones el fin de tu desseo. (115)

Already, a rhetorical pattern is beginning to emerge in the dialogues between Calisto and Pármeno, which is reminiscent of an inversion of the medieval *disputatio* to debate controversial issues such as religion. Calisto's tone is overtly accusatory whilst Pármeno's natural dialogic response is to defend his position. Here, it is not the pros and contras of Christianity *vis-à-vis* Judaism which are being argued, but the essence of what it means to be loyal (male) as opposed to being obedient (female). Despite the fact that Pármeno has the moral upper hand, this does not transcend the barriers of social class. Calisto's eulogistic greeting to Celestina is exaggerated and his praise is totally unfounded: '¡O vejez virtuosa, o virtud envejecida! ¡O gloriosa esperança de mi desseado fin!' (116). But, it sends a clear message to Pármeno that he has paid no attention to his warnings, and that he does not value his advice. Pármeno's monologues have, therefore, been ineffective and this supports my idea that monologue is not an entirely suitable medium for persuasion. Moreover, it reinforces my belief that the psyche and inner logic of the characters are more readily revealed through the use of the aside and the soliloquy, as is exemplified in the case of Pármeno: '¡O Calisto desventurado, abatido, ciego! [...] Deshecho es, vencido es, caýdo es; no es capaz de ninguna redención ni consejo ni esfuerço' (116-17, aside).

The beginning of Act II opens with a conversation between Sempronio and Calisto regarding the payment of the first instalment for Celestina's services. Calisto praises Sempronio's entrepreneurial skills: 'Sabido eres; fiel te siento; por buen criado te tengo' (131), and later states that '...en el servicio del criado está el galardón del señor' (133). This opening scene reveals a deliberate attempt by Calisto to undermine Pármeno, because he ignores his presence in what can only be described as intentional

exclusion. Comparatively, Sempronio enjoys this moment of one-upmanship. Not only does he show that he is adept at playing the sycophant, but he steps up the competitive dynamic in his relationship with Pármeno. Although Calisto asks for Pármeno's advice –'Tú, Pármeno, ¿qué te parece de lo que oy ha passado?' (133)– he is unwilling to listen and confirms that Pármeno's unintended use of reverse psychology is endearing Celestina to him: 'Tú me la as aprovado con toda tu enemistad' (134). Despite this, Pármeno continues to provide his master with good reasons to dissociate himself from Celestina: 'Porque a quien dizes el secreto, das tu libertad', and even goes as far as to predict the cause-effect relationship which will bring about Calisto's downfall with astonishing accuracy:

> Señor, porque perderse el otro día el neblí fue causa de tu entrada en la huerta de Melibea a le buscar; la entrada causa de la veer y hablar; la habla engendró amor; el amor parió tu pena; la pena causará perder tu cuerpo y el alma y hazienda. Y lo que más dello siento es venir a manos de aquella trotaconventos, después de tres vezes emplumada. (134-35)

Pármeno is the only character in *Celestina* who consistently manifests elements of fatality. His verbal responses to the unfolding situations often contain prophesies, and here, he tries to warn Calisto not to pursue his affair any further.[32] However, Pármeno's foresight is met with the cruel mockery of his master:

> ¡Assí, Pármeno, di más desso, que me agrada! Pues mejor me parece quanto más la desalavas; cumpla conmigo y emplúmenla la quarta; dessentido eres; sin pena hablas; no te duele donde a mi, Pármeno. (135)

Pármeno then abandons the rhetoric of the classical soothsayer, and tries to persuade Calisto with the more familiar discourse of Spanish sentimental romance, by quoting from the *Cárcel de Amor*.[33] But ironically for a courtly lover, Calisto has apparently not read the *Cárcel de Amor* and is oblivious to its tragic ending:

> Señor, más quiero que ayrado me reprehendas porque te do enojo, que arrepentido me condenes porque no te di consejo, pues perdiste el nombre de libre quando cativaste la voluntad. (135)

And so, he proceeds to reprimand Pármeno's efforts to counsel him: 'Di, mal criado...¿qué sabes de honrra...¿qué es amor? ¿En qué consiste buena criança?' and seals the fate of their relationship by comparing him unfavourably with Sempronio:

> Quanto remedio Sempronio acarrea con sus pies, tanto apartas tú con tu lengua, con tus vanas palabras; fingiéndote fiel, eres un terrón de lisonja, bote de malicias, el mismo mesón y aposentamiento de la embidia; que por disfamar la vieja a tuerto o derecho, pones en mis amores desconfiança, sabiendo que esta mi pena y flutuoso dolor no se rige por razón, no quiere avisos, caresce de consejo... (136)

It could be said that Calisto's last line of argument is valid in part, because Pármeno should know through his received knowledge of literature and philosophy that passion cannot be rationalised through reasonable argument. However, Pármeno counterclaims that his realistic version of the truth is more beneficial to Calisto than the damaging consequences of Sempronio's active encouragement:

> ...conozcerás mis agras palabras ser mejores para matar este fuerte cáncre que las blandas de Sempronio que lo cevan, atizan tu fuego, abivan tu amor, encienden tu llama, añaden astillas que tenga que gastar, hasta ponerte en la sepoltura. (136).

Throughout this act, Pármeno's temperament changes dramatically and he is metamorphosed into a rebellious individual due to the fact that he is reprimanded by Calisto for possessing the qualities of a good servant: honesty and loyalty. Despite the fact that Pármeno accurately predicts the cause-effect relationship which will alter Calisto's life beyond imagination, he is accused of being disloyal and malicious. These unfair emotional responses prompt Pármeno to confront his attitude to his involvement in the affair with renewed vigour and perspective. When Calisto leaves the scene, Pármeno is allowed to speak freely and what follows is a short but revealing soliloquy. This is a pivotal moment for the psychological development of Pármeno's character, in that he chooses to sacrifice his individuality because the

desire to belong and to be accepted by his male contemporaries is a softer option. Pármeno's anger at the superficial nature of man and the prevailing sense of injustice is perfectly crystallised in the following extract:

> ¡O desdichado de mí!; por ser leal padezco mal. Otros se ganan por malos, yo me pierdo por bueno. El mundo es tal; quiero yrme al hilo de la gente, pues a los traydores llaman discretos, a los fieles necios. Si [yo] creyera a Celestina con sus seys dozenas de años acuestas, no me maltratara Calisto. Mas esto me porná escarmiento daquí adelante con él. (137).

It is important to remember at this point, that Celestina has already promised him Areúsa, and that Pármeno decides to placate Calisto, Sempronio, and Celestina precisely for this reason:

> Que si dixere comamos, yo tanbién; si quisiere derrocar la casa, aprovarlo; si quemar su hazienda, yr por huego. Destruya, rompa, quiebre, dañe; dé a alcahuetas lo suyo, que mi parte cabrá. Pues dizen, a río buelto ganancia de pescadores. ¡Nunca más perro a[l] molino! (137)

This about-turn in Pármeno's reasoning brings to mind the way in which Melibea's personality changes: the former chooses to alter the course of his destiny, whilst the latter has her destiny changed by others. However, any parallels between these two characters really end here, given that Pármeno, unlike Melibea, is not plunged into emotional turmoil because of the intervention of witchcraft, or owing to the onset of the symptoms of lovesickness. However, he does try to rationalise his decision to play an active part in the scheme. This soliloquy is, therefore, the verbal manifestation of the way in which Pármeno has devised a series of self-satisfying but morally inadequate reasons to justify his participation. Pármeno is no longer exercising reason, but is coming to terms with his acceptance of corruption, and his rejection of moral beliefs and codes of conduct. Reason is no longer the prime source of Pármeno's newfound spiritual truth, because his decision is based upon an emotional response as opposed to a logical and rational interpretation of Calisto's attitude towards him. Pármeno's spiritual revelation is brought about by a desire to be

someone, and this provides the only valid basis for his decision-making. Furthermore, Pármeno's decision is an attempt to assert his manliness which '... must be validated by other men [...] and certified by recognition of membership of the group of 'real men'.[34] From this point onwards, Pármeno becomes more malleable and far more susceptible to manipulation and corruption, because he has mentally prepared himself for this fate.

Pármeno starts life in *Celestina* as an individual who does not have a strong gendered identity; he is simply a male servant who embodies the qualities of a young, moderately-educated man in and around the time of Humanism. Pármeno's social role does not imply an awareness of other types of medieval masculinity (with the exception of that of the courtly lover, Calisto) because these tend to correspond to social classes which he might not have had contact with. His sense of self-image is, therefore, constructed almost entirely around his function as a servant to Calisto. This is largely because Pármeno was deprived of a father figure, but was provided with two mothers (Claudina and now, Celestina), neither of which were positive role models. As a consequence, Pármeno has had to struggle to attain his own idea of what it means to be a man in medieval society. At the beginning of Act I, Pármeno is characterised through his dialogue as a sensible, astute, and temperate individual, and it is only when he allows himself to engage in open debate with Celestina and Calisto, that his resolve begins to crumble. The prospect of an affair with Areúsa provides Pármeno with the opportunity to explore previously repressed aspects of his masculinity. The hope is that, like his master, he too will experience ennoblement through love. By Act XII, Pármeno has consummated his love for Areúsa and as a result, his attitude towards love in general earns him the praise of his master: '¡O qué bien as dicho!; la vida me as dado con tu sotil aviso' (257). But this is doubly ironic

because Pármeno's advice to Calisto was intentionally malicious. Moreover, just as Pármeno begins to reap the rewards of selling his soul to Celestina, his death becomes more imminent. Even when Pármeno has proved himself in the eyes of Calisto, he is still goaded with his master's childish comments: '¿Qué te parece, Pármeno, de la vieja que tú me desalabavas? ¿Qué obra ha salido de sus manos? ¿Qué fuera fecho sin ella?' (267).

If we recall earlier episodes of dialogue between Calisto and Pármeno, one aspect strikes me as being highly significant: the lack of any real interpersonal communication. Unlike the dialogic relationship between Calisto and Sempronio, Pármeno is consistently deprived of the opportunity to debate matters at length with his master. Calisto has made it perfectly clear to Pármeno that his advice is of no value to him, and that he favours Sempronio's false expression of loyalty over his sincerity. Essentially, Calisto has created a two-tier system for his servants: Sempronio is Calisto's designated moral adviser, and therefore, enjoys a higher level of responsibility, whereas Pármeno's sphere of duty seems to be confined to the mundane. Whether or not this demarcation is based on age and experience is debatable, but as Alan Deyermond points out: 'Pármeno is depicted as younger than Sempronio and with less intellectual awareness...'.[35] This last point is manifested in a number of short interludes of dialogue between Pármeno and Calisto. In the following extract, Pármeno alerts his master to the arrival of Celestina and Sempronio, whom he describes as being engaged in animated conversation. However, Calisto dismisses Pármeno's observations of possible collusion as misguided, and quickly urges him to open the door:

PÁRMENO: ¡Señor, señor!
CALISTO: ¿Qué quieres, loco?

> PÁRMENO: A Sempronio y a Celestina veo venir cerca de casa, haziendo paradillas de rato en rato, y quando están quedos, hazen rayas en el suelo con el spada. No sé qué sea.
> CALISTO: ¡O desvariado, negligente! Veslos venir, ¿no puedes baxar corriendo a abrir la puerta? ¡O alto Dios, o soberana deidad! ¿Con qué vienen? ¿Qué nuevas traen? Que tan grande ha sido su tardança que ya más esperava su venida que el fin de mi remedio. ¡O mis tristes oýdos, aparéjaos a lo que os viniere, que en boca de Celestina está agora aposentado el alivio o pena de mi coraçón! ¡O si en sueños se passasse este poco tiempo, hasta ver el principio y fin de su habla! Agora tengo por cierto que es más penoso al delinquente esperar la cruda y capital sentencia que el acto de la ya sabida muerte. ¡O espacioso Pármeno, manos de muerto! Quita ya essa enojosa aldava; entrará essa honrrada dueña, en cuya lengua está mi vida. (175-76)

Although Calisto's short speech is of primary interest to us because of the many examples of ironic foreshadowing, it is emblematic of his continual subordination of Pármeno. Pármeno's status as a mere underling is emphasised through Calisto's choice of pejorative language –'desvariado', 'negligente', 'espacioso', 'manos de muerto'– and highlights his bias towards Sempronio. Whilst it is important to underline that lovesickness could be the cause for Calisto's skewed attitude (just as witchcraft plays an integral part in the erosion of Melibea's critical faculties), the way in which Pármeno is verbally demoted to the rank of lackey is, without doubt, a contributing factor to Pármeno's increasingly aggressive and malicious attitude towards his master. Likewise in Act VIII, Calisto openly favours Sempronio's judgement and exhibits a natural distrust for Pármeno. In this extract of short dialogue, Calisto is in a delirious dream-like state and asks Pármeno whether it is night or day:

> CALISTO: ¿Es muy de noche? ¿Es hora de acostar?
> PÁRMENO: Mas ya es, señor, tarde para levantar.
> CALISTO: ¿Qué dizes, loco; toda la noche es passada?
> PÁRMENO: Y aun harta parte del día.
> CALISTO: Di, Sempronio, ¿miente este desvariado? ¿Que me haze creer que es de día. (219)

Although Calisto's repeated attempts to undermine Pármeno may have had a certain degree of psychological impact on the young servant, Pármeno's sexual encounter with Areúsa seems to have distracted him from the petty-mindedness of his master, albeit temporarily. Moreover, Calisto is oblivious to the fact that he has now become an object of derision, and that Sempronio and Pármeno have been mocking him behind his back.

The dialogic relationship between Calisto and Pármeno is born out of a necessity to address one another, rather than a desire to communicate. As master, Calisto orders, reprehends, and occasionally praises his servant Pármeno, but very rarely does he willingly engage in debate with him as he does with Sempronio. With the exception of Pármeno's monologues in Act I, their conversations are generally short and Pármeno's interaction with his master is often limited to a few brief interjections. This is probably because Calisto and Pármeno do not particularly like one another; they exhibit no mutual respect, and share very little in common. It is highly significant that both Calisto and Pármeno feel compelled to talk <u>about</u> one another, rather than <u>to</u> one another. The reasons for this are two-fold. Firstly, when Pármeno tries to warn his master against dealing with Celestina he is branded as a meddlesome, disloyal, and bad servant. Subsequently, Pármeno becomes the enemy who is actively preventing Calisto from obtaining the object of his desire. This causes Calisto to question Pármeno's loyalty, and drives him to seek counsel elsewhere. Likewise, Pármeno is hurt at his master's open and repeated rejection of him, and finds solace in his deceitful relationship with Sempronio, and his sexual relationship with Areúsa. In the same way that Celestina's verbal harassment of Pármeno is a manifestation of her anger and mistrust, Calisto's reluctance to engage with Pármeno through conversation is a manifestation of his suspicion.

It would seem that both Celestina and Calisto vindictively target Pármeno, but neither anticipates the final outcome. In the relationship between Calisto and Pármeno, inequality is grossly magnified and traditional male roles are inverted, and ultimately subverted. Rejection causes Pármeno to re-evaluate his moral standing and in the end he chooses amorality. As Jesús G. Maestro observes, egotism is one of the main referents of nihilistic discourse in *Celestina*, in that the characters make a conscious decision to assert their individualism irrespective of existing norms governing behaviour. Maestro goes on to state the following about Pármeno's decision-making:

> Rechazado por Calisto, en sus deseos de prevenirle contra Celestina, Pármeno se siente defraudado: la moral del virtuoso no sirve para triunfar en la sociedad humana. Decide entonces, estimulado por un resentimiento hacia su amo, aceptar, a cambio de prosperidad, el camino alternativo de degeneración moral que le ofrecen Sempronio, Celestina y Areúsa. [36]

To a certain extent, Pármeno has tried to avenge himself by emulating Calisto's behaviour, but he is a bad imitator of an inept courtly lover, and an even worse master. Far from 'redoubling and extending masculine relations' with Calisto through his courtship with Areúsa, Pármeno is not brought any closer to being ennobled, and there is no evidence of solidarity or camaraderie as a result of their parallel experiences.[37] Consequently, traditional concepts of medieval masculinity are shown to be incompatible with the behaviour of the male characters in *Celestina*. Calisto should be a positive male role model and an example of an up-standing citizen, but he betrays Pármeno and contributes to his demise. As a result, Pármeno abandons his master and finds that he is able to identify more easily with his corrupt alter ego, Sempronio.

2.4 Sempronio and Pármeno

Throughout Acts I and II, Calisto sows the seeds of envy in Pármeno's mind. He does this by comparing him unfavourably with Sempronio, thereby promoting enmity between them and creating the impression that they are natural adversaries. Pármeno is consistently referred to as the bad or disloyal servant, whereas Sempronio is commended for his positive attributes. While this kind of dualistic characterisation is surprisingly conventional for a work of such complexity, the way in which the characters develop –the dénouement– is less predictable. In Keith Whinnom's article entitled 'The Form of *Celestina*: Dramatic Antecedents', he reopens a familiar argument by arguing that the work shares far more in common with humanistic comedy than with Roman comedy, which he dismisses almost completely out of hand.[38] Whinnom openly recognises certain 'reminiscences' of Roman comedy in *Celestina*, such as the acrostic verses, stock characters, character names, the title of *Tragicomedia*, etc. but reiterates that these similarities are largely superficial, whereas humanistic comedies are considerably more diverse, and accommodate the complexities of *Celestina* to a greater extent. However, the dialogic relationship between Pármeno and Sempronio is very much indebted to the Classical tradition, and particularly to the use of the aside. Menéndez y Pelayo observed that Rojas:

> ...escribía con los ojos puestos en un ideal dramático, del cual tenía entera conciencia. Le era familiar la comedia latina, no solo la de Plauto y Terencio, sino la de sus imitadores del primer Renacimiento. Este tipo de fábula escénica es el que procura, no imitar, sino ensanchar y superar, aprovechando sus elementos y fundiéndolos en una concepción nueva del amor, de la vida y del arte. [39]

One cannot ignore the fact that Rojas' *vis comica* and use of short colloquial exchanges were empowered by his familiarity with the dramatic techniques of playwrights such as Terence. Nonetheless, it is paramount to acknowledge that

Celestina is the embodiment of Rojas' own private view of love, honour, and literature, in what is essentially, an appeal to the fallibility of human nature in all of its guises. The conventions of Roman comedy enabled Rojas to develop and transform stock types of servants from two-dimensional caricatures of the real thing into complex individuals, and they also provided Rojas with an excellent opportunity for parody and humour.

The relationship between Pármeno and Sempronio is delineated by a natural male rivalry and competition which is not necessarily malicious, but which is certainly a product of their 'egocentric motivation'.[40] Not only are they of similar age, but they also belong to the same social class and profession, and they serve the same master. Moreover, they are opinionated individuals who stand to gain or lose a considerable amount of material security. Despite the fact that Pármeno's capitulation is somewhat protracted, it is not at all surprising that he should eventually form such a sinister alliance, or 'confederation' with Sempronio, because they have much in common with one another.[41] The first example of verbal interaction between Sempronio and Pármeno occurs at the end of Act I, and Rojas has the characters whispering to one another in a room adjacent to Celestina and Calisto. This is extremely revealing given that this technique of 'counter-point' dialogue –uttered outside of the hearing range and spatial position of the other characters, but within the same temporal frame– is made in an undertone that the other characters are supposed by dramatic convention not to hear. Their relationship is characterised, therefore, as deceitful from the onset. This short interlude of dialogue arises out of a specific situation: the payment of the *cient monedas* by Calisto, and it is a situation which could have a mutually beneficial effect on the purses of Sempronio and Pármeno:

> PÁRMENO: (¿Qué le dio, Sempronio?
> SEMPRONIO: Cient monedas en oro.

PÁRMENO: ¡Hy, hy, hy!
SEMPRONIO: ¿Habló contigo la madre?
PÁRMENO: Calla que sí.
SEMPRONIO: Pues, ¿cómo estamos?
PÁRMENO: Como quisieres, Aunque estoy espantado.
SEMPRONIO: Pues calla, que yo te haré espantar dos tanto.
PÁRMENO: ¡O Dios, no hay pestilencia más efficaz que el enemigo de casa para empecer!) (129)

The fact that Pármeno's curiosity prompts this exchange is in direct conflict with his somewhat strained attitude towards Sempronio. Moments earlier, Pármeno told Celestina that '... Sempronio, en su enxemplo, no me hará major, ni yo a él sanaré su vicio' (125), and whilst he does not contradict himself, the involuntary disclosure of his greed reveals previously hidden character traits which suggest that he shares more in common with Sempronio than he would care to admit. As E. Michael Gerli states, it is the very nature of Sempronio's response ('Cient monedas en oro'), '...which Pármeno greets with a high-pitched '¡Hy, hy, hy!', capturing his covetous delight and marking a first release of tension and fright'.[42] From this point onwards, both servants come to the misguided realisation that there is safety in numbers and soon they begin to act as a partnership. In the same way that Gerli asserted that laughter in *Celestina* served to unmask the true intentions behind the spoken word, counter-point dialogue can be said to function in a very similar way. Indeed, it is significant that both laughter and counter-point dialogue tend to go hand-in hand, and that they tend to emanate from the mouths of Sempronio and Pármeno. While this type of dialogue and its many artistic functions proves to be the defining characteristic of this dialogic relationship, it is important to recognise that the positioning of Sempronio and Pármeno as servants within the narrative predisposes them to evaluate matters in a devious way. The prevailing use of counter-point dialogue (and the aside) as the dominant mode of speech between Sempronio and Pármeno is, therefore, indicative of

the kind of complicity traditionally associated with plotting servants, and is used as a tool of characterisation.[43] In the chapter entitled 'Forms of Time and Chronotope in the Novel', Mikhail Bakhtin states the following about depictions of private life in ancient genres:

> The quintessentially private life that entered the novel at this time was, by its very nature and as opposed to public life, *closed.* In essence one could only *spy* and *eavesdrop* on it. The literature of private life is essentially a literature of snooping about, of overhearing "how others live". This life may be exposed and made public in a criminal trial, either directly, by inserting the trial into the novel ... by inserting criminal activities into private life, or circumstantially and conditionally, in a half-hidden way, by utilizing eyewitness accounts...[44]

Bakhtin's observations are, to my mind, extremely relevant to the role of the servants throughout Acts VI and XI, because their running commentaries offer a window on the private life of a moderately public figure: Calisto. It is important to acknowledge that the majority of Pármeno's comments are uttered against Celestina and Calisto with the aim of exposing their psychological facets and material motivations. On the role of the criminal aspect in Apuleius' *The Golden Ass*, Bakhtin observed that:

> ... the criminal material itself is not essential to Apuleius; what matters are the everyday secrets of private life that lay bare human nature – that is, everything that can be only spied and eavesdropped on.[45]

Rojas seems to have entrusted the reader with the responsibility of discerning between the importance of the message, and the unsuitability of Pármeno and Sempronio as messengers. The result is an intentional contrast between actions and words, and a discrepancy between what they say to Celestina and Calisto, and what they say about them. For Pármeno, this constitutes a redistribution of power and a form of moral victory, because Celestina and Calisto had previously targeted him. Pármeno's complicitous relationship with Sempronio, therefore, provides him with a vent for his anger, and allows him to channel his scorn for these two victimisers through

whispered insults and jibes. More importantly, it serves as a humorous escape from the situation in which he stands. And so the tables are turned: Celestina's hypocrisy is the source of many sarcastic comments, and Calisto's gullibility becomes the butt of many jokes. Essentially, Rojas capitalises upon the servants as versatile stock characters, and as 'privileged witnesses to private life.'[46] A perfect example of this occurs intermittently throughout Act VI. Here, Celestina tries to persuade Calisto to order a replacement for her tatty old cloak, –which becomes a kind of metaphor for her exaggerated hardship– and Pármeno and Sempronio comment to themselves as to her greed and their master's naiveté. Although this extremely choreographed performance from Celestina is not jeopardised by the eavesdropping servants, the introduction of a dual perspective establishes an almost cinematic quality in the narrative because of its aesthetic richness and complexity. Rojas seems to have captured his imagination through an anamorphic lens and then projected it onto wide screen, because he creates a scene which is multi-layered and multi-voiced, in which central and peripheral action is registered and made to fit alongside. The result is a series of alternating and alternative perspectives, each of which contradicts the message of the other, and Pármeno's role in this scene is of great aesthetic importance. In the following interlude of dialogue between Celestina and Calisto, Pármeno provides us with a kind of gloss or interlinear interpretation of their words:

> CALISTO: ¿Que dizes, señora y madre mía?
> CELESTINA: O mi señor Calisto, ¿y aquí estás? O mi nuevo amador de la muy hermosa Melibea, y con mucha razón, ¿con qué pagarás a la vieja que hoy ha puesto su vida al tablero por tu servicio? ¿Quál mujer jamás se vido en tan estrecha afrenta como yo? Que en tornallo a pensar se menguan y vazían todas las venas de mi cuerpo de sangre; mi vida diera por menor precio que agora daría este manto raído y viejo.
> PÁRMENO: (Tú dirás lo tuyo; entre col y col lechuga; sobido as un escalón; más adelante te spero a la saya. Todo par(a) ti y no nada de que puedes dar parte. Pelechar quiere la vieja; tú me sacarás a mí verdadero, y a mi amo loco. No le pierdas palabra, Sempronio, y verás como no quiere pedir dinero, porque es divisible.

> SEMPRONIO: Calla, hombre desesperado, que te matará Calisto si te oye.)
> CALISTO: Madre mía, o abrevia tu razón, o toma esta spada y mátame.
> PÁRMENO: (Temblando está el diablo como azogado; no se puede tener en sus pies; su lengua le querría prestar para que hablasse presto. No es mucha su vida; luto avremos de medrar destos amores.) (176-77).

This non-simultaneous commentary is provided after one or both of the characters has spoken, and functions as a series of annotations in that extra contextualisation is provided for the sake of clarity. However, it is not clear for whose benefit these observations are stated: the reader, Sempronio, or Pármeno. In essence, Pármeno's asides to Sempronio add to the tension of the scene and develop the comic and ironic situation, but they also act as warnings and premonitions. Pármeno not only interprets what he has just heard by unmasking the truth which Celestina carefully conceals behind her words, –'verás como no quiere pedir dinero, porque es divisible'– but he also pre-empts the unfolding chain of events –'luto avremos de medrar destos amores'. As this scene progresses, Sempronio's relationship with Pármeno becomes more clearly defined. Sempronio scolds the facetious Pármeno in the same way that an older brother might, and continues to defend Celestina:

> CELESTINA: ¿Spada, señor, o qué? Spada mala mate a tus enemigos y a quien mal te quiere, que yo la vida te quiero dar con buena sperança que traygo de aquella que tú más amas.
> CALISTO: ¿Buena esperança, señora?
> CELESTINA: Buena se puede dezir, pues queda abierta puerta para mi tornada, y antes me recibirá a mí con esta saya rota que a otra con seda y brocado.
> PÁRMENO: (Sempronio, cóseme está boca, que no lo puedo sofrir; encaxado ha la saya.
> SEMPRONIO: ¡Callarás, por Dios, o te echaré dende con el diablo! Que si anda rodeando su vestido haze bien, pues tiene dello necessidad, que el abad de do canta, de allí viste.
> PÁRMENO: Y aun viste como canta. Y está puta vieja querría en un día por tres passos desechar todo el pelo malo quanto en cinquenta años no ha podido medrar.
> SEMPRONIO: ¿Y todo esso es lo que te castigó y el conoçimiento que os teníades y lo que te crió?

> PÁRMENO: Bien sofriré yo más que pida y pele, pero no todo para su provecho.
> SEMPRONIO: No tiene otra tacha sino ser codiciosa; pero déxala varde sus paredes, que después vardará las nuestras o en mal punto nos conoçió.) (177-78).

Although Sempronio tries to excuse Celestina's covetous nature by maintaining that she has no other vices and that she too must sing for her supper just like the proverbial priest, Pármeno's observations seem to have had some effect on Sempronio, though minimal: 'que después vardará las nuestras o en mal punto nos conoçió'. Sempronio's reluctance to concede that Pármeno's comments are fair and accurate appears to be a by-product of a superiority complex based on his age. As a supposedly older and more judicious individual, Sempronio finds it difficult to acknowledge that Pármeno has a greater capacity for understanding hidden truths than him. In the following extract, Sempronio begins to doubt his master's sanity and is then given a taste of his own medicine by Pármeno for speaking out of turn:

> CALISTO: Dime, por Dios, señora, ¿qué hazía? ¿Cómo entraste? ¿Qué tenía vestido? ¿A qué parte de casa estava? ¿Qué cara te mostró al principio?
> CELESTINA: Aquella cara, señor, que suelen los bravos toros mostrar contra los que lançan las agudas frechas en el coso, la que los monteses puercos contra los sabuesos que mucho los aquexan.
> CALISTO: ¿Y a éstas llamas señales de salud? Pues ¿quáles serían mortals? No por cierto la misma muerte, que aquella alivio sería en tal caso deste mi tormento que es mayor y duele más.
> SEMPRONIO: (¿Éstos son los fuegos passados de mi amo? ¿Qué es esto? No ternía este hombre sofrimiento para oýr lo que siempre ha desseado.
> PÁRMENO: ¿Y que calle yo, Sempronio? Pues si nuestro amo te oye, tan bien te castigará a ti como a mí.
> SEMPRONIO: ¡O mal fuego te abrase, que tú hablas en daño de todos y yo a ninguno offendo! ¡O intollerable pestilencia y mortal te consuma, rixoso, imbidioso, maldito! ¿Toda está es la amistad que con Celestina y conmigo avías concertado? ¡Vete de aquí a la mala ventura!) (178).

So far, we have seen how counter-point dialogue and the aside can be utilised as a means of demystification. Pármeno's observations expose the duplicity of Celestina

and the unwariness of Calisto, but ironically they also call the loyalty of Pármeno and Sempronio into question. By using counter-point dialogue in this scene, Rojas creates two parallel dialogues and this allows him to place his personages under wider scrutiny. Pármeno becomes both character and eyewitness narrator, but the fact that he chooses to indulge his anger at Celestina and Calisto by speaking in this manner is indicative of an important change in his *persona*. Throughout *Celestina*, different types of dialogue are used as the prime sources of characterisation, and it is important to acknowledge that the majority of the characters in Celestina are not fixed or predetermined, but are flexible and undergo considerable psychological development: the different stages in the development or dénouement of each character, therefore, are marked by the changes in their speech levels. In *Celestina,* the dynamics of speech are symbolic and tend to coincide with pivotal moments in the personal life stories of each of the characters: how the characters communicate, therefore, is as important as what they communicate. The ways in which Pármeno reacts (verbally) to his experiences epitomise this last statement. In Act I, Pármeno's confidence and strength are exemplified through his use of monologue, because he possesses the necessary self-belief in his verbal capabilities to persuade at length. By the end of Act I, Pármeno's resolve has already begun to crumble and from this point onwards his verbal powers of reasoning (and his confidence) become more limited, hence the predominance of short dialogue and colloquy. By Act VI, Pármeno has so little faith in the world in which he finds himself, that the only way he can express his innermost thoughts is either in an undertone (counter-point dialogue and the aside), or in solitude (soliloquy). The fact that Pármeno turns increasingly to less direct forms of verbal communication is symbolic of the way in which he was initially ostracised, and is also emblematic of the corruption of his *persona*. Pármeno begins to feel more

comfortable whispering in dark corners, than by openly speaking his mind and facing possible ridicule and marginalisation. Of course, Pármeno does not shy away from voicing his true concerns in the presence of Sempronio despite the latter's continued attempts to demean him. In fact, an increasingly sceptical Pármeno begins to assert his verbal dominance in this relationship, by constantly underlining the negative character traits of Calisto and Celestina for the supposed benefit of Sempronio:

> PÁRMENO: (Ya escurre eslabones el perdido; ya se desconciertan sus badajadas. Nunca da menos de doze; siempre está hecho relox de mediodía. Cuenta, cuenta, Sempronio, que estás desbavado oyéndole a él locuras y a ella mentiras.
> SEMPRONIO: Maldiziente venenoso, ¿por qué cierras las orejas a lo que todos los del mundo las aguzan, hecho serpiente que huye la boz del encantador? Que solo por ser de amores estas razones, aunque mentiras, las avías de escuchar con gana.) (180-81)

However, Sempronio is not ashamed of being branded a 'drivelling fool', and provides Pármeno with a more realistic counter-point to his argument.[47] Furthermore, his comments foreshadow Pármeno's seduction in Act VII.

One of the fundamental differences between Sempronio and Pármeno is that Sempronio begins life in *Celestina* as a thoroughly shifty character, whereas Pármeno becomes corrupt and weak. Moreover, Sempronio does not attempt to justify his immorality with any form of self-satisfying moral argument, but accepts his depravity. Comparatively, Pármeno tries to hide behind the mask of righteousness, but his eavesdropping reveals considerable curiosity, which in turn is a patent confirmation of his intrusive and wanton nature. In the following classical aside to Sempronio, Pármeno feigns his exasperation as a witness to Calisto's lack of caution, and proclaims that he will no longer pass judgment on the situation:

> (Sálgome fuera, Sempronio, ya no digo nada; escúchatelo tú todo. Si este perdido de mi amo no midiesse con el pensamiento quántos passos ay de aquí a casa de Melibea y contemplasse en su gesto y considerasse cómo estaría aviniendo el hilado, todo el sentido puesto y ocupado en ella, él

> vería que mis consejos le eran más saludables que estos engaños de Celestina.) (181)

But moments later, Pármeno is once again lured into double-crossing his master by Celestina's melodramatic comments. In this example, Calisto overhears Pármeno but the latter censors the truth in order to maintain the smokescreen and strengthen his complicity with Sempronio:

> CELESTINA: Señor, no atajes mis razones; déxame dezir, que se va haziendo noche; ya sabes quien malhaze aborrece claridad y, yendo a mi casa, podré haver algún mal encuentro.
> CALISTO: ¿Qué, qué? Sí, que hachas y pajes ay que te acompañen.
> PÁRMENO: (¡Sí, sí, por que no fuercen a la niña! Tú yrás con ella, Sempronio, que ha temor de los grillos que cantan con lo escuro.)
> CALISTO: ¿Dizes algo, hijo Pármeno?
> PÁRMENO: Señor, que yo y Sempronio será bueno que la acompañemos hasta su casa, que haze mucho escuro. (184).

Yet again, Pármeno expurgates all objectionable matter in order to placate Calisto, but only because Calisto has heard what he said:

> CALISTO: Corre, Pármeno, llama a mi sastre y corte luego un manto y una saya de aquel contray que se sacó para frisado.
> PÁRMENO: (Assí, assí, a la vieja todo porque venga cargada de mentiras como abeja, y a mí que me arrastren! Tras esto anda ella oy todo el día con sus rodeos.)
> CALISTO: ¡De qué gana va el diablo! No ay cierto tan malservido hombre como yo, manteniendo moços adevinos, reçongadores, enemigos de mi bien. ¿Qué vas, vellaco, rezando? Embidioso, ¿qué dizes? Que no te entiendo. Ve donde te mando presto y no me enojes, que harto basta mi pena para me acabar, que tanbién avrá para ti sayo en aquella pieça.
> PÁRMENO: No digo, señor, otra cosa sino que es tarde para que venga el sastre. (185)

Pármeno's cynicism is, perhaps, a manifestation of deep-rooted and subconscious envy; a cardinal sin which he had hoped to avoid: 'Querría passar la vida sin embidia.' (123). On the one hand, Pármeno seems to resent his master's potential involvement with Melibea because of his own unfulfilled sexual curiosity, and on the other, he begrudges the ease with which Celestina is able to manipulate Calisto.

However, any feelings of envy and rancour are soon dissipated as a direct result of Pármeno's sexual triumph with Areúsa. Throughout Act VIII, Pármeno seizes the opportunity to make amends with Sempronio, who is the only available person to listen to his tale of good fortune. In their opening exchange, the tone of address between Pármeno and Sempronio is uncharacteristically pleasant, and it is a clear example of opposite cohesion based on an inversion of stereotypes. The consistency of symbolism and imagery in *Celestina* is largely held together by semantic coherence and a general compatibility of ideas, that is to say, a word, image, or theme, acquires special significance because it is reiterated by one or more characters, with the same or a similar meaning. This is exemplified through the numerous references to Pármeno as a bad and disloyal servant. Furthermore, opposite cohesion of words throughout *Celestina* is often used for humour and irony, and could be described as a complex game of word association. In Act VIII, Pármeno is no longer vilified by Sempronio as –'rixoso, imbidioso, maldito...'– but is greeted as his 'hermano' (178), and Sempronio's caustic tongue is replaced by a more palatable brand of sarcasm. Likewise, Sempronio is received by Pármeno as 'amigo y más que hermano':

> SEMPRONIO: Pármeno, hermano, si yo supiesse aquella tierra donde se gana el sueldo dormiendo, mucho haría por yr allá, que no daría ventaja a ninguno; tanto ganaría como otro qualquiera. ¿Y cómo holgazán, descuydado, fuiste para no tornar? No sé qué crea de tu tardança, sino que [te] quedaste a escalentar la vieja esta noche o rascarle los pies como quando chiquito.
> PÁRMENO: ¡O Sempronio, amigo y más que hermano, por Dios no corrompas mi plazer, no mezcles tu yra con mi sofrimiento, no rebuelvas tu descontentamiento con mi descanso! No agües con tan turvia agua el claro liquor del pensamiento que traygo; no enturvíes con tus embidiosos castigos y odiosas reprehensiones mi plazer; recíbeme con alegría y contarte he maravillas de mi buena andança passada. (213)

Despite Sempronio's jibes about Celestina, Pármeno's feeble warnings illustrate a much more accommodating and liberal attitude toward him. Moreover, the fact that

Pármeno does not react to Sempronio's malicious taunts with his usual scorn is symbolic of another dramatic change in his *persona*. However, his transformation does not go unnoticed by a somewhat stunned Sempronio, who capitalises upon this opportunity in order to expose Pármeno's hypocrisy:

> ¿Qué es esto, desvariado? Reýrme querría, sino que no puedo. ¿Ya todos amamos? El mundo se va a perder. Calisto a Melibea, yo a Elicia, tú de enbidia as buscado con quien perder esse poco de seso que tienes. (213)

One does get the impression that Sempronio is genuinely dismayed by the fact that Pármeno has bought himself a place in this triptych of forlorn lovers, as is exemplified by his doom-laden prediction. It appears that Sempronio might have even been counting on Pármeno to maintain a level head in the event of any unforeseen developments. However, now that Pármeno's wit seems to have been replaced by self-confessed folly and lust-induced madness, Sempronio finds himself in a more vulnerable position. Although Sempronio goes to great lengths to underscore Pármeno's double standards, as the following extract shows, Pármeno concedes a symbolic defeat and does not really attempt to justify his fall from grace with solid argument, but resorts to fabrication regarding his relationship with Sempronio:

> PÁRMENO: Luego locura es amar y soy loco y sin seso. Pues si la locura fuesse dolores, en cada casa havría bozes.
> SEMPRONIO: Según tu opinion, sí eres, que yo te he oýdo dar consejos vanos a Calisto y contradezir a Celestina en quanto habla, y por impedir mi provecho y el suyo huelgas de no gozar tu parte; pues a las manos me as venido donde te podré dañar y lo haré.
> PÁRMENO: No es, Sempronio, verdadero fuerça ni poderío dañar y empecer, mas aprovechar y guarecer, y muy mayor quererlo hazer. Yo siempre te tuve por hermano; no se cumpla por Dios en ti lo que se dize, que pequeña causa departe conformes amigos. Muy mal me tratas; no sé donde nazca este rencor. No me indignes, Sempronio, con tan lastimeras razones. Cata que es muy rara la paciencia que agudo baldón no penetre y traspasse. (213-14).

Despite Pármeno's attempt to rewrite the past, Sempronio is quick to take the moral high ground and calls Pármeno's false claims of friendship into question:

> Si tú mi amigo fueras, en la necessidad que de ti tuve me avías de favorecer, y ayudar a Celestina en mi provecho, que no hincar un clavo de malicia a cada palabra. Sabe que como la hez de la taverna despide a los borrachos, assí la adversidad o necessidad al fingido amigo, luego se descubre el falso metal, dorado por encima. (215)

Pármeno's response takes on the form of a short monologue which is of crucial importance to understanding the change in his character. Unlike characters such as Calisto, Pármeno's perspective is not limited to what he alone can see but tends to incorporate the past, present, and future; a technique which is described by Shlomith Rimmon-Kenan as 'panchronic focalization':[48]

> Oýdolo avía dezir y por speriencia lo veo, nunca venir plazer sin contraria çoçobra en esta triste vida; a los alegres y claros soles, nublados scuros y pluvias vemos suceder; a los solazes y plazeres, dolores y muertes los ocupan; a las risas y deleytes, llantos y lloros y passiones mortales los siguen. Finalmente, a mucho descanso y sossiego, mucho pesar y tristeza. ¿Quién podrá tan alegre venir como yo agora? ¿Quién tan triste recibimiento padescer? ¿Quién verse como yo me vi con tanta gloria alcançada con mi querida Areúsa? ¿Quién caer della, siendo tan maltratado tan presto como yo de ti? Que no me as dado lugar a poder dezir quánto soy tuyo, quánto te he de favorecer en todo, quánto soy arepiso de lo passado, quántos consejos y castigos buenos he recebido de Celestina en tu favor y provecho de todos; cómo pues este juego de nuestro amo y Melibea está entre las manos, podemos agora medrar o nunca. (215)

In the case of Pármeno (and to a large extent, Celestina), recollections from the past and occurrences in the present are the very factors which prod and inspire his speculation about the future. Essentially, retrospection leads to an anticipation or trepidation of what is to come. This technique undoubtedly provided Rojas with a wider set of narrative possibilities, and allowed him to introduce elements of fatalism and melancholy into Pármeno's language. Fatalistic language surfaces frequently in Pármeno's speeches and forms the cement that sustains the main differential between his discourse and that of Sempronio. Here, the way in which Pármeno comments that joy is always followed by sadness is, of course, a literary commonplace, but the way

in which he predicts death is emblematic of something more ominous. Excluding Melibea, Pármeno is, perhaps, the most tragic figure in *Celestina* because he goes against his better judgement in order to validate his masculinity. Pármeno's fall from grace is especially noticeable because his character changes in such a dramatic way: from a tenacious, sensible, and loyal individual, to a reckless, greedy, and hedonistic accomplice. This monologue does, therefore, mark the second symbolic death of Pármeno (the first occurring in Act II) and heralds the birth of another Pármeno, who is now even weaker. Whereas before, Pármeno could be easily identified as Sempronio's nemesis, in that he opposed everything that Sempronio represented (disloyalty, greed, and egotism), he is now moved to express his regret at having berated Sempronio in the past: 'quánto soy arepiso de lo passado'. This monologue serves the purpose of exposing Pármeno's hypocrisy and susceptibility, but also contributes to the unfolding dramatic ironies in the work. At this juncture, Pármeno is unaware that his prediction is, in fact, a self-fulfilling prophecy. Essentially, he unwittingly prepares himself for a fate which he has not only predicted, but which he will help to orchestrate.

In the following interlude of dialogue between Pármeno and Sempronio, Pármeno's reference to his sexual triumph with Areúsa –'A ponerla en dubda si queda preñada o no' (216)– further strengthens the bond between them, given that Sempronio is conveniently paired up with Areúsa's cousin: '¿Puede ser sino prima de Elicia?'. However, Sempronio's disparaging comments about the true nature of Pármeno's relationship with Areúsa, reveal disbelief and an initial reluctance to accept his version of the facts: 'Pero ¿qué te cuesta? ¿Asle dado algo?'. Despite Sempronio's overt reference to Areúsa's occupation, Pármeno proudly reports that she gave her services free of charge –'No, cierto'– but then discloses that he enticed

her with a cheap invitation to dinner at Celestina's house: 'Nunca mucho costó poco, sino a mí esta señora; a comer la combidé para casa de Celestina, y si te plaze, vamos todos allá'. Furthermore, Pármeno makes no mention of his attempt to bribe Areúsa with his family inheritance: 'Ofrécele quanto mi padre te dexo para mí' (Act VII, 207). With each comment, Pármeno begins to resemble Sempronio more and more, and this is manifested in his increasingly misogynistic attitude towards women as commodities that can be bought and possessed. Moreover, the competitive language used by both Pármeno and Sempronio to objectify women becomes a specifically male referent of their discourse, which in turn, enables them to reinforce their homosocial bond. In Sempronio's eyes, sexual conquest is synonymous with male adulthood, and Pármeno has now proved to him that he has come of age. As a result, Sempronio welcomes him into the fold:

> ¡O Dios, y cómo me as alegrado! Franco eres; nunca te faltaré. Como te tengo por hombre, como creo que Dios te ha de hazer bien, todo el enojo que de tus passadas hablas tenía se me ha tornado en amor. No dubdo ya tu confederación con nosotros ser la que deve; abraçarte quiero; seamos como hermanos. ¡Vaya el diablo para ruyn! Sea lo passado questión de Sant Juan, y assí paz para todo el año, que las yras de los amigos siempre suelen ser reintegración del amor. Comamos y holguemos, que nuestro amo ayunará por todos. (217)

Throughout Act IX, the 'banquet scene', Sempronio and Pármeno remain on the periphery of direct involvement in the conversation, and are content to allow Celestina to verbally monopolise the situation with her 'mentiras' and 'halagos fengidos' (223). This strategy is, of course, designed to conceal the servants' cynicism and true motivations. However, in Act XI they are provided with good reason to suspect that Celestina may not be willing to share the profits. In the opening scene, both servants resort to eavesdropping on a conversation between Celestina and Calisto, and their asides reveal an increasingly sinister and unforgiving attitude

towards both characters. In the following extract, Calisto offers Celestina a gold chain for her services:

> CALISTO: Madre mía, yo sé cierto que jamás ygualaré tu trabajo y mi liviano galardón. En lugar de manto y saya, por que no se dé parte a officiales, toma esta cadenilla; ponla al cuello, y procede en tu razón y mi alegría.
> PÁRMENO: (¿Cadenilla la llama? ¿No lo oyes, Sempronio? No estima el gasto. Pues yo te certifico no diesse mi parte por medio marco de oro, por mal que la vieja la reparta.
> SEMPRONIO: Oýrte ha nuestro amo; ternemos en él que amansar y en ti que sanar, según está hinchado de tu mucho murmurar. Por mi amor, hermano, que oygas y calles, que por esso te dio Dios dos oýdos y una lengua sola.
> PÁRMENO: ¡Oyrá el diablo!; está colgado de la boca de la vieja, sordo y mudo y ciego, hecho personaje sin son, que aunque le diéssemos higas, diría que alçávamos las manos a Dios, rogando por buen fin de sus amores.
> SEMPRONIO: Calla, oye, escuchar bien a Celestina; en mi alma, todo lo mereçe y más que le diesse; mucho dize.) (250-51)

Once again, Pármeno illustrates a deeper understanding of human psychology than Sempronio, as is exemplified in his irate reaction. This is largely because Pármeno was initially an outsider, and his superior knowledge and experience of Celestina's fraudulent nature endows him with a greater ability to perceive the wider picture. As a result, Pármeno is already aware of the possible implications of this situation. In fact, he had predicted it long before: 'No le pierdas palabra, Sempronio, y verás como no quiere pedir dinero, porque es divisible' (Act VI, 177). In the following short monologue, Pármeno voices his fear and distrust, and predicts the behavioural changes in himself and Sempronio in Act XII; foreshadowing the deaths of them both. Pármeno's misgivings seem to have surfaced as a result of the success of Celestina's witchcraft and rhetoric, which has altered Melibea's behaviour almost overnight:

> ...mucha sospecha me pone el presto conceder de aquella señora y venir tan aýna en todo su querer de Celestina, engañando nuestra voluntad con sus palabras dulces y prestas, por hurtar por otra parte, como hazen los de Egipto quando el signo nos catan en la mano. Pues alahé, madre, con

> dulces palabras están muchas injurias vengadas; el falso boyzuelo con su blando cencerrar trae las perdizes a la red; el canto de la sirena engaña los simples marineros con su dulçor; assí ésta mansedumbre y concessión presta querrá tomar una manada de nosotros a su salvo. Purgará la innocencia con la honrra de Calisto, y con nuestra muerte. Assí como corderica mansa que mama su madre y la ajena, ella con su segurar tomará la vengança de Calisto en todos nosotros, de manera que, con la mucha gente que tiene, podrá caçar padres y hijos en una nidada, y tú estarte as rascando a tu huego, diziendo «A salvo está el que repica». (252-53)

Whilst the silver-tongued Celestina comes under attack for her manipulative verbal tendencies, Melibea bears the brunt of Pármeno's paranoia. As Dorothy Sherman Severin and Vicenta Blay Manzanera state, 'Melibea is the decoy ox which will catch the lustful partridge', but she is also the enchantress who charms sailors to their deaths.[49] Melibea is allegorised by Pármeno as representing the lusts of the flesh and insatiable desire, but she is the only character who does not exhibit these traits. Sempronio and Celestina play a fundamental role in encouraging Calisto's lust, but despite her age and her looks it is the old bawd who is the true embodiment of a siren as she lures nearly five characters to their deaths, including herself. Pármeno's speech is a veiled and highly rhetorical attack on women. His antifeminist sentiment seems to stem from the realisation that his world is about to be destabilised by independent women, and by Celestina in particular.[50] It is no surprise, therefore, that vengeance becomes a predominant theme in ensuing acts, and that he mentions it several times in this monologue.

Up until Act VIII, Pármeno is confined to a subservient role in all of his relationships (with Celestina, Calisto, and Sempronio), and is treated as a second-class citizen. The only form of temporary liberation that he experiences is through his affair with Areúsa, which improves his image to such an extent that he is then regarded as a fully-fledged member of the team. Pármeno's newfound confidence rapidly gains momentum, and before long, he becomes a more dominant influence in his

partnership with Sempronio. Throughout *Celestina*, Pármeno has to battle constantly in order to regain some sense of control over his destiny, and by Act XII, he begins to comprehend the ramifications of his involvement in his master's love affair with Melibea, as is exemplified in the following monologue:

> ¿Qué te pareçe, Sempronio, cómo el necio de nuestro amo pensava tomarme por broquel para el encuentro del primer peligro? ¿Qué sé yo quién está tras las puertas cerradas? ¿Qué sé yo si ay alguna trayción? ¿Qué sé yo si Melibea anda por que le pague nuestro amo su atrevimiento desta manera? Y más, aun no somos muy ciertos dezir verdad la vieja. No sepas hablar, Pármeno; sacarte han el alma sin saber quién; no seas lisonjero como tu amo quiere y jamás llorarás duelos ajenos. No tomes en lo que te cumple el consejo de Celestina y hallarte as ascuras. Ándate aý con tus consejos y amonestaciones fieles; darte han de palos; no bolvas la hoja, y quedarte as a buenas noches. Quiero hazer cuenta que hoy me nascí, pues de tal peligro me escapé. (257).

Pármeno claims to have been reborn because he thinks that he has avoided great danger by refusing to meet Melibea on behalf of Calisto. This is, of course, doubly ironic given that the reason for his reluctance was to place his master in danger, and to even out the score. Furthermore, it casts serious doubt on his feigned loyalty towards Calisto, and sheds light on his growing fear of what is to come, as is exemplified in his comments to Sempronio: 'Manifiesto es que con vergüença el uno del otro, por no ser odiosamente acusado de covarde, esperáramos aquí la muerte con nuestro amo, no siendo más de él merecedor della' (258-59). In the brief interlude of short dialogue which follows, the mood is one of mounting tension:

> SEMPRONIO: Salido deve aver Melibea; escucha, que hablan quedito.
> PÁRMENO: ¡O cómo temo que no sea ella, sino alguno que finja su boz!
> SEMPRONIO: Dios nos libre de traydores; no nos ayan tomado la calle por do ternemos de huyr, que de otra cosa no tengo temor. (259)

It is interesting to note that rivalry and enmity no longer characterise the dialogue between the two servants. The absence of any private agenda or self-serving intention is symbolic of a fusion and conformity between these two personalities, based on a

common prerogative and on a shared sense of trepidation. This gives rise to a humorous situation in which both characters mirror and exaggerate each other's apprehension. The comic potential of this situation is further heightened as the servants eavesdrop on the lover's meeting, and become increasingly worried about the prospect of having to defend their master:

> CALISTO: ...¡O molestas y enojosas puertas, ruego a Dios que tal huego os abrase como a mí da guerra, que con la tercia parte seríades en un punto quemadas! Pues por dios, señora mía, permite que llame a mis criados para que las quiebren.
> PÁRMENO: (¿No oyes, no oyes, Sempronio? A buscarnos quiere venir para que nos den mal año; no me agrada cosa esta venida. En mal punto creo que se empeçaron estos amores. Yo no spero más aquí.
> SEMPRONIO: Calla, calla, escucha, que ella no consiente que vamos allá) (262)

Rojas exploits the cowardice of the servants, and of Pármeno in particular in order to enhance the dramatic possibilities of this scene by creating two contrasting perspectives. On the one hand, Calisto verbally indulges his passion for Melibea, oblivious to the danger that faces them both, and on the other, the two servants desperately wait for an excuse to turn back and leave Calisto to defend himself. It is ironic that Pármeno went to such great lengths to justify his loyalty, given that he tries to abandon his master at the most crucial point in his service. In the following extract, Sempronio does at least show some concern for Calisto. This is sharply contrasted with Pármeno's instinct of self-preservation:

> SEMPRONIO: ...¡Escucha, escucha; oyes, Pármeno, a malas andan; muertos somos; bota presto; echa hazia casa de Celestina; no nos atajen por nuestra casa!
> PÁRMENO: Huye, huye, que corres poco. O pecador de mí, si nos han de alcançar; dexa broquel y todo.
> SEMPRONIO: ¿Si han muerto ya a nuestro amo?
> PÁRMENO: No sé, no me digas nada; corre y calla, que el menor cuydado mío es ésse. (264)

Sempronio manages to allay Pármeno's fears and they wait for Calisto and eventually accompany him to his home. But, anxious to stake their claim of the *cadena* they head off towards Celestina's house, full of determination and scare-tactics: '...spantémosla de manera que le pese; que sobre dinero no ay amistad' (Pármeno, 268). Despite Pármeno's bravado, it is Sempronio who takes the initiative: 'Dionos las cient monedas; dionos después la cadena; a tres tales aguijones no terná cera en el oýdo' (270). The tone here underscores the urgency and aggression behind the servant's words. Celestina tries in vain to conceal her greed, but Pármeno and Sempronio have no sympathy for her: 'O vieja avarienta, [garganta] muerta de sed por dinero, ¿no serás contenta con la tercera parte de lo ganado?' (Sempronio, 274). Once more, Sempronio steps into the front line and threatens Celestina: 'Da bozes, o gritos, que tú complirás lo que prometiste o complirás hoy tus días'. In an article entitled '"¿Con qué pagaré esto?": The Life and Death of Pármeno', Joseph T. Snow asserts that by Act XII 'Pármeno is now a fully-fledged, deeply-evil person...he engineers it so that Sempronio is the actual murderer'.[51] Whilst I agree that by Act XII, Pármeno's personality has altered dramatically and that he has indeed become a more corrupt and malicious individual, I do not believe that 'he engineers it so that Sempronio is the actual murderer'. It is of paramount importance to recognise that Sempronio takes a proactive position from the onset of this scene, whereas Pármeno is partly prevented from doing so because of his cowardice and hesitancy. What is certain is that Pármeno ignores Elicia's pleas to restrain Sempronio from killing Celestina, and that when the killing is already underway, he urges Sempronio to finish off the job in fear of his own life: '¡Dale, dale, acábala, pues començaste; que nos sentirán; muera, muera, de los enemigos los menos'. The idea that Pármeno makes a last-ditch attempt to assert his male superiority and individuality in this partnership cannot be

adequately substantiated, especially in light of the fact that the text provides us with evidence to suggest otherwise. Stephen Gilman summarises this last statement perfectly:

> En efecto, Pármeno se ha convertido en mera copia de Sempronio, en una reproducción que ya no puede servir de guía para estudiar el arte de Rojas. Casi es simbólico que sus últimas palabras a Sempronio sean «Salta, que tras ti voy».[52]

and goes on to state that:

> Rojas es, desde luego, un artista demasiado escrupuloso y coherente para dejar que el papel de Pármeno (o el de cualquier otro personaje) degenere completamente en reproducción caricaturesca.[53]

It is significant that Pármeno's blood-lust is brought about an untimely and vindictive remark by Celestina about his mother: '...no pienses que soy tu cativa por saber mis secretos y mi vida passada y los casos que nos acaescieron a mí y a la desdichada de tu madre' (273). It is yet more significant that Sempronio resorts to murder because of his greed, whereas Pármeno aids and abets him out of pure desperation. Celestina's comments bring the harrowing memories of Pármeno's childhood to the forefront of his mind, in what can only be described as a collision between the past and the present. Motivated by anger and trauma, Pármeno simply allows Celestina to be killed. However, I do not believe that Pármeno envisioned that his revenge would be enacted in such a violent way. Emilio Barón Palma is more sympathetic than Snow in his analysis of Pármeno's behaviour in this scene, and emphasises his inferior status in the partnership with Sempronio:

> Guiado por Sempronio, Pármeno va a casa de Celestina. Sus bravatas causan la burla irónica de la vieja, que lo conoce. Celestina defiende su paga con razones, y concluye –gravísimo error de cálculo- por recordar al mozo su madre confiando en que así lo dominará. Pármeno, ofendido, puesto en ridículo ante su compañero, por la ironía primera de la vieja, y confiado en el apoyo de Sempronio, manifiesta violentamente el enojo que le causa este recuerdo de su madre en público: «No me hinches las narizes con essas memorias; si no, embiarte he con nuevas a ella, donde

> mejor te puedas quexar». Celestina, cegada por la indignación, no advierte el alcance de esta amenaza, y llama a Elicia, provocando su propia muerte a manos de Sempronio, secundado fríamente por Pármeno.[54] (My emphasis).

Having been rejected by his master and victimised by Celestina, Pármeno finds some consolation in his relationship with Sempronio, which is redoubled through his affair with Areúsa. It is important to emphasise, though, that his decision to join forces with Sempronio was predetermined by Celestina. The complicitous relationship that develops between the two servants provides Pármeno with a way to vent his anger and frustration at having been abused and ostracised by his so-called protectors. Despite his unsuitability, Sempronio becomes a substitute guardian or surrogate brother, and Pármeno begins to emulate his behaviour and language in an attempt to assert his masculinity and win the approval of his male contemporaries. Nevertheless, none of the male figures in *Celestina* who come into direct contact with Pármeno can be described as examples of virtuous masculinity, and as a consequence, Pármeno's self-image and public *persona* is reconstructed around two polarised ideas of male identity: the courtly lover (Calisto), and the manservant/moral adviser (Sempronio). Unfortunately for Pármeno, both of these models of male behaviour and identity are misappropriated and grotesquely distorted by the characters to which they correspond. The end result is that Pármeno imitates bad conduct, and is misguided by the very characters that he imitates into believing that he will be empowered; thus making his struggle to acquire positive male qualities a virtual impossibility.

3

The Disjunctive Voice in *Celestina:* a Reformulation of Melibea's Demise

---

As a result of the structural and narrative interest created by the rhetorical manipulation of Melibea, the reader of *Celestina* is confronted with a complex moral dilemma. On the one hand, we enjoy the sense of discovery brought about her psychological transformation and the commentaries provided on her worsening predicament, because they are both aesthetically and dramatically satisfying. On the other hand, our desire for continuous action and surface excitement in the fictional world of literature can sometimes prevent us from accommodating and understanding ambiguity. Melibea's suicide is a controversial issue which puts our critical powers to the test and it is only through close analysis of the text, therefore, that we can develop a heightened awareness of the numerous points of dissonance concerning her demise.

Our interpretation of moral conduct and redemption in literature is partially destabilised by Melibea's unexpected and problematic death. This is largely due to the fact that our sympathy towards Melibea is carefully established and nurtured throughout the work, and as a direct result, we find it difficult to vindicate her suicide. Nonetheless, we are left to provide our own justification for this unexpected twist in the plot, and as a consequence, many questions remain unanswered. The fact that the cause-effect relationship that determines Melibea's death is at odds with classical, humanistic, and religious schools of thought, is intrinsically disjunctive, in that an unbridgeable gap is created between accepted moral codes of behaviour and the judgement of human action and character in literature. Despite the representation of Melibea as a victim of immorality and opportunism, we cannot prove that her

condition as a victim is supported or resolved by examples from other literary genres. Thus her voice speaks to us in stark contrast to other tragic female figures in literature. By the term 'voice', I am referring to Melibea's dialogue and rhetoric which I have defined as being disjunctive.[1] The broader (non-linguistic) definition of disjunction means the act or condition of being disconnected, separated, or isolated, thereby serving to establish a relationship of contrast. This chapter is devoted to the causes of disjunctive effect in Melibea's discourse and will address the wider issues of fate, witchcraft, and religion. The main thrusts of critical debate concerning Melibea can be reformulated as a series of questions. In order to understand the conflicting issues raised by these questions, we must first analyse Melibea's most pivotal moments of dialogue. Fortunately, Melibea is not minimally represented through dialogue, but undergoes the most detailed and sustained psychological development of all of the characters in *Celestina*.

3.1. Do Melibea's character flaws bring about her downfall?

According to Aristotle, a tragic character had to have sufficient status to make their fall noticeable to society as a whole, and it is interesting that Rojas chooses a woman of noble standing to be his ambassador of tragedy. Of course, since Melibea belongs to the dominant upper classes and lives an enclosed life governed by male patronage, it would have been inappropriate for her to suffer at the hands of evil for no reason. Therefore, an explanation had to be devised that would allow for her destruction, and in the classical scheme of tragedy, *hamartia* is that explanation, that is to say, an error of judgement. Despite the leaning by some humanists towards Platonic ideas in fifteenth-century Spain, Rojas would have been well acquainted with Aristotelian philosophy and rhetoric, given that Aristotle's teachings dominated the syllabus of the *studia humanitatis* in and around the time when he was a student at Salamanca.

Indeed, the incompatibility between the doctrines of the Catholic Church, and Aristotelian philosophy may well have been one of the causes of Rojas' ambivalence towards the pursuit and pleasure of love in *Celestina*.[2]

Soon after Melibea takes pity on Calisto in Act IV, the diabolical machinations of Celestina's witchcraft begin to alter Melibea's behavioural patterns almost beyond recognition. She is no longer able to reasonably analyse her situation because it is no longer in her control. She does not willingly discard the courtly concepts of *vergüença* and *honrra* in order to reciprocate Calisto's advances; they are taken away from her. Although Celestina tries to present the illusion that her witchcraft has enabled Melibea to escape from captivity by engaging in an illicit affair, the spell only serves to imprison Melibea further. Obviously, in order to accept this interpretation we must first accept that the power of the *philocaptio* and the verbal powers of Celestina contribute to the erosion of Melibea's critical faculties. [3]

If we compare Melibea's caustic retorts to Calisto's fawning in Act I with subsequent dialogues between Melibea and Celestina, and Melibea and Calisto, it becomes apparent that she does not willingly suspend her critical powers to discern between good and evil. In Act I, Melibea uses all of her verbal arsenal to ridicule and undermine Calisto's efforts as a suitor, and whilst it is true that we could interpret Melibea's display of anger as part of the timeless strategy of courtship and flirtation, this view cannot be adequately substantiated. A far more plausible explanation for Melibea's outburst is that her indignation surfaces in direct response to Calisto's language. Essentially, the carefully chosen words that Calisto seems to have appropriated from the mouths of honourable courtly lovers (both real and fictional), do not reflect his rashness and his lust.[4] To illustrate this last point, I have reproduced the first dialogic encounter between the lovers:

> CALISTO: En esto veo, Melibea, la grandeza de Dios.
> MELIBEA: ¿En qué, Calisto?
> CALISTO: En dar poder a natura que de tan perfecta hermosura te dotasse, y hazer a mí, inmérito, tanta merced que verte alcançasse, y en tan conveniente lugar, que mi secreto dolor manifestarte pudiesse. Sin duda, incomparablemente es mayor tal galardón que el servicio, sacrificio, devoción y obras pías que por este lugar alcançar yo tengo a Dios offrecido [ni otro poder mi voluntad humana puede cumplir] ... me alegro con recelo del esquivo tormento que tu absencia me ha de causar.
> MELIBEA: ¿Por gran premio tienes éste, Calisto?
> CALISTO: Téngolo por tanto, en verdad, que si Dios me diesse en el cielo la silla sobre sus santos, no lo ternía por tanta felicidad.
> MELIBEA: Pues, ¡aún más ygual galardón te daré yo, si perseveras!
> CALISTO: ¡O bienaventuradas orejas mías que indignamente tan gran palabra avéys oýdo!
> MELIBEA: Más desventuradas de que me acabes de oýr, porque la paga será tan fiera qual [la] meresce tu loco atrevimiento, y el intento de tus palabras [Calisto] ha seýdo como de ingenio de tal hombre como tú aver de salir para se perder en la virtud de tal mujer como yo. ¡Vete, vete de aý, torpe! Que no puede mi paciencia tolerar que haya subido en coraçón humano conmigo el ilícito amor comunicar su deleyte.
> CALISTO: Yré como aquel contra quien solamente la adversa Fortuna pone su studio con odio cruel. (85-87)

Similarly, in *Tirant lo Blanc* Princess Carmesina upbraids Tirant for his inappropriate declaration of love. I have cited from the sixteenth-century Castilian translation of 1511 for means of comparison. In Chapter XIIII [128 in the Catalan version], entitled 'Cómo la Princesa reprehendió a Tirante porque la avía requerido de amores', Carmesina's indignation is not unlike the tone of Melibea's retorts:

> Yo creo que vos no tenéys el seso natural, que si vos le tuviésedes, no quisiérades perder la nobleza de natura; ca per lo que avéys fecho soys dino de gran infamia e merecedor de gran castigo, e per esperiencia avéys mostrado que vuestras costumbres no son de hombre virtuoso [...] Y cuando esto fuere sabido entre las gentes, ¿qué podrán dezir de vos? [...] Esto será notorio a todo el mundo, y quán grande es la ofensa que me avéys hecho. [5]

Although many critics have dismissed the influence of *Tirant lo Blanc* on *Celestina* because it is an episodic chivalrous romance written in Catalan, as I will discuss in chapter five the variety of dialogues contrived by Joanot Martorell could have

provided an important template for the diversity of prose dialogue in *Celestina*.[6] In the above example, the context is markedly different from the world of Calisto and Melibea, but the theme of honour is just as important to the female characters of *Tirant lo Blanc*. The prolonged verbal battle between Melibea and Celestina in Act IV illustrates that Melibea is not a passive character but that she is emotionally susceptible to the suffering of others: '...que en alguna manera es aliviado mi coraçón, viendo que es obra pía y santa sanar los apassionados y enfermos.'(166). Celestina capitalises upon her somewhat naïve sense of civic duty and charity in order to gain the necessary items to proceed with her witchcraft. Celestina manages to temper Melibea's initial rage by shifting the emphasis from her true objective –to gain the 'cordón'– to the safer sanctuary of popular Christian rites. Once she has convinced Melibea that the alleged purpose for her visit was to obtain a written prayer for the lovesick Calisto, she then goes on to explain why she did not express herself in clearer terms from the beginning. The first section of this monologue is extremely interesting because Celestina reveals how her rhetorical persuasion has been put into action, as well as revealing how and why her words might have been misinterpreted:

> Señora, porque mi linpio motivo me hizo creer que aunque en otras qualesquier lo propusiera, no se avía de sospechar mal; que si faltó el devido preámbulo, fue porque la verdad no es necessario abundar de muchas colores. Compassión de su dolor, confiança de tu magnificencia, ahogaron en mi boca al principio la espressión de la causa. Y pues conoçes, señora, que el dolor turba, la turbación desmanda y altera la lengua, la qual avía de star siempre atada con el seso, por Dios, que no me culpes. (164-65)

This passage reads like an extract from a handbook on medieval rhetoric, in that we are told how a rhetorical argument should be arranged: the 'espressión de la causa' would appear to refer to the *exordium*, or the introduction of the subject or perhaps, the *propositio* which is the speaker's central idea or thesis; 'el devido preámbulo' ties

in with the *narratio*, or the narration of situations necessary to understand the subject. Even when Celestina's rhetorical skills come under Melibea's scrutiny, she uses rhetorical devices to influence the thoughts and actions of the listener in question. Celestina's ability to mask her affectation with words is extremely successful, and she manages to absolve herself from blame by claiming that she is only the messenger: '...pues no tengo otra culpa sino ser mensajera del culpado...' (165). And so in the scheme of Christianity, we could attribute Melibea's demise to the fact that she misuses her free will to bestow pity on an unworthy recipient. In the context of Humanism, we could say that Melibea's only real flaw is her misplaced sense of duty to a fellow citizen. However, these propositions are diametrically opposed to the notion of predestination in Greek tragedy, and herein lies the first cause of disjunctive effect in Melibea's discourse: *libre albedrío* versus *hamartia*. In Act I her decision to rebuff Calisto is both a free choice, and a limited choice based on the conduct of courtly lovers. In Act IV, her language begins to change and her decision to take pity on Calisto seems to have been affected by external causes (witchcraft and/or fate). We cannot overlook the influences of fatalistic Greek tragedy in *Celestina*, because there are numerous references to external forces which predetermine the fate of the characters.[7] In the case of Pleberio, Love, Fortune, and the World are blamed for his daughter's demise and his own suffering: 'Del mundo me quexo...' (XXI, 343), and Melibea appears to operate on a literary system of values which is connected to her textual experiences of classical tragedy. However, she ultimately confuses the requirements for heroines of this genre and manipulates their experiences to support her defence. Of course, *Celestina* does not deal with the cosmic moral questions associated with the classical tradition of Greek tragedy, but with 'the *vicios* of love' in a fictitious literary world founded upon these very questions.[8] Fate is often a

convenient scapegoat for the shortcomings and faults of others, and for the awful truth that Rojas presents: that once the powers of evil have been unleashed, there is no easy escape-route and no recourse to penance.

While it is true that Melibea embodies certain ideas of tragedy, it would be unwise to categorise her as a tragic heroine with all of the connotations that this term has for the modern reader. Unlike a tragic heroine such as Antigone, Melibea is not a prisoner of conscience but of social convention. She acquires no supernatural or mythical greatness, and she is not motivated to perform in order to relieve her suffering. However she is motivated to violate the nature of God by committing suicide under false illusions. In the modern sense of the word 'tragedy', Melibea represents the suffering of human beings battling with external forces of evil beyond their control. She is a young woman whose honour has been destroyed through deception and witchcraft, and whose initial innocence and goodness has been corrupted because it has not been able to withstand the evil of the world around her.[9] If we attempt to rationalise Melibea's downfall by analysing her actions in accordance with the precepts of Classical tragedy, then we soon find that the picture is incomplete. Whilst we could conclude that Melibea is responsible for her own demise because her pity is misguided, Aristotle requires the tragic hero/heroine to have guilt, and Melibea accepts guilt for the wrong reasons.

Tragedies are not truly complete without some acceptance of guilt and without blame being apportioned. However, this mantle falls largely to Pleberio owing to his inability to contain the desires of his rebel daughter, who, whilst being the most sincere of all of the characters, displays no evidence of sin or regret, but only of misplaced self-accusation.[10] On the one hand, Melibea refuses to be branded a *parricida*, as is exemplified in Act XX: 'Éstos son dignos de culpa, éstos son

verdaderos parricidas, que no yo, que con mi pena, con mi muerte, purgo la culpa que de su dolor se me puede poner', and on the other, she states that that everything has happened in accordance with her will: 'Todo se ha hecho a mi voluntad' (XX, p. 331). In his essay on tragedy, Kierkegaard states that:

> ... just as the action in Greek tragedy is intermediate between activity and passivity (action and suffering), so is also the hero's guilt, and therein lies the tragic collision. [...] If the individual is entirely without guilt, then the tragic interest is nullified, for the tragic collision is enervated; if, on the other hand, he is absolutely guilty, then he can no longer interest us tragically.[11]

Ironically, the tragic collision in *Celestina* lies in what we, the readers, perceive as 'blameworthy', and what Melibea perceives. If we approach tragedy from a more modern perspective, that is to say, from a concept of tragedy which does not focus on epic heritage or destiny, then the hero's destruction cannot be based on a tradition of inherited flaws and suffering, but only on the actions of the hero himself. It is evident from the monologues in Act XX that Melibea is prepared to be judged on her own deeds, despite the unwelcome and fatal intervention of magic: 'De todo esto fue yo [la] causa', and 'Todo se ha hecho a mi voluntad'.

This evidence would appear to suggest that Melibea is not being punished because of her pity, but because she chooses the values of fiction, both classical and courtly, over the moral and religious values of her time. Eukene Lacarra Lanz makes some interesting observations about the forces behind Melibea's decision-making:

> Muerto Calisto, Melibea se tiene que enfrentar con la realidad de la que tanto ella como Calisto habían rehuído durante un mes. Su decisión de suicidarse va acompañada de una fuerte idealización de su amado, en un movimiento de auto-engaño que le permite mantener la ficción literaria que el lenguaje erótico-cortesano, nunca del todo abandonado, emulaba. [12]

This view is reinforced by Melibea's out-of-context references to figures from classical Antiquity and drama. In Act XX, Melibea mentions Medea whom she calls the 'nigromantesa':

> Philipo, rey de Macedonia; Herodes rey de Judea; Constantino emperador de Roma; Laodice, reyna de Capadocia, y Medea, la nigromantesa. Todos éstos mataron hijos queridos y amados sin ninguna razón, quedando sus personas a salvo. [...] Éstos fueron delictos dignos de culpable culpa, que guardando sus personas de peligro, matavan sus mayores y descendientes y hermanos. Verdad es que, aunque todo esto assí sea, no havía de remedarlo en los que mal hizieron. (332)

This reference is particularly interesting for several reasons. Firstly, it forms part of a long interpolation in the *Tragicomedia* of 1514, and Rojas seems to have inserted this ludicrous comparison in order to support Melibea's case. By showing that she was not guilty of a crime, but of succumbing to passion, he displays a sympathetic attitude towards Melibea's behaviour. Secondly, many of the classical tragic heroines, and Medea in particular, were reluctant to accept the hand that fate had dealt them and aggressively opposed it. However, Melibea is not a character in a play set against the backdrop of universal disorder, and she does not actively seek to rebel against her parents' desire for her to marry; she is essentially an unhappy and reluctant conformist to social conventions.[13] When Melibea learns of Calisto's death, we could say that she decides to fight the hand that fate has dealt her by rebelling against a future of loneliness and dishonour through suicide. However, Melibea does not so much rebel, rather she begins to accept her condition as a victim imprisoned by passion:

> Pero no es más en mi mano. Tú, Señor, que de mi habla eres testigo, ves mi poco poder, ves quán cativa tengo mi libertad, quán presos mis sentidos de tan poderoso amor del muerto cavallero, que priva al que tengo con los bivos padres. (332) [14]

Melibea's emphasis on confinement underscores the role of external forces in her downfall: her freedom and power to act have been taken away from her.

In spite of the fact that both Melibea and Medea represent the struggle of the oppressed sex against the standards of patriarchy to varying degrees, Medea is ultimately saved by the Sun God (Helios) despite having committed appalling crimes,

and despite her destructive emotional and physical attributes. It is ironic that Melibea names Medea, yet fails to see the striking resemblance between this literary prototype of the scheming woman, and Celestina: both women practise black magic and are highly accomplished in the art of persuasion, and more importantly, there seems to be a glimmer of hope and regeneration for these women irrespective of the crimes that they have committed. In the case of Euripides' Medea, she flees from Corinth to Athens in a chariot of Helios, where she is greeted by the benevolent King Ægeus. In the case of Celestina, although she is killed, she does manage to ask for confession of her sins before her death. Whilst we do not expect Celestina to be rewarded for this late admission of guilt with a place in Purgatory, we cannot discount the possibility of redemption.

Despite that fact that Melibea appears to be the only character in *Celestina* who possesses sufficient knowledge of literature to use it to her advantage, it becomes apparent that she either misuses her textual experiences to justify patterns of behaviour which have no relevance to the literary examples that she cites, or to show that she has learnt very little from the lessons of other female figures who were also confined by the restraints of courtly virtues. If we turn our attention to examples from Spanish sentimental romance, we know that both Senyora (*Triste deleytación*) and Lucenda (*Arnalte y Lucenda*) entered convents, thereby becoming true martyrs to their love by actively seeking sufferance in order to preserve their honour and reputation. With regard to the courtly concept of honour, Louise M. Haywood outlines some important distinctions, stating that:

> The treatment of women's courtly virtues in sentimental romances is largely portrayed through the concept of a lady's *vergüença*, '*pudeur*'. *Vergüença* is that type of shame or modesty which prevents a courtly lady from openly reciprocating sexual advances. By exercising *pudeur* she is publicly seen to protect her own and her familial honour: consequently, female virtue is directly linked to public reputation. Within the ideological

> framework of sentimental romances *pudeur* is one of the central forces which prevents noble women from deviating from acceptable social norms.[15]

In the case of *Arnalte y Lucenda*, it is important to point out that Lucenda was also escaping from Arnalte. Gradissa (*Grimalte y Gradissa*) cites literature, namely the example of the *Fiammetta*, to avoid Fiometa's fate, yet Melibea uses textual experiences of perpetrators of some of the most heinous crimes in classical tragedy, as a mode of *comparatio* to underline her innocence: 'Pues reynas eran y grandes senyoras, debaxo de cuyas culpas la razonable mía podrá passar sin denuesto; mi amor fue con justa causa' (XVI, 305). The numerous parallels between Boccaccio's *Elegia di Madonna Fiammetta* and the personal plight of Melibea reveal considerable evidence of influence. *Fiammetta* is a long confessional account of the amorous trials and tribulations of a woman tormented by love, it was set in contemporary society, written in prose and in the first person, and Fiammetta tries to commit suicide. However, despite these similarities Melibea fails to learn from Fiammetta's self-imposed turmoil, turning instead to sentimental romance. Melibea goes on to borrow a quote from *Cárcel de Amor* to justify the wrath of love and how it has made her unable to hear the voice of reason: 'Porque cuando el corazón está embargado de passión, están cerrados los oýdos al consejo. Y en tal tiempo tan fructuosas palabras, en lugar de amansar, acrescientan la saña' (XX, 332). Curiously, in *Cárcel de Amor* it is the king who justifies his own inability to listen to reason. Just as the king has the power to spare the suffering of Laureola and Leriano, but chooses not to, Melibea has the power to spare her own suffering, and chooses to enforce it.

Although it would seem that Rojas has drawn his inspiration for the creation of Melibea from many different genres. She is not an easily identifiable hybrid, and in spite of her connections to Fiammetta as 'a woman of her own time and place and her

own localized and defined situation', she cannot be positively aligned to any one figure or any specific genre.[16] Moreover, the reasons for her downfall cannot be said to receive any moral or philosophical reinforcements from other literary genres, because she is, essentially, a 'new' type of literary female figure who stands in isolation from her female counterparts. Already, a disjunctive relationship is beginning to emerge between the voices evoked by Melibea, and her own voice.

3.2. Does God abandon Melibea?

Throughout the Middle Ages, necromancy was viewed as a perversion of Christianity. Help from the gods was won by conjuring evil spirits and not by submitting to the divine will of God. But as Kieckhefer states: '...magic is a crossing-point where religion converges with science, popular beliefs intersect with those of the educated classes, and the conventions of fiction meet with the realities of everyday life.'[17] Nonetheless, if we analyse Melibea's prayer to God in act X, we are faced with a collision of beliefs, and not a harmonious convergence. In this passage, Melibea prays to God and asks him to give her the perseverance and strength to conceal her terrible sickness, which is passion:

> O soberano Dios, a ti que todos los atribulados llaman, los passionados piden remedio, los llagados medicina, a ti que los cielos, mar [y] tierra, con los infernales centros obedescen, a ti el qual todas las cosas a los hombres sojuzgaste, humilmente suplico: des a mi herido coraçón sofrimiento y paciencia, con que mi terrible passión pueda dissimular, no se desdore aquella hoja de castidad que tengo assentada sobre este amoroso desseo, publicando ser otro mi dolor que no el que me atormenta. Pero ¿cómo lo podré hazer, lastimándome tan cruelmente el ponçoñoso bocado que la vista de su presencia de aquel cavallero me dio? (238)

This moment of weakness, confusion, and desperation is one of the most pivotal passages in *Celestina*, in that it reinforces Melibea's faith in Love. Given that Christ had promised to do anything that his followers requested in his name, John 14:14, a Christian would expect this promise to be unfailing. Moreover, if magic was a

competing system of practice and 'a rival to Christian ways of coping with adversity', why would a victim of black magic be abandoned by God?[18] Basically, Melibea has not only asked for the wrong kind of help, but has articulated it in a way which is reminiscent of magic verbal formulae. Whilst this *oración* is directed at God, which would appear to be an obvious signpost for categorising this passage as a prayer, Melibea's emphasis on sickness, her suffering as a patient, and the need for a cure, is dubious because it hints at the verbal formula of a spell, or even of an exorcism. On the subject of Melibea's lengthy confession to her father in Act XX, Joseph T. Snow states that:

> ...we have a Melibea who cannot imagine a next world except as one in which she and Calisto will be reunited as lovers. And though she uses words to her father, Pleberio, that echo Christian form ("Dios quede contigo...a Él offrezco mi alma"), the scenario she envisions far more closely conforms with a pagan construct.[19]

Bearing these observations in mind, I posit that Melibea's prayer more closely resembles 'a pagan construct' than her confessional monologues in Act XX. To illustrate this point, it is necessary to provide some contextualisation as to the basic verbal components of spells. In his article entitled 'Nine Measures of Magic', Panagiotis Kousoulis analyses the role of magic in Egyptian rituals, but his comments are extremely relevant to my analysis:

> The mechanics involved in the assembly and function of magic narrative could vary, from the simple quotation of a mythical background (historiola), that comprises a main point of reference for the mobilisation and development of the magical action, to more sophisticated literary techniques, such as the identification of the magician with a specific god whom he invokes during the rite (divine speech), the enumeration of certain parts of the body with their divine protection (lists) and specifically designed threat and curse formulae within a broader performative and liturgical environment.[20]

If we compare Melibea's prayer and Celestina's spell side-by-side, the structural, thematic, and semantic similarities become immediately apparent. In the first extract,

both women invoke specific but different gods. Celestina provides some detailed mythical background and situates Pluto at the top of an evil hierarchical system, whereas Melibea's God is addressed as omnipotent ruler of the universe, and as a healing figure:

> CELESTINA: Conjúrote, triste Plutón, señor de la profundidad infernal, emperador de corte dañada, capitán sobervio de los condenados ángeles, señor de los súlfuros fuegos que los hervientes étnicos montes manan, governador y veedor de los tormentos y atormentadores de las pecadoras ánimas, regidor de las tres furias, Tesífone, Megera, y Aleto, administrador de todas las cosas negras del regno de Stige y Dite, con todas sus lagunas y sombras infernales y litigioso caos, mantenedor de las bolantes harpías, con toda la otra compañía de espantables y pavorosas ydras. (147)
>
> MELIBEA: O soberano Dios, a ti que los atribulados llaman, los passionados piden remedio, los llagados medicina, a ti que los cielos, mar [y] tierra, con los infernales centros obedescen, a ti el qual todas las cosas a los hombres sojuzgaste,...

In the following two examples, both women identify themselves as inferior to the gods that they invoke. In each case, the way in which the subjects position themselves in relation to their specific gods is indicative of the emotional strength and confidence that each possesses at the time of the invocation. Celestina is clearly anxious for the spell to work and is careful to emphasise her status as a disciple. Although the tone of Melibea's speech is markedly desperate, she too underlines her servitude:

> CELESTINA: Yo, Celestina, tu más conoscida cliéntula...
>
> MELIBEA:...humilmente suplico...

Having courted the favour of their respective gods by paying sufficient homage to their powers, both women proceed to explain the explicit nature of their demands:

CELESTINA: ...vengas sin tardança a obedeçer mi voluntad y en ello te embolvas, y con ello estés sin un momento te partir, hasta que Melibea con aparejada oportunidad que haya lo compre, y con ello de tal manera que quede enredada que quanto más lo mirare, tanto más su coraçón se ablande a conceder mi petición. Y se le abras y lastimes del crudo y fuerte amor de Calisto, tanto que despedida toda honestidad, se descubra a mí y me galardone mis passos y mensaje; y esto hecho pide y demanda de mí a tu voluntad.

MELIBEA: ...des a mi herido coraçón sofrimiento y paciencia, con que mi terrible passión pueda dissimular, no se desdore aquella hoja de castidad que tengo assentada sobre este amoroso desseo, publicando ser otro mi dolor que no el que me atormenta. Pero ¿cómo lo podré hazer, lastimándome tan cruelmente el ponçoñoso bocado que la vista de su presencia de aquel cavallero me dio?

By making a parallel comparison between these two speeches, the cause-effect relationship is greatly magnified. The 'ponçoña de las bívoras' used to procure the oil with which the thread is anointed has worked its magic, and through an act of artful transference, Melibea claims to have become intoxicated with the sight of Calisto. Essentially, Melibea's speech is a validation of Celestina's evil: the latter implored Pluto to wound Melibea with Calisto's love, and Melibea foreshadows the loss of her virginity using exactly the same choice of language. What is particularly interesting about the tone of both speeches is that their flow is not conventionally balanced or rhythmic in the same way that a piece of poetry or oratory might be. Instead, they develop into a progression of verbal crescendos that culminate in Celestina's fire-and-brimstone warning to Pluto that he had better deliver:

> Si no lo hazes con presto movimiento, ternásme por capital enemiga; heriré con luz tus cárceres tristes y escuras; acusaré cruelmente tus continuas mentiras; apremiaré con mis ásperas palabras tu horrible nombre... (148).

Likewise, an angered Melibea ends her speech with a rhetorical question:

> ¡O género femíneo, encogido y frágile! ¿por qué no fue también a las hembras concedido poder para descobrir su congoxoso y ardiente amor, como a los varones? (239)

Inevitably, prayers and spells share much in common, and my analysis shows that both speeches follow an almost identical pattern: identification of a divine/supernatural power, veneration, and supplication. However, what strikes me as innovative is the way in which Rojas has inverted the 'magic narrative' to undermine Melibea's Christian faith, thereby creating deliberate ambiguity between the themes of magic and religion in *Celestina*. Richard Kieckhefer distinguishes three basic types of verbal formulae used in witchcraft:

> First there are *prayers*, which have the form of requests and are directed to God, Christ, Mary, or a saint. Second there are *blessings*, which have the form of wishes and are addressed to the patients. Third there are *adjurations* or *exorcisms*, which have the form of commands and are directed to the sickness itself or to the worm, demon, elf, or other agent responsible for it. [...] It is clear even from the Wolfsthurn manual how prayers can play a role in otherwise magical practices. Often these are snippets from the Christian liturgy, removed from their context and used without any sense of their meaning.[21]

Melibea's prayer seems to have been put together *ad hoc*, whereas Celestina's spell is lengthier, more structured, and seems to be based on a verbal formula with which she was entirely familiar, and which she had probably memorised. Comparatively, Melibea's prayer is like an ill-fitting jigsaw, in that pieces of standard Christian rites are spliced with pieces of magical formulae. Like the lament, prayers were not uncommon in works of prose. In the *Elegia di Madonna Fiammetta*, we have a prayer in which Fiammetta asks the goddess Venus to alleviate her pain, and although the *orazione* is not derived from Christian practice, the function of the supplication is the same:

> O del cielo bellezza ispeziale, o pietosissima dèa, o santa Venere, la cui effigie nel principio de' miei affani in questa camera fu manifesta, porgi conforto a' miei dolori, e per quello venerabile e intrinseco amore che tu portasti ad Adone, mitiga i miei mali. Vedi quanto per te io tribulo, vedi quante volte per te la terribile imagine della morte sia già stata inanzi agli occhi miei, vedi se tanto male ha la mia pura fede meritato quant'io sostegno.[22]

Essentially, both women have arrived at a point of pure desperation and they turn to prayer as a means of resolution and catharsis. Likewise, in *Tirant lo Blanc* I have identified six prayers, several of which are pronounced with the objective of altering the course of destiny, whilst the remaining *oraciones* are either confessions or are spoken for the benefit of others: for a successful outcome in war, for the safe return of somebody, etc. The main difference between the use of prayer in *Fiammetta* and *Celestina*, and *Tirant lo Blanc*, is that both Fiammetta and Melibea pray for personal reasons and their isolation and introspection is clearly manifested. Comparatively, the characters in *Tirant lo Blanc* turn to prayer as a conventional and conditioned response to adversity. Despite the fact that Melibea's 'terrible passión' has been caused almost entirely by forces beyond her control, she fails to recognise that she is in danger of committing a sin. By failing to express remorse for her actions at this juncture, Melibea is ultimately punished by God. This passage is another example of disjunction. Melibea is supposed to be having a one-to-one conversation with God, but it is Celestina who overhears her pleas: '¿Qué es, señora, tu mal, que assí muestra las señas de su tormento en las coloradas colores de tu gesto?'. In his analysis of Melibea's prayer and the ensuing exchanges of dialogue between Melibea and Celestina, Emilio de Miguel Martínez states that Melibea:

> ...después de haber reconocido ante sí misma su propia verdad, ya puede compartirla con los demás. Melibea, tras el monólogo comentado, recibe a Celestina y procede a abrirle su espíritu ante la profesional invitación de la vieja...[23]

While I do not doubt Melibea's sincerity in her plea to God, I do not view her prayer as a *confessio amantis*, or as a vehicle for confronting her innermost feelings, but as a last-ditch attempt to alter the course of the affair. Melibea does not willingly open her heart to Celestina. Rather, Celestina's attentiveness pays off when she overhears

Melibea, and provides the only answer to her prayer. A relationship of contrast is established between the intended meaning of Melibea's prayer, and the way in which she voices it: at the beginning of the prayer, she refers to the love-sick in the same terms as Celestina would: 'los llagados', and she uses the words 'remedio' and 'medicina' which would indicate a misinterpretation of the purpose of prayer. Instead of asking for God's intervention to quash her inner-most desires, she asks only for God's help to conceal the outwards signs of her passion. It would seem that from this point onwards, Melibea substitutes God for Love and unwittingly breaks the First Commandment ('Thou shalt have no other Gods'); consequently, she begins to operate on a different value system, whose patron is Cupid.

The impression that Rojas creates through the development of Melibea's character, and the unfair twist of events is that the informal power of Celestina (evil) is greater (and perhaps more entertaining) than the more formally recognised power of prayer and faith. Melibea has tried to escape rhetorically from the prison of Love by asking God for help, but the supernatural powers of evil intervene, and not the divine powers of good. At no point in *Celestina* has Melibea been able to make any personal life choices, except for her suicide, which could be viewed as a momentary triumph of will over the moral and social order. However, from Melibea's viewpoint, even the choice to take her own life is one which seems to have been forced upon her, as is exemplified in her reference to a 'forçada y alegre partida' (XX, 332).

The role of religion, and more specifically, of Christianity in *Celestina*, has prompted some critics to conclude that Rojas' *converso* background and his struggle to find a sense of personal identity in Spain during the Inquisition, might explain the ambivalent and pessimistic attitudes towards religion in the work.[24] Given that demonic magic is central to the plot, in that the entire story is hinged upon the

relationship between two lovers whose fate has been sealed by a love-spell, it is surprising to find an absence of religious values and divine intervention. The protagonism of witchcraft should provide a perfect moral soapbox for sermonising on its dangers. However, I feel that Rojas' sophisticated audience of classmates would have already been familiar with legal, religious, and moral opposition to the magical arts, and so it was uneccessary to explain this in the text.

3.3. Is Melibea sincere in her confession?

Some scholars think that the psychological and emotional transformation of Melibea, and above all, the way in which she dies is intrinsically more tragic than the fate met by any of the other characters.[25] This statement is particularly true if we take into account the fact that in the *Comedia*, Calisto dies without asking for confession, yet in the extended *Tragicomedia* Rojas provides him with the opportunity to ask for some form of deliverance from total damnation: '¡O válame Santa María, muerto soy! ¡Confessión!'[26] In the *Tragicomedia*, therefore, Melibea's personality is given an added tragic dimension because she believes that Calisto has not had the chance to properly confess his sins. Melibea is acting under the illusion that they will be reunited in hell: 'Cortaron las hadas sus hilos; cortáronle sin confessión su vida...' (XXI, 334). The way in which Rojas has interpolated Calisto's last-minute confession in the *Tragicomedia*, coupled with Celestina's desperate cry for confession in Act XII (unchanged from the *Comedia*), poses the following dilemma: how should we judge the sincerity of these characters? Moreover, is Melibea's failure to articulate her confession using the familiar religious terms associated with Christian ritual an indication that she is less sincere than Calisto or Celestina?

Calisto and Celestina express their guilt *in articulo mortis*, and in the scheme of Christianity these last-minute confessions may allow both characters to enter

Purgatory. We could argue that when Melibea also accepts responsibility for her actions, with this acceptance comes the possibility of regeneration. Unfortunately, even though Melibea does accept guilt, it is ultimately misplaced. Throughout *Celestina* Melibea displays a need to be truthful and sincere. She does not want to have to conceal her passion but convention rules otherwise. The societal censorship of emotions is a bone of contention which Melibea takes up in Act X: '¡O género femíneo, encogido y frágile! ¿por qué no fue también a las hembras concedido poder para descobrir su congoxoso y ardiente amor, como a los varones?'(239). Despite this complaint, when Melibea describes the events to her father, she makes no attempt to mask the truth, but reveals the details with a delivery lacking in rhetorical ornamentation and abundant in clarity. Her monologues in Act XX take on the form of a lengthy confession to her father, who is forced by circumstance to adopt the role of a silenced priest. It is through these speeches and through Pleberio's lament that the three steps in the Sacrament of Penance are enacted: repentance, confession, and absolution. Firstly, Melibea expresses remorse; not for hurting God, but for the pain that she will inflict on her father: 'Gran sinrazón hago a sus canas; gran ofensa a su vejez; gran fatiga le acarreo con mi falta; en gran soledad le dexo' (331). Melibea continues by giving a succinct précis of the story-so-far, which takes on the form of a pseudo-confession:

> Muchos días son passados, padre mío, que penava por mi amor un cavallero que se llamava Calisto, el qual tú bien conociste. Conociste assimismo sus padres y claro linaje; sus virtudes y bondad a todos eran manifiestas. Era tanta su pena de amor y tan poco el lugar para hablarme, que descubrió su passión a una astuta y sagaz mujer que lamavan Celestina. La qual, de su parte venida a mí, sacó mi secreto amor de mi pecho; descobría a ella lo que mi querida madre encobría; tovo manera cómo ganó mi querer. Ordenó cómo su desseo y el mío oviessen effecto. Si él mucho me amava, no bivió engañado. Concertó el triste concierto de la dulce y desdichada execución de su voluntad. Vencida de su amor, dile entrada en tu casa. Quebrantó con scalas las paredes de tu huerto;

> quebrantó mi propósito; perdí mi virginidad. Del qual deleytoso yerro de amor gozamos quasi un mes. (333-34)

What is particularly interesting about Melibea's confession is that she is extremely candid about her deflowerment. Although Melibea has sinned, her honesty should be regarded as positive and mildly redeeming, as this is not a salient feature of female discourse in the chivalrous or sentimental romances. Melibea's pseudo-confession continues:

> Y como esta passada noche viniesse según era acostumbrado, a la buelta de su venida, como de la fortuna mudable stoviesse dispuesto y ordenado según su desordenada costumbre, como las paredes eran altas, la noche scura, la scala delgada, los sirvientes que traýa no diestros en aquel género de servicio y él baxava pressuroso a ver un ruydo que con sus criados sonava en la calle, con el gran ímpetu que levava no vido bien los passos, puso el pie en vazío y cayó, y de la triste caýda sus más escondidos sesos quedaron repartidos por las piedras y paredes. Cortaron las hadas sus hilos; cortáronle sin confessión su vida; cortaron mi sperança; cortaron mi gloria; cortaron mi compañía. Pues ¿qué crueldad sería, padre mío, muriendo él despeñado, que biviesse yo penada? (334)

Tragically, by Act XXI, Melibea has not only denied her father the chance to save her from suicide, but she has denied herself the opportunity to be absolved of her sins. Pleberio's emotive post-mortem of the events could be viewed as a parodic absolution, because he denounces Love and the world as being instrumental in Melibea's death and his own suffering.

It is my view that Melibea is far more virtuous than any of the other characters. Although she does not behave in accordance with Catholic doctrine, because she is not motivated to hate her sin as an offence against God, the clues provided by her monologues show an acknowledgement of wrongful behaviour. Melibea is the only character in *Celestina* to confess at length, and by assuming responsibility for her actions, she shows herself to be more morally aware and sincere than the other characters. As I have demonstrated, Melibea's voice is disjunctive in many ways because she embodies contrast on many different levels. This contrast

seems to arise from a clash between the tragic nature of Melibea's character and the genre of *Celestina* itself. H. A. Kelly in his chapter on 'The Theory and Practice of Tragedy in Spain', argues that Rojas '... manifests no knowledge of Seneca or more recent learned medieval ideas about tragedy...'[27] While I do not agree with this statement, it is not improbable that Rojas confused the requirements for a tragic figure because the work was primarily a *Comedia.* By extending the work to prolong the love affair and to encompass tragedy, Rojas exploits Melibea's predicament with dramatic effects and tragic consequences when she collides with the opportunism and evil powers of Celestina. Structurally speaking, the numerous monologues and soliloquies delivered by Melibea emphasise her isolation from the other characters, and this is one of the main causes of disjunctive effect in her discourse. As a precursor, Fiammetta's despair and turmoil is conveyed through an abundant use of soliloquy and interior monologue – which is carefully chosen to reflect her solitude as she laments the absence of Panfilo – in Chapter V. Other characters such as Celestina and Calisto also deliver many long speeches, however, both engage in numerous interludes of dialogue with other characters, whereas Melibea has fewer personal relationships.

To conclude, the tragic concept of *hamartia* and the concept of *libre albedrío* can be used to explain Melibea's fall from grace. In the context of courtly conduct, the constraints placed on women meant that they were unable to exercise free will in an absolute way, because they were expected to adhere to certain norms governing behaviour and language. Despite the fact that Melibea operates (initially) within the moral, social, and linguistic parameters of these norms (by rejecting Calisto's advances), her discretion is acutely affected by the intervention of witchcraft. Her free will leads her to pity Calisto, and her pity becomes both a virtue in Christian doctrine,

and a flaw in Greek tragedy. Despite the presence of supernatural forces, her initial sin is compounded by her subsequent meetings with Calisto and her failure to ask God for the right sort of help. The end result is that Melibea confesses to her father and not to a priest, thereby denying herself of absolution. Finally, by committing suicide Melibea destroys any chance of redemption.

In the end, Melibea abandons religion and life because the world in which she finds herself is devoid of hope, meaning, and choice. Magic is not presented sympathetically in *Celestina*, but as a tradition of popular culture; its dangerous attractions are made clear, but the victims are given no recourse to penance. Patriarchal society is not portrayed as an indestructible force: quite the opposite. It is shown to be a system which is entirely reliant on the submissive adherence of wives and daughters to its norms, and when these women deviate from the path dictated to them by this male-dominated order, its foundations simply crumble.[28]

4

Echoes from the Past

4.1 The problems of dual authorship

It is difficult to carry out a rigorous study of *Celestina* without entering into the question of dual authorship at some point. Whether or not Rojas can be credited as the second and principal author of the *Comedia de Calisto y Melibea* is an extremely contentious issue. The task of discerning between the veracity of his word and the conflicting textual evidence is made more difficult by the nature of the early editions, which contained or lacked certain material such as the letter, the acrostic verses, the act summaries, and Proaza's final stanzas. Most recently, José Guillermo García Valdecasas asserted that Rojas simply added some finishing touches to a work (not a fragment of a work) that was already near to completion. His argument focuses on the semantics of Rojas' comments in his *dedicatoria.* Firstly, he states that Rojas' reference to a 'fición toda junta' (70) underscores the fact that he found a story which had been developed at length, and not simply a 'principal ystoria':

> Declaración indudable de que aquello era la *Comedia*, no el primero de los dieciséis «auctos» en que la dividirían después los impresores. ¿Cómo habría podido apreciar su ficción *toda junta*, si no hubiera estado ya hecha...casi toda? Hay quien pretende que esto lo dice de su propio escrito, a obra ya acabada. Júzguese si es posible interpretar así la frase [...][1]

García Valdecasas goes on to discuss the unrealistic timeframe within which Rojas claimed to have completed the *Comedia* in 'quinze días de unas vacaciones' (70). However, his most feasible line of argument centres on the fact that, at no point, in the letter does Rojas refer to himself as 'autor', nor does he use the first person to describe the act of writing. This idea is reinforced with testimonial evidence from

Rojas' descendents (taken from Gilman's *The Spain of Fernando de Rojas*) who refer to their infamous ancestor as having 'composed' the work, but not as having been the principal author. Although García Valdecasas cites numerous entries for the verb *componer* from the *Diccionario de Autoridades* in order to illustrate that it does not mean the same as *escribir*, I believe that his argument is fundamentally flawed because of his lack of emphasis on the literary quality of *Celestina*, on the biographical details of Rojas' life, and on the unpredictable mutations in character, plot, and flow; all of which suggest a proportionally higher amount of intervention by Rojas. Like Keith Whinnom, I agree that 'The simplest and most obvious way of approaching *La Celestina* is to accept that Rojas's motives and purpose are what he says they were'.[2]

Some time elapsed between the publication of the *Comedia* and the appearance of the new-and-improved *Tragicomedia* (possibly only two years) and at some point during this period Rojas completed his university training. It is entirely possible that Rojas' reluctance to claim the limelight by bestowing upon himself the accolade of writer or author, is attributable to his status as a student, and therefore, as a recreational writer. Furthermore, he would have still been studying under the auspices of a prestigious institution –probably Salamanca (the first *libro de matrícula* at Salamanca dates to the academic term 1546-1547, so it is impossible to confirm whether Rojas studied there or not). Unable to gauge the popularity of the *Comedia* until it reached the public for the first time, Rojas could not have known whether this tale of amorous misfortune would be greeted with applause or disapproval, despite numerous possible readings to a test-audience of classmates. This would certainly account for his insistence on anonymity and the mock-apologetic tone of his letter. Having earned his right to become a freethinking, free-talking man, Rojas' tone in the

prologue to the *Tragicomedia* changes dramatically: he openly criticises the unscrupulous *impresores* and takes full responsibility for the most scandalous episodes in the work. The author of the *Tragicomedia* is a changed person, but it is the same man; this, I believe, is unquestionable. Rather than masterminding an elaborate but well-intentioned act of plagiarism, as García Valdecasas seems to think, Rojas simply became more responsive to his audience. He seems to have been overwhelmed by the positive response to the *Comedia*, so he decided to claim most of the credit, and this would account for the discrepancy between his initial anonymity and his subsequent revelation as the main author. Moreover, he goes to great rhetorical and philosophical lengths to justify the work's contentious nature, suggesting that he was proud of what he had written and that he wanted to make a point of defending it:

> Todas las cosas ser criadas a manera de contienda o batalla, dize el gran sabio Eráclito en este modo: 'Omnia secundum litem fiunt'. Sentencia a mi ver digna de perpetua y recordable memoria. Y como sea cierto que toda palabra del hombre sciente este preñada, desta se puede dezir que de muy hinchada y llena quiere rebentar, echando de sí tan crescidos ramos y hojas, que del menor pimpollo se sacaría harto fruto entre personas discretas. ('Prólogo', 77)

Essentially, by leaving university, becoming his 'own man', and being on the receiving end of editing practice, Rojas asserts his superiority over these middlemen by ensuring that his readers knew what his artistic intentions really were.

If we accept Rojas' prefatory claims that he did not write the first act of *Celestina*, –'Vi que no tenía firma del autor, el qual, según algunos dizen, fue Juan de Mena, e según otros, Rodrigo Cota' (70)– then we are faced with an array of complex issues arising from unavoidable stylistic comparisons between Act I, and the additional twenty acts. One of the fundamental problems of the text concerns characterisation, that is to say, the extent to which Rojas develops characters who are

not the product of his own imagination. As we know, the parody of the courtly lover is an idea that the primitive author conceives, and that Rojas extends to the other characters. And, although Calisto's inner voices eventually surface in several lengthy soliloquies, his character is ultimately an extension of a figure that has already been clearly delineated by the end of Act I. Beyond the basic implied involvement of two authors in the writing process, which would suggest inevitable stylistic, ideological, and structural differences, the implications of dual authorship are far-reaching. One of the first difficulties relates to what I have defined as the 'transitional text', acts II to XVI of the *Comedia de Calisto y Melibea.* This can be understood as Rojas' first literary response to the material that he found, and holds great potential for detecting mutations in characters which he did not create. Although many critics hold the view that the *Comedia* was a complete work in its own right, I do not believe that Rojas' saw things in the same way: if he had been entirely content with the first incarnation of this work, then I doubt whether he would have yielded to the wishes of his readers. Furthermore, his transition from amateur writer to a writer who truly understands what it means to 'delight' and 'shock' is far more patent in the *Tragicomedia.* Here, he seems to have become better acquainted with his characters and his audience. This is perfectly exemplified in several important additions: a long interpolation in Melibea's speech in Act XIV (283); numerous additions to the lovers colloquy in Act XIV (285, 287); the interpolation of five additional acts from Act XIV onwards including Calisto's long soliloquy, Melibea's monologue in Act XVI, Elicia's soliloquy in Act XVII, and the final meeting between the lovers.

Through close analysis of the trajectory of characters who appear from the outset of Act I during this first *tranche* of the story (*Comedia*), it is possible to assess the extent to which Rojas respected or disregarded the artistic and overtly comedic

intentions of the primitive author. However, it is considerably more difficult to ascertain why Rojas chose to break this connective tissue by developing characters which the primitive author seems to have confined to supporting roles: Melibea and Areúsa spring to mind as the most obvious examples. It is also significant that humour in *Celestina* becomes more sardonic; thus casting doubt on the theory that this was the work of a single primitive author. However, these statements beg the following questions. Firstly, to what extent can Rojas be credited with the characterisation of figures who already appear in Act I? Secondly, when does parody in *Celestina* cease to echo the overtly comedic intentions of the primitive author, and acquire its own resonance and indeterminacy, attributable only to Rojas? Thirdly, upon which criteria can we assess the originality of Rojas in light of his use of familiar literary voices? In order to provide an adequate response to these questions, we must first re-evaluate our definitions of genre, parody, and character in *Celestina*.

4.2 Genre, Parody, and Character

In his chapter entitled 'Epic and the Novel', Bakhtin outlines some of the salient features of the novel:

> The novel parodies other genres (precisely in their role as genres); it exposes the conventionality of their forms and their language; it squeezes out some genres and incorporates others into its own peculiar structure, reformulating and re-accentuating them.[3]

Bakhtin goes on to describe this process of basic generic transformation as the 'Parodic stylization of canonized genres and styles' which 'occupy an essential place in the novel'.[4] Bearing these statements in mind, *Celestina* can be said to represent the most significant step in the novelisation of early modern Spanish literature, because of the integration and disintegration of all familiar literary hierarchies.[5] Stephen Gilman argued that Rojas' dialogue was 'anti-novelistic' because it did not

represent conventionality -'...a descriptive diorama of representative individuals and roles...'-but sought 'to record in dialogue the minimal details of conscious behavior'.[6] However, the principal motivation behind parody is to use pre-existing conventions in order to expose their weaknesses: conventionality is an integral part of the parodic process. Furthermore, parody is an essential feature of the novel, as is exemplified in *Don Quixote*. This process allows the author to incorporate familiar material, thereby placating authors and readers of the genres under scrutiny, and providing them with some clear points of literary and social reference. More importantly, parody allows the author to suggest a superior alternative or a corrective for what he views as imperfection. Essentially, parody is an inherently transparent device that exposes the artifice and egocentricity of the writer, and forms a connective tissue of meaning. This point is perfectly exemplified through the psychological developments of Pármeno and Melibea. The fate of these two characters cannot be said to receive any moral, religious, or literary reinforcement to support their respective downfalls. This is largely because their characters are not the product of parody, and we cannot trace the meaning of their actions and their words to one identifiable source. It is of paramount importance to distinguish between the nature of parody in *Celestina*, and parody as a humorous imitation. Neither of the authors parody recognisable characters from other literary genres. Rather, they parody the familiar language used by characters from other literary genres. Bearing this last point in mind, the fact that the most transparent characters in *Celestina* –Calisto, Sempronio, Elicia, Areúsa, Tristán, Sosia, Centurio, Alisa, Lucrecia- embody elements of parody is not coincidental. Their language (tone, style, register) is familiar to us because it corresponds to specific referents of discourse (age, social status, occupation, and gender), which have been consistently reinforced through centuries of literature and socialisation.

Likewise, the fact that the most psychologically complex figures in *Celestina* (Celestina, Melibea, Pármeno, and Pleberio) lack any real parodic resonance –they cannot be traced to one identifiable literary source– is not coincidental either. Rojas appears to have separated his characters into three groups: two-dimensional characters (parodic), threshold characters (parodic, who undergo a limited degree of psychological development), and three-dimensional characters (non-parodic and psychologically complex). Obviously, some of these divisions had already been clearly delineated by the primitive author. The first group –Sempronio, Tristán, Sosia, Centurio, Alisa– can be described as 'linear' characters because Rojas chooses not to develop their human facets beyond their social status, age, and gender. These characters act as stereotypical markers who can be said to broadly represent the different strata of society, and they occupy supporting roles. The second group –Calisto, Areúsa, Elicia, and Lucrecia– are parodic characters whose language also corresponds to recognisable social markers such as status, age, and gender. However, Rojas chooses to develop their psychological facets beyond these stereotypical signposts, but their development is ultimately limited. The third group –Celestina, Melibea, Pármeno, and Pleberio- receive the most detailed and 'original' artistic treatment of all of the characters, because their human and psychological facets are fully developed beyond the usual literary and social limitations.

It is my belief that parody is an enabling device, which allows the reader to see through the eyes of the author because he shows us how a particular character behaves, and why. For example, it is clear to the reader that Calisto's attitude to love is based on sentimental literature and love poetry. Consequently, we expect his discourse to imitate the language of courtly love. Likewise, Sempronio is portrayed as a moraliser; we expect his discourse to condemn the pursuit of courtly love and,

therefore, target women as instigators of immorality. Comparatively, the absence of evidence to suggest parodic intention conceals the author's purposes and this can obscure our analytical powers. This may account for the fact that critics have failed to arrive at a consensus regarding characters such as Pármeno, Melibea, and Pleberio. Despite the fact that the language of all of the characters is dialogised and permeated with elements of humour and irony, their language is not necessarily renewed by incorporating extraliterary layers of language, such as 'the interaction of consciousness' to use Gilman's phrase.[7] Gilman illustrates this point, stating that:

> To characterize is to stress elements of stability in behavior and reaction, elements which interested Rojas far less than momentary or lasting mutation. [...] character is the end product of a thousand and one major and minor transformations overheard in relentless detail.[8]

While I agree with Gilman that Rojas uses parody as a means of developing the finer points of character with meticulous attention to detail, certain figures in *Celestina* do not evolve beyond the ideas set out by the primitive author, or their evolution is deliberately truncated at key points in the story. Essentially, character in *Celestina* is not always the end product of sustained transformation. In this chapter, I propose to analyse the dialogue of the first two groups of characters –parodic and threshold– in order to explore the extent to which their voices are indebted to the parody of literary language and social stereotypes.

4.3 Sempronio and Calisto: colloquy and the rhetoric of *disputatio*

The discourse of these two characters is a dramatisation of the fifteenth-century fixation with the positive and negative attributes of women as seen in literature. In order to understand the parodic resonance of these echoes from the past, it is necessary to provide some contextualisation of the general characteristics of this influential body of literature. Although popular, derivative and loaded with parodic

intention, the sentimental romance underwent its own basic transformation, accomplished by the parody and reworking of former genres, incorporating complex, often-controversial *topoi* and structures. This resulted in the amalgamation of different discourses that were hybrid and constantly changing, yet which existed as part of an organic whole. The hybridity of this genre is perfectly exemplified by a number of differing schools of thought and debate that flourished together at the same time, but which were not necessarily in literary and ideological harmony with one another. One writer's exposition in a *tractado* could spawn a plethora of *contestaciones* and *defensas*, thus generating the creation of more literature and converting the sentimental romance into a machine of generic renewal. Many of these *tractados* can be described as pro-feminist or anti-feminist works. The main exponent of misogynistic discourse was the Archpriest of Talavera in his Bocaccio-inspired treatise, *Corbacho*. Here the Archpriest launches a vicious but humorous attack on the virtues of courtly love as opposed to those of spiritual love. So controversial was this diatribe that it gave rise to a number of *contestaciones*: Juan de Padrón, *Triunfo de las donas* (1438); Diego de Valera, *Tratado de defensión de las virtuosas mugeres* (1494), and Don Álvaro de Luna, *Libro de las virtuosas y claras mugeres* (1446) to name but a few. Diego de San Pedro provided a more sophisticated and balanced debate in his *Cárcel de Amor*, in which women are defamed but mainly defended. In *Celestina*, Sempronio's language dramatises the *vituperio* of Talavera, and echoes the misogynistic diatribe of Tefeo in the *Cárcel de Amor*, whereas Calisto's discourse is a parodic and verbal idealisation of women and the medieval canon of beauty. Antecedents for Calisto's dialogue can be found in many examples of Spanish sentimental romance, and specifically in the literary language of Leriano [See Hall Martin 1972, and Severin 1989: 23-48]. Essentially, their dialogues are a literary

representation of artificial speech, which is in turn, reduced to two verbal methods of debate canonised in rhetorical manuals and sentimental literature. As I will demonstrate, their speeches are not only indicative of rhetorical mimesis but also of a parody of rhetorical and literary traditions.

Undoubtedly, the best rhetorical strategy for debating feminist issues on the literary stage was the *disputatio*, and the most effective way of framing *disputatio* was within the conversational provinces of colloquy, that is to say, lengthy exchanges of formal written dialogue. Jesús Gómez asserts that *disputatio* –both as a cultural phenomenon and as a form of communication– is the most characteristic feature of medieval and Renaissance dialogues:

> El predominio de la *disputatio* es una de las características que mejor explican el diálogo medieval. El debate o la *disputatio* se da no sólo en el diálogo literario sino que es un método de enseñanza básico en la educación escolástica, desde el inicio de las Universidades a partir de los siglos XII-XIII. Las *disputationes* forman parte no sólo de la tradición literaria del diálogo, sino de la cultura de la época, en la que se desarrollan controversias religiosas como la celebrada en Barcelona (1263) entre el converso Pablo Cristiano y Rabbí Moses ben Nahman, bajo la presidencia de Jaime I. O la de Tortosa (1413), sostenida por el también converso Jerónimo de Santa Fe.[9]

Colloquy in its pure form as a mode of dialogue has tended to be glossed over by many *celestinistas,* who have preferred to analyse the content of the colloquies themselves as opposed to analysing this important dialogic element of *Celestina.*[10] It is not an easy mode of dialogue to analyse because the length and rhythm of the colloquies vary significantly, and this is particularly true in the case of Sempronio and Calisto. The wheels of rhetoric, however, are put fully in motion. The reason for this is quite logical: in order to give rise to *disputatio,* that is to say, to engage in a debate of one sort of another, whether it be based on the trivial or the important, the orator requires time to present his thesis. Colloquy provides the only real opportunity for allowing the characters to use their rhetorical weapons at sufficient length to

persuade, dissuade or advise. The everyday, conversational provinces of dialogue between master and servant are ideal rhetorical situations for achieving these aims. The time and length required by Sempronio to persuade Calisto that sex is his only cure (through shrewd use of reverse psychology), imply the use of rhetorical devices such as *amplificatio*, *sententiae*, and *exempla*. The 'rhetorical situation' –that which prods or inspires communication: a pressing need, a conventional ceremony, or a specific intention– can only be successfully enacted through colloquy. By choosing colloquy to frame rhetorical discourse, both authors achieve two fundamental aims. Firstly, they make the rhetorical devices less perceivable and obvious by weaving them into the conversations of everyday life, thus making the characters and indeed the audience less aware of the immediate consequences and effects of rhetorical persuasion. Secondly, by choosing to insert numerous and lengthy colloquies into *Celestina* as dialogic settings within which rhetoric can flourish, the authors establish the prevailing tone of the novel, which is argumentation. Fraker recognised the importance of the presence of rhetoric in the colloquies of *Celestina*, although he does not categorise these colloquies *per se*. With reference to the short colloquy between Pármeno and Sempronio in Act VI (177-8), he states the following:

> The naïve reader, and perhaps many less naïve, would surely identify it as one of the least rhetorical of the play, one in which the dialogue seems closest to ordinary conversation. I should cautiously suggest that this invasion of rhetoric and argument into informal dialogue is one of the most distinctive triumphs of the *Tragicomedia* [...] Perhaps nothing is more symptomatic of this invasion than the presence of complicated bits of argument in some of the most trivial and peripheral turns of discourse.[11]

Fraker continues by stating that the most obviously rhetorical mode of dialogue to be found in *Celestina* is the colloquy:

> There is another large feature, one I have alluded to, the most conspicuous pattern in *Celestina* generally, and the most obviously rhetorical, the long

> speech. As I have already stressed, these harangues argue –many of them, in any case: they are meant to convince and persuade. [12]

It is clear from my own analysis of the colloquies in *Celestina* and the insight of such scholars as Fraker, that rhetoric in everyday life is the main factor that distinguishes *Celestina* from its immediate predecessors. Before I turn to analyse the presence of rhetoric and familiar literary language in the lengthy colloquy between Sempronio and Calisto in Act I, I must first answer the following question: would the efficacy of rhetoric be better served by another type of dialogue? The answer is undoubtedly no, for rhetoric is concerned with provoking response, reaction, and action. Melibea could not succumb to Celestina's powerful strategies of persuasion through monologue, soliloquy or short dialogue. If we look at the exchanges of dialogue between Sempronio and Calisto in Act I, we can see almost immediately that a debate on the *malas artes de las mugeres* could not flourish or develop in the context of any other form of dialogue, even though the colloquy is hybrid here, in that it is composed of short *réplicas* and more lengthy tirades. The misogynistic diatribe waged by Sempronio is, primarily, a rhetorical argument. In Act I, both characters present the pros and contras of the debate in what could be considered as a double parody. Not only do they imitate what could be construed as 'student exercises' in *disputatio*, but they also replicate the religious and feminist *controversiae* so perfectly encapsulated in fifteenth-century literature. The fact that the discourse of Sempronio and Calisto mirrors the predominance of the *disputatio* in medieval culture (scholastic and literary) in such an obvious way, is a major contributing factor to their two-dimensionality as characters. Ultimately, both authors have misappropriated their voices in order to demonstrate the redundancy of contemporary literary and rhetorical arguments concerning the pursuit and condemnation of physical love. But they also expose their own dependence on standard rhetoric and on the *disputatio* as the basis

for their spoken dialogues. Consequently, Sempronio and Calisto manifest no 'interaction of consciousness' because they are not free speaking figures. Rather, they are spokesmen or conduits for their authors. Given that the primitive author limited the dialogic potential of Sempronio and Calisto by characterising them in such a complete and overtly parodic way in Act I, Rojas was, to some extent, artistically constrained. However, he does not appear to have minded because their familiar and stereotypical language was not only a great source of humour and irony, but it was also integral to the plot.

In Act I, the primitive author appears to have drawn heavily on his rhetorical education, on the scholarly debate, and on sentimental romances as templates for maximising the potential of this colloquy. This is clear in some verbatim borrowings and in the configuration of the debate itself, which does not stray very far from set patterns of arrangement –*dispositio*– in rhetorical argumentation. Calisto provides the *exordium* with a humorous contradiction of Christian doctrine –the deification of Melibea– which is, at the same time, a condensed inversion of Leriano's short treatise entitled 'Da Leriano veinte razones porque los onbres son obligados a las mugeres':

> ¿Yo? Melibeo só, y a Melibea adoro, y en Melibea creo, y a Melibea amo. (93)

In the *Cárcel de Amor*, Leriano states:

> La quinta razón no menos nos dotan de las virtudes teologales que de las cardinales dichas, y tratando de la primera, que es la fe, aunque algunos en ella dudasen, siendo puestos en pensamiento enamorado creerían en Dios y alabarían su poder, porque pudo hazer a aquella que de tanta ecelencia y hermosura les parece; junto con esto los amadores tanto acostunbran y sostienen la fe, que de usalla en el coraçón conocen y creen con más firmeza la de Dios; y porque no sea sabido de quien los pena que son malos cristianos, que es una mala señal en el honbre, son tan devotos católicos que ninguno apóstol les hizo ventaja. [11]

Once Calisto has introduced the subject, the *narratio*, or the narration of situations necessary to understand the subject, materialises through a series of alternating questions and answers between himself and Sempronio:

> CALISTO: ¿Qué te paresce de mi mal?
> SEMPRONIO: Que amas a Melibea.
> CALISTO: ¿Y no otra cosa?
> SEMPRONIO: Harto mal es tener la voluntad en un solo lugar cativa.
> CALISTO: Poco sabes de firmeza.
> SEMPRONIO: La perseverencia en el mal no es constancia mas dureza o pertinacia la llaman en mi tierra. Vosotros los filósophos de Cupido llamalda como quisiéredes.
> CALISTO: Torpe cosa es mentir el que enseña a otro, pues que tú precias de loar a tu amiga Elicia.
> SEMPRONIO: Haz tú lo que bien digo y no lo que mal hago.
> CALISTO: ¿Qué me repruevas?
> SEMPRONIO: Que sometes la dignidad del hombre a la imperfeción de la flaca mujer.
> CALISTO: ¿Mujer? ¡O grossero! ¡Dios, Dios!
> SEMPRONIO: ¿Y assí lo crees, o burlas?
> CALISTO: ¿Que burlo? Por dios la creo, por dios la confesso, y no creo que hay otro soberano en el cielo aunque entre nosotros mora.
> SEMPRONIO: (¡Ha, ha, ha! ¿Oýstes qué blasfemia? ¿Vistes qué ceguedad?)
> CALISTO: ¿De qué te ríes?
> SEMPRONIO: Ríome, que no pensava que havía peor invención de peccado que en Sodoma.
> CALISTO: ¿Cómo?
> SEMPRONIO: Porque aquéllos procuraron abominable uso con los ángeles no conoscidos, y tú con el que confiessas ser Dios.
> CALISTO: ¡Maldito seas! Que hecho me has reýr, lo que no pensé ogaño.
> SEMPRONIO: ¿Pues qué? Toda tu vida avías de llorar?
> CALISTO: Sí.
> SEMPRONIO: ¿Por qué?
> CALISTO: Porque amo a aquella ante quien tan indigno me hallo, que no la espero alcançar. (94-95)

The *propositio*, Calisto's central idea or thesis, is uncovered in his last remark of the extract: to succeed in wooing Melibea. This stage of the rhetorical argument is a parody of religious debates between master and disciple because of the ironic role reversal: Sempronio adopts the superior role of religious moraliser, whereas Calisto enacts the part of a naïve disciple. Given that Calisto unwittingly introduces the theme

of religion into his discourse, it is not surprising to find that the source for this type of rhetorical debate has its origins in basic catechist formulae. In his recent book *El diálogo renacentista,* Jesús Gómez states the following about 'Los catecismos':

> Si resulta evidente la herencia del debate en los diálogos del Renacimiento, especialmente en los polémicos, no lo es menos la fórmula de los catecismos, de tradición medieval, que continua o se revitaliza también durante el siglo XVI. Hemos visto que existe una tendencia en los diálogos renacentistas a introducir una fórmula básica, de tipo catequístico, constituida por un discípulo que pregunta y un maestro que responde. Este tipo de diálogo tan elemental en su planteamiento, y de claro propósito dogmático, es el más abundante entre los diálogos analizados. [14]

The *divisio* of the argument begins with two *exempla* provided by Sempronio, the first being biblical, and the second historical: '(¡O pusillánime, o fi de puta! ¡Qué Nembrot, que magno Alexandre; los quáles no solo del señorío del mundo, mas del cielo se juzgaron ser dignos!)' (95). Calisto urges Sempronio to expand on this remark (*amplificatio*) and what follows is a brief interlude of humorous dialogue:

> SEMPRONIO: Dixe que tú, que tienes más coraçón que Nembrot ni Alexandre, desesperas de alcançar una mujer, muchas de las quales en grandes estados constituýdas se sometieron a los pechos y resollos de viles azemileros, y otras a brutos animales. ¿No has leýdo de Pasife con el toro, de Minerva con el can?.
> CALISTO: No lo creo, hablillas son.
> SEMPRONIO: Lo de tu abuela con el ximio, ¿hablilla fue? Testigo es el cuchillo de tu abuelo.
> CALISTO: ¡Maldito sea este necio, y qué porradas dize! (96).

In this short extract, the primitive author introduces the theme of bestiality to undermine Calisto's lineage, and the result is extremely humorous.[15] Moreover, it marks the beginning of a sustained rhetorical drop in the tone of their colloquy. Calisto's retort provides the perfect opportunity for Sempronio to present his counter-thesis, using authorities as proof of those men who fell from greatness owing to the ruses employed by women:

> ¿Escoziote? Lee los yestoriales, estudia los filósophos, mira los poetas. Llenos están los libros de sus viles y malos enxemplos, y de las caýdas que levaron los que en algo, como tú, las reputaron. Oye a Salomón do dize que las mujeres y el vino hazen a los hombres renegar. Conséjate con Séneca y verás en qué las tiene. Eschucha al Aristóteles, mira a Bernardo. Gentiles, judíos, christianos y moros, todos en esta concordia están. Pero lo dicho y lo que dellas dixiere no te contezca error de tomarlo en común; que muchas ovo y ay santas, virtuosas y nobles cuya resplandeciente corona quita el general vituperio. (96-97).

This passage represents a point of confluence, in that it is a clear echo of the *Corbacho*. Here, the moral-didacticism of Sempronio merges with the distinctly sermonic tone of the Archpriest of Talavera, as is exemplified in the following extract from *Corbacho* in Part I, chapter XVII, entitled 'Cómo los letrados pierden el saber por amar':

> ¿Quién oyó dezir un tan singular ombre en el mundo, sin par en sabieza, como fue Salamón, cometer tan gran idolatría como por amores de su coamante cometió? ¿E demás Aristótiles, uno de los letrados del mundo e sabidor, sostener ponerse freno en la boca e silla en el cuerpo, çinchado como bestia asnal, e ella, la su coamante, de suso cavalgando, dándole con unas correas en las ancas?[16]

Throughout the *Corbacho* and *Celestina*, we are presented with lengthy passages in which items, lotions, cosmetics, and chemicals are systematically named. These items were invariably supplied by women and for women, and are incorporated into the texts to underline their vanity and the lengths to which they will go in order to ensnare men through love spells and beautification. In these passages, the tone is overtly accusatory and is indicative of the prevalence of misogynistic discourse in fifteenth-century literature. Sempronio is the embodiment of medieval moralising and his attitude is most caustically expressed in his lengthy enumeration of the negative traits of women:

> Pero destas otras, ¿quién te contaría sus mentiras, sus tráfagos, sus cambios, su livianidad, sus lagrimillas, sus alteraciones, sus osadías? Que todo lo que piensan osan sin deliberar: sus dessimulaciones, su lengua, su engaño, su olvido, su desamor, su ingratitud, su inconstancia, su

> testimoniar, su negar, su rebolver, su presunción, su vanagloria, su abatimiento, su locura, su desdén, su sobervía, su subjeción, su parlería, su golosina, su luxuria y suziedad, su miedo, su atrevimiento, sus hechizerías, sus enbaymientos, sus escarnios, su deslenguamiento, su desvergüença, su alcahuetería. Considera qué sesito está debaxo de aquellas grandes y delgadas tocas, qué pensamientos so aquellas gorgueras, so aquel fausto, so aquellas largas y autorizantes ropas, qué imperfición, qué alvañares debaxo de templos pintados. Por ellas es dicho: arma del diablo, cabeça de peccado, destrución de paraýso. ¿No has rezado en la festividad de San Juan, do dize: [las mujeres y el vino hazen (a) los hombres renegar do dize:] ésta es la mujer, antigua malicia que a Adam echó de los deleytes de paraýso, ésta el linaje humano metió en el infierno; a ésta menospreció Helías propheta, etc? (97-98)

Likewise, the Archpriest excels in sententiousness. Indeed, most of Part II of the *Corbacho,* thirteen out of fourteen chapters, is a dedicated series of terse *sententiae* dealing with the lack of moral conduct and principles of women. Ironically, Sempronio's references to women as the weaker vessel and as the source of original sin backfire on him in a spectacularly humorous fashion when he fails to heed his own advice, and is tricked and deceived by Celestina and Elicia in the Crito incident.

So far, we have seen how the primitive author has based his characterisation of Sempronio and Calisto on two polarised ideas of male discourse: anti-feminist and pro-feminist. It is evident that the primitive author was writing with comedy in mind, because the features and peculiarities of Sempronio and Calisto's language are deliberately exaggerated and distorted to produce a grotesque effect, rooted in the humorous parody of pre-existing literary language. Despite Sempronio's attempts to refute Calisto's proposition to gain Melibea, and therefore, her love, Sempronio's opposition serves only to show the absurdity of Calisto's inevitable downfall; thereby highlighting the futility of rhetorical argument in matters of the heart. Calisto's parodic counterpoint to Sempronio's diatribe, a *confutatio* or rebuttal of his counterthesis, comes in the form of three physical descriptions of Melibea, all of which satirise the medieval canon of beauty:

> CALISTO: Comiençe por los cabellos. ¿Vees tú las madexas del oro delgado que hilan en Aravia? Más lindas son y no resplandeçen menos; su longura hasta el postrero assiento de sus pies; después crinados y atados con la delgada cuerda, como ella se los pone, no ha más menester para convertir los hombres en piedras.
> SEMPRONIO: (¡Más en asnos!)
> CALISTO: Los ojos verdes, rasgados, las pestañas luengas, las cejas delgadas y alçadas, la nariz mediana, la boca pequeña, los dientes menudos y blancos, los labrios colorados y grossezuelos, el torno del rostro poco más luengo que redondo, el pecho alto, la redondeza y forma de las pequeñas tetas, ¿quién te la podría figurar? Que se despereza el hombre quando las mira. La tez lisa, lustroza, el cuero suyo escureçe la nieve, la color mezclada, qual ella la escogió para sí.
> SEMPRONIO: (¡En sus treze está este necio!)
> CALISTO: Las manos pequeñas en mediana manera, de dulce carne acompañadas, los dedos luengos, las unas en ellos largas y coloradas, que pareçen rubíes entre perlas. Aquella proporción que veer yo no pude, no sin dubda por el bulto de fuera juzgo incomparablemente ser mejor que la que Paris juzgó entre las tres diesas. (100-101)

Although Rojas could not undo the characterisation of Sempronio and Calisto because the primitive author devoted so much text-time to their construction as male stereotypes, he could introduce subtle changes into their language. It is interesting to note that from Act II onwards, Rojas chooses not to characterise this relationship in such a formulaic and oversimplified way. The instances of interaction between these two figures decrease, and their language begins to imitate natural dialogue as opposed to conforming to an unvarying standard pattern of rhetorical argumentation. This is, in itself, an important modification. In fact, Rojas allows other characters to take over the controversial feminist debate, such as Areúsa and Elicia, and this would appear to suggest that he was not entirely comfortable with the parodic intentions of the primitive author. Although Rojas introduces his own characters, many of which can be said to represent or typify social stereotypes, his methods of characterisation are less conventional and limiting. Furthermore, he seems to have become far more interested in allowing the more complex characters to evolve, such as Celestina, Pármeno, and Melibea.

By the end of Act I, the rhetoric of *disputatio* has run out of steam for Sempronio and Calisto, but it does become a structural feature of future debates between Calisto and Pármeno, and Pármeno and Sempronio. This is largely because these clusters of relationships are characterised by accusatory, defensive, and competitive language (argumentation), and colloquy is, therefore, the best way of framing this particular type of discourse. It is clear that Rojas cannot be fully credited with the characterisation of Sempronio and Calisto, because they were not the product of his own imagination. However, he goes to great lengths to emphasise other facets of their psyche by using different types of dialogue. In the case of Sempronio, his covetous nature and his eventual complicity with Pármeno is developed through the use of the aside, but his greed and dishonesty are made clear from the start. The increased amount of dialogue scenes between Sempronio and Pármeno is brought about in order to dramatise the latter's downfall, and not to add any new dimension to Sempronio's character. This is largely because Rojas seems to have been content with the conception of Sempronio as an intrinsically bad character, because his negative traits were fundamental to the plot. Likewise, Calisto's flights of fantasy and his imagination are developed through Rojas' use of soliloquy, but he does not renew Calisto's discourse because this would have been detrimental to the storyline. Rather, he exploits the language of Calisto to its full potential, replacing humorous parodic language with ironic language intended to create deliberate contrast between actions and words. Essentially, humour continues to play an integral part in the characterisation of Calisto as an inept courtly lover, but it becomes subtler and much darker.

From the point of view of rhetoric, the analysis of this long colloquy (Act I, 94-102) is relatively simple despite the numerous definitions of rhetoric. In the case of

Sempronio, rhetoric can be described as speaking reduced to a method as opposed to the art of speaking well (*ars dicendi/loquendi*). It would be misleading to portray Sempronio's discourse as 'eloquent', because this adjective connotes a graceful and expressive style. What is certain is that his positioning within the narrative requires him to be persuasive and, therefore, to rely on formal modes of deliberative rhetoric to overcome opposition to his schemes. Consequently, it is not surprising to find an abundance of *exempla*, *sententiae*, and rhetorical figures in his discourse. Comparatively, Calisto's language is obviously mimetic, but his worldly ignorance results in a clumsy and humorous style of speaking, which in no way matches the level of literary language that he is supposed to be imitating: the language of courtly love. This is largely because the primitive author wanted Calisto to be his parodic *pièce de résistance*, and so his language is deliberately constructed to reflect his ineptitude. In Acts XIII and XIV Calisto does find his inner voices, although he is ultimately unable to act upon them accordingly. In two important and internally persuasive soliloquies, Rojas uses forensic rhetoric and 'psychology' to develop Calisto's inward states of mind and thought, and as I will discuss in Chapter V, this is Rojas' most important achievement in his characterisation of this troubled lover. Unlike Sempronio, who does not change for better or for worse, Calisto is, at least, given the opportunity to explore the more interesting facets of his psyche. Eventually, colloquy becomes more freely associated with the language of courtly love –of Calisto and Melibea– and not with the medieval *disputatio*. The reasons for this are straightforward. Calisto's desire to obtain Melibea at whatever cost pre-empts the need for externally persuasive dialogue, and as Pármeno and Melibea, each an obstacle in the collective paths of Calisto, Sempronio, and Celestina are overcome, the need to persuade and argue is eliminated. As a result, the language of the central

characters becomes increasingly internalised, focusing on injustice, rebellion, fear, confusion, submission, and personal tragedy.

4.4 Projections of female existence: Areúsa, Elicia, and Lucrecia

> Sirviéndonos de un giro actual, diremos que cada una de ellas parece elaborar un «proyecto de existencia femenina».

This extremely perceptive observation was made by Stephen Gilman in his analysis of the young female characters of *Celestina*: Melibea, Elicia, Areúsa and Lucrecia.[17] Although Gilman was not prepared to assert that these females could be described as the embodiment of broadly existential themes, he did facilitate more modern theoretical approaches to *Celestina* by emphasising a 'human' methodology of interpretation as opposed to a scientific one. But, before we dismiss the connection to existentialism completely out of hand, let us consider the evidence. On the essence of existentialism, Simone de Beauvoir asserted that:

> Man has to fashion what he will be. He continuously seeks to create himself, and this is what we call his project. Human beings exist in the manner of projects; these projects are not oriented towards death, but towards defined objectives. Man hunts, fishes, makes instruments, writes books. These are not mere diversions, mere escapism, but a movement towards being. Man accomplishes things so as to be.[18]

Bearing this last statement in mind, most of the women in *Celestina* 'fashion' themselves so as to move towards a greater sense of personal liberty. Whether or not they accomplish these objectives is another matter entirely, but the intention to project their own ideas of female existence is definitely present in the work. If we understand existentialism as a philosophy which is concerned with the main features of human existence –love, death, responsibility, religious belief, family life– then we cannot deny that *Celestina* explores all of these issues in great depth. Of course, in medieval terms *Celestina* is <u>not</u> an existentialist novel, but it does project the belief, and

sometimes the failed belief, that man is capable of reaching self-fulfilment without divine aid. This is also an important feature of Humanism, and one which would later influence the development of existentialist thought. If we locate the main features of female discourse in *Celestina* within the specific context of a pro-feminist literary stance, then it becomes immediately apparent that Areúsa, Elicia, and Lucrecia project their sense of self towards feminist objectives such as freedom from the tyranny of men, political independence, and hedonism. These factors are, in themselves, indicative of a desire to 'experience' and 'enjoy', but it must be stressed that they do not develop beyond 'mere escapism' in the case of Lucrecia. In his *Existentialism and Humanism*, Jean-Paul Sartre articulates a notion of ethics based on the idea that human beings are the unique source of values, and that they need not base their personal value judgements on any set of pre-existing values.[19] While it is not my intention to apply broadly existentialist notions to selections of a text which emerged half a millennium before this current in twentieth-century philosophy, one cannot ignore the fact that many of the female characters in *Celestina* choose to subvert the social and moral paradigms of fifteenth-century Spain. The fact that these women choose or desire to exist outside of a sphere of morality constitutes an identifiable pattern in *Celestina*: the uniqueness and isolation of individual experience. Whilst Jesús G. Maestro holds the view that these elements represent nihilistic referents of discourse, which is certainly true in the cases of Celestina, Pármeno, and Melibea, I posit that they more closely resemble notions of hedonism and egocentricity.[20]

The diversity of female experiences in *Celestina* can be described as one of Rojas' most distinctive triumphs. This is largely because he develops the majority of his female characters beyond the notion of the 'constricted self' by giving them dissonant voices, all of which theorise to varying degrees about the inherited male

culture of female subordination. Dorothy Sherman Severin asserted that Rojas may well have sympathised with the plight of many of the female characters, stating that:

> Although I have always firmly set my face against any notion that there is a secret message about *conversos* concealed in the work and that any single character is secretly a *converso*, a more convincing argument can be made for a marginalized Rojas identifying with these female characters who wish to overthrow the oppressive patriarchy of their society. [...] Rojas creates an attractive alternate society of female industry and female sexual liberation [...] Sex and money mean freedom and power to Celestina and her female acolytes...[21]

The idea of the 'constricted self' implies an inability to communicate inner thoughts and to adopt a pro-active stance. In fifteenth-century European literature this notion is often a misused epithet in the characterisation of female figures. In my analysis of parodic female characters, I will demonstrate how Rojas transposes well-worn pastiches of women stereotyped and marginalized by society and literature alike, into diverse projections of female existence. I will also illustrate how these pro-feminist objectives manifest themselves in the language of these female figures by highlighting their preoccupation with the liberation of the self, and the improvement of the quality of their collective existence. My observations will focus on three female figures who were created almost exclusively by Rojas: Areúsa, Elicia, and Lucrecia. Of particular interest, are the voices of Areúsa and Elicia because they deconstruct the dominant male order through their actions and their words, situating themselves at the top of a new hierarchy ruled by women. Despite the fact that all of these female figures represent different levels of emotional and material dependency, Areúsa and Elicia do not look to men as their providers and saviours, but seek reassurance and ambition within a network of female camaraderie. This is due, in part, to the fact that most of the casualties in *Celestina* are men, and those men who are spared are unable to resolve the unfolding tragedies, as Severin observed: 'At the end of the day, the

female figures must fall back on one another for comfort and companionship'.[22] The extent to which Areúsa and Elicia stress their independence from men, coupled with their disregard for social limitations based on status, gender, and class, is a feminist projection. In her monograph entitled *"La Celestina": A Feminist Reading of the Carpe Diem*, Diane Hartunian observed that:

> Interestingly enough, Areúsa, Elicia, and Melibea, women of diametrically opposed social classes, arrive at the same mode of lifestyle. Rojas has thus removed women, in regard to both class and gender, from their usual marginal position in society. These women have arrived at political consciousness. In fact, Areúsa and Elicia are feminist theoreticians, precursors of Simone de Beauvoir, who make strong political statements in favor of the dignity and position of the medieval working class.[23]

With their campaign for equality, the two prostitutes represent the positive aspects of subversive female behaviour, and they are not afraid to speak out, to act, or to resort to violent measures to secure a better future for themselves. Comparatively, the language of Lucrecia symbolises a very different political stance. Lucrecia is very much on the fence, and her positioning within the narrative as a maidservant makes her privy to the trials and tribulations of Melibea, and to the pleasure seeking lives of her female counterparts. Lucrecia observes both worlds from the sidelines in what could be construed as innocent voyeurism; she is both envious of Melibea and her cousin, but perhaps too timid to indulge her secret longings for passion. Despite the fact that Lucrecia is aware that Celestina's evil powers are the prime cause for Melibea's downfall, she fails to warn her mistress and withholds this information from Pleberio following Melibea's death. As Stephen Gilman rightly observed, Lucrecia lives out a more exciting female existence through her imagination: 'Lucrecia no está satisfecha con su propia vida, pero sólo por medio de la imaginación se atreve a buscar otra'.[24] Despite the fact that Lucrecia tries to live out her limited idea of female existence through other characters, her language communicates a

desire to transcend the boundaries of her limited existence. In Act IX, her desire to 'enjoy' is fuelled by the colourful tales of Celestina:'[...] escuchándote y pensando en aquella vida buena que aquellas moças gozarían, que me paresce y semeja que estó yo agora en ella' (237). In Act XIX, Lucrecia joins Melibea in a love song, but this brief instance of female bonding is truncated by Melibea, who tries to exclude Lucrecia from her personal passions: 'Óyeme tú, por mi vida; que yo quiero cantar sola' (321).

As parodic figures, Areúsa and Elicia clearly echo in their language that of the anonymous women in the *Corbacho*, whose viciously expressed envy is a prelude to several monologues delivered by the prostitutes in Act IX. Sempronio's reference to Melibea as '...aquella graciosa y gentil Melibea' (226) prompts Elicia to launch into a verbal assault on Melibea's appearance as a result of her own physical inadequacy and jealousy. Here, Elicia seeks to degrade and cheapen Melibea's beauty by stating that is not unique or extraordinary. Furthermore, she manifests her disdain for the noble upper classes by attributing Melibea's good looks to the fine garments and accessories that a woman of her social standing could afford:

> ¡Apártateme allá, dessabrido, enojoso; mal provecho te haga lo que comes, tal comida me as dado! Por mi alma, revessar quiero quanto tengo en el cuerpo de asco de oýrte llamar a aquélla gentil. ¡Mirad quién gentil! ¡Jesú, Jesú, y que hastío y enojo es ver tu poca vergüença! ¿A quién gentil? ¡Mal me haga Dios si ella lo es ni tiene parte dello, sino que ay ojos que de lagaña se agradan! Santiguarme quiero de tu necedad y poco conoscimiento. ¡O quién stoviesse de gana para disputar contigo su hermosura y gentileza! ¿Gentil, [gentil] es Melibea? Entonces lo es, entonces acertarán quando andan a pares los diez mandamientos. Aquella hermosura por una moneda se compra de la tienda. Por cierto que conosco yo en la calle donde ella bive, quatro donzellas en quien Dios más repartió su gracia que no en Melibea, que si algo tiene de hermosura es por buenos atavíos que trae. Ponedlos a un palo, tanbién dirés que es gentil. Por mi vida, que no lo digo por alabarme, mas creo que soy tan hermosa como vuestra Melíbea. (226)

This verbal assault is motivated predominantly by jealousy and it was not uncommon for maids and prostitutes to criticise the beauty of young women belonging to the

social élite. However, the underlying objective of this monologue is to bring previously hidden emotions to the surface, thereby giving socially inferior characters an added psychological and human dimension: Elicia's jealousy reveals that she is, perhaps, fonder of Sempronio than she would like to admit. Likewise, Sempronio's comments illustrate that he might secretly long for the object of his master's desire. The effect created is one of deliberate contrast between utterance and inference. This is exemplified in Areúsa's response to Elicia's monologue, which while particularly humorous, provides an extreme counterpoint to the medieval canon of beauty. In this monologue, Areúsa attacks Melibea's superficial beauty by berating her use of cosmetics:

> Pues no la has tú visto como yo, hermana mía; Dios me lo demande si en ayunas la topasses, si aquel día pudiesses comer de asco. Todo el año se está encerrada con mudas de mil suziedades. Por una vez que haya de salir donde puede ser vista, enviste su cara con hiel y miel, con unas tostadas de higos passados, y con otras cosas que por reverencia de la mesa dexo de dezir. Las riquezas las hazen a éstas hermosas y ser alabadas, que no las gracias de su cuerpo, que assí goze de mí, unas tetas tiene para ser donzella como si tres vezes oviesse parido; no parescen sino dos grandes calabaças. El vientre no se le he visto, pero juzgando por lo otro creo que le tiene tan floxo como vieja de cinquenta años. No sé qué se ha visto Calisto porque dexa de amar otras que más ligeramente podría aver y con quien más él holgasse, sino que el gusto dañado muchas vezes juzga por dulce lo amargo. (226-27)

In the *Corbacho* we have an entire chapter dedicated to this subject entitled 'Como la muger es envidiosa de qualquiera más fermosa que ella', which is equally crude, vicious, and comical:

> No la han visto desnuda como yo el otro día en el baño: más negra es que un diablo; flaca que non paresce sinón a la muerte; sus cabellos negros como la pez *e bien crispillos*; la cabeça gruesa, el cuello gordo e corto como de toro; los pechos todos huesos, las tetas luengas como de cabra...[25]

It is likely that Areúsa's attack is based on that made by the 'muger envidiosa', and that Calisto's description of Melibea in Act I is a parody of the jealous woman's

comments, as certain comparisons are exactly the reverse of those made by her. Calisto refers to Melibea as having: '[...] el pecho alto, la redondeza y forma de las pequeñas tetas [...] La tez lisa, lustroza, el cuero suyo escureçe la nieve' (101). Through the speeches of Elicia and Areúsa, Rojas re-examines the language used to objectify women, pitting them against one another. More importantly, he leaves the judgement of Melibea's appearance to the discretion of the reader. In this instance, Rojas uses parody as an unashamedly humorous imitation, but he chooses not to continue this stereotypical development of the two prostitutes in favour of a more subversive line of characterisation. Further on in Act IX, Areúsa delivers a lengthy monologue illustrating how Rojas' treatment and characterisation of women was unconventional for the time, and diametrically opposed to Talavera's patronising view of women. Many of the female characters, regardless of their social standing, display some condition of moral or personal independence, and they are aware of the fact. Areúsa, for example, is a prostitute who depends on men to earn a living, yet Rojas' portrayal of her through this monologue does not appear to have been influenced by any other literary prototype. Areúsa is not dominated by men or a tyrannical mistress, but is free from the constraints placed on other maidservants such as Lucrecia, who escapes only temporarily from her servitude through imagination. The poignant statements made by Areúsa not only emphasise her own comparative freedom, but they contrast with the emotional and social imprisonment of Melibea. Areúsa's diatribe focuses on the single theme of the master-servant relationship, and is a bitter criticism of the injustices and hardships endured by maidservants. Here, she adopts the role of social commentator, employing a hectoring, colloquial, and vulgar style; referring to the mundane and subservient life of a maidservant with colourful turns of phrase and familiar imagery:

> Assí goçe de mí, que es verdad, que éstas que sirven a señoras ni gozan deleyte ni conocen los dulces premios de amor. Nunca tratan con parientas, con yguales a quien pueden hablar tú por tú, con quien digan: «¿qué cenaste?; ¿estás preñada?; ¿quántas gallinas crías?; llévame a merendar en tu casa; muéstrame tu enamorado; ¿quánto ha que no te vido?; ¿cómo te va con él?; ¿quién son tus vezinas?» y otras cosas de ygualdad semejantes. ¡O tía, y qué duro nombre y qué grave y sobervio es «señora» contino en la boca. Por esto me bivo sobre mí, desde que me sé conoscer, que jamás me precié de llamar de otrie sino mía. [...] Denostadas, maltratadas las traen, contino sojuzgadas, que hablar delante [de] ellas no osan, y quando ven cerca el tiempo de la obligación de casallas, levántales un caramillo que se echan con el moço, o con el hijo, o pídenles çelos del marido, o que meten hombres en casa, o que hurtó la taça, o perdió el anillo; danles un ciento de açotes y échanlas la puerta fuera, las haldas en la cabeça diziendo: «Allá yrás, ladrona, puta, no destruyrás mi casa y honrra.» Assí que esperan galardón, sacan baldón, esperan salir casadas, salen amenguadas, esperan vestidos y joyas de boda, salen desnudas y denostadas. Éstos son sus premios, éstos son sus beneficios y pagos. [...] Nunca oyen su nombre propio de la boca dellas, sino puta acá, puta acullá. «¿A dó vas, tiñosa? ¿Qué heziste, vellaca? ¿Por qué comiste esto, golosa? ¿Cómo fregaste la sartén, puerca? ¿Por qué no limpiaste el manto, çuzia? ¿Cómo dixiste esto, necia? ¿Quién perdió el plato, desaliñada? ¿Cómo faltó el paño de manos, ladrona? A tu rufián le avrás dado. Ven acá, mala mujer, la gallina havada no parece; pues búscala presto; si no, en la primera blanca de tu soldada la contaré.» Y tras esto mil chapinazos y pellizcos, palos y açotes. No ay quien las sepa contentar; no quien puede soffrirlas. Su plazer es dar bozes, su gloria es reñir; de lo mejor hecho, menos contentamiento muestran. Por esto, madre, he querido más bivir en mi pequeña casa esenta y señora, que no en sus ricos palacios sojuzgada y cativa. (232-33)

Although Areúsa's impersonation of a hectoring mistress does not refer to a specific person, this could be another attack on Melibea pronounced for the benefit of Lucrecia, who has just entered the scene. It is my belief that Areúsa attempts to encourage Lucrecia to liberate herself from the restraints of servitude by providing her with a highly persuasive and forceful argument. The parallels between this speech and passages of the *De remediis* and *Corbacho* are well documented (see Deyermond 1961: 146), but neither of these texts accommodates or anticipates the level of self-awareness expressed by Areúsa (and Elicia); a point which is analysed by Diane Hartunian in relation to the *carpe diem* theme:

> The women of *Celestina* are unique because of the degree of their self-awareness and self-possession [...] They have defined themselves both sexually and sociologically, in their election of their profession and lifestyle.[26]

She goes on to state that:

> In *Celestina*, the women do indeed provide role models as they instil a positive sense of feminine identity by portraying women who are self-actualizing, whose identities are not dependent on men. At first glance, the preceding statement may be perceived as contradictory in view of the entire fabric of Celestina's operation, as well as the profession of the prostitutes Areúsa and Elicia which depends on men. However, as Swietlicki has pointed out, "...these women are not conscious of their subservience ...they feel extremely free." Rojas does not portray the two prostitutes in a position of degradation vis à vis males. On the contrary: Rojas places these women in a world of prostitution, conventionally dominated by men, in order to show how capable they are of dealing with men and controlling situations. The prostitutes Areúsa and Elicia, are not merely reduced to exchange value, because they enjoy; they are not victims of their circumstances.[27]

Essentially, both Areúsa and Elicia reconstruct the world of women by existing outside the frontiers of acceptable female behaviour, and by choosing an existence other than that advocated by social convention. 'Choosing to be' as opposed to 'refusing to choose' is a notion concerned with the enjoyment of life and the progression of human beings, and which acquires special significance in the cases of the female characters in *Celestina*. Celestina, for example, chooses money as an enabling step to freedom, whereas Melibea chooses suicide as means of sexual and social freedom. From Act I onwards, Elicia and Celestina 'show how capable they are of dealing with men and controlling situations' by half-concealing their dubious activities from Sempronio.[28] Elicia's client, Crito, is ordered into the broom cupboard to prevent Sempronio from catching his beloved *in flagrante delicto:* '¡Mételo en la camarilla de las escobas, presto: dile que viene tu primo y mi familiar!' (Celestina, 104). Elicia then capitalises upon the situation by goading Sempronio into believing

that she has another lover in order to punish him for his three-day absence. In what is a quintessentially humorous interlude, women are shown to have the upper hand, and men are degraded and exposed as intellectually inferior. Elicia is portrayed from the onset as sexually liberated and dependent on women, not men. Clearly, Elicia has chosen her own lifestyle and the values that it connotes; a legacy that Celestina probably passed onto her and one that Elicia will doubtless continue. Despite the fact that Rojas develops Elicia's character in keeping with her hedonistic attitude and, therefore, the *carpe diem* theme, she fails to acquire the same level of human dimension as Areúsa. This is largely because her *modus operandi* emanates from Celestina, who is both matriarch and teacher. On the subject of Elicia's social and political position *vis-à-vis* the positions of her young female counterparts, Gilman states the following:

> Elicia encarna una tercera posición, que consiste en limitarse deliberadamente a la inmediatez del impulso. Depende totalmente de Celestina (que le resuelve sus dificultades materiales y sociales), y encuentra su respuesta a la femineidad en el eje de la violencia y deleite sensual que va determinando su existencia de momento a momento.[29]

If we consider the parodic resonance of Elicia's character, then we could conclude that she is, in fact, a younger parody of Celestina as opposed to a mere imitation of one of Talavera's anonymous women. The practice of witchcraft and prostitution are professions into which Celestina undoubtedly initiated Elicia, or at least, facilitated, and it is clear that Elicia's sense of identity has been moulded by Celestina as an anticipatory measure: in the event of the bawd's untimely death, Elicia will have been groomed to take over from her. In the context of independent decision-making, we cannot state that Elicia asserts her individuality by making entirely free personal choices, because her values have been inherited from Celestina, and more importantly, they have been taught to her. This is exemplified in a short speech at the

end of Act VII, which is highly reminiscent of Celestina's interpretation of the *carpe diem*:

> Por Dios, dexemos enojo, y al tiempo el consejo; ayamos mucho plazer. Mientra hoy toviéramos de comer, no pensemos en mañana. Tanbién se muere el que mucho allega como el que pobremente bive, y el dotor como el pastor, y el papa como el sacristán, y el señor como el siervo, y el de alto linaje como el baxo. Y tú con tu officio como yo sin ninguno; no avemos de vivir para siempre. Gozemos y holguemos, que la vejez pocos la veen, y de los que la veen ninguno murió de hambre. No quiero en este mundo sino día y victo y parte en paraýso. Aunque los ricos tienen mejor aparejo para ganar la gloria que quien poco tiene; no ay ninguno contento, no ay quien diga; harto tengo, no hay ninguno que no trocasse mi plazer por sus dineros. Dexemos cuydados ajenos y acostémonos, que es hora. Que más me engordará un buen sueño sin temor que quanto tesoro ay en Venecia. (Elicia, 210-11)

The magnitude of Elicia's dependence on Celestina is encapsulated in Act XV, when she breaks the news of Celestina's death to Areúsa:

> Celestina, aquella que tú bien conosciste, aquella que yo tenía por madre, aquella que me regalava, aquella que me encubría, aquella con quien yo me honrrava entre mis yguales, aquella por quien yo era conoscida en toda la cibdad y arrabales, ya está dando cuenta de sus obras. Mil cuchilladas le vi dar a mis ojos; en mi regaço me la mataron. (296, my emphasis)

Despite the fact that Elicia makes no attempt to mask the reason for Celestina's murder –'...al fin, viéndola tan cobdiciosa, perseverando en su negar, echaron manos a sus spadas...'(297)–, this double tragedy forces Elicia to confront the harsh reality that she will have to fend for herself, in what is a basic manifestation of her egotism: '¿Adónde yré, que pierdo madre, manto y abrigo, pierdo amigo y tal que nunca falatva de mí marido?' (298). Nonetheless, Elicia's pain is quickly dissipated by the prospect of vengeance and the thriving business, together with its dwellings, that she will inherit as a circumstantial bequest:

> [...] jamás perderá casa el nombre de Celestina, que Dios aya; siempre acuden allí moças conoscidas y allegadas, medio parientas de las que ella crió; allí hazen sus conciertos, de donde me seguirá algún provecho. Y también essos pocos amigos que me quedan no me saben otra morada. Pues ya sabes quán duro es dexar lo usado, y que mudar costumbre es a

> par de muerte, y piedra movediza que nunca moho la cubija. Allí quiero estar, siquiera porque el alquile de la casa está pagado por ogaño, no se vaya en embalde. Assí que, aunque cada cosa no abastesse por sí, juntas aprovechan y ayudan. (300-01)

Elicia's earlier dependence on Celestina is transferred to Areúsa, who will assume the role of protective mother and confidant. Interestingly enough, Celestina will continue to influence Elicia long after her death. This is because Elicia's projections of existence are simply an extension of the legacy left to her by the old bawd. Elicia's inability to enforce vengeance is readily assumed by Areúsa, who not only ensures that the vendetta will be carried out, but becomes a substitute for Celestina; reconstructing the bond, and reinforcing the cycle of emotional and material dependency which characterises Elicia's entire way of life: 'A los bivos me dexa a cargo' (Areúsa, 300). We never actually discover whether Elicia manages to break this behavioural pattern or not. We are made aware, however, that Elicia's life objectives connect back to Celestina. As a result, Elicia does not project her own ideas of female existence; rather, she continues to exist in a world that Celestina had already created for her.

In *Celestina*, female characters such as Melibea, Elicia, Areúsa and Lucrecia symbolise the struggle to reconcile medieval morality with the preservation of individuality, in spite of their parodic connections with other literary prototypes. This struggle can be understood as the natural oppositions of reason and emotion, wit and will, mind and body, and the male subject *vis-à-vis* the female object. By challenging their historical, religious, and psychological conditions as the 'second sex', women in *Celestina* are shown to be deconstructors and destabilisers of the moral and patriarchal order. However, these kinds of behaviour do not always manifest themselves as wilful acts of defiance. Rather, they present these women with the only viable and realistic solutions to achieving individual liberty. After Celestina and

Melibea, Areúsa is the most individualistic female character. She is pro-active, self-sufficient, and more than a match for any of the male figures, as Centurio discovers in Act XV:

> Vete de mi casa, rufián, vellaco, mentiroso, burlador, que me traes engañada, bova, con tus ofertas vanas, con tus ronçes y halagos; asme robado quanto tengo. Yo te di, vellaco, sayo y capa, spada y broquel, camisas de dos en dos a las mil maravillas labradas; yo te di armas y cavallo, púsete con señor que no le merescías descalçar. (294)

Once again, men in *Celestina* are portrayed as inadequate, inferior, and undeserving of female attention. Areúsa continues by degrading Centurio; personifying him as disfigured gambling man, saved on many occasions from the iron hand of civil justice by a prostitute:

> ¿Por qué jugaste tú el cavallo, tahúr, vellaco?, que si por mí no oviesse sido, estarías tú ya ahorcado. Tres veces te he librado de la justicia; quatro vezes desempeñado en los tableros. ¿Por qué lo hago? ¿Por qué soy loca? ¿Por qué tengo fe con este covarde? ¿Por qué creo sus mentiras? ¿Por qué le consiento entrar por mis puertas? ¿Qué tiene bueno? Los cabellos crespos, la cara acuchillada, dos vezes açotado; manco de la mano del espada, treynta mugeres en la putería. (294-95)

Despite Areúsa's bravado, the implication of Centurio as the prime avenger –'...que de Calisto, Centurio me vengará.' (300)– is ludicrous given that he has lost the use of his fighting arm, thereby resulting in an extremely humorous use of irony. This irony is developed further by Rojas, when Centurio states that he will enlist the help of a lame man and his sidekicks: 'Quiero embiar a llamar a Traso el coxo y sus dos compañeros...' (297-98). However, the development of Areúsa is somewhat problematic. In Act VII, Areúsa is fearful that her neighbours might find out about meeting with Celestina and Pármeno: 'Tengo vezinas embidiosas; luego lo dirán' (205). The inference of Areúsa's comment is that any gossip relating to an affair with Pármeno could potentially damage her reputation and business, and this guarded

attitude contrasts sharply with her proclamations of independence in Act IX, and her dubious ties to Centurio. To a large extent, Areúsa capitalises on the deaths of Celestina, Sempronio, and Pármeno in order to assert her superiority over the remaining low-life characters. Whilst Elicia is the most obviously prepared to take over from Celestina because of her apprenticeship in witchcraft, she lacks her rhetorical skills and presence. Comparatively, Areúsa possesses a greater range of interpersonal communication skills and diplomacy; thus making her a more appropriate successor of Celestina as a 'self-styled' woman. Diane Hartunian makes the point that:

> After the deaths of Celestina, Sempronio, and Pármeno, Areúsa too stresses an important principle of the *carpe diem* theme: "Agora nos gozaremos juntas [...]" (265). Not only does she imitate Celestina in this manner, but she, too, becomes an intermediary figure and "seduces" Sosia in the same way that Celestina influenced Melibea.[30]

This last point is perfectly exemplified in a short speech by Areúsa. Here, she tells us of her scheme to poison Sosia against his master; imitating a familiar pattern of rhetorical manipulation used abundantly by Celestina:

> Mas hazme este plazer que me embíes acá esse Sosia; yo le halagaré y diré mil lisonjas y offrecimientos, hasta que no le dexe en el cuerpo cosa de lo hecho y por hazer. Después a él y a su amo haré revesar el plazer comido. (299)

But, as Dorothy Sherman Severin states:

> It is the self-styled independent woman Areúsa who will proclaim that her art is different from that of Celestina. A new-style prostitute, she will set up shop alone: a category of free enterprise that was still tolerated after the local city governments took over the public houses of prostitution [...] [31]

Areúsa is a self-determining woman, who, like Elicia perceives herself as 'subject' and not 'object'. In *Celestina*, prostitution is not viewed as a renunciation of female passivity: quite the opposite. It is a celebration of femininity, which allows both

women to make a decent living, and enjoy and experience sexual latitude. Of course, this does not mean that medieval Spanish society was permissive, but it does underline the fact that women such as maidservants, who were confined to more acceptable feminine spheres, were comparatively limited in their choices. This is particularly true in the case of Lucrecia, who never truly arrives at a point of self-realisation. Joseph Mahon, in his analysis of women confined to the home, and specifically, those women whose duty it is to maintain the home, states that:

> Housework [...] is a kind of Sisyphean torture, a relentlessly negative exercise of eliminating disorder, a grinding routine providing no escape from immanence and little affirmation of individuality. [32]

He goes on to say that: 'Some parts of housekeeping bring negligible psychological reward: since much of it is dedicated to keeping the domestic *status quo*...'.[33] Unfortunately for Lucrecia, she fails to maintain the *status quo*, and brings disorder into the household of Pleberio by opening the door to Celestina. Despite the fact that Lucrecia is a good judge of character, –'...ni sueles dar passo sin provecho' and '...nunca metes aguja sin sacar reja.' (151)– she allows herself to be persuaded by Celestina's emphasis on the hardships of old age, and by Celestina's bribes of bleach and mouthwash. This basic rhetorical figure –pathos– allows Celestina to gain entry and lay the foundations for her manipulation of Melibea. It is important to point out that witchcraft could be the cause of Lucrecia's naïveté, just as Celestina's evil powers might have brought about Alisa's temporary amnesia. This would certainly account for the fact that Lucrecia eventually recovers her critical powers towards the end of Act IV. In several revealing asides, Lucrecia begins to comprehend the magnitude of her failings as a protective and loyal servant to Melibea:

> (¡Ya, ya, perdida es mi ama! Secretamente quiere que venga Celestina; fraude ay; ¡mas le querrá dar que lo dicho!).
> (No miento yo, que mal va este hecho.) (168)

Celestina overhears Lucrecia's asides and quickly counteracts her opposition by appealing to her loyalty: '...no provoques a yra a tu señora, más de lo que ella ha estado; déxame yr en paz.' (169). From this point inwards, Lucrecia misguidedly placates Celestina, and then swears an oath of secrecy to Melibea. The discrepancy between Lucrecia's asides and her external dialogues with Melibea is, essentially, a manifestation of Lucrecia's culpability and guilt. In Act X, Lucrecia remarks aside: '(El seso tiene perdido mi señora. Gran mal es este; cativádola ha esta hechizera)' (242). However, shortly after these perceptive remarks are made, Lucrecia delivers a short speech to Melibea expressing signs of remorse for failing to warn and advise her against pursuing the affair with Calisto:

> Señora, mucho antes de agora tengo sentida tu llaga y callado tu desseo; hame fuertemente dolido tu perdición. Quanto tú más me querías encobrir y celar el fuego que te quemava, tanto más sus llamas se manifestaron en la color de tu cara, en el poco sossiego del coraçón, en el meneo de tus miembros, en comer sin gana, en el no dormir. Assí que contino se te caýan como de entre las manos señales muy claras de pena. Pero como en los tiempos que la voluntad reyna en los señores, desmedido apetito, cumple a los servidores obedeçer con diligencia corporal y no con artificiales consejos de lengua; çofría con pena, callava con temor, encobría con fieldad, de manera que fuera mejor el áspero consejo que la blanda lisonja. Pero, pues ya no tiene tu merced otro medio sino morir o amar, mucha razón es que se escoja por mejor aquello que en sí lo es. (247)

Despite the fact that Melibea thought that Lucrecia was unaware of her predicament, Lucrecia confirms that she already knew of Melibea's suffering because she had been silently observing the physical signs of her sickness. Lucrecia describes Melibea's tormented passion in metaphorical terms, and although the analogy between fire and passion is, of course, a commonplace, it is ironically appropriate for the fate that awaits Melibea. Lucrecia does not appear to be a recognisable parodic imitation of any other literary figure from Spanish sentimental romances, but she is obviously supposed to symbolise the qualities of loyalty and sincerity, which are so readily

associated with the profession of serving the upper classes. Traditionally, maidservants are not supposed to interfere in the personal matters of their mistresses, but in this instance Melibea would have undoubtedly benefited from some form of intervention from Lucrecia, in spite of convention. As is the case with Pármeno, the boundaries of true loyalty in the servant-master relationship become distorted and blurred, and both servants fail to successfully assert their respective masters to the dangers facing them. The result is an inevitable acceptance, on the part of Lucrecia, of her culpability, and a resignation to providence. As Hajime Okamura asserted, Lucrecia may be, in fact, more culpable than Pármeno:

> Lucrecia, criada particular de Melibea, sobornada por Celestina, la deja seducir a su ama. Este hecho nos hace suponer que es criada de la misma especie que los dos criados de Calisto. Aun puede ser más culpable, sobre todo en comparación con Pármeno. Pues éste, aunque se pone en favor de Celestina, sobornado al igual que Lucrecia, lo hace por otro motivo más: Calisto le ha tratado ingratamente a pesar de que Pármeno le ha aconsejado como buen criado. Además Pármeno vacila antes de convertirse en mal criado definitivamente. En contraste con él, no hay ningún indicio de que Lucrecia recibe malos tratos de parte de Melibea ni de los padres de ella. La criada calla sin ningún titubeo cuando se lo pide Celestina, al parecer, únicamente porque ésta le promete una lejía para enrubiar cabellos y unos polvos para quitar el olor de la boca.[34]

Increasingly, Lucrecia escapes from her mundane life and 'grinding routine' by helping Melibea to pursue her affair with Calisto. Essentially, she becomes Melibea's intermediary and confidant, –'¿Por qué no llegas, señora? Llega sin temor acá, que aquel cavallero está aquí.' (Act XII, 259)– and she appears to temporarily enjoy her elevated status as friend, eyewitness, and accomplice, relaying important information to Melibea about her parents desire to marry her off, and becoming more deeply involved in her mistress's affairs. However, the text is ambiguous about why Lucrecia does not insist upon outlining the perilous consequences of Melibea's affair. This point is exemplified in an aside. Here, Lucrecia sarcastically responds to Alisa's

misguided comments regarding the chastity and honourable behaviour of her daughter:

> ¡Aun si bien lo supiesses, rebentarías! ¡Ya, ya, perdido es lo mejor; mal año se os apareja la vejez! Lo mejor, Calisto lo lleva; no ay quien ponga virgos, que ya es muerta Celestina; tarde acordáys; más avíades de madrugar. (303)

Although this statement is entirely truthful, its tone is far from accommodating. From this point onwards, Lucrecia's language becomes progressively sarcastic and deceitful, a point which is underscored by several asides in Act XIX. One of Lucrecia's duties to Melibea is to accompany her whenever and wherever stated, a role that she clearly dislikes. The behaviour of the two lovers begins to aggravate Lucrecia as she too is enamoured with Calisto and is jealous of Melibea. Consequently, her tone alters from one of mild envy to pure frustration and jealousy:

> (Mala landre me mate si más lo escucho; ¿vida es esta? Que me este yo deshaziendo de dentera y ella esquivándose por que le ruegen. Ya, ya, apaziguado es el ruydo; no ovieron menester despartidores; pero tanbién me lo haría yo si estos necios de sus criados me fablassen entre día, pero esperan que los tengo de yr a buscar.)
>
> (Ya me duele a mí la cabeza descuchar y no a ellos de hablar ni los braços de retoçar ni las bocas de besar; andar, ya callan; a tres me parece que va la vencida.) (324)

Following the death of her mistress, Lucrecia internalises her grief for Melibea by maintaining an air of silence and secrecy, and as Sir Peter E. Russell states in his introduction to his edition of the *Comedia o Tragicomedia de Calisto y Melibea*:

> Al final de la obra Lucrecia es el único personaje vivo que sabe que Melibea había sido víctima de una *philocaptio* hechiceril. En su *planctus* final dirá Pleberio que, aparte de la version de los acontecimientos contenida en el parlamento *in articulo mortis* de su hija, "más la he sabido por estenso desta su triste sirvienta" [...] De hecho, el *planctus* menciona algunos datos no procedentes del monólogo final de Melibea. Pero es evidente que Lucrecia había mantenido silencio en su relato acerca del papel de la magia en la caída de Melibea, sin duda para no acrecentar su propia culpabilidad. El silencio de Lucrecia tuvo por resultado que el

> ingenuo Pleberio quedara sin la menor idea que su hija había sido víctima de un hechizo diabólico.[35]

Lucrecia's silence is a manifestation of her need to protect herself, despite the fact that she will have no real future within the aggrieved household of Pleberio. Unlike Areúsa and Elicia, Lucrecia is left completely destitute, defeated by love, death, and misplaced loyalty: she is a victim of her own inaction, unable to escape from the burden of servitude and moral anguish. Rather than pursuing a free agenda as Areúsa does, Lucrecia stumbles through life waiting for excitement to reveal itself to her, as opposed to actively pursuing it. Bearing this last statement in mind, projections of female existence in *Celestina* can be interpreted as conscious acts of prioritising the female self above all social, moral, and religious considerations. In the end, the only female figure who willingly pursues a relatively free agenda is Areúsa.

4.5 Alisa: failed matriarchy and the representation of marriage

Alisa has been socialised to believe in the sanctity of virginity and marriage and she can envisage no future for her daughter other than that which has been advocated by patriarchal society, and which, in her own words, should be enforced as an exclusively paternal prerogative: 'Pero como esto sea officio de los padres y muy ajeno a las mujeres, como tú lo ordenares, seré yo alegre, y nuestra hija obedeçerá, según su casto bivir y honesta vida y humildad' (Alisa to Pleberio, Act XVI, 303). In fact, Alisa takes virtually no responsibility for her daughter's maturation, preferring instead to relinquish her parental duties to Pleberio out of deference to society. Although Alisa's attitude would have been understood as a kind of 'positive' submission and courteous yielding by the majority of fifteenth and sixteenth-century readers, Rojas destroys the conventional system of matriarchy by implicating Alisa in her own daughter's demise. Alisa's position within society is static and reflects an extremely limited view of female existence, which she tries to project onto her

daughter through the authority of the *paterfamilias*. On the notion of motherhood, Joseph Mahon states the following: 'So far as her daughter is concerned [...] the mother does not hail a member 'of the superior caste'; rather she hails, and seeks, a double'.[36] But ironically, Alisa will be deprived of the opportunity to prime her daughter because Melibea's female protectors, herself and Lucrecia, contribute to her demise by failing to protect her from the opportunism of Celestina, who does, in fact, embody the maternal instincts that Alisa appears to lack. Although Alisa plays only a cameo role in *Celestina*, her language is extremely revealing in that it expresses the notion of womanhood 'simply as a relational sign' which cannot function in the social equation without the energy of a dominant male.[37] Alisa's discourse is of primary interest to us because it contrasts so sharply with the dialogue and actions of the other female characters, many of whom strive to destroy all that she stands for. Interestingly, Alisa's dialogue focuses almost exclusively on the future of her daughter, but none of her speeches accommodates the idea that Melibea might be driven to make her own life choices and elaborate her own projection of female existence, to paraphrase Gilman. Alisa's objective is to find fulfilment in the chastity and successful marriage of Melibea –'Dios la conserve, mi señor Pleberio, porque nuestros desseos veamos complidos en nuestra vida' (Act XVI, 303)– and her language reveals a tendency to project the opportunities that she herself had onto her daughter. Rather than being a parodic character, Rojas uses the figure of Alisa to symbolise that marriage was the destiny traditionally offered to women by society. Unfortunately for Alisa, marriage does not represent an attractive option for Melibea, because her sexual freedom would remain socially constrained. Melibea's defiance implies a drastic rupture with the past and her mother, who exists only as a symbolic representative of marriage and failed matriarchy.

4.6 Completing the burlesque picture: Tristán, Sosia, and Centurio

Following the deaths of Celestina, Pármeno, and Sempronio in Act XII, the world of servants and prostitutes begins to take centre stage: Areúsa and Elicia become avengers, Tristán and Sosia become fictional pseudo-narrators, and Centurio becomes a key figure in the situation comedy developed in Acts XV, XVII, and XVIII; thereby completing the burlesque picture. The increased protagonism of characters such as Areúsa and Elicia, coupled with the introduction of new characters like Tristán, Sosia, and Centurio, is not predictable, nor is it a necessary prescription for the advancement of action. Indeed, the participation of these characters in some peripheral offshoots of the plot and laboured turns of discourse is presented in a haphazard and incongruous way. Rojas capitalises upon their direct and indirect connections to the deceased characters, and to Calisto, as a means of creating a new brand of purely situational dialogue, the result of which is a marked downturn in style, but a heightened presence of comedy. Many *Celestina* critics have described the introduction of Tristán and Sosia –along with the *Tractado de Centurio*– as a defining moment of creative rupture with the *Comedia*, because of temporal-spatial discrepancies, structural defects concerning the plot, and a discernible change in style. James R. Stamm went as far as to state the following:

> We may suppose that the continuator is indulging a sense of comedy in setting up an elaborate structure of intrigue in which Areúsa worms Sosia's secret from him by flattery and a show of concern for his well-being, only to reduce it all to inconsequential rubble in Act XVIII. This is not consonant with the humor of either the first author or Rojas; this is not the way the mind of either of them works. No example comes to mind in the *Auto* or in the *Comedia* in which a complex line of action, involving considerable planning and textual space, is subsequently annulled and shown to be a pointless waste of time.[38]

Stamm is right to assert that the author may well have been 'indulging a sense of comedy', but this factor alone does not provide the rigorous repost that his provoking comments deserve. Firstly, I would not go as far to describe the continuation as 'a pointless waste of time' because *Celestina* is an experimental work in terms of form, function, and device: the discrepancies outlined by Stamm represent the developmental process of extending the work to accommodate new situations and characters as a means of substitution for the deceased characters. Secondly, attempting to reconcile the numerous ambiguities as being 'consonant' with certain elements does, I believe, go against the spirit in which the work was conceived and continued 'a manera de contienda o batalla' (77). Rather than trying to provide a corrective for what we perceive to be dissonant and inconsistent in the work, we may be better advised to accept these discrepancies as part of the author's learning process. Thirdly, it is paramount to acknowledge that by the end of Act XII two of the most psychologically complex and interesting characters, Celestina and Pármeno, have been killed off, thereby creating an inevitable lacuna in the quality and quantity of dialogues, and substantially reducing the narrative potential. Bearing this last statement in mind, it would not be naïve to assume that the introduction of Tristán, Sosia, and Centurio into the narrative fills some of the text-time previously devoted to characters such as Celestina, Pármeno, and Sempronio. Rojas has tried to compensate for the dialogic and narrative void created by their deaths; thus stretching a peripheral story line beyond its narrative limits to accommodate the lapse of an extra month of courtship between Calisto and Melibea. Naturally, Stamm's argument focuses on a comparative analysis between the sophisticated development of plot and dialogue before Act XII, and following Act XII: ultimately, he finds the continuation of the *Comedia* to be lacking in vitality. Admittedly, the prostitutes' plan for vengeance and

the implications that this will have for Tristán, Sosia, and Centurio, is not given the same level of sophisticated treatment as Celestina's scheme, for example. However, a closer reading of this tranche of the story reveals that Rojas wanted to convey the prevailing mood of urban commotion, loss, and revenge through the eyes of younger and more humorous characters. As it transpires, the presence of Tristán, Sosia, and Centurio is integral to the Machiavellian pursuits of the prostitutes, who cajole them into active participation, engaging them in dialogue as a means of justifying their cause for moral opportunism. Although their scheme is shown to be ultimately unnecessary and farcical, it should be emphasised that this secondary storyline was extremely popular with Rojas' sixteenth-century readers, and in particular, the character of Centurio.

The onomastic significance of the character name Tristán provides some help in comprehending the parodic resonance of this figure, though limited. In the troubadour tradition of the twelfth and thirteenth centuries, 'Tristan' became popularised in many of the Breton cycles of Arthurian ballads as the symbolic personification of sadness, as Kurt and Theo Reichenberger point out:

> Recibió su nombre en señal de luto por su madre Blancaflor que murió en el parto. En la leyenda medieval, relatada por los poetas franceses del siglo XII –Thomas, Chrestien de Troyes en una obra perdida, Béroul, «La folie Tristan» y le roman de Tristán en prose- él e Iseut, la Rubia, a causa de una pócima amorosa quedan cautivados por una pasión irresistible. Para olvidar este amor fatal, Tristán se casa con otra Iseut, la de las Manos Blancas. Tras la separación dolorosa Iseut la Rubia es llamada al lecho de un Tristán moribundo, con una llaga envenenada. Pero por una intriga de su rival celosa, Iseut llega tarde. Tristán ya está muerto y ella muere desesperado sobre el cadaver de su amado.[39]

Although these two scholars make several important distinctions between 'El Tristan Breton' and 'El Tristán celestinesco', pointing out that the former is so named because he causes his mother's death, whilst the latter is a bearer of sorrow and bad news who witnesses the death of his master, thus acquiring 'una función

premonitoria', I believe that they overlook several important functions of both Tristán and Sosia's discourse.[40] In the same way that classical dramatists such as Plautus and Terence relied on prologues and monologues often as purely narrative tools to keep their audiences informed, Rojas uses the characters of Tristán and Sosia to summarise the previous action of Act XII, to narrate the unfolding action, and to bring certain scenes to a close. Like soliloquy, certain characters are used 'to perform many of the very functions that a fictional narrator assumes'.[41] And so, while it is true that the increased presence of Tristán, together with the mentioning of his name and the word *triste*, could be perceived as a fairly transparent device used to heighten the sense of violence, loss, and tragedy, it is significant that his discourse provides a critical running commentary on the unfolding activities. Often, these commentaries describe 'off-screen' action, which only the commentator can see in order to complete the wider narrative picture. This technique is exemplified in Act XII, when Tristán verbalises the disconcerting sights and sounds around him, reinforcing an urban backdrop of civil unrest, and introducing an inconsolable Sosia:

> Quiero baxarme a la puerta por que duerma mi amo son que ninguno le impida, y a quantos le buscaren se le negaré. ¿O qué grito suena en el Mercado; qué es esto? Alguna justicia se haze o madrugaron a correr toros. No sé qué me diga de tan grandes bozes como se dan. De allá viene Sosia el moço despuelas; él me dirá qué es esto. Desgreñado viene el vellaco; en alguna taverna se deve aver rebolcado, y si mi amo le cae en el rastro mandarle ha dar dos mil palos, que aunque es algo loco la pena le hará cuerdo. Paresce que viene llorando. ¿Qué es esto, Sosia? ¿Por qué lloras? ¿De dó vienes? (277)

As Severin and Cabello state in the editorial note to this passage: 'Este es uno de los casos en que, de forma excepcional, un personaje da información que usualmente no daría. Sin embargo, es un dato con clara virtualidad dramática'. Sosia tells Tristán of the deaths of Sempronio and Pármeno, 'Que quedan degollados en la plaça' (276), and is subsequently urged to explain how he encountered them:

> Ya sin sentido yvan, pero el uno con harta difficultad, como me sentió que con lloro le mirava, hincó los ojos en mí alçando las manos al cielo, quasi dando gracias a Dios, y como preguntando si me sentía de su morir; y en señal de triste despedida abaxó su cabeça con lágrimas en los ojos, dando bien a entender que no me avía de ver más hasta el día del gran juyzio. (278).

This short speech is an example of retrospective narration. This type of narration differs slightly from the recollection of past memories, which in the case of Celestina, is an autobiographical and persuasive device. In this instance, Sosia provides information that was not given in Act XII, thereby completing the dying moments of the servants with some dramatic and visual narrative details. It is significant that the dialogues of Tristán and Sosia either narrate action, or announce some form of activity. Tristán declares that they should tell Calisto their tragic news –'...vamos presto con las tristes nuevas a nuestro amo' (278)– and Sosia provides Calisto with a short eyewitness statement: 'Sempronio y Pármeno quedan descabeçados en la plaça como públicos malhechores, con pregones que manifestavan su delito'. The function of the two young servants in this act is to supply graphic details of the violent deaths, and the effect is one of growing horror and fear on the part of Calisto:

> SOSIA: ¡O señor, que si los vieras, quebraras el coraçón de dolor! El uno llevava todos los sesos de la cabeça fuera sin ningún sentido, el otro quebrados entramos braços y la cara magulada, todos llenos de sangre, que saltaron de unas ventanas muy altas por huyr del aguazil, y assí quasi muertos les cortaron las cabeças, que creo que ya no sintieron nada.
> CALISTO: Pues yo bien siento mi honrra; pluguiera a Dios que fuera yo ellos y perdiera la vida y no la honrra, y no la sperança de conseguir mi començado propósito, que es lo que más en este caso desastrado siento. ¡O mi triste nombre y fama, cómo andas al tablero de boca en boca! ¡O mis secretos más secretos, quán públicos andarés por las plaças y mercados! ¿Qué será de mí? ¿Adónde yré? Que salga allá, a los muertos no puedo ya remediar; que me esté aquí, pareçerá covardía. ¿Qué consejo tomaré? Dime, Sosia, ¿qué era la causa por que la mataron? (280-81)

Sosia furnishes his master with all of the details necessary to gain a deeper insight into the murderous minds of Sempronio and Pármeno, by stating the cause of their deaths:

> Señor, aquella su criada, dando bozes llorando su muerte, la publicava a quántos la querían oýr, diziendo que porque no quiso partir con ellos una cadena de oro que tú le diste. (281)

Sosia's descriptions gradually increase in intensity, explicitly implicating Calisto in the deaths of his own servants, and creating the perfect prelude for Calisto's lengthy soliloquy. Without Sosia's graphic accounts, the tone and length of Calisto's speech might have come across as incongruous or extreme. Sosia does, therefore, play a crucial part in setting the correct tone for this dramatic showpiece.

In the light of the fact that Rojas is not a pseudo-autobiographical narrator like Diego de San Pedro and has no discernible narrative voice, it is reasonable to assume that the characters, and not the author, might perform some of the basic story-telling techniques conventionally carried out by the writer, such as recapitulation, narrating on-going activity, and protasis (exclamations or questions inserted with the objective of interrupting the flow of a long speech, and acting as an introduction to a passage of sustained dialogue). By this statement, I do not mean that Rojas possessed mere technical skill as opposed to originality and imagination. However, one cannot dispute that the characters of Tristán and Sosia are constructed very differently from the other figures. In their case, characterisation is not really achieved through a sophisticated manipulation of dialogue; rather, their introduction completes the narrative picture by offering two new perspectives. Of course, this lack of three-dimensionality as characters may be attributed to their youth, because as Lida de Malkiel stated 'Tristán está condicionado por sus pocos años'.[42] However, a more feasible explanation would be that Rojas simply does not dedicate enough text-time to their development as

multi-faceted individuals. The fact that both Tristán and Sosia consistently summarise previous action and provide critical commentary is indicative of the kind of artistic procedure traditionally employed by fine dramatic technicians, such as Plautus and Terence. While I am in no way claiming direct influence, the absence of authorial intervention demands a greater incorporation of detail and information into the text itself, so that the readers are reminded and informed of past and present action; thereby maximising their enjoyment of the story. Nonetheless, this technique is seldom used in the *Comedia*, which would suggest that Rojas wanted to experiment with certain elements of dramatic convention. An example of this occurs in Act XIV when Sosia says: 'Arrima essa escala, Tristán, que este es el mejor lugar, aunque alto' (284). This seemingly unimportant statement completes the *mise-en-scène*, and establishes two situational and spatial points of reference. The effect created is one of visualisation and physical positioning, and reads like a stage direction; something which we would expect to find in a piece of drama and not in a work of prose fiction. The first reference point relates to the private meeting between the lovers, while the second relates to the peripheral position of the two young servants waiting for their master, in what is a split-screen picture of the action. The mentioning of the ladder and the height at which it rests, is a fairly blatant example of ironic foreshadowing, as well as a kind of rehearsal for Calisto's real fall in Act XIX. The dramatic qualities of this scene, however, are greatly enhanced by the presence of Tristán and Sosia, who eavesdrop on the conversation between Calisto and Melibea, expressing their surprise and eventual condemnation:

> SOSIA: Tristán, bien oyes lo que passa; ¡en qué términos anda el negocio!
> TRISTÁN: Oygo tanto que juzgo a mi amo por el más bienaventurado hombre que nasció; y por mi vida, que aunque soy mochacho, que diesse tan buena cuenta como mi amo.

> SOSIA: Para con tal joya quienquiera se ternía manos, pero con su pan se la coma, que bien caro le cuesta; dos moços entraron en la salsa destos amores.
> TRISTÁN: Ya los tiene olvidados. Dexaos morir sirviendo a ruynes, haze locuras en confiança de su defensión; biviendo con el conde, que no matasse al hombre, me dava mi madre por consejo. Veslos a ellos alegres y abraçados, y sus servidores con harta mengua degollados. (285-86)

As fictional pseudo-narrators, Tristán and Sosia perform many of the techniques that Rojas was unable to do himself, because of the fact that *Celestina* was written entirely in the first-person. Ingeniously, Rojas incorporates basic techniques of narration into the work by allocating conventional authorial and dramatic functions to the characters themselves. This last point is perfectly illustrated in Sosia's eyewitness description of Elicia in mourning:

> Llégate acá y verla has antes que trasponga; mira aquella lutosa que se limpia agora las lágrimas de los ojos; aquella es Elicia, criada de Celestina y amiga de Sempronio; una muy bonita moça, aunque queda agora perdida la peccadora porque tenía a Celestina por madre y a Sempronio por el principal de sus amigos. Y aquella casa donde entra, allí mora una hermosa mujer muy graciosa y fresca, enamorada, medio ramera, pero no se tiene por poco dichoso quien la alcança a tener por amiga sin grande escote, y llámase Areúsa. Por la qual sé yo que ovo el triste de Pármeno más de tres noches malas, y aun que no le plaze a ella con su muerte. (293)

The way in which Rojas introduced such transparent techniques of narration into the *Tractado de Centurio*, has caused many critics such as Fernando Cantalapiedra [1990: 41-55] to hint at a possible third author. While it has been well documented that the creation of new characters, and especially Sosia and Centurio, could be connected to characters in the works of Plautus and Terence, it is the change in narrative style that seems to resemble classical drama rather than any psychological facets of Sosia and Centurio's predecessors. The increasingly dramatic and unsophisticated use of dialogue from Act XIII onwards, coincides with the insertion of new material, which appears to have been aimed at a new audience of readers who may not have been acquainted with the first incarnation of the *Comedia*. The fact that Tristán and Sosia

provide biographical information about characters with which readers of the *Comedia* would have already been familiar, suggests that Rojas was aiming his extended work at an entirely new target audience. Theoretically, this technique of recapitulation would have been unnecessary, given that the additional material would have been incorporated into the existing *Comedia*, and subsequently presented as a new and complete work. The only plausible explanation for this basic technique of narration seems to be that Rojas wanted to emphasise certain details of urban life and biography for the benefit of his new audience. While the modern reader might find this technique patronising and gratuitous, it was clearly popular with earlier audiences.

From Act XVII to Act XIX, one does get the impression that Rojas was running out of interesting story-telling ideas, because he resurrects the rhetorical patterns of Celestina's manipulation of Melibea and Pármeno as a template for Areúsa's persuasive management of Sosia. Areúsa employs Celestina's trademark flattery to establish a bond of affection with Sosia –'¿Es mi Sosia, mi secreto amigo, el que yo me quiero sin que él lo sepa, el que desseo conoçer por su buena fama...'(309)– whilst Sosia responds with the courtly rhetoric associated with Calisto:

> Señora, la fama de tu gentileza, de tus gracias y saber, buela tan alto por esta cibdad que no deves tener en mucho ser de más conocida que conoçiente. Porque ninguno habla en loor de hermosas que primero no se acuerde de ti que de quantas son. (309)

However, Sosia's impersonation of a courtly suitor (Calisto) is greeted with disdain and criticism:

> ...essas engañosas alabanças tan comunes para todas, hechas de molde, no me quiero de ti spantar; pero hágote cierto, Sosia, que no tienes dellas necessidad; sin que me alabes te amo y sin que me ganes de nuevo me tienes ganada. (309-310)

Areúsa successfully convinces Sosia that she is in love with him and dupes him into giving information about Calisto's movements. Although Sosia's capitulation is swift,

Rojas portrays him sympathetically. Rather than characterising him as a foolish and disloyal servant, Rojas emphasises his youthful innocence and natural adolescent curiosity about the female sex. Tristán, on the other hand, is shown to be more perceptive and astute than his companion, and he makes a point of highlighting Areúsa's manipulative and jealous streak in Act XIX:

> Sosia, amigo, otro seso más maduro y sperimentado que no el mío era necessario para darte consejo en este negocio. Pero lo que con mi ternà edad y mediano natural alcançe al presente te diré. Esta mujer es marcada ramera según tú me dixiste; quanto con ella te passó as de creer que no careçe de engaño; sus offrecimientos fueron falsos, y no sé yo a qué fin, porque amarte por gentilhombre ¿quántos más ternà ella desechados? [...] cómo te quiere aquella malvada hembra engañar con su alto nombre, del qual todas se arrean; con su vicio ponçoñoso, quería condennar el ánima por complir su apetito, rebolver tales cosas por contentar su dañada voluntad O arrufianada mujer, y con qué blanco pan te dava caraças; quería vender su cuerpo a trueco de contienda. Óyeme y si assí presumes que sea, ármale trato doble qual yo te diré, que quien engaña al engañador...ya me entiendes. Y si sabe mucho la raposa, más el que la toma. Contramínale sus malos pensamientos; scala sus ruyndades quando más segura la tengas, y cantarás después en tu establo; uno piensa el vayo y otro el que lo ensilla. (319-20)

Having utilised the characters of Tristán and Sosia to perform conventional dramatic functions, Rojas brings some of their psychological facets to the surface at the beginning of Act XIX, and redeems himself by saving Sosia from Pármeno's fate. However, this last-ditch attempt to mould them into figures with a credible human dimension undetermined by factors such as parody and social status, is completely undermined in their final appearance. Upon witnessing Calisto's fall from grace, Sosia exclaims: 'Tan muerto es como mi abuelo. ¡O gran desaventura!' (327). In the editors note to this passage, Severin and Cabello state that 'Sosia responde con expresiones que resultan casi risibles frente a lo trágico de la escena'. With one simple sentence, Rojas reduces the character of Sosia to an absurd simile, or even to 'inconsequential rubble', to use Stamm's phrase. Likewise, Rojas undermines his

portrayal of Tristán as an astute individual and protector of Sosia by pandering to the lexical and symbolic equivalence of his name. And so, just as 'el Tristan Bretón' became synonymous with *tristesse*, so too does 'el Tristán celestinesco', as is exemplified in his last two speeches:

> ¡O mi señor y mi bien muerto, o mi señor [y nuestra honrra] despeñado! O triste muerte [y] sin confessión. Coge, Sosia, essos sesos de essos cantos; júntalos con la cabeça del desdichado amo nuestro. ¡O día de aziago, o arrebatado fin! (327)

> Lloro mi gran mal, lloro mis muchos dolores; cayó mi señor Calisto del scala y es muerto; su cabeça está en tres partes. Sin confessión pereció. Díselo a la triste y nueva amiga que no espere más su penado amador. Toma tú, Sosia, dessos pies; llevemos el cuerpo de nuestro querido amo donde no padezca su honrra detrimiento; aunque sea muerto en este lugar. Vaya con nosotros llanto; acompáñenos soledad; síganos desconsuelo; vis[í]tenos tristeza; cúbranos luto y dolorosa xerga. (327-28, my emphasis)

Evidence from the text would appear to suggest that Rojas neither had the time nor the inclination to develop the characters of Tristán and Sosia. This is largely because the *Tractado de Centurio* was written purely to accommodate the appetite of his readers: 'querían que alargasse en el proceso de su deleyte destos amantes' (81), and not to portray the evolution of new characters. Obviously, Rojas could not justifiably fill so much text-time with lover's colloquies, hence the introduction of these two figures and peripheral plot lines to plug the narrative vacuum. Following the deaths of Pármeno and Sempronio, Rojas was obliged to provide two substitute servants to accompany and protect Calisto in his meetings with Melibea, as it would have been inappropriate and unrealistic for a suitor to risk the infamy of being caught. Far from being the end result of an elaborate parody or character study, the dialogues of these two figures should be studied as textual evidence of Rojas' struggle to reconcile the *Comedia* with the *Tragicomedia*. Furthermore, as secondary characters they do not prop up the story nor do they support the other figures: quite the opposite. Their

function is to bridge the narrative gap and, therefore, to support the author's intention to prolong the love affair. In the same way, Centurio is introduced as a humorous distraction from the chronological discrepancies in the text, as James R. Stamm asserted:

> ...a month of trysts has passed between Act XV and Act XVII [...] It is no easy undertaking to introduce and intercalate a month of elapsed time into a work so dense, so closed, as the *Comedia*. Rojas encountered a similar problem in his attempt to separate the first scene of the *Auto* from the action which follows, and he handles the self-imposed challenge with more elegance. We find in the *Tratado* what amounts, in artistic terms, to a display of brute force. No real attempt is made to reknit the resulting frayed edges.[43]

I agree with Stamm that Rojas makes no real effort to blend the *Tractado* into the *Comedia*, but he did contrive an extremely humorous pastiche for the enjoyment of his readers in the guise of Centurio. Whether or not Centurio is a parodic re-working of Plautus' *Miles Gloriosus* is debatable, for like Lida de Malkiel, I can find no real evidence of strict parody. Although Centurio is portrayed as a 'swaggering soldier', in that he is proud of his profession and boasts about his violent expertise, the similarities between Centurio and Pyrgopolynices are vague to say the least, and as Malkiel rightly asserted the latter 'es un soldado de veras'.[44] Malkiel goes on state that:

> Centurio, literariamente tanto o más fecundo que Celestina, dentro y fuera de España, es una creación nueva, basada en la observación de la realidad social coetánea. Quizá en razón misma de su absoluta originalidad, la crítica se ha mostrado con él menos comprensiva todavía que con los demás personajes, pues se ha satisfecha con encasillar esta figura nueva con su supuesto modelo o con el tipo literario creado bajo su propio influjo.[45]

It is my belief that Centurio was created as a diversionary tactic to provide some welcome comic relief strategically positioned between one murder and two deaths, and one accidental death and a suicide. Centurio's connection to Areúsa, however, does undermine the efforts that Rojas went to in Act IX to stress her independence

from men. Are we really to believe that the same woman who proudly stated 'Por esto me bivo sobre mí, desde que me sé conoscer' (232), would be foolish enough to support a cowardly soldier with 'armas y cavallo' (294)? Apparently so. Furthermore, are we to believe that Centurio 'the sponge', whom Areúsa calls 'vellaco, mentiroso, burlador...' (294), is the same Centurio of Act VII? Here, Areúsa describes him in the following terms: 'que me da todo lo que he menester, tiéneme honrrada, favoréceme y trátame como si fuesse su señora' (204). In this instance, Rojas damages the credibility of Areúsa by sacrificing her principles for the sake of comedy. Notwithstanding, throughout Act XVIII Centurio becomes an object of derision and his short speeches read like lengthy punch lines of a joke which is, ultimately, on him. Centurio's cowardly absence prompts Areúsa to give him a public dressing down:

> Mejor lo vea yo en poder de justicia y morir a manos de sus enemigos que yo tal gozo le dé. Ya, ya, hecho ha conmigo para quanto biva. ¿Y por quál carga de agua le tengo de abraçar ni ver a esse enemigo? Porque le rogué essotro día que fuesse una jornada de aquí en que me yva la vida, y dixo de no. (314)

Centurio's response emphasises his vulgar and parasitic nature and he goes to great lengths to accentuate his poverty, offering instead to repay Areúsa's generosity with violent action. The characterisation of Centurio as a brutish and inarticulate soldier is brought to speech through a rapid succession of short statements, and a reliance on 'fighting talk':

> Mándame tú, señora, cosa que yo sepa hazer, cosa que sea de mi officio; un desafío con tres juntos, y si más vinieren que no huya por tu amor; matar un hombre, cortar una pierna o braço, harpar el gesto de alguna que se aya ygualado contigo, estas tales cosas antes serán hechas que encomendadas; no me pidas que ande camino ni que te dé dinero, que bien sabes que no dura conmigo, que tres saltos daré sin que se me cayga blanca; ninguno da lo que no tiene; en una casa bivo qual ves, que rodará el majadero por toda ella sin que tropiece. Las alhajas que tengo es el axuar de la frontera; un jarro desbocado, un assador sin punta; la cama en que me acuesto está armada sobre aros y broqueles, un rimero de malla rota por colchones, una talega de dados por almohada, que aunque quiera

> dar collación, no tengo qué empeñar sino esta capa harpada que traygo acuestas. (314, my emphasis)

Centurio's mock gallantry and exaggerated hardship prove to be convincing, and Elicia urges Areúsa to take him at his word –'Por mi vida que le hables y pierdas enojo, pues tan de grado se te ofrece con su persona' (315)– and what follows is another comical speech by Centurio:

> ¿Offrecer, dizes? Señora, yo te juro por el santo martilogio de pe a pa el braço me tiembla de lo que por ella entiendo hazer, que contino pienso cómo la tenga contenta y jamás acierto. La noche passada sonava que hazía armas en un desafío por su servicio con quatro hombres que ella bien conosce, y maté al uno. Y de los otros que huyeron, el que más sano se libró me dexó a los pies un braço esquierdo. Pues muy mejor lo haré despierto de día quando alguno tocare en su chapín. (315)

Here, Centurio tries to reinforce his allegiance to Areúsa by swearing on the entire martyrology from 'Peter to Paul'. Furthermore, he justifies his fighting instinct by claiming to have killed a man and injured another in a dream; a duel fought supposedly in honour of Areúsa. Although the literal implications of Centurio's dream suggest that he would be even more cold-blooded in reality, the inference is that bravery is something that Centurio will only ever enact through his imagination. Like many of the other characters in *Celestina*, Centurio relies on convenient religious commonplaces to justify his conduct. Having sworn on the holy martyrology, Centurio then states that they should send Calisto straight to hell without confession: 'embiémoslo a comer al infierno sin confessión' (315). He then brags about his vast repertoire of murderous methods –'Allí te mostraré un reportorio en que ay sietecientas y setenta species de muertes; verás quál más te agradare' (316)– describing those he most prefers:

> Las que agora estos días yo uso y más traygo entre manos son espaldarazos sin sangre o porradas de pomo de spada, o revés mañoso; a otros agujereo como harnero a puñaladas, tajo largo, estocada temerosa, tiro mortal. Algún día doy palos por dexar holgar mi spada. (317)

Once again, Centurio uses a religious reference as a means of validating his violent nature: 'Juro por el cuerpo santo de la letanía, no es más en mi braço derecho dar palos sin matar que en el sol dexar de dar bueltas al cielo' (317), a point emphasised by Malkiel: 'La religion assume en cada personaje de la *Tragicomedia* una forma peculiar; la de Centurio es insinuar hasta en la esfera de lo sagrado su mentira zumbona'.[46] Despite Centurio's vivid and blood-curdling accounts, his exaggerated tone and use of language undercut his bravado, which is nothing more than empty rhetoric. Although Centurio is a thoroughly entertaining character, Rojas seems to have overlooked a glaring inconsistency in his discourse. This anomaly relates to his *a priori* knowledge of the deaths of Celestina, Pármeno, and Sempronio, the causes of these deaths, and the meetings of the lovers:

> No me digas más; al cabo estoy; todo el negocio de sus amores sé, y los que por su causa ay muertos, y lo que tocava a vosotras, por donde va y a qué hora, y con quién es. Pero dime, ¿quántos son los que le acompañan? (315)

In the previous act, Areúsa repeatedly refers to these events as 'top secret' when she tries to persuade Sosia to join forces, but they are already common knowledge, as is implied in Act XII when Calisto goes into hiding. As Stamm rightly observed, Rojas makes no real attempt to knit this sub-plot together, leaving instead many loose ends. As a comic figure, Centurio is not so much a parody of Plautus' Pyrgopolynices, but a caricature of a soldier derived from a basic form of irony: Rojas inverts the audience's expectation of a brave soldier by portraying him as a coward and a liar.

Through my analysis of parodic and threshold characters in *Celestina,* we have seen how the primitive author and Rojas use different types of language as stylistic and narrative devices. However, my study is not so much concerned with the source material, but with the way in which it is transformed. In some cases, parody is achieved through a re-working of recognisable literary language, such as pro-feminist

and anti-feminist discourse, whereas in other cases, the authors use specific language registers associated with different social stereotypes to create familiar points of reference, and observational humour. The latter form of parody is not intrinsically mimetic, but is intended to reflect a cross-section of society with varying degrees of realism. Despite the fact that the primitive author and Rojas relied on parody as a shortcut to characterisation, this was an important tendency of literature throughout the Middle Ages, and one which they were destined to continue. Although the presence of parody is strongly felt in the discourse of many characters, as Bakhtin observed 'parody is always biased in some direction...'[47] Rojas clearly orientates his parodic characters in a very different direction from their points of origin, and his bias is clearly to test and subvert the values of the parodied style. In the case of Calisto, the language of courtly love sets him on a collision course of self-imposed catastrophe; the familiar language of the prostitutes is used to accentuate their independence from men; the bellicose language of Centurio is mobilised to expose his cowardice; and the passive language of Alisa symbolises her inertia, the irrelevance of marriage, and the failure of matriarchy. And so, the fact that some of the characters are not the product of Rojas' imagination does not, in fact, negate or cancel out his artistic originality: quite the opposite. His originality is borne out of an intentional act of artistic innovation, in which 'the parodying language' acquires its own indeterminacy in spite of 'the language being parodied', to paraphrase Bakhtin. On the nature of parody, Bakhtin asserted that:

> Every type of parody or travesty, every word "with conditions attached," with irony enclosed in intonational quotation marks, every type of indirect word is in a broad sense an intentional hybrid –but a hybrid compounded of two orders: one linguistic (a single language) and one stylistic. In actual fact, in parodic discourse two styles, two "languages" (both intra-lingual) come together and to a certain extent are crossed with one another: the language being parodied (for example, the language of the heroic poem) and the language that parodies (low prosaic language, familiar

> conversational language, the language of the realistic genres, "normal" language, "healthy" literary language as the author of the parody perceived it). This second parodying language, against whose background the parody is constructed and perceived, does not –if it is a strict parody- enter as such into the parody itself, but is invisibly present in it.[48]

The open-endedness of *Celestina* can be attributed, in part, to the fact that it is a novelistic hybrid, in which different types of literary and social language are made to coexist, but not necessarily in harmony with another. In the glossary to Bakhtin's *The Dialogic Imagination*, 'hybrid' and 'hybridization' are defined in the following terms:

> The mixing, within a single concrete utterance, of two or more different linguistic consciousnesses, often widely separated in time and social space. Along with the dialogization of languages and pure dialogues, this is a major device for creating language-images in the novel. Novelistic hybrids are intentional (unlike, say, naïve mixing in everyday speech); their double-voicedness is not meant to resolve. Since hybrids can be read as belonging simultaneously to two or more systems, they cannot be isolated by formal grammatical means, by quotation marks. Hybridization is the peculiar mark of prose; poetry, and in particular poetic rhythm, tends to regiment and reduce multiple voices to a single voice. Double-voicedness in poetry, when it occurs, is of an essentially different sort.[49]

This definition is, to my mind, extremely relevant to the analysis of parodic characters in *Celestina*, because their presence does not solve the moral and religious dilemma posed by the failure of courtly love and courtly rhetoric, because in this case, parody and hybridisation 'is not meant to resolve', but is meant to make us laugh, or at least reflect. Undoubtedly, the presence of parodic characters adds to the mosaic of competing voices in *Celestina*, providing multiple perspectives and maximising the narrative potential. In many instances, both authors use parody as a means of creating humour and recognisable signposts of language. However, in the wider picture, I believe that Rojas used parody because he was primarily interested in the psychology of his characters, and more importantly, in the psychology of their language. In essence, Rojas designs an elaborate set of tests and measures of the languages being parodied. He does this by placing his parodic characters in situations, which by

literary convention were inappropriate, unprecedented, and unanticipated. Through dialogue, he then records their reactions –the psychological variables– such as emotional disturbance, ability to confront the unfolding events, intelligence, etc. to ascertain whether the language and psychology of these parodic characters could be feasibly developed beyond their original conception. Echoes from the past are always discernible in *Celestina* because the authors do not attempt to conceal their parodic intentions. In keeping with the prevailing spirit of experimentation, parody is tested to its limits and is ultimately found to be a limiting system of characterisation. But this did not constitute a literary discovery, nor was it detrimental to the aesthetic importance of the work, as certain characters had been clearly earmarked as secondary figures, as psychologically and intellectually inferior, or as vehicles for humour. More importantly, given that the work was primarily a *Comedia*, written at a time when the role of parody was becoming popular in fictional literature, we might expect to find an array of parodic characters. To conclude, parody in *Celestina* exposes the limitations of pre-existing genres, but it also enables us to reconstruct the humour so often overlooked by modern criticism.

5

The Art of Interiority in *Celestina*: Soliloquy and the Power of Internal Persuasion

---

The term 'interiority' simply means looking inward and it would have been unfamiliar to Rojas and his fifteenth-century audience. However, they would have certainly been aware of different techniques of introspection such as the lamentation, the prayer, and spiritual meditation, all of which would have filtered down into public consciousness from a large source of philosophical and religious writings such as those of Aristotle, St. Augustine, Thomas Aquinas, the early medieval mystics, and some popular works of secular literature. Nonetheless, introspection in religion and philosophy tends to be a vehicle for transformation, enlightenment, and union with God. As such, the act of speaking to oneself (or to God) in solitude was a controlled procedure intended to guide the speaking subject toward a good choice or a morally right outcome. By comparison, the function of soliloquy in *Celestina* is precisely the opposite of what one might expect: it does not represent a discovery of the unconscious, nor do the soliloquists seek a greater understanding of the self within. Rather, they manipulate these examinations of conscience to selfish ends, thereby contaminating the decision-making process by bending learned and common wisdom (proverbs, *sententiae*, etc.) to suit their immoral causes. Soliloquy in *Celestina*, therefore, is character laid bare and decision-making in microcosm. It is foremost in showing how the soliloquists are preoccupied with their private and social roles, and how they feel progressively isolated from the other characters at key points in the narrative. Furthermore, soliloquy provides a release for repressed emotions (catharsis) and is patent evidence that the characters cannot confide in anyone completely. Essentially, Rojas uses the soliloquy to explore the psychological facets of the characters, and he presents these

speeches to us in a standard format of rhetorical argumentation. By allowing the reader a rare glimpse into the minds of his characters, Rojas allows his readers to share the feelings of the characters in order to experience fully the ensuing ironies and tragedy.

As I stated at the end of chapter four, Rojas seems to have been far more interested in the psychology of his characters than with passing judgement on their immoral actions, but did a formal notion of human psychology exist in and around the time of the publication of *Celestina*? The answer is no, but several informal ways did coexist to describe the relationship between mind and body, the rational and the bestial, and wit and will. Indeed, philosophers, theologians, and secular writers alike were obsessed with the conflict of appetite (passion, vice, emotion) and reason. Many of the beliefs concerning the behaviour of man in the late middle ages can be attributed to works by Aristotle, such as the *Nicomachean Ethics* [see Severin, 1981] and *De anima*, in which he put forward his concept of the three orders of the soul and how they should be maintained: the vegetal, the animal (or the sensitive), and the rational. In fact, Celestina seems to be familiar with this system, as is exemplified in her monologue to Pármeno in Act I. Although Celestina's description focuses on maternal, physical, and naturalistic love, it illustrates nonetheless a basic understanding of Aristotelian concepts:

> Y sabe, si no sabes, que dos conclusiones son verdaderas. La primera, que es forçoso el hombre amar a la mujer y la mujer al hombre. La segunda, que el que verdaderamente ama es necesario que se turbe con la dulçura del soberano deleyte, que por hazedor de las cosas fue puesto, porque el linaje de los hombres se perpetuasse sin lo qual parescería. Y no sólo en la humana especie, mas en los pesces, en las bestias, en las aves, en las reptilias y en lo vegetativo, algunas plantas han de este respecto, si sin interposición de otra cosa en poca distancia de tierra están puestas, en que ay determinación de hervolarios y agricultores, ser machos y hembras. (117-18)

In *Celestina*, psychology is ever-present and revolves around the oppositions of reason and emotion, duty and egotism, and love and lust, all of which are debated within the contexts of learned/common wisdom and personal experience. While a formal system of medieval psychology did not exist, over a century and a half of sentimental literature had produced what we might loosely term a 'psychology of love'. This current in literature, which probably began with medieval love poetry and works by Boccaccio such as *Il filostrato* and the *Elegia di madonna Fiammetta*, proliferated in Spain in the fifteenth century, producing an array of informal manuals on the conduct of courtly lovers and on the consequences of failing to act in accordance with these norms of behaviour. But, to what extent do these informal notions of medieval psychology play a part in the function of soliloquy in *Celestina*? These notions are extremely important because they describe what can happen when reason (wit/will or critical thinking) is corrupted by emotion (appetites, sinful habits, fancy/imagination): it results in bad choices, and the appetites (lower bestial senses) take over. With the exception of Pleberio, all of the soliloquists make bad choices precisely because they allow their base instincts to interfere with reason. As such, there is no acceptance of truth or a greater understanding of the self within, only an elaborate and internally persuasive pattern of self-deception.

5.1 Troubleshooting for the soul: self-help and catharsis

While researching the present chapter, I was surprised to find a considerable lack of studies dedicated to the functions of soliloquy both in drama and prose. With the obvious exception of monographs concerned with specific Shakespearean soliloquies or Joyce's use of the 'stream of consciousness' technique, it became apparent that soliloquy had not, as I had mistakenly assumed, captured the imagination of literary scholars around the world. The act of talking to oneself or intentionally forcing 'the

interaction of consciousness', however, has long been the interest of dramatists, poets, writers, and psychologists who have sought to demystify this solitary but universally human activity.[1] In an attempt to redress the balance, I returned to the text and began to re-examine all of the soliloquies in *Celestina*, and what emerged from this reading was an unequivocally therapeutic pattern: all of the soliloquists verbalised their repressed thoughts, desires and needs as a means of catharsis. Essentially, they engaged themselves in therapeutic sessions of self-examination or self-help in order to 'talk away' their fears, and prescribe a suitable course of action. Almost all of the soliloquists in *Celestina* choose a course of action designed to gratify their previously unvoiced desires, –they give in to the pleasure principles governing their *modus operandi*– and the effect on the other characters is catastrophic. In essence, each soliloquy represents a precariously balanced domino teetering on the edge of moral collapse, and when the inevitable decision is made (through self-debate) to pursue immorality, the knock-on effects set in motion an unstoppable chain of tragic collisions.

Sigmund Freud revolutionised the way we view the human mind and helped to pioneer psychoanalytical practice. Prior to the application of Breuer's cathartic method of hypnosis, Freud discovered in his famous case study of Anna O in 1880 (Bertha Pappenheim), that the repressed desires and thoughts of his patient had become pathogenic ideas causing adverse behaviour, such as hallucinations and acute anxiety attacks. He later found that the symptoms of these psychological illnesses could emerge with far greater force through the power of speech than through conventional medical therapies. This cathartic method of therapy came to be known as the 'talking cure'.[2] Carol Hanbery Mackay made the comparison between the

cathartic functions of the spoken soliloquy in works of prose and psychoanalytic practice, stating that:

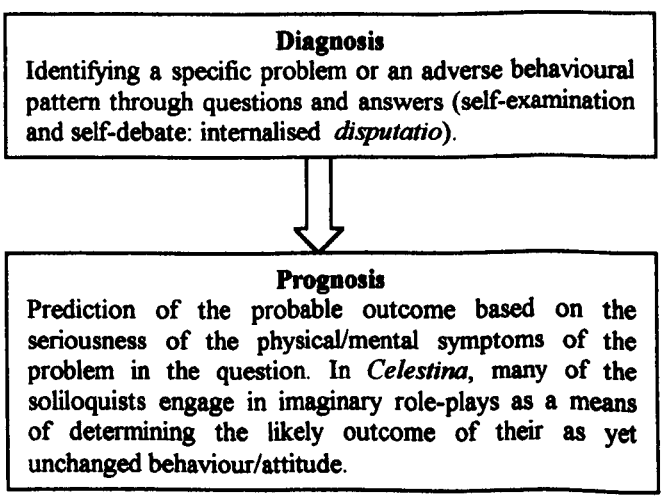
> Neither a stage convention nor a problem-solving pattern per se is at stake here, but rather the value of orality is being recognized and exploited when the narrator emphasizes the soliloquy as spoken. What we witness in microcosm is the time-tested formula of confession, which has as its twentieth-century counterpart the practice of psychoanalysis. The soliloquist who speaks aloud and engages in self-debate role-plays the parts of penitent and confessor –or patient and psychoanalyst– purging himself of his past character and reforging a new identity.[3]

Although I agree with Hanbery Mackay that the function of soliloquy is often curative/restorative, and does therefore, appear to mimic the formats used in confession and psychoanalysis, she does not address the problem of confession and psychoanalysis as acts of transference. In confession, absolution is granted in the form of penance by a second party: sin/culpability is transferred onto the priest whose duty it is to prescribe a suitable form of atonement. Similarly, it is the duty of the psychoanalyst to bring repressed impulses to the surface: the patient's role is simply to articulate these impulses so that the psychoanalyst can interpret them for his/her benefit. In both of these cases, the presence of an objective and emotionally detached second party invariably guides the penitent/patient toward a sense of inner peace. However, in the absence of a second party the soliloquist often struggles to do the right thing precisely because he/she is emotionally attached to the cause of his/her fear, anxiety, or desire. Although the soliloquist may role-play the parts outlined by Hanbery Mackay, in *Celestina* this is not quite the case. What we witness in *Celestina* are carefully controlled exercises in self-help, counselling, and catharsis framed within a familiar format of rhetorical argumentation –the *disputatio*–, which is directly inwardly. In fact, many of the soliloquies read like debates between two separate interlocutors as opposed to being serious meditative pieces or broodingly

introspective. At this juncture, I feel that it is necessary to explain the basic differences between monologue, dramatic monologue, interior monologue, and soliloquy. A monologue is a long speech made by one person, often monopolising the conversation. A fundamental distinction between monologue and soliloquy is that in the case of the former, we have the presence of a designated listener or listeners, whereas in soliloquy, the interlocutor is alone. By comparison, a dramatic monologue is a speech delivered by a character as if another person were present. Two notable examples of dramatic monologue in *Celestina* occur in Act III and Act X. In Act III, Celestina addresses the devil –'Conjúrote triste Plutón'–, and in Act X Melibea addresses God: 'O soberano Dios'. In both instances, the speaking characters deliver their speeches with the objective of being heard by a designated second party. Of course, technically speaking these speeches fall into two distinct sub-categories – spells and prayers– and as such, are constructed in accordance with magical and religious verbal formulae. However, the dividing line between interior monologue and soliloquy is less defined. An interior monologue in literature is the direct representation of a character's thoughts and feelings, as opposed to a narrative description of them, but this definition is problematic because there is no third-person narration in *Celestina*. Furthermore, the technique of interior monologue does not imply a rhetorical structure, but shares more in common with the modern technique of free association, or simply an emotional outpouring. Soliloquy, however, is characterised by the solitude of the speaking character, and this is not necessarily a salient feature of interior monologue, nor is the interlocutor's solitude explicitly known. In *Celestina*, soliloquy not only represents a solitary speech with no designated listener, but also has a more complex set of dynamics which mimics the format of a debate between two people. Essentially, we have two interlocutors within

a single voice, or two conflicting internal voices. Thus, the soliloquy is structurally speaking, a rhetorical speech, but its function is one of catharsis and resolution.[4]

Human beings have been curing themselves through the power of internal persuasion since time immemorial, but this cathartic function of soliloquy has not been consistently recorded in all genres of drama and prose, and was certainly not developed to the same sophisticated level employed by Rojas. Aristotle spearheaded the notion that comic and tragic catharsis could be aesthetically satisfying and potentially advantageous for the reader or spectator, the idea being that the spectator may also arrive at a state of clarification through a kind of indirect cathartic experience. In *The Catharsis of Comedy*, Dana F. Sutton points out that Aristotle's tragic theory of catharsis has been 'frequently understood as a medical metaphor' in that it 'is a physical process by which something undesirable is eliminated from the body'.[5] In *Celestina*, the idea of soliloquy as the process of purgation or as a 'medical metaphor' is consistently reinforced. Not only does the soliloquist adopt the role of self-healer, but he/she also creates the necessary distance between self-image and public image to examine the psyche and arrive at a state of clarification. It is surely no coincidence that all of the soliloquies in *Celestina* follow an identical pattern of self-examination, which appears to be based both on rhetorical argumentation and standard medical practice:



Cure/Remedy
This manifests itself as a resolution, a decision or a will to change. The soliloquists justify their choices through self-deception, and give themselves the necessary courage to actualise these choices through self-goading.

Carol Hanbery Mackay recognised that melodramatic rhetoric could 'magnify the genuine psychological practice of *self-goading* –which can energize the soliloquist to self-confrontation'.[6] She went on to describe the process of self-goading in the following terms:

> The soliloquist who addresses himself, calls himself a fool, engages in self-debate, and resolves to change his complacent course is acutely self-aware, and by actively confronting his own consciousness, he rapidly propels himself through distinct stages of self-development.[7]

In *Celestina*, there are many examples of self-goading through soliloquy, as the following quote shows: '¡Esfuerça, esfuerça, Celestina! No desmayes, que nunca faltan rogadores para mitigar las penas. Todos los agüeros se adereçan favorables...' (Celestina, Act IV, 150). In this instance, superstition forms the basis of Celestina's self-goading: she 'propels' herself towards the objective –Melibea's house– by interpreting the good signs as a favourable indication of her success in gaining entrance. Likewise in Act XVII, Elicia decides to shrug off her mask of grief by goading herself into putting on a happy front:

> ...anden pues mi espejo y alcohol, que tengo dañados estos ojos; anden mis tocas blancas, mis gorgueras labradas, mis ropas de plazer; quiero adereçar lexía para estos cabellos que perdían ya la ruvia color. (308)

In both of these examples, the soliloquists 'talk themselves' out of an adverse behavioural pattern by relying on external and physical factors. Celestina successfully persuades herself to go through with the visit, but Elicia makes only a superficial

attempt to conceal her grief, as opposed to purging herself of pain. But, to what extent does rhetoric –dramatic or deliberative– play a part in the cathartic process of self-examination, self-debate, and resolution? Hanbery Mackay asserted that 'soliloquy is the only rhetorical mode that depicts character in undistracted confrontation with its own consciousness'.[8] This may certainly be true as her analysis of soliloquy focuses on nineteenth-century English literature, a period in which 'rhetoric' had taken on the broader definition of 'discourse', whether direct or indirect, spoken or written. In fifteenth-century Spain, however, the art of rhetoric in literature was still very much enshrined in classical precepts. Furthermore, it had become institutionalised as a core subject of major university curricula. As we know, all forms of writing and speech can be dissected and analysed as rhetorical figures and tropes relating to style, content, cadence, and diction. As such, rhetoric can also be perceived in literature and drama as affectation, grandiloquence, or as impressively persuasive. These characteristics tend to be associated with performative speeches where the impact of delivery is maximised through rhetorical ornamentation: it is this function of rhetoric, which I believe to be in direct conflict with soliloquy in *Celestina*. Sir Peter Russell analysed Calisto's long soliloquy in Act XIV, and made some interesting observations about Rojas' reliance on forensic rhetoric, which I will discuss later on.[9] Although rhetoric provides the basic structure of the soliloquy, rhetoric alone does not explain how and why Calisto retracts his condemnation of the 'cruel juez' in order to exonerate himself from blame, and resume his involvement in the love affair. The basic language of medieval psychology, however, provide us with considerably more insight into the forces behind Calisto's decision-making –how he convinces himself that the judge was right to condemn Sempronio and Pármeno to death– in what is an

identifiable pattern of 'regret-to-resolution' through self-deception, or in the context of medieval psychology, a corruption of reason and wit:

> Mira que Rómulo, el primero cimentador de Roma, mató a su propio hermano porque la ordenada ley traspassó. Mira a Torcato romano cómo mató a su hijo porque excedió la tribunicia constitución. Otros muchos hizieron lo mesmo. Considera que si aquí presente él estoviesse, respondería que hazientes y consintientes merecen ygual pena... (290-1).

Essentially, the actions of the judge become a convenient pretext for yielding to appetite and egotism. Although Calisto uses many proofs and ancient authorities to support his initial line of argument, he ultimately decides to create his own conditions –arising from a conflict of emotion/duty and reason – to ensure the satisfaction of his desire to continue his love affair with Melibea, and in spite of his criminal association with Sempronio, Pármeno, and Celestina. Thus, he rejects ancient wisdom, choosing instead to elaborate a convenient and beneficial fiction based only on the procuring of pleasure. Of course, many scholars might argue against my theory of soliloquy as a process of cathartic self-examination, by concluding that the soliloquies contain the same patterns used in standard rhetorical argumentation. Indeed, the soliloquies are internally persuasive and could be construed as deliberative rhetorical debates directed inwardly toward the subject: the diagnosis could be interpreted as the *exordium* or *propositio*; the prognosis could be interpreted as the *narratio*, the thesis, and the counter-thesis; and the cure could be interpreted as the *conclusio* or *peroratio* (final part of oration, reviewing and summarising the argument). However, in order to support this idea we must consider the definition of soliloquy as the act of speaking to oneself in solitude. None of the great theorists of rhetoric such as Cicero, Aristotle or Quintilian proposed the idea that engaging in self-debate was somehow useful, nor did they advocate this as a means of acquiring rhetorical skill. This is largely because the art of oratory was conceived as a public art. It was primarily concerned with

educating young men for positions in public life as public speakers: the art of speaking well was, essentially, a matter of civic duty and pride. Furthermore, the development of rhetorical expertise was an inherently competitive and interpersonal method of learning, in that fledgling orators would practise and test their rhetorical skills on other students in order to improve their skills. More importantly, rhetoric acts as a psychological safeguard because it allows the orator to filter and order his thoughts in a coherent and objective fashion, thereby encouraging the speaker to distance his emotions from rationality (the philosophical underpinning of his argument). By comparison, the function of soliloquy is to reveal the true nature of its subject, and as such, it is a fundamentally private mode of communication and introspection, as the etymology of *soliloquium* clearly tells us. In fact, self-revelation and the purgation of fear, anger, grief, and desire through speech can only be successful when the speaking character is alone, and does not, therefore, have to filter, conceal, or dilute his/her thoughts through rhetoric as a defensive mechanism. However, it is paramount to distinguish between rhetoric as a structural device, and rhetoric as a functional device. All of the soliloquies share the same rhetorical format of self-debate, but their function is predominantly curative/restorative and appears to mimic the process of healing. Furthermore, there is no dilution or filtering of emotion through rhetoric, only a dilation of argument and decision-making, which can be said to conform loosely to the rhetorical structure of *disputatio*.

Over the centuries (and millennia), soliloquy seems to have been perceived as an unnatural form of communication and as a symptom of deep-rooted psychological turmoil and even madness. This might account for the surprising lack of soliloquies in Greek and Roman tragedy, which one would expect to find since many of the protagonists suffer great violence, loss, and trauma. Despite the fact that some

dramatists and writers promoted the idea that speaking to oneself was somehow going against nature, in *Celestina*, self-debate, self-examination, and self-goading are portrayed in a more naturalistic light, and as an intrinsic part of personal development. In *Hamlet*, the protagonist's reliance on soliloquy is often perceived as a symptom of madness as opposed to a reflection of his turmoil and sensitivity, whereas in *Celestina*, the judgement of the soliloquists may be misguided, but their sanity is unquestionably intact. As I will demonstrate, soliloquy is an elaborate form of problem solving, or a kind of troubleshooting for the soul where emotion and appetite (pleasure) collide with reason (disciplined thinking), and where different states of consciousness interact. Essentially, soliloquy in *Celestina* proves that desires and fears do not wear away of their own accord, but remain an active and unconscious force motivating the behaviour of the characters: it is only through the act of self-examination that these behaviours can be modified for better, or in most cases, for worse.

While I do not propose a purely psychological reading of soliloquy in *Celestina*, the basic language of psychology (medieval and modern) is a particularly useful critical tool. This is largely because the principle functions of soliloquy and psychology are strikingly similar. If we define the common aims of psychology as understanding and explaining mental processes and behaviour, then it becomes immediately apparent that these aims are also embodied within the configuration of soliloquy as a vehicle for self-examination and change. This form of self-examination and catharsis is particularly suited to drama and fiction because it allows the author to explore the more hidden facets of human psychology, and as Sutton observed, any type of purgation in drama, whether comic or tragic, 'must be a piece of spectator psychology'.[10] To paraphrase Sutton, the cathartic functions of soliloquy in *Celestina*

are pieces of 'reader psychology' and as such, constitute an innovative type of reading experience which is designed to affect the reader and not just to delight. Of course, not all authors are talented enough to render consciousness through soliloquy without descending into a garbled speech of free association, or a self-conscious, apologetic, or rhetoricised harangue. For the writer of soliloquy, therefore, a keen understanding of the human psyche is necessary, and as I will show, many writers have failed to portray consciousness in a realistic human context.

5.2 From drama to prose

In Greek tragedy, Roman tragedy, Roman comedy, and Latin humanistic comedy, the spoken soliloquy was used to fulfil many of the roles traditionally carried out by a fictional narrator: summarising previous action, narrating on-going activity, and exploring mutations in character. Despite the numerous attendant functions of soliloquy in drama such as self-revelation, self-address, and self-debate, the intrinsic value of internal dialogue is partially devalued by the presence of an audience. This is because the internal thoughts of the soliloquist are externalised through speech and become audible in order to maximise the dramatic impact of the speech. Consequently, the soliloquist is not, technically speaking, in solitude, but can hear his own voice and reveals his innermost thoughts to a group of attentive listeners. In drama, therefore, it is the actor's duty to convey the mood of soliloquy through a mastery of his 'art'. In works of prose, however, the performative qualities of soliloquy are removed almost entirely; the soliloquy is not 'spoken' in real terms, but written down for the reader to digest at his/her own leisure. This distinction provides a fundamental key to understanding the difference between dramatic soliloquy and prose soliloquy, because in works of prose, disclosure is a matter of unquestionable privacy and is not subject to the kind of physical spotlighting or showcasing of

rhetorical skill so often employed in drama. Of course, if we take Alonso de Proaza at his word that *Celestina* was intended to be read aloud then we could conclude that the soliloquies have a performative quality. However, it is my view that the length of many of the soliloquies would have affected their reception owing to audience concentration, whereas in a private reading experience, the development of the characters through self-examination could be more easily absorbed and appreciated.

In order to imitate the oscillating thought processes of the human mind successfully, a certain distance between soliloquist and audience/reader is required to recreate the impression of solitude. In drama, the solitude of the character is a visual and physical reality as he/she is alone (or separate from the other characters) on the stage. Comparatively, in works of prose the writer cannot rely upon stage directions, but has to engineer it so that the character is alone by working it into the text, and therefore the storyline. It is not surprising to find, therefore, that most of the soliloquies in *Celestina* are positioned at the beginning or end of an act or scene. Rojas clearly understood the temporal, spatial, and narrative compromises implied by the insertion of a mid-act soliloquy, as did the dramatists of Roman comedy. Nonetheless, Rojas does fall prey to the use of stage directions incorporated into the text on several notable occasions. In Act IV, Celestina begins her soliloquy by stating 'Agora que voy sola...' (149), and in Act XIV Calisto tells his servants to retire to bed so that he can be alone: '...vamos a reposar, que yo me quiero sobir solo a mi cámara y me desarmaré. Yd vosotros a vuestras camas.' (288). In the case of the latter, this element of stagecraft is useful because the speech appears in the middle of the act, thereby cancelling out any ambiguity as to whether it is a monologue or a soliloquy. What these two examples tell us is that Rojas wanted to ensure that his readers knew that these speeches were most definitely soliloquies. As we have seen,

in some cases the writer has to go to great lengths to preserve the impression of solitude, but in the wider scheme of prose, the writer possesses greater artistic license than the playwright. The writer is able to create much lengthier soliloquies than the dramatist because he is not bound by constraints of dramatic convention such as audience concentration, and the actor's ability to memorise huge amounts of dialogue. This fundamental distinction between dramatic soliloquy and prose soliloquy means that the writer is able to explore the psychology of the character with superior attention to detail, and as Hanbery Mackay points out:

> Rather than merely a step in the evolution toward more mimetic or intense means of narrating consciousness, the literary soliloquy stands apart as a unique expression of how a novelist depicts a character developing his own consciousness. [...] In the case of a soliloquy rendered in free indirect speech, much of its drama (including, of course, its melodrama) becomes dissipated, losing the force of direct self-confrontation. Here what we often get is the substance of soliloquy without the impact (and possibly the embarrassment) of its rhetoric.[11]

Bearing these observations in mind, I will argue that soliloquy in poetry and prose before *Celestina* was concerned primarily with impact (rhetoric) and not with the development of the soliloquist's consciousness. Surprisingly, drama seems to have led the way in developing soliloquy as a vehicle for catharsis and self-examination. Furthermore, I will attempt to answer the following questions: how did soliloquy develop from a purely dramatic device to a sophisticated element of novelistic discourse? And, why was the development of soliloquy in works of prose so understated?

It was not until the advent of Roman comedy (circa 205 BC) that mythical deities would begin to exercise less external influence over the fate of mere mortals. This shift can be partly explained by the rising popularity of comedy –the drama of real and worse-than-average people– and the temporary decline in the popularity of

tragedy. But this shift also heralded a move towards a more homocentric view of the universe, in which the experiences of ordinary individuals were as valid and entertaining, if not more so, than the heroic trials and tribulations of mythical voyagers and strongmen. It is the essential mythical context of a world ruled by superstition and Olympian gods which partly explains the lack of soliloquy in Greek and Latin tragedy.[12] Firstly, Greek deities were perceived as interventionist, and in drama their ability to intervene and change the course of action is a great source of resolution, which often removes the need for self-examination through soliloquy as a means of catharsis and decisive change. Secondly, given that Greek tragedies were originally written for one voice, until Aeschylus introduced the innovation of a second actor, the use of soliloquy may have been viewed as a backward step as opposed to progress. Thirdly, the need for soliloquy is often removed by the presence of the chorus, which often provides information, advice, or warnings for the benefit of the speaking character in his/her decision-making. Although the dramatic and rhetorical impact of soliloquy in Greek and Latin tragedy is strongly felt, hardly any of the characters attempt to seek a resolution from within through the medium of solitary self-address. Consequently, soliloquies from these two genres tend to be directed at a specific god or gods –much like Celestina's spell in Act III and Melibea's prayer in Act X– merging into the familiar patter of prayer and magical formulae. In *Agamemnon* by Aeschylus, the watchman speaks the opening lines in solitude:

> I ask the gods some respite from the weariness
> of this watchtime measured by years I lie awake
> [...] I wait; to read the meaning in that beacon light,
> a blaze of fire to carry out of Troy the rumor
> and outcry of its capture; [...][13]

Here the watchman clearly makes no attempt to use his powers of internal verbal persuasion, but relies on his good faith in the gods that they will alleviate his

weariness with a sign, which is duly provided as a light shining in the distance. Comparatively, in *Prometheus Bound*, also by Aeschylus, the protagonist does a great deal of soul-searching, but fails to become a self-actualising character because of denial about his true self. In the famous soliloquy when Prometheus is left alone on the rock, he appeals to external forces to relieve his suffering:

> Bright light, swift-winged winds, springs of the rivers, number-
> less
> laughter of the sea's waves, earth, mother of all, and the all-seeing
> circle of the sun: I call upon you to see what I, a God, suffer
> at the hands of Gods—
> see with what kind of torture
> worn down I shall wrestle ten thousand
> years of time—[14]

What is particularly interesting about this play is that external help is provided in the guise of Oceanus, who tries to convince Prometheus that verbalising one's anger and hatred is cathartic: 'Do you not know, Prometheus, that words are healers of the sick temper?'.[15] But ultimately, Prometheus rejects his notion of the 'talking cure' as inflammatory and potentially negative, thus sealing his own fate, although it must be emphasised that Prometheus does get his final reconciliation in the last part of the trilogy (*Prometheus the Firebearer*, which is now lost). Prometheus' reluctance to use his solitude as a vehicle for positive introspection and resolution can be explained by one striking aspect of soliloquy in Greek tragedy. In virtually all examples of soliloquy from this genre, solitude is externally imposed upon the subject as a form of punishment, and is therefore perceived as inherently negative. In the case of the watchman, his profession predetermines his propensity to solitude, whereas in the case of Prometheus, his solitude is imposed upon him by Zeus. As such, solitude and speaking to oneself are portrayed in an unfavourable light. This aspect contrasts sharply with soliloquy in *Celestina*, as all of the characters (with the exception of Pleberio) make a conscious decision to be alone in order to confront their innermost

feelings. As such, their solitude is self-imposed and is portrayed as a potentially positive experience.

In the Roman comedies of Plautus and Terence, we find a greater number of soliloquies than in any other genre, and both playwrights clearly understood its many dramatic and cathartic functions. Many of the soliloquies in this genre appear to have been conceived as purely narrative (biographical and autobiographical), structural, and comic devices. As a narrative device, the soliloquist provides vital information that is not supplied anywhere else in the play, and an example of this occurs in *The Ghost* by Plautus. In the following extract, the slave, Tranio, describes what he did after his master had sent him off to find his son, in what is a clear example of retrospective narration:

> [...] after the master had sent me off to the country to find his son, I popped back quietly by the back lane into our garden –the garden door opens into the back lane, you understand- then I opened the house and evacuated all our troops, male and female. Having got the whole battalion safe out of the blockade, I convened a conference of my companions in complicity; whereupon they immediately ejected me from the party![16]

In this example, the inherent quality of soliloquy as the act of speaking to oneself in solitude is sacrificed for the sake of drama, because Tranio addresses the audience: 'you understand'. As a structural device, the soliloquist in Roman comedy is often 'in transit', either on his way to a particular location or departing from someone's house, reinforcing the urban flavour of city life. This feature of the soliloquist's discourse allows the dramatist to work the exit and entrance of characters into a speech, and the speaking character may also meet or acknowledge other characters along the way. As such, this function of soliloquy is one of stage convention and adds no significant level of psychological dimension to the speaking character. As an enabling device for comedy, however, soliloquy can be used to exaggerate certain aspects of a character's

psychological make-up, such as a cantankerous or naïve nature. In *The Pot of Gold* by Plautus, Euclio's characterisation as a miserly old man is energised and intensified as he grumbles to himself alone:

> Thank goodness he's gone. Oh ye gods, it's asking for trouble for a poor man to have any dealings with a rich man. Here's this Megadorus landing me in all sorts of trouble, pretending to send me these cooks as a compliment, when all he really wants is to give them a chance of stealing *this*. And as if that wasn't enough, even the old woman's pet rooster very nearly ruined me, when he went scratching around near the very place where this pot was buried.[17]

Whilst we could conclude that this soliloquy has a cathartic function because Euclio is provided with a vent for his frustration, his feelings are merely verbalised as the first thoughts which pass through his mind. This technique is reminiscent of free association and no attempt at self-examination, self-debate, or resolution is made. All of the afore-mentioned functions of soliloquy were highly innovative in terms of comic writing for the stage, but perhaps the single most important innovation of the comic playwrights was their use of soliloquy as a means of internal persuasion, self-examination, and catharsis. Terence was particularly adept at exploring the more hidden facets of human psychology through soliloquy. Of particular interest is Antipho's short soliloquy in *Phormio*, because the soliloquist sits in judgement of his actions. Here he uses self-deprecation as a means of examining his failings, and through self-examination he becomes a self-actualising person who makes a conscious decision to change for the better:

> Well, Antipho, you deserve to be roundly censured, you and your cowardly attitude! Fancy going off like that and leaving your life in other people's hands. Did you really believe others would look after your interests better than you could yourself? If nothing else, you should surely have taken some thought for the girl you have at home, to save her from coming to some harm through her misplaced trust in you. Poor girl, her hopes and prospects depend entirely on you. [18]

This soliloquy is extremely naturalistic in style and surprisingly lacking in rhetorical ornamentation, but it illustrates nonetheless, the power of introspection to bring about personal change and development. In a more sophisticated example of soliloquy taken from *The Brothers*, a fearful Aeschinus capitalises upon his solitude to restore a sense of calm. The principal function of this soliloquy is cathartic and restorative, but also provides some excellent examples of role-playing and self-goading. To illustrate these points, I have reproduced the speech in full:

> I happened to see her, when she was on her way to the midwife. I went straight up to her and asked how Pamphila was doing and whether the birth was near and if that was why she was fetching the midwife. "Go away, go away, Aeschinus," she shouted; "You've deceived us long enough. We've had enough of your broken promises." "What!" I said, "What's this all about, for goodness' sake?" "Good riddance!" she said, "Have the girl you prefer." I realised at once what they suspected but I stopped myself from saying anything about my brother. A word to that old gossip and the whole thing would be public knowledge.
> Now what am I going to do? Say that girl's my brother's? That must never be revealed on any account. I'll forget the idea: it's still possible that the truth may not come out. I'm afraid they won't believe it anyway: so many clues point in one direction. I was the one who carried off the girl, I was the one who paid the money, it was to my house that she was brought. And this situation here (*pointing to Sostrata's house*) is all my own fault, I admit. Fancy not telling my father the whole story, bad as it was! I should have persuaded him to let me marry her. You've put things off long enough, Aeschinus: now you've got to stir yourself! The first thing to do is to face the woman and clear myself. I'll go up to the door. (*he does so*) Damn it! Oh dear, I shudder every time I'm about to knock here. (*plucking up courage and knocking*) Hello there! Hello! It's Aeschinus. Hurry up and open the door, somebody! (*to himself*) There's someone coming out. I'll stand aside here.[19]

As part of the cathartic process, Aeschinus forces himself to relive the moments causing his present state of anger and confusion. He then begins to consider the evidence, forecasting the different outcomes of his disclosure or non-disclosure of the truth through self-debate, and having weighed up the pros and cons of his current situation and behaviour, he decides to reveal the truth, goading himself onwards at each step. Terence clearly did not underestimate the power of self-examination to

bring about crucial personal development, as the Greek tragedians did. The evolution of soliloquy from Greek tragedy to Roman comedy is, therefore, characterised by a heightened awareness of human psychology, and of the ability of humans to overcome adversity without the need for divine intervention. By this statement I do not mean that the Greek tragedians lacked imagination: quite the opposite. But the trajectory of characters in Greek tragedy was ultimately bound by the constraints of epic heritage, predestination, and myth. The fact that playwrights such as Plautus and Terence chose to include between two and seven soliloquies in each of their plays is indicative of a growing emphasis on the uniqueness and isolation of individual experience. This factor represents an extremely important development not only in dramatic characterisation, but also in the shaping of credible characters with complex human dimensions in all novelistic genres. Of course, it is important to note that Rojas may have been acquainted with the Greek comedies from which the Latin playwrights adapted their material, as well as the Latin versions which I have discussed. As an antecedent for the soliloquies in *Celestina*, it is my view that Terence is the most likely source. This observation is supported by the fact that his plays were often used as Latin text books in Spanish universities at that time, precisely because of his sophisticated used of dialogue, which was obviously perceived as superior to that of Plautus. It is, then, highly probable that Rojas was familiar with the stylistic and functional properties of the soliloquy in Terence's comedies, and that he adapted a fundamentally dramatic device for *Celestina*, and as Sir Peter E. Russell stated:

> [...] las seis comedias de Terencio, debido a la pureza y fluidez conversacional de su latín y su contenido a la vez divertido y sentencioso, servían con frecuencia durante la Edad Media y el Renacimiento de libro de texto escolar para los que hacían su aprendizaje en latín.[20]

Centuries later in 386-87 AD, St. Augustine wrote *Soliloquies and Immortality of the Soul*, immortalising the word 'soliloquy' for the first time to refer to a new

confessional form of writing, which had therapeutic soul-searching as its main aim. In the preface to his edition, G. Watson states that:

> The matters are primacy of the mind over things of sense, and the immortality of the soul. These are not simply theoretical questions for Augustine. He had been through a period of intense strain, close to a nervous breakdown, and the *Soliloquies* are a form of therapy, an effort to cure himself by talking rather than writing. [21] (my emphasis)

Despite the heavy spiritual overtones of this work, *Soliloquies* was not conceived as a piece of early religious propaganda, but as a vehicle for the cathartic process of self-healing. Essentially, it was a self-help book in that Augustine 'showed' people how to engage with their consciousness by example. Thus, prayer and spiritual questioning are portrayed as a possible by-product of introspection, and as such the definition of *soliloquium* came to mean more than just a solitary speech, but a solitary speech that was intended to guide the subject toward the light of greater psychological and spiritual clarity. Petrarch's *De vita solitaria* (1320?) also highlighted the validity of individual experience as a vehicle for spiritual enlightenment. Despite Augustine's benchmark in the evolution of soliloquy, medieval romance lyric poetry used the idea of solitude and introspection to lament the anguish of love. In the great troubadour tradition of Provençal poetry, the lover's lament was known as the *planh* or plaint, but it hardly characterised a trend in the development of soliloquy because of the constraints of versification. Furthermore, many of these laments cannot even be described as cathartic because feelings are merely voiced and not resolved or examined. In Boccaccio's *Il filostrato* (1335?) the form of soliloquy is developed and there are numerous examples of solitary self-address throughout the work. Boccaccio is careful to emphasise the solitude of his characters with basic references to the act of talking to oneself, such as 'seco' from the Latin *secum*. In Part II, Criseida's long

soliloquy (stanzas 69-78) is interesting because she engages in self-debate, challenging her right to be loved:

> Io son giovane, bella, vaga e lieta,
> vedova, ricca, nobile ed amata,
> sanza figliuoli ed in vita quieta,
> perché esser non deggio innamorata?
> Se forse l'onestà questo mi vieta,
> Io sarò saggia, e terrò sí celata
> la voglia mia, che non serà saputo
> ch'io aggia mai nel core amore avuto.[22]

In all of the examples of soliloquy from *Il filostrato*, talking alone is a kind of semi-cathartic experience because both Troilo and Criseida vent their frustrations aloud, but no positive resolution is brought about through self-examination. In the above extract, Criseida is prevented from liberating her repressed desire to love and be loved because she must preserve her reputation and honour as a married woman. Despite their sincerity, neither of the lovers is cured of their lovesickness; in fact, soliloquy seems only to compound their isolation and turmoil even further. Boccaccio clearly valued the soliloquy as a means of characterisation, but failed to recognise its importance as a vehicle for self-healing. The *Elegia di madonna Fiammetta* (1343-1344) contains numerous monologues and soliloquies, describing the successive phases of worry and anguish brought about by Panfilo's departure. Fiammetta's introspection is brought to speech through several important soliloquies in Chapters IV and V, and she cleverly uses this form of solitary self-address as a means of primal scream. Fiammetta is constantly angry and frustrated, and her anguish is unrelenting. Rather than seeking a positive way out of her depressed state, she insists upon reliving painful experiences but the therapeutic process remains incomplete: no resolution is provided. Boccaccio uses soliloquy as an excellent device for portraying the inner workings of Fiammetta's mind and emotions, but he chooses not to resolve her turmoil, using her instead as a moral-didactic example to other women in love: 'Qui

finisce il libro chiamato Elegia della nobile donna madonna Fiammetta mandato da lei a tutte le donne inamorate'.[23] Although Boccaccio's contribution to the development of romantic prose literature was enormous, his view of love seems to have been very pessimistic. This is, perhaps, because he wanted to portray love in a more realistic light, and as such *Fiammetta* could be understood as a deterrent against love. Despite this, Thomas G. Bergin attributes the originality of the *Fiammetta* to its contemporary feel and lack of affectation:

> We have no allegorical mosaic in Dantean terza rima, no seductive nymphs whose rosy flesh and tempting limbs are draped in vestments of ethical symbolism; here is no romanticized would-be classical epic. Instead the scene is contemporary society, the protagonist an upper-class woman of that society, calling for our comprehension and compassion, needing no allegorical interpretation. Branca, sharpening the verdict of Carducci a century ago, calls the *Fiammetta* the first modern psychological-realistic novel.[24]

Boccaccio's use of soliloquy in the afore-mentioned works seems to have been primarily a tool for characterisation, and he does manage to bring much of Fiammetta's psychology to the surface. However, the emphasis is overwhelmingly on the negative aspects of love such as separation and isolation, and the negative effects of love on his subjects. As such, the evolution of soliloquy was understated: rather than being a vehicle for catharsis and resolution as Augustine conceived it, soliloquy in the works of Boccaccio is simply a means of characterisation, expression, and emotional outpouring, which is not intended to resolve but is supposed to make the reader reflect. The *Fiammetta* could also be an important antecedent for Rojas' use of soliloquy in *Celestina*, in spite of the fact that Boccaccio failed to recognise its cathartic potential. This is supported by the fact that an anonymous Castilian translation of the work was published at Salamanca in 1496, and so it is not improbable that Rojas had read or perhaps owned this version. In the works of Boccaccio, the soliloquists are portrayed as victims and servants of Love, who are

ultimately powerless to act against it. Of course, this moral-didactic approach was in keeping with the literature and values of fourteenth-century Europe, and it would not be until the fifteenth-century that the soliloquy would re-emerge as a multi-functional device, capable of rewriting consciousness and propelling its subjects toward a state of clarification. Although this time, it would be through drama and not prose. The Latin humanistic comedy *Poliscena*, written by Leonardo della Serrata in 1443, is an important antecedent for *Celestina*: we have a go-between, Tararántara, two star-crossed lovers, and scheming servants. More importantly, we have three interesting soliloquies. Poliscena's soliloquy in Act II is a harsh criticism of the enclosed life endured by young noble women, and is clearly a vehicle for the catharsis of her anger and frustration, feelings which she would not have been able to express in public for fear of tarnishing her *pudor*:

> Si una pudorosa reserva y el respeto heredado de mis padres no me lo impidieran, ciertamente lanzaría sin tapujos contra ellos una filípica y les haría sentir mi enojo como se lo merecen. No sé en virtud de qué nos encierran entre las paredes de la casa a nosotras las mochachas más que a los muchachos, a menos que esto lo hayan transformado en costumbre –o, más bien, en corrupción– por el hecho de considerarnos pusilánimes. Exhaustas por las tareas domésticas y encerradas en casa, nos han condenado a muerte, y así nuestra herencia nos es despojada poco a poco por engaño de los abogados. Después afirman que hacen esto para preservar nuestra castidad, pero estoy consciente de cuán lejos está eso de la verdad. Algunas veces, sin embargo, con mucho cuidado nos llevan a visitar los templos de los dioses y a escuchar los sermones de los frailes que proclaman en el púlpito los milagros del ciel y el infierno. Pero en realidad hay otra cosa más importante que nos atormenta interiormente y que detesto cada vez más: cuando vamos caminando pudorosamente por la calle, con nuestra cabeza enteramente oculta por un velo, una turba de muchachos pone todo su esfuerzo en fijar sus ojos en nosotras, pero como eso no es posible, nos llaman en voz baja y se ríen a carcajadas, más que los mismos del carnaval. Por esta razón, considero que sería preferible, para nosotras, morir que llevar esta penosa e infeliz vida, ya que no nos está permitido disfrutar de los placeres que trae consigo una edad alegre y rebosante de vida como es esta. Pero juro por Pólux que de aquí en adelante me entregaré a mis penas y que no trabajaré en nada –ni hilaré, ni haré las camas, ni limpiaré el polvo de los muebles, ni remendaré las ropas–, hasta no volver a ver a ese joven que, de puro amor, me dejó hoy sin aliento.[25]

Poliscena's inner voices surface as the collective voice of all young women confined to an enclosed life. This problem is clearly diagnosed by the soliloquist through self-debate: 'No sé en virtud de qué nos encierran entre las paredes de la casa a nosotras las mochachas más que a los muchachos...', and is a bone of contention which would be taken up half a century later by Melibea in Act X: '¿¡O género femíneo, encogido y frágile! ¿por qué no fue también a las hembras concedido poder para descobrir su congoxoso y ardiente amor, como a los varones?'(239). Poliscena's reference to inner turmoil, 'que nos atormenta interiormente', is important because it reveals the therapeutic power of solitary speech to externalise previously repressed feelings. Once the cathartic process is almost complete, Poliscena makes a conscious decision to reject the conditions imposed on women by the outside world, choosing instead to pay lip-service to her emotions –'me entregaré a mis penas'; a form of protest which she will enact by openly refusing to carry out her domestic duties. Poliscena examines her situation and decides that pleasure –'hasta no volver a ver a ese joven que, de puro amor, me dejó hoy sin aliento'– should be more important than the principle of duty governing the preservation of her honour. As such, she becomes a self-actualising person. Likewise, in *Poliodorus* written by Johannes de Vallata circa 1445, we are provided with nine soliloquies which are used to develop the consciousness of the characters. As an antecedent for *Celestina*, the soliloquies of the lovesick Poliodorus are reflected in the successive phases of turmoil and jubilation associated with Calisto's affair with Melibea. Dorothy Sherman Severin made the connection between Leriano from the *Cárcel de Amor* (1492) and Calisto, the latter being a parodic reworking of the former.[26] While I agree entirely with Severin, this connection provides us with no possible antecedents for Calisto's lengthy soliloquies,

and so it is also possible that Rojas was familiar with *Poliodorus*, and took the idea of soliloquy to dramatise and intensify Calisto's anguish.

Although my analysis has shown that a minority of prose writers developed the idea of solitary self-address, it seems that dramatists understood the cathartic and therapeutic potential of soliloquy far better than writers of prose. More importantly, the development of soliloquy in drama seems to have been linked almost exclusively to works of comedy. But why was this the case? Firstly, the strong association of soliloquy with Roman and Latin humanistic comedy might have been considered by 'serious' writers of prose as a 'low' form of discourse, and this would certainly account for the fact that tragic dramatists like Seneca, love poets, and writers of prose fiction such as Boccaccio used soliloquy only as a vehicle for portraying negative states of consciousness. Furthermore, despite Augustine's contribution to the development of soliloquy as a means of self-healing, he does not appear to have influenced secular writers of romantic fiction at all in their use of solitary self-address. This can be partly attributed to the moral-didactic nature of romantic fiction, which sought to portray love as an affliction, and therefore as a negative condition. As in Greek tragedy, soliloquy in poetry and prose simply meant isolation and solitary speech. As such, it continued to be perceived as a form of self-imposed or externally imposed punishment, existing only as a channel for emotional outpouring as opposed to a means of self-healing and full catharsis. Many other works appeared in Europe during the fourteenth and fifteenth centuries which dealt with the idea of solitude as an opportunity for introspection, such as Jorge Manrique's *Coplas que fizo por la muerte de su padre* (1440-79), but many of these works are laments and cannot be described as soliloquies in the strict sense. Furthermore, none of these can be directly connected to the function of soliloquy in *Celestina*. By 1490, Joanot Martorell had

completed his chivalrous prose masterpiece, *Tirant lo Blanc*, combining third person narration with different forms of dialogue such as monologue, soliloquy, short dialogue, and colloquy. In *Tirant lo Blanc*, I have identified four different types of solitary speech: the lament, the prayer, the confession, and the soliloquy (of which there are fourteen, six, one, and five examples respectively). In the cases of laments, prayers, and confessions, these can be understood as conditioned responses to adverse circumstances, often using familiar religious language and metaphors. In the case of soliloquy the language tends to be overtly chivalrous or religious, but we do have self-debate and catharsis. In Plazer de mi Vida's imaginary condemnation in Chapter CXXVIII [254 in the Catalan version], the main function of the soliloquy is catharsis through imaginary vengeance. Plazer de mi Vida is angry with Princess Carmesina for ignoring her advice to yield to Tirant, and she wants an apology. Consequently, she externalises her repressed anger and fear through the power of soliloquy. By enacting an imaginary condemnation of Carmesina, Plazer de mi Vida is able to assert moral superiority over her mistress by literally playing God, thus expurgating all negative feelings:

> «Por mí fue mandado que fuese hecho hombre a ymagen y semejança mía, y de la costella del hombre fuesse hecha compañía al hombre. E más dixe: creced y multiplicad el mundo e hinchad la tierra. Di tú, Carmesina, pues yo te avía llevado a tu hermano porque fuesses señora del Imperio, poniéndote en aquella singular dignidad mundanal: ¿qué cuenta me das de lo que te encomendé? ¿Has tomado marido, o dexaste hijos para que ellos puedan defender la fe catòlica y aumentar la cristiandad?» ¿Qué responderéys vos? –dixo Plazer de mi Vida–. ¡Ay, señora, y cómo os veo embaraçada que no tenéys respuesta buena! ¿Sabéys qué respuesta daréys? Tal como yo agora os diré: «¡O Señor, lleno de misericòrdia y piedad! ¡Perdonadme, Señor, por vuestra clemència!» Y el Ángel custodio os hará dezir estas palabras: «Verdad es, Señor, que yo amava a un cavallero que en armas era muy virtuoso, el qual vuestra sacratíssima Magestad nos avía embiado para librar vuestro pueblo christiano de las manos de los infieles, e yo amava aquel y le tenía mucha devoción, deseándole por marido, y complazíale como a enamorado en todo lo que él quería, con mucha onestidad; y tenía una donzella en mi servicio, que se llamava Plazer de mi Vida, que me dava siempre buenos consejos, los

> quales yo no tomava; y metióle un día en mi cámara, e yo, como ynocenta, di bozes, y como más en ello pensé tuve por bien de callar; y una Viuda que me sintió dar bozes dio ella tantos gritos que todo el palacio hizo alborotar, por lo qual se siguió un caso de mucho dolor y congoixa para muchos. Después me rogavan que yo consintiese a la voluntad del cavallero, y jamás lo quise hazer.» Y entonce responderá San Pedro, que tiene las llaves de paraýso: «Señor, esta donzella no es dina de estar en nuestra bendita gloria, porque no ha complido vuestros santos mandamientos.» Y echaros han en el infierno en compañía de la Viuda Reposada. Y como yo passaré desta vida yré a paraýso, donde me harán mucha fiesta y me darán silla en la eterna gloria en la más alta gerarchía, y como hija obediente seré coronada entre los otros santos.[27]

Despite the fact that Martorell provided Rojas with a template for different types of dialogue in prose such as the soliloquy, one cannot overlook the vast differences in style. Martorell's dialogic style is rather artificial and affected, and does not really anticipate the diversity of registers used in *Celestina*. This is, of course, because the world of chivalry and the urbanised setting of *Celestina* are markedly different. However, the date of publication of *Tirant lo Blanc* makes it a possible source of influence. Apart from *Tirant lo Blanc*, we have only one highly rhetoricised soliloquy in the *Tractado de amores de Arnalte y Lucenda* (1491), and a tradition of laments in Spanish sentimental romance. This evidence points, unequivocally, to the fact that Rojas' most distinctive triumph as a writer was his adaptation of the dramatic soliloquy for prose fiction. Moreover, it shows that his vision of dialogue in all of its forms was more firmly rooted in the genre of comedy than tragedy, which is not at all surprising given that *Celestina* was originally conceived as the *Comedia de Calisto y Melibea*. Even Rojas' decision to change its title from *Comedia* to *Tragicomedia* can be traced back to Roman comedy. In her chapter entitled 'Verbal Humour and the Legacy of Stagecraft', Dorothy Sherman Severin states that 'Curiously, the influence of comic stagecraft on *Celestina* seems to be slight; or perhaps this is to be expected in a work that was never designed for the stage'.[28] This is certainly true, but have

scholars overlooked the role of Roman comedy and Latin humanistic comedy in the development of soliloquy? My answer is yes. In no other genre of prose prior to the publication of *Celestina* in 1499 –with the exception of Augustine's *Soliloquies*– is the therapeutic function of soliloquy fully exploited. In no other genre of prose is the importance of soliloquy recognised as a crucial step to self-development. More importantly, Rojas is the only writer of prose who chose soliloquy as a vehicle for developing the consciousness of his characters, and as such, should be considered as a major innovator. Indeed, the legacy of his innovation can be found in *Don Quijote*, where Cervantes uses soliloquy as a means of exploring the psychology of Sancho and Don Quijote. Sir Peter E. Russell also recognised that soliloquy in *Celestina* was extremely innovative, although he categorises this device under the collective banner of monologue:

> Los monólogos celestinescos sobresalen por la sutileza y fina observación con que dan la impresión de exponer a la vista la interioridad espiritual de un personaje, sean el temor oculto, manifestaciones de la locura, la autoadulación peligrosa, la duda conflictiva, el desengaño desarrollador, la lucha entre deber y deseo sexual, etc. Los monólogos representan a nuestro juicio uno de los grandes triunfos innovadores de *LC* y, tal vez, la característica de la obra que más admiran los lectores modernos.[29]

In 1626 Lope de Vega imitated St Augustine's anguished examination of conscience in a collection of *redondillas* entitled *Soliloquios amorosos de un alma a Dios*, but few writers seemed able to combine the impact of self-confrontation with the substance of self-examination and catharsis. In fact, the use of soliloquy did not proliferate in works in prose because writers did not, perhaps, possess the necessary understanding of human psychology to portray consciousness within a realistic human context. It is, perhaps, no surprise then that two of Spain's most important exponents of novelistic discourse, Rojas and Cervantes, would champion the use of soliloquy almost single-handedly.

5.3 Soliloquy in *Celestina*

Scholars wishing to explore all of the dialogic approaches in *Celestina* in order to tune in to the psychology of the characters should, perhaps, look to soliloquy first. This is because soliloquies tend to reveal, almost immediately, the true feelings of the characters, whereas in other forms of dialogue the characters feelings are falsified, and therefore filtered through rhetoric. The individual's power to exert control over conflicting mental and emotional tendencies, and to arrive at a point of decisive action is galvanised through soliloquy. In order to recognise the mutual affinities, differences, and psychological variables of each of the soliloquists, these ordinary acts of self-examination must be decoded and interpreted.

Stephen Gilman made a valuable contribution to the study of dialogue in *Celestina*, and argued that the three-dimensional nature of prose could not be truly fulfilled unless we have a real (artistically represented) presence of a sender, a message, and a receiver.[30] But does the receiver have to be another person? In the case of soliloquy, the answer is no. If we apply Gilman's proposition to soliloquy, then it does not appear to fulfil the three-dimensional nature of prose. However, I will demonstrate that soliloquy in *Celestina* does fulfil the three criteria necessary for this prose dimension. First, it is necessary to review the traditional definitions and concepts associated with the acts of speaking and listening as two opposing and separate processes. Both speaking and listening are processes which require active participation, and the myth that the act of listening is a passive process must be dispelled. Talking aloud to oneself is an act of verbal expression, but self-examination is an act of verbal communication where the conscious and the unconscious interact to bring about clarity. The soliloquist is, therefore, both speaker and listener, and ultimately self-healer. Rojas artistically represents the selectivity of direct thought in a

most convincing way, and not only portrays conscious thoughts, but also portrays the more inaccessible and remote states of consciousness which exist before the mind organises and assimilates these impulses. Essentially, he is mimicking the human mind itself and provides us with amazing pieces of psychology. Of course, not all forms of self-examination in *Celestina* conform to an unvarying standard pattern, but are conditioned by specific problems arising at a specific point in time, and affecting a specific character. The presence of cathartic and therapeutic patterns, however, is clearly present in almost all of them.

5.3.1 Sempronio

Sempronio's only soliloquy in Act I is dominated by the conflict of duty and egotism. In the opening lines, these conflicting states of mind are immediately dramatised with an exclamation to maximise the impact of the speech. He then provides a succinct diagnosis of his problem through a series of questions, intended to pinpoint the crux of his confusion and propel him toward a resolution:

> ¡O desventura, o súbito mal! ¿Quál fue tan contrario acontescimiento que ansí tan presto robó el alegría deste hombre, y lo que peor es, junto con ella el seso? ¿Dexarle he solo, o entraré allá? (89)

Sempronio's indecisiveness causes him to question his moral obligations to Calisto through self-debate and, interestingly, he not only forecasts the probable outcomes of the decisions available to him, but he also attempts to predict the effects of his absence or presence on Calisto. In what is a lengthy prognosis, Sempronio relies heavily on medical metaphors and references. This not only underscores the therapeutic pattern and context of his own discourse –the need to cure himself of indecision–, but also relates to Renaissance ideas concerning the psychological illness of Calisto, which is lovesickness:

> Si le dexo matarse ha; si entro allá, matarme ha. Quédese, no me curo. Más vale que muera aquel a quien es enojosa la vida, que no yo, que

> huelgo con ella. Aunque por ál no desseasse bivir sino por ver [a] mi Elicia, me devería guardar de peligros. Pero si se mata sin otro testigo, yo quedo obligado a dar cuenta de su vida. Quiero entrar. Mas puesto que entre, no quiere consolación ni consejo. Assaz es señal mortal no querer sanar. Con todo quiérole dexar un poco desbrave, madure, que oýdo he dezir que es peligro abrir o apremiar las postemas duras, porque más se enconan. Esté un poco, dexemos llorar al que dolor tiene, que las lágrimas y sospiros mucho desenconan el coraçón dolorido. Y aun si delante me tiene, más conmigo se encenderá, que el sol más arde donde puede reverberar. La vista a quien objecto no se antepone cansa, y quando aquél es cerca, agúzase. Por esso quiérome soffrir un poco, si entretanto se matare, muera. Quicá con algo me quedaré que otro no [lo] sabe, con que mude el pelo malo. Aunque malo es esperar salud en muerte ajena. Y quiçá me engaña el diablo, y si muere, matarme han, y yrán allá la soga y el calderón. Por otra parte, dizen los sabios que es grande descanso a los afligidos tener con quien puedan sus cuytas llorar, y que la llaga interior más empece. (89-90, my emphasis)

Sempronio weighs up the many pros and cons of his as yet undecided action by relying on popular sayings and ancient authorities, which are supposed to energise and dramatise the process of self-goading:

a. 'dexemos llorar al que dolor tiene.'

b. 'el sol más arde donde puede reverberar.'

c. 'La vista a quien objecto no se antepone cansa,'

d. 'malo es esperar salud en muerte ajena.'

e. 'yrán allá la soga y el calderón.'

Although Sempronio appears unable to provide himself with a satisfactory answer from within, he does in fact disregard these sayings, opting instead to rely on his own instincts:

> Pues en estos extremos en que stoy perplexo, lo más sano es entrar y sofrirle y consolarle, porque si possible es sanar sin arte ni aparejo, más ligero es guarecer por arte y por cura. (90-91, my emphasis)

Having rejected common and learned wisdom, Sempronio manages to persuade himself to comfort his master, clearly demonstrating that a rhetorical argument can be

used to prove almost anything when it is directed inwardly. This soliloquy tests my theory of catharsis and therapeutic patterns, and shows that they are clearly present: Sempronio has, through the power of self-debate and self-examination propelled himself from a negative state of confusion and indecision to a point of resolution, decisive action, and clarity. Furthermore, Sempronio's use of language makes strong semantic connections to the cathartic and curative functions of soliloquy. It is important that Sempronio not only views himself as self-healer, but also understands his role as therapist and healer of his master. Of course, this positive and unselfish aspect of Sempronio's character is undermined by just one comment: 'Por esso quiérome soffrir un poco, si entretanto se matare, muera. Quicá con algo me quedaré que otro no [lo] sabe, con que mude el pelo malo.' This act of disclosure reveals previously unknown and hidden aspects of Sempronio's psychological make-up: self-interest and greed. Furthermore, it illustrates that Sempronio's main objective is to minimise his suffering, and not Calisto's. This is particularly noteworthy from a reader/audience perspective, because we are provided with the superior knowledge that Calisto's faith in his loyal manservant is completely misplaced. Far from being the resolute and trustworthy person that Calisto believes him to be, Sempronio is, in fact, extremely prone to the same basic impulses and fears that other human beings must also endure.

5.3.2 Pármeno

At the beginning of this chapter, I stated that:

> [...] each soliloquy represents a precariously balanced domino teetering on the edge of moral collapse, and when the inevitable decision is made (through self-debate) to pursue amorality, the knock-on effects set in motion an unstoppable chain of tragic collisions. (164)

This could not be truer than in the case of Pármeno's soliloquy in Act II, because his decision to change contributes to five 'tragic collisions'. Having been rejected and criticised by his master, Pármeno is motivated to distance himself from his past loyal character in order to forge a new identity. As such, this soliloquy represents the starting point of a process of psychological metamorphosis and self-creation. The build up of Pármeno's anger and frustration is so intense that catharsis is a matter of urgency and necessity: in fact, it is brought about immediately

> Mas nunca sea; ¡allá yrás con el diablo! A estos locos decildes lo que les cumple, no os podrán ver. Por mi ánima, que si agora le diessen una lançada en el calcañal, que saliessen más sesos que de la cabeça. Pues anda, que a mi cargo, que Celestina y Sempronio te espulguen. (137)

Although this soliloquy contains a clear pattern of anger-to-resolution, its short length demonstrates that Pármeno had already made the decision to change before he externalised his thoughts aloud. Consequently, his diagnosis is succinct, clearly identifying the cause of his unhappiness. Furthermore, it shows that he has already begun to accept the harsh reality that loyalty does not buy respect or friendship:

> ¡O desdichado de mí!; por ser leal padezco mal. Otros se ganan por malos, yo me pierdo por bueno. El mundo es tal; quiero yrme al hilo de la gente, pues a los traydores llaman discretos, y a los fieles necios.

Pármeno's prognosis is uncharacteristically short by comparison with other soliloquies, and this reinforces my idea that Pármeno's soliloquy is not overtly self-persuasive. Rather, the act of verbalising his decision accelerates the process of recognition and assimilation: by voicing his resolution, it becomes a reality:

> Si [yo] creyera a Celestina con sus seys dozenas de años acuestas, no me maltratara Calisto. Mas esto me porná escarmiento daquí adelante con él.

Far from manifesting a state of mental confusion, as is the case in Sempronio's soliloquy, Pármeno already knows what the probable outcome of his transformation

will be: Calisto will treat him more favourably. Despite this, the magnitude of Pármeno's submission to amorality still requires a certain level of courage, which is brought to speech through self-goading. Here Pármeno propels himself ever nearer to decisive change by consciously creating himself in a new image, and he describes exactly how the 'new Pármeno' will begin to behave and react:

> Que si dixere comamos, yo tanbién; si quisiere derrocar la casa, aprovarlo; si quemar su hazienda, yr por huego.

Pármeno's use of violent imagery and hypotheses emphasise the conscious destruction of his past identity, and as such, is a metaphor for his psychological death and rebirth:

> Destruya, rompa, quiebre, dañe; dé a alcahuetas lo suyo, que mi parte me cabrá. Pues dizen, a río buelto ganancia de pescadores. ¡Nunca más perro al molino!

Despite the cathartic pattern of this soliloquy, it is a unique example of self-address in *Celestina* because we are witnessing the deconstruction and construction of identity and therefore, character. Pármeno roundly justifies his choice, proclaiming that he will never more be a dog in a mill who is beaten for speaking up, and this could be interpreted in the context of rhetorical argumentation as an example of *peroratio*: an impassioned final statement intended to summarise the argument. In this speech, the cathartic process is clearly enacted, but Pármeno will not experience true peace of mind until the consummation of his affair with Areúsa, his second symbolic death. This soliloquy is obviously not a vehicle for self-examination and self-debate, because no questions are asked, rhetorical or otherwise. Rather, it shows the process of decision-making and problem solving in microcosm, as well as maximising the impact of his self-destruction and self-creation.

5.3.3 Celestina

In spite of Celestina's confident and resolute façade, she is, in fact, more prone to vacillation than any other character. Of course, this facet of her psyche is only disclosed through soliloquy, and she is careful not to reveal any sign of weakness to the other figures. This factor is of paramount importance because it proves unequivocally that authenticity of character can only be truly revealed through internal dialogue, and not through any other form of direct speech. Moreover, as her soliloquy in Act IV reveals, it demonstrates the power of self-examination to overcome psychological obstacles such as fear and trepidation. The soliloquy in question is characterised by Celestina's need to become more self-aware –who am I?, what am I doing?, what will 'x' say if I do 'y'?– and as a result, she engages herself in an elaborate process of cross-examination and role-playing in order to arrive at a state of mental clarity. More than any other character, Celestina displays an acutely analytical disposition which does not just stem from her critical nature, but also relates to her rhetorical skills, which she duly tests on herself. Celestina's diagnosis is protracted and couched in basic rhetorical figures, such as exclamations and questions, and is based on hypothesis as opposed to good cause for confusion. Having implored Pluto to intoxicate Melibea with Calisto's love (147-48), Celestina is unsure as to whether her spell has been successful, and whether it will have been worth the possible consequences:

> Agora que voy sola, quiero mirar bien lo que Sempronio ha temido deste mi camino, porque aquellas cosas que bien no son pensadas, aunque algunas veces hayan buen fin, comúnmente crían desvariados effectos. Assí que la mucha speculación nunca careçe de buen fruto. (149)

As this extract illustrates, Celestina's fear seems to have been caused by comments made by Sempronio, thereby proving that she is more susceptible to external

influences than she would care to admit. Celestina's references to the positive aspects of reflection and careful consideration contrast sharply with her subsequent '*carpe diem* call'. Moreover, they undermine her verbal harassment of Pármeno, as he was only taking a rational and measured approach. What is interesting about this soliloquy is that in most cases, the adverse behaviour or negative symptoms caused by a particular problem normally manifest themselves prior to the act of diagnosis or verbal recognition. In the case of Celestina, however, it is only upon considering the ramifications of her involvement in the affair that the symptoms of fear and confusion begin to surface:

> Que, aunque yo he dissimulado con él, podría ser que, si me sintiessen en estos passos de parte de Melibea, que no pagasse con pena que menor fuesse que la vida; o muy amenguada quedasse, quando matar no me quisiessen, manteándome o açotándome cruelmente. Pues amargas cient monedas serían éstas. ¡Ay, cuytada de mí, en qué lazo me he metido! Que por me mostrar solícita y esforçada pongo mi persona al tablero. ¿Qué haré, cuytada, mezquina de mí, que ni el salir afuera es provechoso, ni la perseverancia careçe de peligro? ¿Pues yré, o tornarme he? ¡O dubdosa y dura perplexidad! no sé quál escoja por más sano. En el osar, manifiesto peligro, en la covardía, denostada pérdida. ¿Adónde yrá el buey que no are? Cada camino descubre sus dañosos y hondos barrancos. (149)

Celestina's use of the proverb '¿Adónde yrá el buey que no are?' is a great example of ironic foreshadowing and of denial, because she fails to complete it –'a la carnicería'– but as we discover, that is where she will end up. Celestina then begins to predict the probable outcome of her decision (prognosis) through self-debate and role-playing as a means of identifying the dangers that might lie ahead:

> Si con el hurto soy tomada, nunca de muerta o encoroçada falto, a bien librar. Si no voy, ¿qué dirá Sempronio? ¿Que todas éstas eran mis fuerças, a saber y esfuerço, ardid, ofrescimiento, astucia y solicitud? Y su amo Calisto, ¿qué dirá? ¿qué hará, qué pensará? sino que ay nuevo engaño en mis pisadas, y que yo he descubierto la celada por haver más provecho desta otra parte, como sofística prevaricadora. O si no le ofrece pensamiento tan odioso, dará bozes como loco, diráme en mi cara denuestos raviosos; proporná mil inconvenientes que mi deliberación presta le puso, diziendo: Tú, puta vieja, ¿por qué acrecentaste mis passiones con tus promesas? Alcahueta falsa, para todo el mundo tienes

> pies, para mí, lengua; para todos obra, para mí palabras; para todos remedio; para mí, pena; para todos esfuerço, para mí te faltó; para todos luz, para mí tiniebla; pues, vieja traydora, ¿por qué te me offreciste? Que tu offrecimiento me puso esperança; la esperança dilató mi muerte; sostuvo mi bivir; púsome título de hombre alegre; pues no aviendo effecto, ni tu carecerás de pena, ni yo de triste desesperación. ¡Pues triste yo, mal acá, mal acullá, pena en ambas partes! (149-50)

Calisto's imaginary response forms an integral part of the troubleshooting process, because it is an anticipatory measure designed to help Celestina make the necessary mental preparations for an unfavourable outcome. This is also part of purgation, as Celestina is able to verbalise previously unvoiced fears and exorcise them from her unconscious: essentially, she unburdens herself of unwanted baggage. The way in which Celestina insults herself –through Calisto in the third person– is a kind of self-goading which makes her more determined to succeed. In the next section of the soliloquy, Celestina provides her justification for visiting Melibea:

> Quando a los estremos falta el medio, arrimarse el hombre al más sano es discreción. Más quiero offender a Pleberio que enojar a Calisto. Yr quiero, que mayor es la vergüença de quedar por covarde que la pena cumpliendo como osada lo que prometí. Pues jamás al esfuerço desayuda la fortuna. Ya veo su puerta; en mayores afrentas me he visto. (150)

As is the case with Pármeno, Celestina relies on the common wisdom of popular sayings and proverbs as a basis for her decision-making. However, she must still give herself the necessary courage to get to Melibea's house, which she does through self-goading and an imaginative interpretation of popular superstition:

> ¡Esfuerça, esfuerça, Celestina! no desmayes, que nunca faltan rogadores para mitigar las penas. Todos los agüeros se adereçan favorables, o yo no sé nada desta arte; quatro hombres que he topado, a los tres llaman Juanes y los dos son cornudos. La primera palabra que oý por la calle fue de achaque de amores; nunca he tropeçado como otras vezes. Las piedras parece que se apartan y me hazen lugar que passe; ni me estorvan las haldas, ni siento cansación en andar; todos me saludan. Ni perro me ha ladrado, ni ave negra he visto, tordo ni cuervo ni otras noturnas. Y lo mejor de todo es que veo a Lucrecia a la puerta de Melibea. Prima es de Elicia; no me será contraria. (150-51)

Unlike Pármeno's soliloquy, which is a fairly logical and conscious act of decision-making, Celestina's soliloquy brings about an interaction of different states of consciousness. Firstly, she consciously and objectively engages in self-debate, and this brings repressed (unconscious) impulses like fear to the surface. Secondly, through the successive phases of diagnosis, prognosis, and justification/decision, both states interact and eventually produce a greater sense of psychological well-being. Of course, we could argue that the cathartic process is incomplete because Celestina's fears will not be allayed until she is able to ascertain whether the *philocaptio* has affected Melibea or not. However, one cannot deny that Celestina's state of mind changes dramatically from the beginning of the soliloquy to the end. This is indicative of a positive move toward greater self-awareness and a greater awareness of future dangers and risks. Celestina pronounces her soliloquy in transit: she is on her way to Melibea's house. This physical journey could be interpreted as a metaphor for the psychological journey that she has endured and successfully completed thanks to the therapeutic power of soliloquy.

Celestina's speech at the beginning of Act V is an anomaly, in that it does not appear to contain the same cathartic and therapeutic patterns as the other soliloquies. However, its functions are related to Celestina's psychological well-being: restoration of calm and self-confidence. Furthermore, given that Celestina directly addresses Pluto in the second person, we may conclude that this is, in fact, a dramatic monologue. Celestina begins by expressing her gratitude and admiration:

> ¡O diablo a quien yo conjuré, cómo compliste tu palabra en todo lo que te pedí! En cargo te soy; assí amansaste la cruel hembra con tu poder y diste tan oportuno lugar a mi habla quanto quise, con la absencia de su madre. (171, my emphasis)

The self-congratulatory overtones of this speech reveal that Celestina was much more insecure than we might have anticipated, and she takes full advantage of her long

walk home to boost her self-esteem. And so, the purpose of this speech is clearly restorative and therapeutic:

> ¡O buena fortuna, cómo ayudas a los osados y a los tímidos eres contraria. Nunca huyendo huye la muerte al covarde! ¡O quántas erraran en lo que yo he acertado! ¿Qué hizieron en tan fuerte estrecho estas nuevas maestras de mi officio sino responder algo a Melibea por donde se perdiera quanto yo con buen callar he ganado? Por esto dizen quien las sabe las tañe, y que es más cierto médico el sperimentado que el letrado, y la esperiencia y escarmiento haze los hombres arteros, y la vieja, como yo, que alce sus haldas al passar del vado, como maestra. ¡Ay cordón, cordón! Yo te haré traer por fuerça, si bivo, a la que no quiso darme su buena habla de grado. (171-72)

Celestina's newfound jubilation and defiance proves to be positive in the short-term, but it is also a chilling reminder of the power of the human mind to deceive itself. So far, all of the soliloquists have convinced themselves, through varying degrees of self-debate and self-goading, to pursue a course of action which will be detrimental to themselves and others. Furthermore, their decisions mark crucial moments in the development of the plot, directly affecting the ensuing action. Soliloquy in *Celestina*, therefore, is not only a powerful tool of character development, but it is fundamental to the forward-flowing movement of the story itself.

5.3.4 Calisto

Calisto's soliloquy at the beginning of Act XIII is of great aesthetic importance because it portrays a lower level of consciousness based on dream logic. Furthermore, it is emblematic of the fact that Calisto is unable to interpret his unconscious feelings effectively, and therefore, he must seek validation through self-debate and external witnesses. Dream logic can be understood as a representation of wish fulfilment, which is of a predominantly sexual or physical nature. This threshold state of consciousness –occurring between the act of sleeping and waking– often causes the conscious part of personality to be more relaxed and off-guard. But, in the case of

Calisto it is a source of confusion as he is unable to ascertain whether his meeting with Melibea in Act XII was a product of fantasy or reality:

> ¡O cómo he dormido tan a mi plazer después de aquel açucarado rato, después de aquel angélico razonamiento! Gran reposo he tenido; el sossiego y descanso ¿proceden de mi alegría, o *lo* causó el trabajo corporal, mi mucho dormir, o la gloria y plazer del ánimo? y no me maravillo que lo uno y lo otro se juntassen a cerrar los candados de mis ojos, pues trabajé con el cuerpo y persona y holgué con el spíritu y sentido la passada noche. (275-76)

Although Calisto begins his speech by connecting his deep sleep to his pleasurable meeting with Melibea, he then questions this statement, concluding that it was probably the result of a conflation between the conscious and unconscious, 'el trabajo corporal' and 'el spíritu y sentido', which brought about his restful slumber. Calisto then on goes to describe the ideal psychological state necessary for sleep and dreaming:

> Muy cierto es que la tristeza acarreo pensamiento y el mucho pensar impide el sueño, como a mí estos días acaescido con la desconfiança que tenía de la mayor gloria que posseo. (276)

The crux of Calisto's delirious self-examination is rooted in gratification and happiness, feelings that he had not expected to experience. As a result, his speech is a verbal manifestation of his capacity to assimilate previously repressed impulses as real and subjectively known feelings:

> O señora y amor mío Melibea, ¿qué piensas agora? ¿Si duermes o estás despierta? ¿Si piensas en mí o en otro? ¿Si estás levantada o acostada? O dichoso y bienandante Calisto, si verdad es que no ha sido un sueño lo passado. ¿Soñélo o no? ¿Fue fanteaseado o passó en verdad? Pues no estuve solo; mis criados me [a]compañaron. Dos eran; si ellos dizen que passó en verdad, creerlo he según derecho. Quiero mandarlos llamar para más confirmar mi gozo. ¡Tristanico, moços, Tristanico, levanta de aý! (276)

Despite the fact that this soliloquy exemplifies the interaction of consciousness better than any other solitary speech, it is also indicative of Calisto's psychological

inadequacy. Unable to discern between imagination and reality, Calisto calls upon Tristán for clarification. Consequently, the cathartic process fails because Calisto does not engage with himself successfully to bring about resolution. He is not, therefore, a self-actualising person and his emotional and psychological well-being is shown to be reliant on external factors, as opposed to originating from within.

In his chapter entitled '*La Celestina* y los estudios jurídicos de Fernando de Rojas', Peter Russell states the following about Calisto's lengthy soliloquy in Act XIV:

> Donde la formación profesional de Rojas, sin embargo, se deja ver de manera más evidente y con mayor destreza artística es en el famoso monólogo de Calisto del Acto XIV. [...] Casi la mitad del monólogo [...] es una especie de parodia que imita muy de cerca el lenguaje y el tipo de argumentación usados en los tribunales y en las escuelas de derecho. Se parodia un alegato que se supone centrado en la cuestión ¿se comportó mal o bien el juez que condenó a muerte a los dos criados de Calisto?[31]

The use of forensic rhetoric in this speech is abundant, and Calisto adopts many different legal roles. Firstly, he begins by condemning the judge, adopting the role of prosecutor and of judge. Secondly, he switches to the role of defender, supporting the judge's decision. Given that Russell has already analysed the legal overtones of this speech with great rigour and insight, my analysis will focus on its therapeutic context and many cathartic functions. One of the first causes of disagreement regarding this speech is its form: is it a monologue or a soliloquy? Evidence from the text strongly suggests that it is a solitary speech and that there are no designated listeners other than Calisto, who directs his cross-examination of the judge inwardly:

> [...] yo me quiero sobir solo a mi cámara y me desarmaré. Yd vosotros a vuestras camas. ¡O mezquino yo, quánto me es agradable de mi natural la soledad y silencio y escuridad! (288)

What is particularly interesting about this short extract is that Calisto makes a conscious decision to be alone in order to purge his suffering and guilt. The use of the

verb *desarmar* refers, of course, to the literal act of disarming himself, but it could also be interpreted as a metaphor for catharis (offloading). Moreover, the fact that Calisto describes his self-imposed isolation as suitable and natural reinforces my idea that soliloquy in *Celestina* is portrayed as a natural form of problem solving, and not as a negative and externally imposed condition. The following section of his soliloquy is characterised by self-debate, and is a lengthy diagnosis of the many unresolved problems which he must now confront:

> ¿Qué hize? ¿En qué me detove? ¿Cómo me pude çoffrir que no me mostré luego presente como hombre injuriado, vengador sobervio y acelerado de la manifiesta injusticia que me fue hecha? O mísera suavidad desta brevíssima vida, quien es de ti tan cobdicioso que no quiera más morir luego que gozar de un año de vida denostado y prorogarle con deshonrra, corrompiendo la buena fama de los passados, mayormente que no ay hora cierta ni limitada, ni aun solo momento; debdores somos sin tiempo; contino estamos obligados a pagar. ¿Por qué no salí a inquerir siquiera la verdad de la secreta causa de mi manifiesta perdición? O breve deleyte mundano, cómo duran poco y cuestan mucho tus dulçores; no se compra tan caro el arrepentir. O triste yo, ¿quando se restaurará tan gran pérdida? ¿Qué haré? ¿Qué consejo tomaré? ¿A quién descobriré mi mengua? ¿Por qué lo celo a los otros mis servidores y parientes? Tresquílanme en consejo y no lo saben en mi casa. (288-89)

Apart from the obvious cause of Calisto's perturbed mental state –the deaths of Sempronio and Pármeno– Calisto begins to recognise his gross human failings: inaction, inability to face reality, and the pursuit of pleasure at whatever cost. Disclosure is not a salient feature of Calisto's discourse and, once again, it emphasises the power of soliloquy to reveal hidden psychological facets. The abundance of self-interrogation in this extract underscores the seriousness of Calisto's present situation and the need for a resolution, albeit a self-satisfying and morally inadequate one. In the following extract, Calisto channels his guilt, fear, and self-preservation instinct by condemning the judge, who becomes a convenient scapegoat for the truth. Calisto goes as far as using his family connection to the judge to justify his accusations:

> O cruel juez, y qué mal pago me as dado del pan que de mi padre comiste. Yo pensava que pudiera con tu favor matar a mil hombres sin temor de castigo, iniquo falsario, perseguidor de verdad, hombre de baxo suelo; bien dirán por ti que te hizo alcalde mengua de hombres buenos. Miraras que tú y los que mataste en servir a mis passados y a mí, érades compañeros. Mas quando el vil está rico, ni tiene pariente ni amigo. ¿Quién pensará que tú me havías de destruyr? No hay, cierto, cosa más empecible que el incogitado enemigo. ¿Por qué quesiste que dixiessen del monte sale con que se arde, y que crié cuervo que me sacasse el ojo? Tú eres público delinquente y mataste a los que son privados, y pues sabe que menor delicto es el privado que el público, menor su utilidad, según las leyes de Atenas disponen. Las quales no son scritas con sangre, antes muestran que es menos yerro no condennar los malhechores que punir los innocentes. ¡O quán peligroso es seguir justa causa delante injusto juez; quánto más este excesso de mis criados, que no carecía de culpa! Pues mira, si mal as hecho, que ay sindicado en el cielo y en la tierra. Assí que a Dios y al rey serás reo, y a mí capital enemigo. ¿Qué pecó el uno por lo que hizo el otro, que por sólo ser su compañero los mataste a entramos? (289-90)

It is my belief that Calisto uses a familiar legal context in order to put himself on trial, and not the judge. If we read this speech as an externalisation of Calisto's culpability, in which the judge becomes an allegorical interpretation of his conscience (guilt or innocence) then it becomes apparent that Calisto is, in fact, confronting his conscience. As we know, Calisto is directly responsible for the deaths of Sempronio and Pármeno because had he not decided to pursue Melibea, this double tragedy would not have occurred. As such, his accusations acquire far greater meaning if we consider that they are directed inwardly and not toward the 'real judge': 'Quién pensará que tú me havías de destruyr?' could be interpreted as 'Who would have thought that I would have wrought my own undoing?'. Similarly, many other examples can be read as an elaborate form of self-accusation, which have actual purgation of guilt as their main aim. But what would be the purpose of self-condemnation? The fact that Calisto proceeds to question his sanity and mental state immediately after he condemns the judge/himself, is indicative of the power of self-

deception. Calisto uses the pretext of temporary mental absence and digression as a convenient way of justifying his subsequent about-turn in opinion:

> Pero, ¿qué digo; con quién hablo; estoy en mi seso? ¿Qué es esto, Calisto; soñavas; duermes o velas; estás en pie o acostado? Cata que estás en tu cámara; ¿no vees que el offendedor está presente? (290, my emphasis)

The cause of Calisto's temporary confusion seems to have arisen from the fact that he was listening to reason or truth. Of course, Calisto cannot feasibly condemn himself for the deaths of his servants, despite the fact that he knows that the offender (Calisto) is, in fact, present. And so, he must banish the voices of his conscience and use his powers of self-persuasion to exonerate himself from all blame, and this explains his spectacular reversal:

> [...] ¿no ves que por executar justicia no havía de mirar amistad ni debdo ni criança; no miras que la ley tiene que ser ygual a todos? Mira que Rómulo, el primero çimentador de Roma, mató a su propio hermano porque la ordenado ley traspassó. Mira a Torcato romano cómo mató a su hijo porque excedió la tribunicia constitución. Otros muchos hizieron lo mesmo. Considera que si aquí presente él estoviesse, respondería que hazientes y consintientes merecen ygual pena, aunque a entramos mataste por lo que el uno pecó, y que si se aceleró en su muerte que era crimen notorio y no eran necessarias muchas pruevas, y que fueron tomados en el acto del matar, que ya estava el uno muerto de la caýda que dio, y tanbién se deve creer que auqella lloradera moça de Celestina tenía en su casa le dio rezia priessa con su triste llanto, y él por no hazer bullicio, por no me disfamar, por no sperar a que la gente se levantasse y oyessen el pregón, del qual gran infamia se me siguía, los mandó justiciar tan de mañana. Pues era forçoso verdugo bozeador para la execución y su descargo; lo qual, todo assí como creo es hecho, antes le quedo debdor y obligado para quanto biva, no como a criado de mi padre, pero como a verdadero hermano. (290-91)

Shortly after Calisto thanks the executioner for protecting his honour, the true purpose of Calisto's soliloquy is revealed: to remove himself from blame so that he can justify his pursuit of Melibea. Calisto's memories of pleasure (Melibea) form an important part of the cathartic process, in that he uses them to supplant his superficial remorse and grief. As such, these memories are also part of self-goading, in that his

recollections of Melibea propel him toward a more stable psychological state. Calisto also calls upon his imagination to complete the cathartic process, and to distract him from the negative situation in which he finds himself:

> Acuérdate, Calisto, al gran gozo passado; acuérdate a tu señora y tu bien todo, y pues tu vida no tienes en nada por su servicio, no as de tener las muertes de otros, pues ningún dolor ygualará con el recebido plazer. O mi señora y mi vida, que jamás pensé en absencia offenderte, que parece que tengo en poca estima la merced que me as hecho. No quiero pensar en enojo, no quiero tener ya la tristeza amistad [...] tú, dulce ymaginación, tú que puedes me acorre; trae a mi fantasía la presencia angélica de aquella ymagen luziente; buelve a mis oýdos el suave son de sus palabras, aquellos desvíos sin gana, aquel «apártate allá, señor, no llegues a mí», aquel «no seas descortés» que con sus rubicundos labrios vía asonar, aquel «no quieras mi perdición» que de rato en rato proponía; aquellos amorosos abraços entre palabra y palabra; aquel soltarme y prenderme; aquel huyr y llegarse; aquellos açucarados besos; aquella final salutación con que se me despidió: con quánta pena salió por su boca; con quántos desperezos, con quántas lágrimas, que parecían granos de aljófar, que sin sentir se le caýan de aquellos claros y resplandecientes ojos. (291-93)

As my analysis has shown, Calisto uses the power of self-examination and self-deception to move himself toward a greater sense of psychological well-being. This cathartic process is enacted through an extremely sophisticated use of allegory and the externalisation of repressed thoughts and impulses. Within a therapeutic context, Calisto is both patient and healer, but he is also accuser and defender of a faith, which is ultimately Love, and not the Law. A point which is summarised perfectly by Charles Fraker: '[...] the soliloquy tells us that love has put Calisto at odds with justice: it has driven him to desire a profoundly unjust thing'.[32]

5.3.5 Elicia

Elicia's soliloquy in Act XVII is the most coherent example of catharis and therapeutic context in *Celestina*. Elicia begins by succinctly stating the cause of her negative psychological state (diagnosis), which is grief. In her case, no prognosis is needed as she is already aware of the effects that her grief are having on her well-being, physical appearance and business:

> Mal me va con este luto; poco se visita mi casa, poco se passea mi calle; ya no veo las músicas de la alvorada; ya no las canciones de mis amigos, ya no las cuchilladas ni ruidos de noche por mi causa, y lo que peor siento, que ni blanca ni presente veo entrar por mi puerta; de todo esto me tengo yo la culpa, que si tomará el consejo de aquella que bien me quiere, de aquella verdadera hermana, quando el otro día le llevé las nuevas deste triste negocio que esta mi mengua ha acarreado, no me viera agora entre dos paredes sola, que de asco ya no ay quien me vea. El diablo me da tener dolor por quien no sé si, yo muerta, lo toviera; aosadas que me dixo ella a mí lo cierto; nunca, hermana, traygas ni muestres más pena por el mal ni muerte de otro que él hiziera por tí. (307)

In order to arrive at a point of resolution and clarity, Elicia recognises that she must end her conditioned response to grief in order to begin the process of self-healing. However, in order to purge herself of grief she must confront her memories of Sempronio in a new light. When Elicia recalls the advice that Areúsa gave to her, it proves to be a convenient source of comfort and self-goading. Elicia tarnishes her memories of Sempronio, vilifying him as an uncaring and egotistical person who would not have mourned her with the same heart-felt emotion. This unfavourable description of Sempronio creates a necessary distance between Elicia and the cause of her grief; thus allowing her to banish him from her memory almost completely:

> Sempronio holgara, yo muerta; pues ¿por qué, loca, me peno yo por él, degollado? ¿Y qué sé si me matara a mí, como era acelerado y loco, como hizo a aquella vieja que tenía por madre? Quiero en todo seguir su consejo de Areúsa, que sabe más del mundo que yo, y verla muchas vezes y traer materia cómo biva. ¡O qué participación tan suave, qué conversación tan gozosa y dulce! No embalde se dize que vale más un día del hombre discreto que toda la vida del necio y simple! Quiero, pues, deponer el luto... (307)

Although Areúsa's advice is sound, Elicia's reliance on an external solution to her grief underscores her dependence on Areúsa in light of Celestina's untimely departure. Elicia's superficial approach to self-healing is further emphasised in the manner of her proposed change, which focuses almost entirely on non-psychological

factors such as physical appearance and clean surroundings. Of course, the idea behind Elicia's choice is that if she looks better, then she will feel better:

> [...] viendo la pérdida al ojo, viendo que los atavíos hazen la mujer hermosa, aunque no lo sea; tornan de vieja moça y a la moça más. No es otra cosa la color y albayalde sino pegajosa liga en que se travan los hombres; anden pues mi espejo y alcohol, que tengo dañados estos ojos; anden mis tocas blancas, mis gorgueras labradas, mis ropas de plazer; quiero adereçar lexía para estos cabellos que perdían ya la ruvia color. Y esto hecho, contaré mis gallinas, haré mi cama, porque la limpieza alegra el coraçón; barreré mi puerta y regaré la calle por que los que passaren vean que es ya desterrado el dolor. Mas primero quiero yr a visitar mi prima por preguntarle su ha ydo allá Sosia y lo que con él ha passado, que no le he visto después que le dixe cómo le querría hablar Areúsa. Quiera Dios que la halle sola, que jamás está desacompañada de galanes, como buena taverna de borrachos. Cerrada está la puerta; no debe destar allá hombre. Quiero llamar...(307-08)

One does get the impression that Elicia sweeps her grief under the carpet as opposed to confronting it head-on. However, the therapeutic function of this soliloquy is evident from the start, and Elicia does appear to be in a more positive frame of mind by the end of her speech. It is interesting that Elicia berated Melibea's use of cosmetics and adornments, and is now motivated to pretty herself in the same way. Of course, as a prostitute Elicia would have certainly used cosmetics as well. Rather than removing her mask of grief, Elicia simply conceals it with another physical disguise designed to keep her emotions out of sight and out of mind. As such, we do not witness an interaction of consciousness but a desire to modify adverse behaviour.

5.3.6 Pleberio's lament and the failure of tragic catharsis

Understood in the context of Melibea's last stand, Pleberio's lament could be interpreted as a parodic absolution, and therefore, as the final step in the Sacrament of Penance. But how does this resolve Pleberio's fate? Moreover, if some form of absolution has been granted, then this would appear to signal a degree of acceptance on his behalf, and this is not the case. Like Charles F. Fraker, I am inclined to believe that the progressively pessimistic cadences of his speech are not meant to resolve or

be resolved by the reader, nor are they necessarily meant to deter would-be lovers from pursuing the courtly dream of ennoblement through love, like the *Fiammetta*: simply put, his speech is meant to make us reflect. Pleberio's lament has long been a bone of contention among *Celestina* scholars because of Pleberio's failure to accept the disorder that love has wrought upon his family. In her article entitled 'From the Lamentations of Diego de San Pedro to Pleberio's Lament', Dorothy Sherman Severin outlines the patterns of grief in San Pedro's lament, identifying 'shock, anger, bargaining, grief, and acceptance' as its principal markers.[33] These markers are also basic motifs in the cathartic process. Understood in its simplest form, tragic catharsis, as Aristotle conceived it, was the physical and verbal purgation of pain and psychological trauma, and this act did not necessarily have to culminate in a final acceptance or resolution. This is because it was seen as a purifying process or as a cleansing of the emotions, and not as a vehicle for solving problems, which often had no resolution anyway because they were externally imposed upon the subject. However, evidence from the text suggests that Pleberio's soliloquy does not even fulfil this basic cathartic function, as his anxiety and pain appear to be magnified through speech and not relieved:

> ¿Por qué me dexaste penado? ¿Por qué me dexaste triste y solo in *hac lacrimarum valle*? (343)

Although the use of soliloquy allows Pleberio to bring repressed material to consciousness, such as acute sorrow, I can find no clues to support the idea that this process has had any beneficial effects on his psychological state. The main problem with Pleberio's soliloquy, therefore, is that he correctly identifies the causes of Melibea's death, but is unable to assimilate the information that he himself has brought into the arena. Furthermore, Pleberio clearly states at the beginning of his speech that his wish is to die, and not to talk away his pain: 'no queramos más bivir'

(336). Thus, the traditional patterns of grieving and tragic catharsis in literature are subverted because 'acceptance' is substituted by death as the desired outcome of the lamentation. Moreover, the dominant representation of men as stoic and emotionally impermeable adds to Pleberio's desolation, and by comparison, the emotional frailty of women becomes a source of envy:

> En esto tenés ventaja las hembras a los varones, que puede un gran dolor sacaros del mundo sin lo sentir, o a lo menos perdéys el sentido, que es parte de descanso. ¡O duro coraçón de padre! ¿cómo no te quiebras de dolor...(337)

Pleberio highlights the irrelevance of the *paterfamilias* in light of the fact that the very cause for its existence (women/offspring) has now been removed:

> ¿Para quién edifiqué torres; para quién adquirir honrras; para quién planté árboles, para quién fabriqué navíos? (337)

Deprived of his ability to exert paternal authority in both his public and private roles, Pleberio can foresee no function for himself within the fabric of society. As such, Rojas questions the dominant representation and shows that its victims are not just women, but also men. Pleberio successively accuses Fortune (or Providence) and the world of turning their backs on their subjects, but Love comes under the greatest attack, as Charles F. Fraker observed:

> Love as a source of *disorder* is certainly the burden of a large segment of Pleberio's soliloquy. As we know, his wrath in the course of the speech shifts from the world to love, and the latter is accused of acting without plan or foresight. One could say really that the world is seen by him simply as the theatre of love's disorderly and destructive activities [...] Five deaths can be charged to love. This fact is Pleberio's target: he rails against the chaos and disorder love produces as he is actually surveying the wreckage it has brought about.[34]

If we analyse Pleberio's lament within the cathartic and therapeutic context of soliloquy in *Celestina*, it becomes apparent that Pleberio's failure to find acceptance, and therefore, serenity can be attributed to his monumental lack of willpower. As we

have seen, all of the soliloquists in *Celestina* manifest a desire to change adverse behaviour or to overcome a specific problem. Thus the curative function of soliloquy is characterised by some form of personal motivation. However, when the incentive to live is taken away, as is the case with Pleberio, then the stimulus to resolve and accept is also removed. What this tells us is that the therapeutic act of self-examination and catharsis through soliloquy requires strength of character and a determination to succeed. Clearly, the prospect of spending the rest of his life in solitude –an externally imposed condition– fills Pleberio with horror and trepidation. This dynamic of Pleberio's soliloquy is reminiscent of the tendency in Greek tragedy to inflict isolation, and therefore, soliloquy on its characters as a form of punishment: a punishment that Pleberio would rather escape from, than confront with defiance. The wheel, it seems, has come full circle, and soliloquy has become synonymous once more with solitude and powerlessness. Both Areúsa and Elicia manage to shed their grief, seeking solace in their friendship and parallel experiences, but Pleberio is left destitute. In most cases, soliloquy in *Celestina* does bring catharsis but this is channelled through false hope and self-deception. Unlike the other soliloquists, Pleberio does not deceive himself and this, perhaps, is the only positive aspect of his speech. As we discover, fantasy and imagination may be alluring but they are a long way from reality. But in the end, there is no morally acceptable cure for lust, greed, or grief, and reality is shown to be nothing more than an unattractive alternative to death and dishonour.

According to Katerina Clark and Michael Holquist, Freud 'saw the language of the unconscious as being at war with the language of consciousness, but the battle was fought out within the individual psyche'.[35] This struggle of language, and therefore expression, is magnified through the soliloquy as a form of psychological

narrative in which the speaker tries to decipher his/her inner speech. Inner speech can be understood as the repressed or suppressed impulses relating to the subjective emotional reality of a represented character. Through self-examination and self-goading, these impulses are brought to the forefront of consciousness through outward speech, and become more than just a message uttered in solitude, but an expression of the character's individual psyche. Clark and Holquist point out that for Bakhtin 'nothing verbal in human behavior, inner and outward speech equally, can under any circumstances be reckoned to the account of the individual subject in isolation: "the verbal is not his property but that of his *social group* (his social milieu)".[36] However, in *Celestina* this is not the case. The soliloquists reject the behaviours of their 'social group' –external conditions– and reclaim the value of orality or 'the verbal' as their property, and as a means of resolution. Thus, the soliloquy provides a unique window on private existence and personal development because it is unshaped by value judgements imposed on the subject by the external world.

6

Conclusion
Celestina: the Second 'Psychological-Realistic Novel'?

As I have demonstrated throughout this thesis, the ability of the authors to generate psychological changes in the speaking figures is achieved by modifying the speech of their characters, that is to say, by assigning specific types of dialogue as signposts of psychological change. These psychological changes are of fundamental structural and narrative importance to the forward-flowing movement of the story itself. When Pármeno proclaims at the end of Act II: '¡Nunca más perro a[l] molino!' (137), this moment of rupture with his past identity not only serves as marker of psychological change, but also allows the storyline to progress. In effect, Celestina's scheme to bring Calisto and Melibea together through witchcraft and rhetorical manipulation may have been truncated, or excessively protracted had Pármeno not begun to acquiesce as this juncture. Similarly, Melibea's unsuccessful prayer in Act X generates a change in her psychological make-up and decision-making, and collectively, these factors invest her character with a more accommodating attitude towards her love affair with Calisto. Undoubtedly, the ensuing lover's colloquies and chain of tragedies would have been implausible if God had answered Melibea's prayer instead of Celestina, and in so doing had offered her an escape-route out of the relationship. What is particularly interesting about both of these examples is that psychological change is brought about when the characters are speaking alone. This observation supports my analysis of soliloquy (and dramatic monologue) in chapter V, which proved that it is the only mode of dialogue which depicts character in its truest form, and where no filtering of thought or emotion occurs. The power of

internal persuasion, coupled with the absence of an objective or impartial second party causes the soliloquists to make bad decisions, which in turn enhance the dramatic and ironic qualities of the narrative. Of course, this does not mean that other modes of dialogue are incapable of portraying transformations in character: quite the opposite. Although we do detect processes of psychological transformation in the characters through colloquy, short dialogue, the aside, and monologue, these mutations are less perceivable, whereas they are galvanised in the soliloquy. This is because soliloquy represents the decision-making process in microcosm, complete with diagnosis, prognosis, and cure/remedy, whereas other modes of dialogue tend to depict mere stages in this process, which may, in turn, be stretched throughout the length of the story as opposed to occurring within the same temporal and spatial point of reference. This is particularly true in the case of Melibea, whose psychological facets are developed as part of an ongoing procedure, culminating in her final confession and suicide. Despite the fact that Melibea has several pivotal moments of dialogue, the full depth of her character is not revealed to us until the end of the story. By comparison, although Pármeno's development is unquestionably degenerative and prolonged, just one marker of psychological change –his soliloquy in Act II– is sufficient to pre-empt his behaviour in successive phases of the narrative. These observations point overwhelmingly to the fact that Rojas used dialogue as a multi-functional device, and that he saw more potential in the development of certain characters than others: to use a modern cliché, they had a designated shelf life. Of course, this 'shelf life' was also determined by the insertion of additional material, and the transition from *Comedia* to *Tragicomedia*.

As we have seen, the allocation of different modes of narration is not only symptomatic of a mutation in character, but also serves the purpose of enriching the

narrative and advancing the plot. This use of dialogue differs strikingly from a rhetorical treatise such as the *Corbacho*, where the impression of direct speech – allocated to the anonymous bawdy women– is mobilised only to support Talavera's moral-didactic cause. Diego de San Pedro's highly sophisticated use of allegory and the epistle in the *Cárcel de Amor* brought us one step closer to the psychological development of character, with its portrayal of figures such as 'el auctor' and Laureola. However, the functions of narration are constrained by the limitations of pseudo-autobiography and allegory, producing what is, in essence, a rather formal handbook on courtly rhetoric. Rojas, on the other hand, uses dialogue precisely because it provided him with a wider set of narrative possibilities. Apart from the obvious difference of first-person narration *vis-à-vis* third-person narration, the speaking figures in *Celestina* are characterised by 'selfish patterning'; a term coined by Joseph Frank Rychlak.[1] Selfish patterning is simply the will and need to be in control of one's actions and destiny, a condition which almost all of the characters in *Celestina* display, and one which is often lacking in Spanish sentimental romance. Rychlak stated that '[...] as Machiavelli showed, the decision-making process does not have to result in a good/right outcome, because it is manipulated to satisfy selfish ends'.[2] It is precisely because Rojas programmed most of his characters to be individualistic and self-seeking that their demises are so engaging and convincing. The ability of the characters to maintain or regain control is scrupulously recorded in their dialogue, and this provides the reader with a great source of insight into the inner-workings of the characters. This, I believe, is one of the main components of a psychologically realistic novel, and represents a very real threshold in the trajectory of the early modern Spanish novel.

The authors of *Celestina* seem to have been far more preoccupied with the psychology of their characters than in following trends in contemporary literature. This point is exemplified in the ways in which Rojas in particular transformed and subverted source material from pre-existing literary genres. Moreover, both authors clearly understood the function of first-person narration as a unique instrument of characterisation. But, had other authors already used this technique? And if so, how might we best describe it? Dorothy Sherman Severin emphasised the problem of genre discussions concerning *Celestina*, stating that:

> According to Rojas himself the original author set out to write a comedy, presumably on the lines of the Latin humanistic comedy written in contemporary Italy, and Rojas himself ended by writing a tragedy on the lines of the Spanish sentimental romance; therefore we can argue that Rojas created a literary hybrid which needs a special modern category to define it.[3]

With reference to the genre of 'dialogue novel' or *novela dialogada*, she goes on to assert that:

> [...] it is a category which although attractive and intelligible to the modern reader would have been unknown to Rojas since the novel had not yet been invented, the romance being the closest medieval equivalent.[4]

However, *Celestina* is not the only work of medieval prose fiction with a strong emphasis on love to have generated heated genre discussions. The *Fiammetta*, with its contemporary setting and use of first-person narration, has also been the cause of much disagreement because no adequate '*–ism*' or category had been created to describe its form. Thomas G. Bergin also recognised the need for a 'special modern category' to describe the *Fiammetta*, and drew our attention to the following definition:

> [...] the scene is contemporary society, the protagonist an upper-class woman of that society, calling for our comprehension and compassion, needing no allegorical interpretation. Branca, sharpening the verdict of

> Carducci a century ago, calls the *Fiammetta* the first modern psychological-realistic novel.[5]

This term is not necessarily the most 'attractive', but I do believe that it is a more 'intelligible' and accurate category to describe *Celestina* than 'dialogue novel'. This is because my analysis of dialogue has shown that there is a much stronger emphasis on human psychology in *Celestina* than there is on rhetoric, understood within the classical and medieval context of *ars loquendi/ars dicendi* and *ars suasoriae.* Most of this 'psychology' is developed through variations in the allocation of different types of dialogue, and specifically, though the cathartic function of soliloquy. By this statement I do not mean that *Celestina* is an elaborate case study, but let us consider in detail what 'psychological-realistic novel' actually means. Scholars such as Sir Peter E. Russell managed to learn a great deal about medieval Spanish society, reconstructing the necessary historical and social contexts for the benefit of future *celestinistas* and readers. Although much of this historical and social reality appears to be mirrored in the contemporary setting of *Celestina*, in its use of language, and in its broad cross-section of social types, it is not a historical document but a work of fiction which was intended to make us laugh, identify, and ultimately reflect. Thus, its apparent reality does not relate to any particular social, historical, or political truth, but belongs only to the emotional structure and psychological reality of a represented character. Given that there is no authorial intervention and that all of the characters speak, Rojas uses first-person narration as 'a threshold phenomenon', intended to endow his characters with varying degrees of psychological authenticity, that is to say, he wanted their emotional responses and behaviours to be <u>believable</u>.[6] Therefore, the emotional and behavioural characteristics of Rojas' characters manifest themselves through internal and external dialogue first and foremost: their psychology

–mental processes and conduct– is revealed to us through specific ways of speaking. Over a century and a half before René Descartes put forward his philosophy of the existence of man as a thinking subject: 'Cogito ergo sum' ('I think therefore I am'), Rojas seems to have contrived a system of conduct for his characters based on their ability or inability to express themselves verbally. This premise could be described as the existence of man as a speaking subject: 'Dico ergo sum' ('I speak therefore I am').

If we turn our attention to the value of orality and psychological realism in Boccaccio's *Fiammetta*, Fiammetta's psychological reality is emotional anguish and isolation: she laments Panfilo's departure, she criticises his actions, and tells us exactly how these things are affecting her mind, and therefore her emotional stability and her ability to rationalise. The predominant modes of dialogue used in *Fiammetta* to portray this anguish are monologue and soliloquy. As such, this type of prose – which has individual experience and subjective reality as its main axes– is psychological-realistic. Similarly in *Celestina*, we have seen how the degenerative development of Pármeno and Melibea is accentuated with specific types of dialogue. Both characters turn to internal dialogue –soliloquy and prayer– at key moments in their psychological development. Elicia turns to soliloquy in order to break the pattern of grief which is threatening to damage her livelihood, and which has already caused adverse psychological behaviour, such as unsociability, and a disregard for her domestic duties and physical appearance. Calisto's natural response to the deaths of Sempronio and Pármeno is to do some moral soul-searching in solitude, and Celestina turns to soliloquy to exorcise her feelings of fear and trepidation. These acts of desperation and self-examination reveal previously hidden facets of their psyche, and provide crucial keys to characterisation and psychological realism at the same time. In the same way, counter-point dialogue and the aside provide Sempronio and Pármeno

with a humorous escape from their duties as protectors of Calisto. In many examples, the introduction of these modes of dialogue also establishes a dual perspective, which enables the servants to adopt the role of eyewitness narrators and to supply vital information about the true *modus operandi* of Celestina and their naïve master. Likewise, the monologue is an excellent device for providing information about characters which is not given elsewhere in the text, as is the case with Celestina's 'Claudina monologues', which perfectly exemplify the technique of retrospective narration and autobiography/biography. By comparison, Areúsa uses monologue in Act IX (232-3) as a medium for social commentary and as a damning criticism of the hardships endured by the serving classes. In all of the aforementioned examples, different character traits emerge through specific types of dialogue, thus giving the speaking figures added human dimensions and psychological credibility.

Essentially, psychological realism can be attributed to the extent to which the author allows external norms –canons in pre-existing literary genres, or social stereotyping– to interfere in the decision-making processes of his characters. The fact that Calisto is one of the least psychologically complex characters in *Celestina* justifies my last point. Given that Calisto's language and actions are conditioned, almost entirely, by his skewed received knowledge of the conduct of courtly lovers, it is not surprising to the reader that he should struggle to find his true inner voices. In the same way, the passivity and inertia of Alisa is very much a reflection of the negative portrayal of women in literature, as well as corresponding to the medieval notion that a wife should be naturally subordinate to the authority of the *paterfamilias*. In Spanish sentimental romance, Lucenda, Senyora, Gradissa, and Laureola choose paths that merge into the familiar domains of female behaviour in courtly literature, such as female submission (courteous yielding to male domination) and female

constriction (preservation of virginity, becoming a nun, and preservation of honour through death). Rojas, on the other hand, allows the vast majority of his characters to make gross errors of human judgement, and he does not constrict their consciousness in what could be described as an exploitation of fallibility in all of its guises, or an appeal to human fallibility. In order to further support my view that *Celestina* is a psychological-realistic novel, and that the primary function of its dialogue is to promote authenticity of character, let us review the voices of each of the characters.

In the case of Pármeno, the failure to assert his masculinity in a dignified and virtuous manner can be interpreted as a gradual loss of control, and as a total submission to carnal pleasures, which is provoked by Celestina's mention of Areúsa in Act I, her sustained and pitiless verbal assaults, and Calisto's rejection of him as a loyal adviser. This loss of control is reflected in his speech, which becomes increasingly internalised, guarded, and deceptive. Calisto, Sempronio, and Celestina conspire against Pármeno 'to make the impossible ideal of virility the source of an immense vulnerability'.[7] Collectively, they play on his fear of losing the respect of the group in order to encourage reckless behaviour. Although Pármeno exhibits visible (external) signs of masculinity –sexual capacity and violence– paradoxically, he becomes the embodiment of weakness. This process is meticulously recorded by Rojas, who develops the technique of *gradatio* to highlight Pármeno's degeneracy via a sustained rhetorical drop in his dialogical style(s). Pármeno's earlier reliance on scholastic *sententiae* proves to be nothing more than a veneer of naiveté that had protected him from the vices of the real world. By removing this superficial layer of ancient authorities, Rojas was able to expose the inadequacies of his subject in detail, and explore the opposition of reason and emotion –the psychology of his language– to a greater extent. Pármeno's final act of so-called 'courage' is rooted in a kind of

emotional weakness: cowardice. This cowardice surfaces as a fear of being excluded from the world of men, whose collective status in this fictional society is completely demeaned in the end.

Similarly, Melibea's demise is characterised by the conflict of reason and emotion (the underpinning of informal notions of medieval psychology). Melibea's voice oscillates between colloquy and monologue, and she struggles to find the right sort of language and proofs to express and justify her cause adequately. With the exception of her colloquies with Calisto, she turns progressively toward less direct forms of communication such as prayer and confessional monologue, thereby highlighting her desperation, social isolation, and moral questioning. The result is that each successive phase of psychological change in Melibea correlates to a change in her discourse.

By comparison, the language of Calisto – the parodic *pièce-de-résistance* of *Celestina*– is a dramatisation of the fifteenth-century fixation with debating the positive attributes of courtly women, as well as being a humorous satire of the medieval canon of beauty. The polarised coupling of this inept courtly lover with a misogynistic moraliser (Sempronio) is brought to life through a re-working of the medieval *disputatio* in Act I, which serves to expose Calisto's unrealistic belief that he will experience ennoblement through lust. Most of Calisto's psychology, however, is brought to the surface in his long soliloquy in Act XIV, where he uses his solitude as an opportunity for self-examination. Shocked by the deaths of Sempronio and Pármeno, and horrified at the thought that he may be guilty by association, Calisto engages himself in an elaborate process of self-deception to move toward a greater sense of psychological well-being. His spectacular reversal in attitude –from condemning the 'cruel juez' to applauding his actions– is patent evidence that rhetoric

in *Celestina* can be used to prove almost anything, and that Calisto is prepared to pursue his cause for Melibea at whatever cost. This cathartic process exposes his egocentricity in a more transparent manner than any other example of dialogue. Rojas truly was a master of characterisation, and he demonstrates his artistry by investing even the most two-dimensional of characters, such as Calisto, with a degree of psychological realism.

With the exceptions of Celestina and Melibea, perhaps the most controversial creation of Rojas was Areúsa, and her cousin Elicia: two articulate and proactive courtesans who threaten to destabilise the dominant male order by creating a tight-knit network of female camaraderie. The development of these two characters, and of Areúsa in particular, demonstrates unequivocally that Rojas was not afraid to invert his reader's expectations, or to subvert social stereotypes in order to fashion an entirely new and atypical brand of female archetype. The language of the two prostitutes is uncharacteristically pro-feminist, not only in light of the date of publication of *Celestina*, but also given that they are supposed to be socially inferior, and subordinate to the desires of men. However, this is not case. Both Elicia and Areúsa are consistently depicted as having the upper hand. Men are shown to be intellectually inferior and mentally inadequate by both women, as is exemplified in the Crito incident involving Elicia and Celestina, and Areúsa's dealings with Centurio and Sosia. In the face of adversity and emotional trauma –the deaths of their lovers–, both women are able to muster the inner strength to pursue free agendas. By contrast, Lucrecia fails to become a self-actualising woman like her female counterparts, but Rojas depicts her desire to pursue a less constrained life nonetheless. Unlike many of his contemporaries, Rojas appears to have taken special interest in depicting women as equal to men on an intellectual and moral level. Despite the fact that many of the

women, and specifically Melibea, vocalise their frustration at having to exist on an unequal playing field, they do, at least, express a desire to liberate themselves from the norms of patriarchal society. With the exception of Boccaccio, Rojas should be duly credited as a major innovator for his creation of some of the most psychologically complex, subversive, perceptive, and vibrant female characters in medieval literature.

The introduction of Tristán, Sosia, and Centurio into the storyline is, I believe, emblematic of Rojas' struggle to reconcile the *Comedia* with the *Tragicomedia*. To a large extent, their appearances serve as diversionary tactics intended to distract the reader from chronological discrepancies in the text, but they do provide some welcome relief from a great deal of tragedy and loss. In terms of plot advancement, these characters do little to enrich the narrative, but they undoubtedly provided Rojas with an excellent solution to the narrative vacuum created by the deaths of the some of the most interesting and complex characters, such as Celestina and Pármeno. Despite this, Rojas does manage to expose the inadequacies of these two-dimensional characters, and bring some of their psychology to the surface. In the cases of Tristán and Sosia, Rojas utilises them as fictional pseudo-narrators in order to provide valuable commentaries and information that is not supplied in the text. Sosia supplies some vital information regarding the dying moments of Sempronio and Pármeno, thereby completing an otherwise sketchy picture of their deaths, as well as providing an eyewitness account of Elicia in mourning. Although these descriptions add little to the psychological dimension of Sosia, they enhance the portrayal of the other characters in question. In the case of Centurio, his function is clearly that of a humorous figure, whose portrayal as a sponge and cowardly soldier provides an ironic

counterpoint to the audience's expectation of him as a brave and loyal protector of Areúsa, and as an avenger of the deaths of Pármeno and Sempronio.

Finally, Pleberio bears the brunt of the final tragedy and is shown to be powerless to act against it, despite his role in society as a patriarchal figurehead and a supposed protector of the moral order. The idea of the medieval lament is totally subverted by Rojas, who replaces final acceptance and, therefore 'closure', with death as the only attractive alternative to suffering and loneliness.

In Chapter IV, I quoted Stephen Gilman on the issue of characterisation:

> To characterize is to stress elements of stability in behavior and reaction, elements which interested Rojas far less than momentary or lasting mutation. [...] character is the end product of a thousand and one major and minor transformations overheard in relentless detail. (See 112)

I agree entirely with Gilman that Rojas was far more interested with stressing elements of instability and vulnerability in behaviour and reaction as tools of characterisation, than with emphasising 'constants' in the psychology of his characters. In order to stress these mutations, Rojas mobilises different types of dialogue at different points in the narrative as markers of psychological change. Even in its most basic definition of 'form/mode of narration', dialogue can still provide us with essential information about character. If we cast our eyes over any given page of text in *Celestina*, we are able to deduce the modes of narration immediately from their visual appearance/presentation on the page. If for example, we note a predominance of colloquy –long exchanges of dialogue between two or more speakers–, then we can safely assume that argumentation will be the prime motivation of the speaking characters: there will be accusations and defence, claims and counterclaims, proofs and rejections of evidence. Thus, the basic framework of the *disputatio* provides us with anterior information about the characters before we have even read what they are

going to say. Similarly, if we observe that the colloquy is taking place between one of the three pairs of lovers, then we can also assume that their dialogue will be predominantly intimate, and concerned with courtship and love. Moreover, if we discern a presence of the aside –normally indicated by parentheses– within the same temporal context of a colloquy, we can assume that the characters speaking in an undertone are eavesdropping, and that their dialogue will probably be critical and humorous. In the same way, long monologues tend to be an indication of narrative or persuasive speech, and soliloquies represent some form of self-confrontation and catharis. As a result, dialogue as a mode of narration has an inherent function which pre-empts the probable speech patterns and behaviour of the characters. To the best of my knowledge, this does not occur in any other genre prior to *Celestina* with the same clarity, or with a comparable number of speech types.

In her chapter entitled 'Repairing the Patterns: Therapeutic Changes', Jean Aitchison discusses the patterns which enable us to use language efficiently and to communicate our thoughts and feelings effectively, stating that:

> [...] language has a remarkable instinct for self-preservation. It contains inbuilt self-regulating devices which restore broken patterns and prevent disintegration [...] it is the speakers of the language who perform these adjustments in response to some innate need to structure the information they have to remember.[8]

Although her observations derive from the active conception of language as being used, I feel that they are particularly relevant to the use of dialogue in *Celestina*. However, I would like to propose a modification to Aitchison's statement: 'it is the speakers of language who perform these adjustments in response to some innate need' to conceal or reveal their true selves. Aitchison uses 'the garden' as a metaphor to describe how users of language maintain order:

> [...] language can be regarded as a garden, and its speakers as gardeners who keep the garden in a good state. How do they do this? There are at

> least three possible versions of this garden metaphor —a strong version, a medium version, and a weak version. [...] In the strong version, gardeners tackle problems before they arise. They are so knowledgeable about potential problems, that they are able to forestall them. They might, for example, put weedkiller on the grass before any dandelions spring up and spoil the beauty of the lawn. In other words, they practise prophylaxis.[9]

Celestina's dialogue is consistently characterised by preventative patterns in language and, therefore, behaviour. She tackles Pármeno –the greatest threat to her scheme– before he has had the chance to blossom as an individual without the influence of external forces. Her metaphorical 'weedkiller' has three deadly ingredients: rhetoric, seduction, and coercion. Celestina's internal dialogue is also conditioned by pre-emptive patterns. In Act IV, she confronts her consciousness and deals with her fear before it has had opportunity to surface, and this cathartic process of self-healing or 'repairing the patterns', allows her to proceed relatively unscathed. Aitchison continues by describing the medium and weak versions:

> In the medium version, the gardeners nip problems in the bud, as it were. They wait until they occur, but then deal with them before they get out of hand [...] In the weak version of the garden metaphor, the gardener acts only when disaster has struck, when the garden is in danger of becoming a jungle...[10]

In Act X, Melibea tries to 'nip' her affair with Calisto 'in the bud' by praying to God for help, but her supplication is articulated in the wrong way and she is provided with no divine intervention. As such, her capacity to restore psychological order changes from being a medium adjustment to a weak adjustment: when Calisto dies, or 'when disaster has struck', she commits suicide to be reunited with him. Elicia waits until her grief has manifested itself before she nips it in the bud, and this helps to restore her optimism. Comparatively, Calisto's discourse can be interpreted as 'a weak version of the garden metaphor', because he acts only when his world is in danger of total destruction. As we have seen, Aitchison's useful metaphor describes the finite

ability of the human brain to 'restore broken patterns and prevent disintegration'. This form of self-help in *Celestina* is intimately connected to the emotional strength and psychological capacity of each character to respond to adverse situations. Rojas mimics the patterns contained in practical language (dialogue), and deliberately places his characters in stressful situations where these patterns will be tested. But, to what extent can we plausibly claim that psychology forms the structural and narrative axis of *Celestina*? This question can only be answered if we consider the connections between the act of speaking and psychology itself. Clearly, the characters in *Celestina* make conscious decisions to reveal or conceal their true selves through speech and rhetoric. Therefore, our understanding (and the other character's understanding) of the speaking figures' emotional and behavioural characteristics is conditioned by what they say and how they say it. Thus, dialogue is the channel that allows us to tune into the psyche of the characters with varying success, and as such, language and psychology combine to produce a psychological-realistic novel.

To conclude, Rojas' genius lies in his ability to transform a wide variety of source material into something entirely new and groundbreaking. Dorothy Sherman Severin stated that:

> *Celestina* is a generic hybrid: neither humanistic comedy nor sentimental romance, it creates its own new dialogic and novelistic genre which prefigures the world of both *Lazarillo* and *Don Quixote*. The narrator, omniscient or otherwise, is not, it is true, present in *Celestina*; but the narrator is not an essential ingredient of the novel.[11]

In fact, the total absence of authorial intervention is the magic ingredient in *Celestina*. By allowing the characters to define themselves solely through the power of speech, it is not the author who passes sentence on the behaviour of his characters, but the dialogue itself which performs the role of authenticating character. Thus, dialogue in *Celestina* is self-authenticating, corresponding only to the individual experience of an

individual character at specific points in the narrative. Dialogue removes the need for commentary or extra contextualisation by the author, and its different manifestations – colloquy, short dialogue, the aside, counter-point dialogue, monologue, and soliloquy– are, in themselves, an indication of the emotional and mental strength of the characters to respond to different situations. As I have shown, Rojas took his inspiration for dialogue in *Celestina* from a number of sources available to him at the time of writing. Armed with an index of Petrarchan sources, first-hand knowledge of Terence's plays, an education in scholastic exercises in rhetoric, and a modest library of legal books, sentimental and chivalrous romances, and a higher-than-average appreciation of literature, Rojas was able to adapt pre-existing examples of dialogue to suit his aesthetic aims. This process of adaptation and transformation was no mean feat: it required a deep understanding of the human psyche to be successful. A major part of the psychological realism of *Celestina* can be attributed to the foresight and ability of Rojas to seize the potential of orality as unique and unprecedented in a work of prose fiction. Undoubtedly, his adaptation of the dramatic soliloquy for a work of prose is his most distinctive triumph.

NOTES

1. Introduction: The Dialogic Imagination of Fernando de Rojas

1. Fernando de Rojas, *La Celestina*, edition by D. S. Severin and notes in collaboration with Maite Cabello (Madrid: Catedra, 1998), pp. 70 and 80 respectively. All future references to *Celestina* will be made to this edition. '*Celestina's* Audience, from Manuscript to Print', forthcoming (to be published as proceedings of the *Celestina* congress held in New York in November 1999), p. 1.

2. For a detailed study on this technique, see Mercedes Roffé, *La cuestión del género en 'Grisel y Mirabella' de Juan de Flores*, edited by Thomas A. Lathrop (Newark, Delaware: Juan de la Cuesta Hispanic Monographs, 1996), and ch. 1 in particular.

3. *Op. cit.*, pp. 70 and 71 respectively ('El autor a un su amigo'), and p. 81 ('Prólogo').

4. Taken from his chapter entitled 'The Staging of Impromptu Theatricals in *La Celestina*: Three Cases' in *Tras los pasos de «La Celestina»*, edited by Patrizia Botta, Fernando Cantalapiedra, Kurt Reichenberger, and Joseph T. Snow (Kassel: Edition Reichenberger, 2001), p. 298.

5. *Lazarillo de Tormes, A Critical Guide* (London: Grant & Cutler in association with Tamesis Books Ltd., 1975), pp. 15-16.

6. Jacob L. Mey, *When Voices Clash: Study in Literary Pragmatics* (Berlin and New York: Mouton de Gruyter, 2000), p. 239.

7. *Tragicomedy and Novelistic Discourse in 'La Celestina'* (Cambridge: Cambridge University Press, 1989), p. 1.

8. Edition and introduction by Cristina Barbolani (Madrid: Cátedra, 1982), p. 255.

9. See bibliography for complete details of publication.

10. Taken from the introduction of Russell's edition of *La Celestina. Comedia o Tragicomedia de Calisto y Melibea* (Madrid: Castalia, 1991), p. 53.

11. Colección Arcadia de las Letras (Madrid: Ediciones del Laberinto, 2000), p. 145.

2. Male identity in «Celestina»: the emasculation of Pármeno

1. See ch. 2: 'Dominant Medieval Discourses on Gender' in *Chaucer's Approach to Gender in the Canterbury Tales, Chaucer Studies*, 28 (Cambridge: D. S. Brewer, 1995), p. 15.

2. *Gender and Romance in Chaucer's Canterbury Tales* (New Jersey: Princeton University Press, 1994), ch. 1: 'Masculinity in Romance', p. 54.

3. See 'The Text-Book Mishandled: Andreas Capellanus and the Opening Scene of *La Celestina*', *Neophilologus*, 45 (1961), p. 218, in which Alan D. Deyermond analyses the effects of Calisto's misuse of standard love rhetoric. See also June Hall Martin's chapter on 'Calisto', in *Love's Fools: Aucassin, Troilus, Calisto and the Parody of the Courtly Lover* (London: Tamesis, 1972), pp. 71-134, and Peter E. Russell's comments on 'el amor cortés parodiado' in the introduction to his edition of *Celestina* (Madrid: Castalia, 1991). See also Dorothy S. Severin's chapter on 'Genre and the Parody of Courtly Love' in *Tragicomedy and Novelistic Discourse in 'Celestina'*, *op. cit.*, pp. 23-48.

4. Please note that by this statement I do not wish to diminish the importance of existing studies on the character of Pármeno. My aim is to highlight these interesting aspects of Pármeno's discourse as worthy of more discussion and analysis. Most recently, Dorothy S. Severin provides some important bibliographical insights into the relationship between Celestina and Pármeno in 'Celestina: A Life', *Celestinesca*, 25 (2001), 101-06.

5. See *La Celestina: arte y estructura*, Spanish translation by Margit Frenk de Alatorre (Madrid: Taurus, 1982), p. 100.

6. *Ibid.* p. 101.

7. *Op. cit.* p. 18.

8. Dorothy S. Severin (1989), *op. cit.* p. 4. See also Dorothy S. Severin's article on 'Aristotle's Ethics in *La Celestina*', *La Corónica*, 10, 1 (1981), 54-58.

9. 'El tesoro de Pármeno' in *La Celestina y su contorno social, Actas del I Congreso Internacional sobre La Celestina*, with an introduction by Manuel Criado de Val (Barcelona: Borrás Ediciones, 1977), p. 185.

10. 'El juego de seducciones de *La Celestina*. Una estructura dramática', *Celestinesca*, 2, 1 (1978), p. 13.

11. Shlomith Rimmon-Kenan states that '...time is not only a recurrent theme in a great deal of narrative fiction, but it is also a constituent factor of both story and text. The peculiarity of verbal narrative is that in it time is constitutive both of the means of representation (language) and of the object represented (the incidents of the story). Thus time in narrative fiction can be defined as the relations of chronology between story and text. [...] both story-time and text-time may in fact be no more than pseudo-temporal. Nevertheless, as long as we remember their 'pseudo' nature they remain useful constructs for the study of an important facet of the story-text relations', *Narrative Fiction: Contemporary Poetics* (London: Routledge, 1999), pp. 44-45.

12. *Masculine Domination* (Cambridge: Polity, 2001), pp.49-50.

13. *Ibid.* p. 50.

14. *Ibid.* p. 53.

15. Antonio Cortijo Ocaña states the following about this passage: 'Celestina, que sabe de la lealtad de Pármeno para con su amo, intenta desarmar a éste afirmando que existe entre ellos un lazo de amistad superior al de amos y criados. No se trata sólo de una mera *amicitia*, que también es forma del amor, sino de una *familiaritas* o *propinquitas* por vínculo familiar. La vieja, además, al reconvenir al criado por su 'necia lealtad', ataca la defensa que Pármeno hizo de su amo en las escenas anteriores: la *amicitia* es para ella una forma de *amor inter pares* que, en consecuencia, no puede darse entre amos y criados', 'La *disputatio* entre Celestina y Pármeno al final del primer acto de *La Celestina*: "retranca irónica" y retórica en acción', *Bulletin of Hispanic Studies*, 74 (1997), p. 415.

16. 'Complicitous Laughter: Hilarity and Seduction in *Celestina*', *Hispanic Review*, 63 (1995), pp. 22-23.

17. See Shlomith Rimmon-Kenan, *op. cit.*, p.46.

18. *Op. cit.* p.189

19. In *Memory in 'La Celestina'* (London: Tamesis, 1970), Dorothy S. Severin observed the following about the power of Celestina's memory vis-à-vis that of Pármeno's: '...the ability of aged memory to whitewash and idealize the past is [...] defeated by the realism of the "nueva memoria"', p. 21.

20. *Op. cit.* , p. 112.

21. 'Conduct and Values in *Celestina*', *Medieval and Renaissance Studies on Spain and Portugal in Honour of P. E. Russell* (Oxford: The Society for the Study of Medieval Languages and Literature, 1981), p. 45.

22. Dorothy S. Severin states that 'In Act VII Celestina completes the seduction of Pármeno to her side in the Calisto affair; she takes her revenge on him by regaling him with a close description of her activities with his mother Claudina, and Claudina's punishment', *Witchcraft in Celestina, PMHRS*, 1 (London: Queen Mary & Westfield College, 1995), p. 25.

23. 'Recapitulation: A Technique of Character Portrayal in *Celestina*', *Celestinesca*, 15, 2 (1991), p. 56.

24. Dorothy S. Severin states that 'Celestina misunderstands Pármeno's reference to Virgil's punishment [...] and she makes a distinction between civil law and church law, the latter being much worse. In this passage she seems to be referring to a final episode in which Claudina was penalized by the Church (not civil justice), tortured and forced to confess to witchcraft.' Taken from her article entitled 'Was Celestina's Claudina Executed as a Witch?' in *The Medieval Mind. Hispanic Studies in Honour of Alan Deyermond*, edited by Ian Macpherson and Ralph Penny (London: Tamesis, 1997), p. 422.

25. *Op. cit.* (1989), p. 38.

26. *Op. cit.* (1982), pp. 103-04.

27. See ch. 3: 'Genre and the Parody of Courtly Love' in *Tragicomedy and Novelistic Discourse in 'Celestina'*, pp. 38-43. See also Alan Deyermond's excellent study, entitled 'Lyric Traditions in Non-Lyrical Genres' in *Studies in Honor of Lloyd A. Kasten* (Madison: Hispanic Seminary of Medieval Studies, 1975), pp. 39-52.

28. *Op. cit.* p. 141.

29. *Poets and Princepleasers: Literature and the English Court in the Late Middle Ages* (Toronto: University of Toronto Press, 1980), p. 112.

30. *Op. cit.* p. 51.

31. Dorothy S. Severin rightly observes that 'Like Rojas and unlike Calisto, Melibea and Pármeno are, at the beginning of *Celestina*, good readers of the *Cárcel de Amor* who distrust the disastrous effects of courtly passions. Melibea is also a good critic of a bad courtly lover like Calisto, and Pármeno a good critic of a bad master. But they too are brought to ruin when their passions are allowed to overwhelm their reason [...]', *Tragicomedy and Novelistic Discourse in 'Celestina'*, *op. cit.*, pp. 30-31.

32. For a concise analysis of the subject of fate in *La Celestina*, see D. W. McPheeters, 'The Element of Fatality in the *Tragicomedia de Calisto y Melibea*', *Symposium*, 8 (1954), pp. 331-35.

33. 'Más queremos que airado nos reprehendas, porque no te dimos enojo, que no que arepentido nos condenes, porque no te dimos consejo', *Cárcel de* Amor, edition by Carmen Parrilla and with a preliminary study by Alan D. Deyermond (Barcelona: Crítica, 1995), p. 45.

34. Bourdieu, *op. cit.* p. 52.

35. 'Readers in, Readers of, *Celestina*', *Bulletin of Hispanic Studies*, 78 (2001), p. 18.

36. *El personaje nihilista: 'La Celestina' y el teatro europeo* (Maddir & Frankfurt: Iberoamericana/Vervuert, 2001), p. 66.

37. Crane, *op. cit.* p. 72.

38. Published posthumously in *Celestinesca*, edited by Alan Deyermond, 17, 2 (1993), 129-46.

39. '*La Celestina*', in *Orígenes de la novela*, v. III (Madrid: CSIC, 1943; reprinted by Austral in 1962), introduction, ii.

40. E. Michael Gerli, *op. cit.*, p. 20. Gerli uses this expression to describe Sempronio's character.

41. Joseph T. Snow, '"¿Con qué pagaré esto?": The Life and Death of Pármeno', *The Age of the Catholic Monarchs, 1474 – 1516, Literary Studies in Memory of Keith Whinnom*, edited by Alan Deyermond and Ian Macpherson, *Bulletin of Hispanic Studies*, Special Issue (Liverpool: Liverpool University Press, 1989), p. 187.

42. *Op. cit.*, p. 24.

43. See Patricia Finch, 'The Uses of the Aside in *Celestina*', *Celestinesca*, 6, 6 (1982), p. 19.

44. *The Dialogic Imagination: Four Essays by M. M. Bakhtin, op. cit.*, p. 123.

45. *Ibid.* p. 124.

46. *Ibid.* p. 125.

47. The translation of Pármeno's comment to Sempronio –'...que estás desbabado oyéndole a él locuras y a ella mentiras'- has been taken from James Mabbe's translation of 1631. *Celestina*, edited with an introduction and notes by Dorothy S. Severin (Warminster: Aris and Phillips, 1987), p. 157.

48. 'Focalization' is defined by Rimmon-Kenan as 'perspective' or 'point of view'. 'Panchronic focalization' is described as any angle of vision that spans all aspects of time. *Op. cit.*, see ch. 6: 'Focalization', pp. 73-85.

49. *Animals in 'Celestina'*, *PMHRS*, 18 (London: Queen Mary & Westfield College, 1999), p. 20.

50. See 'Conclusion: A World of Women' in *'Witchcraft in 'Celestina'*, *PMHRS*, 1 (London: Queen Mary & Westfield College, 1995), pp. 45-49. See also Diane Hartunian, *La Celestina: A Feminist Reading of the Carpe Diem* (Potomac, Maryland: Scripta Humanística, 1992).

51. *The Age of the Catholic Monarchs, 1474-1516, op. cit.*, p. 190.

52. *Op. cit.* (1982), p. 121.

53. *Ibid.* p. 121n.

54. 'Pármeno: la liberación del ser auténtico. El antihéroe', *Cuadernos Hispanoamericanos*, 316 (1976), p. 394.

3. The disjunctive voice in «Celestina»: a Reformulation of Melibea's Demise

1. By the term 'rhetoric', I am not referring to the classical idea of rhetoric as the art of persuasion, but to the broader medieval interpretation of rhetoric as the art of discourse. This definition is particularly useful for the analysis of Melibea, given that she is a character who uses rhetoric primarily as a means of expression and reaction, and not as a tool of persuasion. See Leslie P. Turano's chapter on medieval rhetoric in 'Aristotle and the Art of Persuasion in *La Celestina*' (unpublished doctoral thesis, Westfield College, London, 1985), pp. 40-67.

2. 'Aristotle makes the point that he does not disapprove of the pleasure principle *per se*, but is only against excess in the pursuit of pleasure', Dorothy S. Severin, 'Aristotle's *Ethics* and *La Celestina*', *op. cit.*, p. 57.

3. Since the publications of Russell's work on magic in *Celestina*, and Dorothy S. Severin's study of witchcraft, it has become more widely acceptable and plausible for *Celestina* critics to hold the view that Melibea cannot be held entirely responsible for her actions, owing to the fatal intervention of Celestina's magic. Moreover, if we take into account the effectiveness of Celestina's verbal powers of manipulation, Melibea can only be viewed as a victim of circumstance.

4. In his article entitled 'The Text-Book Mishandled: Andreas Capellanus and the Opening Scene of *La Celestina*', Alan D. Deyermond analyses the effects of Calisto's misuse of standard love

rhetoric: 'Calisto's opening speech to Melibea is couched in flamboyant, exaggerated and - as it turns out - ludicrously unsuccessful terms. Melibea's ambiguous replies lead him on, and until the final and brutal disillusionment cuts him short, he becomes more and more deeply involved in his amatory rhetoric. We may well wonder why Calisto expected this kind of approach to succeed; the answer, I suggest, is that this is the approach which his text-book told him to adopt' *Neophilologus*, 45 (1961), p. 218. See June Hall Martin's chapter on 'Calisto', in *Love's Fools: Aucassin, Troilus, Calisto and the Parody of the Courtly Lover* (London: Tamesis, 1972), pp. 71-134. In the section entitled 'el amor cortés parodiado' of the introduction to his edition of *Celestina*, Peter E. Russell makes the following observations about the first meeting between Calisto and Melibea, with special emphasis on Calisto's choice of language: 'Al entrar en escena, sus palabras proclaman de modo inequívoco que habla como adepto de aquellas doctrinas. El vocabulario que emplea ("secreto dolor", "galardón", "servicio", "sacrificio", "esquivo tormento", etc.) está tomado directamente del léxico especializado empleado por sus practicantes. Pero al mismo tiempo ni su conducta ni sus intenciones se armonizan con el supuesto significado de aquel léxico', (Madrid: Castalia, 1991), p. 59. See also Dorothy S. Severin's chapter on 'Genre and the Parody of Courtly Love' in *Tragicomedy and Novelistic Discourse in 'Celestina'*, *op. cit.*, pp. 23-48.

5. Taken from the Castilian translation of 1511. Edition with introduction and notes by Martí de Riquer (Madrid: Espasa-Calpe, 1974), v. II, pp. 174-45.

6. On the genre of *Tirant lo Blanc*, Edwin Williamson states: 'For all their misgivings about the idealized world of chivalry, Ariosto and Martorell are ultimately trapped by genre: the conventions of romance determine the structure of their narratives and shape the experience of their characters', *The Half-Way House of Fiction. 'Don Quixote' and Arthurian Romance* (Oxford: Clarendon Press, 1984), p. 81.

7. See D. W. McPheeters, 'The Element of Fatality in the *Tragicomedia de Calisto y Melibea*', *op. cit.*, pp. 331-35.

8. Jeremy N. H. Lawrance, 'The *Tragicomedia de Calisto y Melibea* and its "Moralitie"', *Celestinesca*, 17, 2 (1993), p. 89.

9. For a more detailed analysis of the importance of the role of witchcraft in *La Celestina*, and specifically, of the power of the *philocaptio* spell, see Peter E. Russell, 'La magia como tema integral de *La tragicomedia de Calisto y Melibea*', in *Studia Philologica: Homenaje a Dámaso Alonso*, III (Madrid: Gredos, 1963), pp. 337-54, and Dorothy S. Severin, *Witchcraft in 'Celestina'*, *op. cit.*

10. See Kristen Brooks, 'Discovering Melibea: Celestina's Uncontainable *Doncella Encerrada*', *Celestinesca*, 24 (2000), pp. 95-114.

11. Søren Kierkegaard, 'The Ancient Tragical Motive as Reflected in the Modern' in *Either/Or: A Fragment of Life* (London: Oxford University Press, 1944), p.117.

12. See 'El erotismo en la relación de Calisto y Melibea' in *El mundo como contienda*, Anejo 31, Analecta Malacitana (Málaga: Universidad de Málaga, 2000), p. 143.

13. On the feelings of moral isolation and social entrapment of Melibea, Dorothy S. Severin states the following: 'Reality is not the brave independence of a Medea, but the trapped and sequestered position of a post-adolescent girl in her father's home whose future prospects are either marriage or the cloister', *Tragicomedy and Novelistic Discourse in 'Celestina'*, *op. cit.*, ch. 8, 'Is Melibea a Tragic Figure?', p.102.

14. When Melibea states 'mi amor fue con justa causa' (p. 305), she is partly justified in doing so, for at no point has she actively sought the services of Celestina, unlike Dido who solicited the services of a priestess, and Medea who was a witch herself.

15. See 'Female Voices in Spanish Sentimental Romances', *Journal of the Institute of Romance Studies*, 4 (1996), p.18.

16. Thomas G. Bergin, *Boccaccio* (New York: The Viking Press, 1981), p. 177.

17. Richard Kieckhefer, *Magic in the Middle Ages* (Cambridge: Cambridge University Press, 1989), pp. 1-2.

18. *Ibid.* p. 39.

19. 'The Staging of Impromptu Theatricals in *La Celestina*: Three Cases' in *Tras los pasos de «La Celestina»*, *op. cit.*, p. 298.

20. The full title of this article is 'Nine Measures of Magic, Part Three: 'Overthrowing Apophis'; Egyptian Ritual in Practice', and was published in Issue Nine, of the online *Ancient Egypt Magazine*, http://www.ancientegyptmagazine.com/magic_09.htm, November- December, 2001.

21. *Op. cit.* pp. 71-72.

22. In volume V, 2 of *Tutte le opere di Giovanni Boccaccio* a cura di Vittore Branca (Milan: Arnoldo Mondadori Editore, 1994), p. 94, lines 2-4.

23. See 'Melibea en amores: vida y literatura. «Faltándome Calisto, me falte la vida»' in *El mundo como contienda*, *op. cit.*, p.52.

24. See Stephen Gilman, *'La Celestina': arte y estructura*, *op. cit.*, and *The Spain of Fernando de Rojas: the Intellectual and Social Landscape of 'la Celestina'* (Princeton: University Press, 1972, tr. as *La España de Fernando de Rojas: Panorama intellectual y social de 'La Celestina'*, Colección Persiles, 107 (Madrid: Taurus, 1978).

25. In his article entitled 'El personaje nihilista en *La Celestina*', Jesús G. Maestro states the following about Melibea's death, and how it is one of the main contributing factors to the tragic dimension which her personality acquires: 'Melibea, antiheroína de dimensiones heroicas, como lo ha denominado la crítica actual, es el personaje que mejor concentra, en el momento de su muerte, la intensidad de la tragedia en que se consuma la experiencia de *La Celestina*' in *Theatralia, III Congreso Internacional de Teoría de Teatro*, Vigo, 16-17 March (2000), p. 26.

26. Whether or not this last-minute confession in the absence of a priest will save Calisto from the flames of hell, is debatable, but according to Dante's first eight cantos of the *Purgatorio*, those people who have put off repentance till the moment of death, have their spirits detained in Ante-Purgatory. For a more detailed analysis of Dante's writings in relation to Catholic doctrine, see Edward Moore, 'Dante as a Religious Teacher' in *Studies in Dante: Miscellaneous Essays* (New York: Greenwood Press, 1968), pp. 1-78. See also Alan Deyermond, '"¡Muerto soy! ¡Confessión!": *Celestina* y el arrepentimiento a última hora', in *De los romance-villancico a la poesía de Claudio Rodríguez: 22 ensayos sobre las literaturas española e hispanoamericana en homenaje a Gustav Siebenmann* (Madrid: José Esteban, 1984), pp. 129-40.

27. *Ideas and Forms of Tragedy from Aristotle to the Middle Ages* (Cambridge: Cambridge University Press, 1993), p. 202. This view is contested by Louise Fothergill-Payne, who has dedicated a book to the influences of Senecan tragedy in the work. See *Seneca and Celestina* (Cambridge: Cambridge University Press, 1988).

28. See Kristen Brooks, *op. cit.*, pp. 95-116. Earlier versions of this chapter were given as papers at the 2nd Annual Conference of Women in Spanish, Portuguese and Latin American Studies (W.I.S.P.S), London, 29th June 2001, and at the Third Hispanic Postgraduate Colloquium, University of Sheffield, 24th November, 2001. It was later published under the title of 'The Disjunctive Voice in *Celestina*: A Reformulation of Melibea's Demise', *Bulletin of Hispanic Studies*, 79 (2002), pp. 287-98.

4. Echoes from the past

1. *La adulteración de 'La Celestina'* (Madrid: Castalia, 2000), p. 82.

2. 'Interpreting *La Celestina*: the Motives and Personality of Fernando de Rojas', *Medieval and Renaissance Studies on Spain and Portugal in Honour of P. E. Russell* (Oxford: OUP, 1981), p. 54.

3. *Op. cit.* p. 5.

4. *Ibid.* p. 6.

5. Dorothy S. Severin states the following about the generic classification of *Celestina*: '*Don Quixote* is the first modern novel, according to one of the favourite commonplaces of modern literary criticism. But if one applies to *Celestina* similar criteria to those that we use for the judgement of *Don Quixote*, we must accord novelistic priority to the earlier work. Although Bakhtin had worked out some of the criteria when discussing *Tirant lo Blanc* and *Don Quixote* in *The Dialogic Imagination*, he does not seem to have known *Celestina*. However, it fulfils his criteria for the 'Second Stylistic Line' novel, which is based on dialogized comic, ironic or parodic discourse, with 'literary' characters who test this discourse by trying to live according to literature', *Tragicomedy and Novelistic Discourse in 'Celestina'*, *op. cit.*, p. 23.

6. *The Spain of Fernando de Rojas*, *op. cit.*, p. 24.

7. *Ibid.* p. 15.

8. *Ibid.* pp. 15-16.

9. *El diálogo renacentista*, Colección Arcadia de las Letras (Madrid: Ediciones del Laberinto, 2000), pp. 41-42.

10. María Rosa Lida de Malkiel does dedicate a section of her *Originalidad artística de 'La Celestina'* (Buenos Aires: EUDEBA, 1970) to what she calls 'diálogo oratorio'. She states that the only common traits to be found amongst the colloquies are their use of anaphora, parallelisms, and rhetorical questions, and that their rhythm and length vary. Her study is devoted predominantly to the antecedents of these passages. See pp. 108-11.

11. *Celestina: Genre and Rhetoric* (London: Támesis, 1990), p. 79.

12. *Ibid.* p. 81.

13. Diego de San Pedro, *Cárcel de Amor*, *op. cit.*, p. 69.
14. *Op. cit.* p. 53.
15. See Vicenta Blay Manzanera and Dorothy S. Severin, *Animals in 'Celestina'*, *PMHRS*, 18 (London: Queen Mary & Westfield College, 1999), pp. 10-11.
16. Edition by E. Michael Gerli (Madrid: Cátedra, 1979), p. 99.
17. See Stephen Gilman, *'La Celestina': arte y estructura*, *op. cit*, p. 105.
18. Cited by Joseph Mahon in *Existentialism, Feminism and Simone de Beauvoir* (London: Macmillan, 1997), p. 9; *Pyrrhus and Cineas* (Paris: Gallimard, 1947), p. 300.
19. *L'Existentialisme est un humanisme* (Paris: Nagel, 1946). Translated into English as *Existentialism and Humanism* (London: Methuen, 1948 and 1957). For a more detailed discussion and comparative analysis of Sartre's ethics, see Joseph Mahon, *op. cit.* ch. 7: 'Other Defences of Existentialism: De Beauvoir and Sartre', pp. 74-87.
20. See Jesús G. Maestro, *El personaje nihilista: 'La Celestina' y el teatro europeo*, *op. cit.*
21. *Witchcraft in 'Celestina'*, *op. cit.*, p. 46.
22. *Ibid.* p. 47.
23. *Scripta Humanística*, 75 (Potomac, Maryland: 1992), p. 87.
24. *Op. cit.*, p. 105.
25. *Op. cit.*, p. 161.
26. *Op. cit.*, p. 83.
27. *Ibid.* p. 86.
28. *Ibid.* p. 86.
29. *Op. cit.*, p. 105.
30. *Op. cit.*, p. 27.
31. *Witchcraft in 'Celestina'*, *op. cit.*, p. 47. See also Eukene Lacarra Lanz's recently published article entitled 'Legal and Clandestine Prostitution in Medieval Spain', *Bulletin of Hispanic Studies*, 79 (2002), pp. 265- 85.
32. *Op. cit.*, p. 134.
33. *Ibid*, p. 135.
34. 'Lucrecia en el esquema didáctico de *Celestina*', *Celestinesca*, 15, 1 (1991), pp. 53-54.
35. *Op. cit.*, pp. 97-98.
36. *Op. cit.*, p. 146.
37. Diane Hartunian, *op. cit.* p. 86.
38. 'Inconcinnity Pursued: The Secret of Sosia and Related Matters', *Celestinesca*, 9, 2 (1985), p. 82.
39. See 'Fernando de Rojas como comentarista politico: acerca de la elección de nombres para los personajes en «La Celestina»', in *Tras los pasos de «La Celestina»*, *op. cit.*, p. 239. See also María Rosa Lida de Malkiel, *La originalidad artística de 'La Celestina'*, *op. cit.*, pp. 629-30.
40. *Ibid.* Paraphrase of lines 3-6 of p. 240.
41. See Carol Hanbery Mackay, *Soliloquy in Nineteenth-century Fiction* (Basingstoke: Macmillan Press, 1987), p. 1.
42. *Op. cit.*, p. 614.
43. *Op. cit.*, p. 83.
44. *Ibid.* p. 693.
45. *Ibid.* p. 696.
46. *Ibid.* p. 704.
47. *Op. cit.*, p. 75.
48. *Ibid.* p. 75.
49. *Ibid.* p. 429.

5. The Art of Interiority in «Celestina»: Soliloquy and the Power of Internal Persuasion

1. Paraphrase of Stephen Gilman, *The Spain of Fernando de Rojas. The Intellectual and Social Landscape of 'La Celestina'*, *op. cit.*, p. 15.
2. See David Archard, *Consciousness and the Unconscious* (London: Hutchinson, 1984), p. 18. Archard goes on to state that: 'It would be naïve to ignore the therapeutic context to Freud's notion of 'the unconscious'. After all, the psychoanalytic cure involves a making conscious of what previously had been unconscious; and this disclosure has language as a key instrument', p. 18.
3. *Soliloquy in Nineteenth-century Fiction* (Basingstoke: Macmillan Press, 1987), p. 19. This study is, to my mind, the most important and comprehensive work to date on the functions of soliloquy.

Of particular interest is ch. 1: 'Autodiction, or Consciousness Narrating Itself', for its analysis of the self-shaping aspects of soliloquy, pp. 7-33.

4. I am grateful to those colleagues who attended my paper on soliloquy at the Medieval Hispanic Research Seminar, Queen Mary, University of London, 7th February 2003, for their valuable comments and questions regarding the categorisation of soliloquy.

5.*Greek Studies: Interdisciplinary Approaches.* General editor, Gregory Nagy (Lanham, Maryland: Rowman & Littlefield Publishers, 1994), p. 2.

6. *Op. cit.*, p. 12.

7. *Ibid.* p. 12.

8. *Ibid.* p. 15.

9. *Temas de 'La Celestina' y otros estudios del 'Cid' al 'Quijote'* (Barcelona: Ariel, 1978), pp. 332-37.

10. *Op. cit.*, p. 25.

11. *Op. cit.*, p. 12.

12. Out of six Greek tragedies analysed –Aeschylus, *Agamemnon* and *Prometheus Bound*; Sophocles, *Antigone, Oedipus the King,* and *Oedipus at Colonnus*; Euripides, *Hippolytus*– I found only two soliloquies. Out of the ten Latin tragedies of Seneca, I found only three soliloquies.

13. *Greek Tragedies: Volume I.* Translation and edition by David Grene and Richard Lattimore (Chicago & London: University of Chicago Press, 1960), p. 5.

14. *Ibid.* p. 68.

15. *Ibid.* p. 79.

16. *The Rope and Other Plays.* Penguin Classics, translated by E. F. Watling (Middlesex: Penguin, 1964; reprinted 1968 and 1971), p. 77.

17. *The Pot of Gold and Other Plays.* Penguin Classics, translated by E. F. Watling (Middlesex: Penguin, 1964; reprinted 1968 and 1971), p. 29.

18. *Phormio, The Mother-in-Law, The Brothers. The Loeb Classical Library,* v. II, edited and translated by John Barnsby (Cambridge, Massachusetts and London, England: Harvard University Press, 2001), p. 63.

19. *Ibid.* pp. 323-25.

20. Taken from the introduction to Russell's edition of *La Celestina. Comedia o Tragicomedia de Calisto y Melibea, op. cit.*, p. 38.

21. *Soliloquies and Immortality of the Soul.* With an introduction, translation, and commentary by Gerard Watson (Warminster: Aris & Phillips, 1990), preface, iv-v.

22. *Tutte le opere di Giovanni Boccaccio* a cura di Vittore Branca (Milan: Arnoldo Mondadori Editore, 1994), v. II, p. 60.

23. *Tutte le opere di Giovanni Boccaccio,* v. V, 2, p. 189.

24. *Boccaccio* (New York: The Viking Press, 1981), p. 168.

25. Introduction, text and translation into Spanish by Antonio G. Arbea, Pontificia Universidad Católica de Chile, Faculty of Social Sciences, *Autor de la semana* [no date of electronic publication provided]. http://autordelasemana.uchile.cl/della%20Serrata/traduc.htm.

26. See ch. 3, 'Genre and the Parody of Courtly Love' in *Tragicomedy and Novelistic Discourse, op. cit.*, pp. 26-48.

27. *Tirante el Blanco, op. cit.*, pp. 235-36.

28. *Op. cit.*, p. 77.

29. *Op. cit.*, p. 139.

30. See *'La Celestina': arte y estructura, op. cit.*, pp. 50-56.

31. *Temas de "La Celestina" y otros estudios del "Cid" al Quijote, op. cit.*, pp. 332-33.

32. 'The Importance of Pleberio's Soliloquy', *Romanische Forschungen,* 78 (1966), p. 521.

33. *The Age of the Catholic Monarchs, 1474-1516, op. cit.*, pp. 178-84.

34. *Op. cit.*, p. 520 and 523 (immediately after square brackets).

35. From the chapter entitled 'Freudianism' of *Mikhail Bakhtin* (Cambridge, Massachusetts: the Belknap Press of Harvard University Press, 1984), p. 179.

36. *Ibid.* p. 181.

6. Conclusion: «Celestina»: the second modern 'psychological-realistic novel'?

1. *The Psychology of Rigorous Humanism* (Toronto: John Wiley & Sons Inc., 1977), p. 38.

2. *Op. cit.*, p. 38.

3. Fernando de Rojas, *Celestina.* With the translation of James Mabbe, edited with notes by D. S. Severin, *op. cit.*, Introduction, pp. viii-ix.

4. *Ibid.* Introduction, p. viii.

5. *Boccaccio, op. cit.*, p. 168.

6. *Op. cit.*, p. 426. Bakhtin uses the term 'quasi-direct speech' to refer to the more intelligible term of 'first-person narration'.

7. Bourdieu, *op. cit.* p. 51.

8. *Language Change: Progress or Decay? Cambridge Approaches to Linguistics* (Cambridge: Cambridge University Press, 1991), second edition, p. 138.

9. *Ibid.* p. 138.

10. *Ibid.* p. 139.

11. *Tragicomedy and Novelistic Discourse in 'La Celestina', op. cit*, p. 2.

BIBLIOGRAPHY

Editions

ROJAS, FERNANDO DE, *Celestina.* With the translation of James Mabbe, edited with an introduction and notes by D. S. Severin (Warminster: Aris & Phillips, 1987).

—, *La Celestina. Comedia o Tragicomedia de Calisto y Melibea.* Edition by Sir Peter E. Russell, Clásicos Castalia Series, 191 (Madrid: Castalia, 1991).

—, *La Celestina.* Edition by D. S. Severin and notes in collaboration with Maite Cabello, Letras Hispánicas Series, 4 (Madrid: Cátedra, 1998). Quotations are taken from this edition.

Books and Articles

AITCHISON, JEAN, *Language Change: Progress or Decay? Cambridge Approaches to Linguistics* (Cambridge: Cambridge University Press, 1991), second edition.

ANON., *La vida de Lazarillo de Tormes y de sus fortunas y adversidades.* Edition by Alberto Blecua (Madrid: Castalia, 1972).

ANON., *Triste deleytación. An Anonymous Fifteenth Century Castilian Romance.* Edited with an introduction and notes by E. Michael Gerli (Washington D.C.: Georgetown University Press, 1982).

ARCHARD, DAVID, *Consciousness and the Unconscious* (London: Hutchinson, 1984).

ARISTOTLE, *The Art of Rhetoric.* Translated with introduction and notes by H. C. Lawson-Tancred (London: Penguin, 1991).

AUGUSTINE, SAINT, *Soliloquies and Immortality of the Soul.* With an introduction, translation, and commentary by Gerard Watson (Warminster: Aris & Phillips, 1990).

BAKHTIN, M. M., *The Dialogic Imagination: Four Essays.* Edited by Michael Holquist and translated by Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981, reprinted 1983).

BARÓN PALMA, EMILIO, 'Pármeno: la liberación del ser auténtico. El antihéroe', *Cuadernos Hispanoamericanos*, 316 (1976), 383-400.

BATAILLON, MARCEL, *La Célestine selon Fernando de Rojas* (Paris: Didier, 1961).

BERGIN, THOMAS G., *Boccaccio* (New York: The Viking Press, 1981).

BOCCACCIO, GIOVANNI, tr. as Juan Bocacio, *Libro de Fiameta.* Edition by Lia Mendia Vozzo, Collana di Testi e Studi Ispanici, 4 (Pisa: Giardini, 1983).

—, *Tutte le opere di Giovanni Boccaccio* edited by Vittore Branca (Milan: Arnoldo Mondadori Editore, 1994).

BOURDIEU, PIERRE, *Masculine Domination* (Cambridge: Polity, 2001).

BRITTAIN, F., *The Medieval Latin and Romance Lyric to A.D. 1300* (Cambridge: Cambridge University Press, 1951; repr. New York: Kraus, 1969).

BROOKS, KRISTEN, 'Discovering Melibea: Celestina's Uncontainable *Doncella Encerrada*', *Celestinesca*, 24 (2000), 95-114.

BURKE, JAMES F., *Vision, the Gaze, and the Function of the Senses in 'Celestina'* (Pennsylvania: Pennsylvania State University Press, 2000).

CANTALAPIEDRA, FERNANDO, 'Evocaciones en torno a los nombres de Sosia y Tristán', *Celestinesca*, 14 (1990), 41-55.

CANTER, HOWARD VERNON, *Rhetorical Elements in the Tragedies of Seneca* (Urbana, Illinois: University of Illinois Press, 1925; reprinted by the Johnson Reprint Corporation, 1970).

CASTELLS, RICARDO, *Fernando de Rojas and the Renaissance Vision. Phantasm, Melancholy, and Didacticism in 'Celestina'* (Pennsylvania: Pennsylvania State University Press, 2000).

CASTRO GUISASOLA, F., *Observaciones sobre las fuentes literarias de "La Celestina"*, Anejo 5 (Madrid: *Revista de Filología Española*, 1924; reprinted in 1973).

CORTIJO OCAÑA, ANTONIO, 'La *disputatio* entre Celestina y Pármeno al final del primer acto de *La Celestina*: 'retranca irónica' y retórica en acción', *Bulletin of Hispanic Studies*, 74 (1997), 413-23.

—, *La evolución genérica de la ficción sentimental de los siglos XV y XVI* (London: Tamesis, 2001).

CRANE, SUSAN, 'Masculinity in Romance' in *Gender and Romance in Chaucer's Canterbury Tales* (New Jersey: Princeton University Press, 1994).

CVITANOVIČ, DINKO, *La novela sentimental española* (Madrid: Prensa Española, 1973).

DEYERMOND, ALAN D., 'The Text-Book Mishandled: Andreas Capellanus and the Opening Scene of *La Celestina*', *Neophilologus*, 45 (1961), 218–21.

—, *The Petrarchan Sources of 'La Celestina'* (London: Oxford University Press, 1961; reprinted, Westport, Connecticut: Greenwood Press, 1975).

—, 'Lyric Traditions in Non-Lyrical Genres', in *Studies in Honor of Lloyd A. Kasten* (Madison: Hispanic Seminary of Medieval Studies, 1975), 39-52.

—, *Lazarillo de Tormes: A Critical Guide* (London: Grant & Cutler in association with Tamesis Books Ltd., 1975).

—, '«¡Muerto soy! ¡Confesión!»: *Celestina* y el arrepentimiento a última hora', in *De los romances-villancico a la poesía de Claudio Rodríguez: 22 ensayos sobre las literaturas española e hispanoamericana en homenaje a Gustav Siebenmann* (Madrid: José Esteban, 1984), 129-40.

—, 'Readers in, Readers of, *Celestina*', *Bulletin of Hispanic Studies*, 78 (2001), 13-37.

ENCINA, JUAN DEL, *Teatro completo*. Edition and introduction by Miguel Ángel Pérez Prieto (Madrid: Cátedra, 1991).

FINCH, PATRICIA, 'The Uses of the Aside in *Celestina*', *Celestinesca*, 6, 2 (1982), 19-26.

FOTHERGILL-PAYNE, LOUISE, *Seneca and 'Celestina'* (Cambridge: Cambridge University Press, 1988).

FRAKER, CHARLES F., 'The Importance of Pleberio's Soliloquy', *Romanische Forschungen*, 78 (1966), 515-29.

—, *Celestina: Genre and Rhetoric* (London: Támesis, 1990).

GARCÍA VALDECASAS, JOSÉ GUILLERMO, *La adulteración de 'La Celestina'* (Madrid: Castalia, 2000).

GERLI, E. MICHAEL, 'Complicitous Laughter: Hilarity and Seduction in *Celestina*', *Hispanic Review*, 63, 1 (1995), 19-38.

GILMAN, STEPHEN, *The Art of 'La Celestina'* (Madison: University of Wisconsin Press, 1956, reprinted New Jersey: Greenwood Press, 1976); translated as *'La Celestina': arte y estructura*, Colección Persiles 71 (Madrid: Taurus, 1974).

—, *The Spain of Fernando de Rojas: the Intellectual and Social Landscape of 'la Celestina'* (Princeton: University Press, 1972); translated as *La España de*

Fernando de Rojas: Panorama intelectual y social de 'La Celestina', Colección Persiles, 107 (Madrid: Taurus, 1978).

GIMBER, ARNO, 'Los rufianes de la primera *Celestina*: observaciones acerca de una influencia literaria', *Celestinesca*, 16, 2 (1992), 63-76.

GÓMEZ, JESÚS, *El diálogo renacentista*. Colección Arcadia de las Letras (Madrid: Ediciones del Laberinto, 2000).

GREEN, RICHARD F., *Poets and Princepleasers: Literature and the English Court in the Late Middle Ages* (Toronto: University of Toronto Press, 1980).

HANBERY MACKAY, CAROL, *Soliloquy in Nineteenth-century Fiction* (Basingstoke: Macmillan Press, 1987).

HANDY, OTIS, 'The Rhetorical and Psychological Defloration of Melibea', *Celestinesca*, 7, 1 (1983), 17-25.

HARTUNIAN, DIANE, *La Celestina: A Feminist Reading of the Carpe Diem* (Potomac, Maryland: Scripta Humanística, 1992).

HATHAWAY, ROBERT L., 'Fernando de Rojas' Pessimism: The Four Stages of Life for Women at the Margin', *Celestinesca*, 18, 2 (1994), 53-73.

HAYWOOD, LOUISE M., 'Female Voices in Spanish Sentimental Romances', *Journal of the Institute of Romance Studies*, 4 (1996), 17-35.

JAMES, WILLIAM, *The Principles of Psychology* (London: Macmillan, 1890).

KELLY, H. A., *Ideas and Forms of Tragedy from Aristotle to the Middle Ages* (Cambridge: Cambridge University Press, 1993).

KIECKHEFER, RICHARD, *Magic in the Middle Ages* (Cambridge: Cambridge University Press, 1989).

KIERKEGAARD, SØREN, *Either/Or: A Fragment of Life* (London: Oxford University Press, 1944).

LACARRA LANZ, EUKENE, 'El erotismo en la relación de Calisto y Melibea' in *El mundo como contienda*, Analecta Malacitana, Anejo 31 (Málaga: Universidad de Málaga, 2000), 127-46.

—, 'Legal and Clandestine Prostitution in Medieval Spain', *Bulletin of Hispanic Studies*, 79 (2002), 265-85.

LASKAYA, ANNE, 'Dominant Medieval Discourses on Gender' in *Chaucer's Approach to Gender in the Canterbury Tales, Chaucer Studies*, 23 (Cambridge: D. S. Brewer, 1995).

LAWRANCE, JEREMY N. H., 'The *Tragicomedia de Calisto y Melibea* and its "Moralitie"', *Celestinesca*, 17, 2 (1993), 85-110.

LIDA DE MALKIEL, MARÍA ROSA, *La originalidad artística de 'La Celestina'* (Buenos Aires: EUDEBA, 1962; reprinted, Editorial Universitaria, 1970).

MCPHEETERS, D. W., 'The Element of Fatality in the *Tragicomedia de Calisto y Melibea*', *Symposium*, 8 (1954), 331-35.

MAESTRO, JESÚS G., *El personaje nihilista: 'La Celestina' y el teatro europeo* (Maddir and Frankfurt: Iberoamericana/Vervuert, 2001).

MAHON, JOSEPH, *Existentialism, Feminism and Simone de Beauvoir* (London: Macmillan, 1997).

MARTIN, JUNE HALL, *Love's Fools: Aucassin, Troilus, Calisto and the Parody of the Courtly Lover* (London: Tamesis, 1972).

MARTÍNEZ DE TOLEDO, ALFONSO, *Arcipreste de Talavera o Corbacho*. Edition by E. Michael Gerli (Madrid: Cátedra, 1979).

MARTORELL, JOANOT, *Tirant lo Blanc*. Edition with introduction, notes, and index by Martí de Riquer (Barcelona: Editorial Selecta, 1947).

—, *Tirante el Blanco*. Castilian version of 1511, edited with an introduction and notes by Martí de Riquer (Madrid: Espasa-Calpe, 1974).

MENÉNDEZ Y PELAYO, MARCELINO, 'La Celestina', in *Orígenes de la novela*, vol. III (Madrid: CSIC, 1943; reprinted as *La Celestina* by Austral in 1962).

MEY, JACOB L., *When Voices Clash: Study in Literary Pragmatics* (Berlin and New York: Mouton de Gruyter, 2000).

MIGUEL MARTÍNEZ, EMILIO DE, 'Melibea en amores: vida y literatura. «Faltándome Calisto, me falte la vida»'in *El mundo como contienda*, Analecta Malacitana, Anejo 31(Málaga: Universidad de Málaga, 2000), 29-66.

MOORE, EDWARD, *Studies in Dante: Miscellaneous Essays* (New York: Greenwood Press, 1968).

MORENO HERNÁNDEZ, CARLOS, 'Diálogo, novela, y retórica en *Celestina*', *Celestinesca*, 18, 2 (1994), 3-30.

MORGAN, ERICA, 'Rhetorical Technique in the Persuasion of Melibea', *Celestinesca*, 3, 2 (1979), 7-18.

NORTON, F. J., *Printing in Spain. 1501-1520* (Cambridge: Cambridge University Press, 1966).

OKAMURA, HAJIME, 'Lucrecia en el esquema didáctico de *Celestina*', *Celestinesca*, 15, 1 (1991), 53-62.

PLAUTUS, T. MACCIUS, *The Pot of Gold and Other Plays*, translated by E. F. Watling (Middlesex: Penguin Books, 1964; reprinted 1968 and 1971).

—, *The Rope and Other Plays*, translated by E. F. Watling (Middlesex: Penguin Books, 1964; reprinted 1968 and 1971).

READ, MALCOLM, 'The Rhetoric of Social Encounter: *La Celestina* and the Renaissance Philosophy of Language', in *The Birth and Death of Language. Spanish Literature and Linguistics (1300-1700)* (Madrid: Porrúa Turanzas, 1983), 70-96.

REICHENBERGER, KURT and THEO, 'Fernando de Rojas como comentarista politico: acerca de la elección de nombres para los personajes en «La Celestina»', in *Tras los pasos de «La Celestina»*, edited by Patrizia Botta, Fernando Cantalapiedra, Kurt Reichenberger, and Joseph T. Snow (Kassel: Edition Reichenberger, 2001), 225-50.

RIMMON-KENAN, SHLOMITH, *Narrative Fiction: Contemporary Poetics* (London: Routledge, 1999).

ROFFÉ, MERCEDES, *La cuestión del género en «Grisel y Mirabella» de Juan de Flores*, edited by Thomas A. Lathrop (Newark, Delaware: Juan de la Cuesta Hispanic Monographs, 1996).

Romance. Generic Transformation from Chrétien de Troyes to Cervantes. Edited with an introduction by Kevin Brownlee and Marina Scordilis Brownlee (Hanover, New Hampshire and London: Dartmouth College University Press of New England, 1985).

ROUND, NICHOLAS G., 'Conduct and Values in *Celestina*' in *Medieval and Renaissance Studies on Spain and Portugal in Honour of P. E. Russell* (Oxford: The Society for the Study of Medieval Languages and Literature, 1981), 38-52.

RUBIO, CARLOS, 'El juego de seducciones de *La Celestina*. Una estructura dramática', *Celestinesca*, 2, 1 (1978), 13-23.

RUSSELL, PETER E., 'La magia como tema integral de La *Tragicomedia de Calisto y Melibea*' in *Studia Philologica: Homenaje a Dámaso Alonso*, III (Madrid: Gredos, 1963), 337-54.

—, *Temas de "La Celestina" y otros estudios del "Cid" al Quijote. Colección Letras e ideas*, general editor Francisco Rico (Barcelona: Ariel, 1978).

RYCHLAK, JOSEPH FRANK, *The Psychology of Rigorous Humanism* (Toronto: John Wiley & Sons Inc., 1977).

SAMONÀ, CARMELO, *Aspetti dei retoricismo nella 'Celestina'*, Studi di Letteratura Spagnola, II (Rome: Facoltà di Magistero dell'Università, 1954).

SAN PEDRO, DIEGO DE, *Cárcel de Amor*. Edition by Carmen Parrilla with a preliminary study by Alan Deyermond (Barcelona: Ediciones Crítica, 1995).

—, *Tractado de amores de Arnalte y Lucenda*. A critical edition by Ivy A. Corfis (London: Tamesis Books Limited, 1985).

SARTRE, JEAN-PAUL, *L'Existentialisme est un humanisme* (Nagel: 1946). Translated into English as *Existentialism and Humanism* (London: Methuen, 1948 and 1957).

SEARS, THERESA ANN, *Clio, Eros, Thanatos. The 'Novela sentimental' in Context*. Currents in Comparative Romance Languages and Literatures, 98. Edited by Tamara Alvarez-Detrell and Michael G. Paulson (New York: Peter Lang, 2001).

SENECA, LUCIUS ANNAEUS, *Four Tragedies and Octavia*. Translated with an introduction by E. F. Watling (Middlesex: Penguin, 1966, reprinted 1980).

—, *The Tragedies: Volume I*. Edited and translated by David R. Slavitt (Baltimore and London: The John Hopkins University Press, 1992).

SEVERIN, DOROTHY SHERMAN, *Memory in "La Celestina"* (London: Tamesis, 1970).

—, 'Aristotle's Ethics in *La Celestina*', *La Corónica*, 10, 1 (1981- 2), 54-58.

—, 'Is *Celestina* the First Modern Novel?', *Revista de Estudios Hispánicos*, 9 (1982), 205-09.

—, *Tragicomedy and Novelistic Discourse in Celestina* (Cambridge: Cambridge University Press, 1989).

—, 'From the Lamentations of Diego de San Pedro to Pleberio's Lament', *The Age of the Catholic Monarchs, 1474-1516* in *Literary Studies in Memory of Keith Whinnom*. Edited by Alan Deyermond & Ian Macpherson, *Bulletin of Hispanic Studies*, Special Issue (Liverpool: Liverpool University Press, 1989), 178-84.

—, *Witchcraft in Celestina, Papers of the Medieval Hispanic Research Seminar*, 1 (London: Queen Mary & Westfield College, 1995).

—, *Animals in 'Celestina', Papers of the Medieval Hispanic Research Seminar*, 18 (London: Queen Mary & Westfield College, 1999).

—, '*Celestina's* Audience, from Manuscript to Print', forthcoming (to be published as proceedings of the *Celestina* congress held in New York in November 1999).

—, 'Celestina: A Life', *Celestinesca*, 25 (2001), 101-06.

SMITH, R. ROGER, 'Recapitulation: A Technique of Character Portrayal in *Celestina*', *Celestinesca*, 15, 2 (1991), 53-62.

SNOW, JOSEPH T., '¿Con qué pagaré esto?: The Life and Death of Pármeno' in *The Age of the Catholic Monarchs, 1474 – 1516. Literary Studies in Memory of Keith Whinnom*, edited by Alan Deyermond and Ian Macpherson, *Bulletin of Hispanic Studies*, Special Issue (Liverpool: Liverpool University Press, 1989), 185-92.

—, 'The Staging of Impromptu Theatricals in *La Celestina*: Three Cases' in *Tras los pasos de «La Celestina»*, edited by Patrizia Botta, Fernando Cantalapiedra, Kurt Reichenberger, and Joseph T. Snow (Kassel: Edition Reichenberger, 2001).

STAMM, JAMES R., 'El tesoro de Pármeno' in *La Celestina y su contorno social, Actas del I Congreso Internacional sobre La Celestina*, with an introduction by Manuel Criado de Val (Barcelona: Borrás Ediciones, 1977), 185-91.

—, 'Inconcinnity Pursued: The Secret of Sosia and Related Matters', *Celestinesca*, 9, 2 (1985), 81-84.

TERENCE (PUBLIUS TERENTIUS AFER), *The Lady of Andros, The Self-Tormentor, The Eunuch. The Loeb Classical Library*, Vol I. With an English translation by John Sargeaunt (London: Heinemann, 1912, reprinted 1920).

—, *Phormio, The Mother-in-Law, The Brothers. The Loeb Classical Library*, Vol. II. Edited and translated by John Barnsby (Cambridge, Massachusetts and London, England: Harvard University Press, 2001).

TOZER, AMANDA J. A., 'The Disjunctive Voice in *Celestina*: A Reformulation of Melibea's Demise', *Bulletin of Hispanic Studies*, 79 (2002), pp. 287-98.

TRUEBLOOD, ALAN S., *Experience and Artistic Expression in Lope de Vega* (Cambridge, Massachusetts: Harvard University Press, 1974).

TURANO, LESLIE P., 'Aristotle and the Art of Persuasion in *La Celestina*', (unpublished doctoral thesis, Westfield College, London, 1985).

VALLE LERSUNDI, F. DEL, 'Testamento de Fernando de Rojas de *La Celestina*', *Revista de Filología Española*, 16 (1929), 366-88.

WHINNOM, KEITH, 'Interpreting *La Celestina*: the Motives and Personality of Fernando de Rojas' in *Medieval and Renaissance Studies on Spain and Portugal in Honour of P. E. Russell* (Oxford: Oxford University Press, 1981), 53-68.

—, 'The Form of *Celestina*: Dramatic Antecedents', published posthumously in *Celestinesca*, edited by Alan Deyermond, 17, 2 (1993), 129-46.

WILLIAMSON, EDWIN, *The Half-Way House of Fiction. 'Don Quixote' and Arthurian Romance* (Oxford: Clarendon Press, 1984).

Online Resources

KOUSOULIS, DR. PANAGIOTIS, 'Nine Measures of Magic, Part Three: Overthrowing Apophis: Egyptian Ritual in Practice', published in Issue Nine of the online *Ancient Egypt Magazine*, November to December, 2001. http://www.ancientegyptmagazine.com/magic_09.htm.

ROJAS, FERNANDO DE, *Celestina*. Interactive online edition compiled and maintained by Miguel Garci Gómez for Duke University. http://aaswebsv.aas.duke.edu/cibertextos/CELESTINA/

SERRATA, LEONARDO DELLA, *Poliscena*. Introduction, text and translation into Spanish by Antonio G. Arbea, Pontificia Universidad Católica de Chile, Faculty of Social Sciences, *Autor de la semana* [no date of electronic publication provided]. http://autordelasemana.uchile.cl/della%20Serrata/traduc.htm.

VALLATA, JOHANNES DE, *Poliodorus*. Introduction, critical edition, notes and translation into Spanish by Antonio G. Arbea, Pontificia Universidad Católica de Chile, Faculty of Social Sciences, *Pares cum Paribus*, 4, Autumn-Winter 1997. http://www.rehue.csociales.uchile.cl/rehuehome/facultad/publicaciones/Pares/pares4/html.

INDEX

A

Acrostic verses, 63, 108
Aeschylus, 181, 241 n. 12
Agamemnon, 181, 241 n. 12
Prometheus Bound, 181, 241 n. 12
Aitchison, Jean, 231-232 , 242 n. 8, n. 9, n. 10
Alisa, 113, 142, 144, 146, 163
Amorality, 62, 169, 199, 201
Amplificatio, 118, 122
Antifeminist discourse, 79
Antigone, 91
Antigone, 241
Aquinas, St. Thomas, 166
Areúsa, 18, 20, 31-35, 38, 43, Celestina-Pármeno-Areúsa, 44-50. 51, 57-58, 61-62, 73, 75, 76, 79, 84, 113, 125, 128-129, 130-133, 135-136, 138-141, 146- 148, 155-156, 159-162, 201, 213, 214, 217
Argumentation, 47, 118, 120, 125-126, 175, 230
Aristotle, 8, 86, 91, 166-67, 172, 175, 215, 235 n. 8 (ch. 2), 237 n. 1 and n. 2, 239 n. 27
Aside, 35-37, 43, 54, 63- 69, 71, 77, 126, 142-145, 185, 230
Augustine, St., 8, 166, 186-189, 192, 195
Soliloquies and Immortality of the Soul, 186
Authorship, 11, 108, 111

B

Bakhtin, M. M., 5, 10, 66, 112, 163-164, 239 n. 5
The Dialogic Imagination, 5, 164, 237 n. 43, 239 n. 5
Barón Palma, Emilio, 83
Beauvoir, Simone de, 128, 131, 240 n. 19
Bergin, Thomas G., 189, 222, 238 n. 16
Bestiality, 122
Blay Manzanera, Vicenta, 79, 239 n. 15
Boccaccio, Giovanni, 95, 187-189, 192
Bourdieu, Pierre, 20-22, 51
Breuer, Josef, 169

C

Cabello, Maite, 151, 157
Calderón de la Barca, Pedro, 11
Calisto, 10, 17-19, 20-22, 24-26, 28-30, 33-37, 43-45, 47, Calisto and Pármeno, 50-63. 64, 66-68, 70-72, 74-75, 77, 79-84, 87-90, 92-93, 97, 99, 103-104, 106, 108, 111, 113-117, 119-122, 124-125, 127, 133, 140, 143-145, 148-149, 152-154, 156- 158, 161, 163, 174-175, 179, 191, 194, 197, 199-204, Soliloquy, 206-212. 226-227, 232, 235 n. 3 (ch. 2), 236 n. 30, 237 n. 4
Cárcel de Amor, 8, 55, 95, 116, 120, 191, 221, 236 n. 30
Carpe diem, 47, 135, 137, 141, 203
Catharsis, 16, 101, 166, 168-169, 172, 177, 180-181, 184, 189, 192, 195, 199-200, 214-215, 217
Catholic Church, 87
Celestina, 14-15, 18-19, 20-21, Celestina and Pármeno, 22-44. Celestina-Pármeno-Areúsa, 44-50. 51-52, 54-55, 57-66, 68-69, 71-75, 77-84, Celestina and Melibea, 96-105. 114, 119, 124-125, 127, 129-131, 135-142, 144-147, 149, 152, 155, 156, 159, 162, 167, 171-172, 173, 175, 179, 181, 200, Soliloquy, 202-206. 211, 219, 226, 228-229, 232, 235 n. 4 (ch. 2), 236 n. 15, n. 19, n. 22, 237 n. 3, 238 n. 14
Centurio, 113-114, 140-141, 147-149, 155, 158-163
Cervantes, Miguel de, 13, 195
Don Quixote, 12, 113, 233, 238 n. 6, 239 n. 5
Characterisation, 3, 5, 7, 10, 13, 15-16, 63, 66, 70, 110, 112, 124-127, 130, 134, 153, 160, 163, 165, 184-186, 188-189, 222, 224, 228, 230
Chaucer, 17, 235 n. 1 and n. 2
Christianity, 54, 90, 96, 102, 103
Cicero, 8, 175
Claudina, 23, 33, 39-44, 58, 236 n. 22
Colloquy, 8, 14, 36, 48, 70, 111, 115, 117-120, 122, 126-127, 193, 220, 227, 230-231, 233
Comedy, 124, 148, 160, 172, 192, 194, 222
Commentary, 68, 151, 153, 225, 233
Comparatio, 95
Confessio amantis, 101
Confession, 94-95, 97, 101, 103-105, 161, 170, 187, 193, 220, 227, 239 n. 26
Confutatio, 124
Consciousness, 115, 120, 131, 164, 166, 168-169, 173, 174, 177, 178, 180, 187, 190, 191, 192, 195, 197, 205, 206, 207, 214, 215, 217, 218, 226, 232, 240 n. 2 and n. 3
Controversiae, 8, 119
Coplas que fizo por la muerte de su padre, see Jorge Manrique
Corbacho, 8, 116, 123, 124, 132, 133, 135, 221
Corruption, 15, 24, 33, 41, 57, 58, 70, 174
Counter-point dialogue, 65, 69-70, 224, 233
Courtly love, 17, 19, 44, 47, 52-53, 55, 58, 84, 87, 90, 110, 114, 116, 126-127, 163, 164, 168, 225, 227, 235 n. 3. 236 n. 26 and n. 30
Cowardice, 81, 82, 163, 227

Crane, Susan, 17
Criseida, 187-188
Crito, 124, 136, 228

D

De remediis, 135
De vita solitaria, 187
Debate, 8, 54, 116-117, 119-122, 125, 175
Deliberative rhetoric, 127, 175
Demystification, 69
Dénouement, 63, 70
Destiny, 57, 80, 92, 101, 147, 221
Deyermond, Alan, 9, 11, 48, 59, 135, 235 n. 3. 236 n. 26 and n. 32, 239 n. 26.
Diagnosis, 36, 175, 197, 200, 202, 203, 205, 209, 212, 220
Dialogism, 5
Dialógo de la lengua, 10
Dialogue novel (*'novela dialogada'*), 12, 222, 223
Diatribe, 116, 119, 124, 134
Disclosure, 27, 65, 178, 185, 199, 209, 240 n. 2
Dishonour, 46, 93, 217
Disjunction, 15, 85, 86, 90, 96, 101, 105, 237
Dispositio, 120
Disputatio, 6, 8, 54, 115, 117, 119, 125, 127, 170, 176, 227, 230, 236 n. 15
Don Quixote, see Cervantes
Double entendre, 49
Dream logic, 206
Duplicity, 14, 69

E

Eavesdropping, 67, 71, 77, 231
Elegia di Madonna Fiammetta (and Fiammetta) 95, 100, 101, 106, 188, 189, 215, 222, 223, 224
Elicia, 34, 45-46, 74, 76, 82-83, 111, 113, 121, 124-125, 128, 129, 130-139, 141, 146-147, 155, 160, 173, 198, 204. Soliloquy, 212-214, 217, 232
Emasculation, 49-50
Encina, Juan del, 11
Ennoblement, 19, 49, 58, 215, 227
Envy, 63, 72, 73, 132, 145, 216
Existentialism, 128-130, 239 n. 18, 240 n. 19
Exordium, 89, 120, 175
Eyewitness narration, 66, 70, 152, 155, 225, 229

F

Fatalism (and fatality), 55, 75, 236 n. 31
Fate, 86, 90, 93, 113, 143, 236 n. 31
Femininity, 18, 20, 22, 50, 141
Flores, Juan de, 6, 235 n. 2
Forensic rhetoric, 127, 174, 208
Fraker, Charles, 118, 119, 212, 214, 216
Freud, Sigmund, 169, 240 n. 2, 241 n. 35

G

García Valdecasas, José Guillermo, 108-110
Gender, 20, 50, 113-114, 130-131, 235 n. 1 and n. 2
Genre, 9, 11, 12, 13, 90, 96, 106, 112-113, 116, 163, 182, 183, 194, 195, 222, 231, 233, 235 n. 3
Gerli, E. Michael, 27, 65, 237 n. 39
Gilman, Stephen, 17, 34, 45, 83, 108, 112, 115, 128, 131, 137, 147, 196, 230, 238 n. 24, 239 n. 17, 240 n. 1
Gómez, Jesús, 13, 117, 121
Gradatio, 226
Gradissa, 95, 225
Greek deities, 181
  Oceanus, 182
  Zeus, 182
Greek tragedy, see Tragedy
Green, Richard F., 51
Grisel y Mirabella, see Juan de Flores
Grief, 145, 173, 176, 211, 212, 213, 214, 215, 217, 224, 232
Guilt, 91-92, 94, 103, 143, 208, 209, 210

H

Hall Martin, June, 116, 235 n. 3, 237 n. 4
Hamartia, 86, 90, 106
Hamlet, 177
Hanbery Mackay, Carol, 169, 170, 173, 174, 180, 240 n. 41
Hartunian, Diane, 131, 135, 141, 237 n. 49, 240 n. 37
Haywood, Louise M., 94
Honour, 19, 20, 41, 47, 51, 64, 89, 91, 94, 161, 188, 191, 211, 226
Human psychology, 33, 78, 167, 177, 184, 186, 195, 223
Humanism, 21, 58, 90, 128, 129, 240 n. 1
Humanistic comedy, 6, 12, 63, 178, 190, 192, 195, 222, 233
  Poliodorus, 191, 248
  Poliscena, 190-191, 248
Humour, 4, 10, 48, 64, 73, 112, 115, 120, 126, 162, 164-165, 194
Hybridity and Hybridisation, 13, 116, 164
Hyperbole, 33

I

Il filostrato, 168, 187, 188
Imagination, 7, 25, 56, 67, 110, 126, 131, 134, 153, 161, 163, 168, 186, 208, 212, 217
Immorality, 24, 25, 44, 71, 85, 114
In articulo mortis, 103, 145
Inquisition, 102
Internal dialogue, 178, 202, 224, 232

Internal persuasion and self-persuasion, 16, 166, 172, 181, 184, 211, 220
Introspection, 101, 166, 176, 182, 185, 187, 188, 192
Inventio, 37
Invocation, 20, 31, 98
Ironic foreshadowing, 60, 154, 203
Irony, 30, 48, 73, 115, 120, 140, 162, 163

J

Joyce, James, 168
Judaism, 54

K

Kieckhefer, Richard, 96, 100, 238 n. 17
Kierkegaard, Søren, 92, 238 n. 11
Kousoulis, Dr. Panagiotis, 97

L

Lacarra Lanz, Eukene, 92, 240 n. 31
Lament, 100, 104, 166, 187, 192-194. Pleberio's lament, 214-216, 230
Laskaya, Anne, 17, 18, 50
Laughter, 27, 65, 182
Laureola, 95, 221, 225
Lazarillo de Tormes, 9, 235 n. 5
Leriano, 95, 116, 120, 191
Libre albedrío, 90, 106
Lida de Malkiel, María Rosa, 11, 153, 159, 161, 239 n. 10, 240 n. 39
Lope de Vega, 11, 195
Lovesickness, 57, 60, 188, 197
Lucenda, 94, 95, 194, 225
Lucrecia, 113-114, 128-131, 134-135, 139, 142-145, 147, 204, 240 n. 34
Luna, Don Álvaro de, 116

M

Maestro, Jesús, 62, 129, 238 n. 25, 240 n. 20
Magic, 92, 94, 96-97, 99-100, 102, 237 n. 3, 238 n. 17 and n. 20
Mahon, Joseph, 142, 146, 239 n. 18, 240 n. 19
Mal de madre, 19, 46
Manliness, 20-22, 44, 51, 58
Manrique, Jorge 192
Marginalisation, 71
Marriage, 146-147, 163, 238 n. 13
Martorell, Joanot, 88-89, 101, 192-194, 238 n. 6, 239 n. 5
Masculinity, 15, 17-18, 20, 50, 51, 58, 62, 76, 84, 226
Matriarchy, 146-147, 163
Medea, 92-93, 94, 238 n. 13 and 14
Melancholy, 75
Melibea, 10, 18-20, 21, 37, 44, 47, 51-53, 55, 57, 60, 67, 71-72, 74-76, 78-81. 'The Disjunctive Voice', 85-108. 111-113, 115, 119-121, 124, 125, 127-129, 131-133, 135-136, 139, 141-145, 147, 149, 154, 156, 158, 173, 175, 181, 191, 194, 202-207, 210-211, 214-215, 224, 232, 236 n. 30, 237 n. 1, n. 3 and n. 4, 238 n. 4, n. 10, n. 12, n. 13, n. 14 and n. 25
Memory, 22, 23, 24, 26, 33, 37, 41, 42, 213, 236 n. 19
Menéndez y Pelayo, Marcelino, 63
Miguel Martínez, Emilio de, 101
Mise-en-scène, 48, 154
Misogynistic discourse, 77, 116, 119, 123, 227
Monologue, 14, 26, 28, 33, 36, 38, 39, 40, 41, 46, 54, 70, 75, 76, 78, 79, 80, 89, 106, 111, 119, 132, 134, 153, 167, 170-171, 179, 188, 193, 205, 208, 219, 220, 224, 225, 227, 231, 233
Moral-didacticism, 123, 188, 190, 192, 221

N

Narratio, 28, 33, 90, 120, 175
Necromancy, 96
Nihilistic discourse, 62, 129

O

Okamura, Hajime, 144
Onomastics, 150
Opposite cohesion, 73
Orality, 10, 170, 218, 224, 234
Oratory, 99, 175

P

Padrón, Juan Rodríguez del, 6, 116
Panfilo, 106, 188, 224
Pármeno, 14, Male identity, 17-22. Celestina and Pármeno, 22-44. Celestina-Pármeno-Areúsa, 44-50. Calisto and Pármeno, 50-63. Sempronio and Pármeno, 63-84. 113, 115, 118, 125, 129, 140-141, 144, 147, 149, 151, 152, 155-158, 162, 174-175, Soliloquy, 199-201. 203-205, 209-210, 219-220, 224, 226-227, 229, 232, 235 n. 4 and n. 9, 236 n. 15, n. 19, n. 22, n. 30, 237 n. 40, n. 46, n. 53
Parodic absolution, 105, 214
Parody, 16-17, 45, 47, 64, 110-117, 119, 121, 124, 133-134, 137, 157, 158-159, 162-165, 235 n. 3, 236 n. 26
Paterfamilias, 146, 216, 225
Pathos, 33, 142
Persuasion, 36, 38, 39, 41, 54, 89, 94, 118, 119, 237 n. 1
Petrarch, Francesco, 187
Philocaptio, 87, 145, 205, 238 n. 9
Phormio, see Terence
Plato, 8
Platonism, 86
Plautus, 150, 153, 155, 159, 162, 183, 184, 186

The Ghost, 183
The Pot of Gold, 183
Pleasure principle, 169, 237 n. 2
Pleberio, 10, 19, 90-91, 97, 104-105, 114, 115, 131, 142, 145-146, 168, 182, 204, Lament, 214-217. 229, 241 n. 32
Pluto, 98-99, 202, 205
Prayer, 89, 96-97, 100-102,166, 171, 181, 187, 193, 219, 224, 227
Proaza, Alonso de, 108, 178
Problem solving, 177, 201, 209
Prognosis, 175, 197, 200, 203, 205, 212, 220
Prometheus Bound, see Aeschylus
Prophecy, 76
Propositio, 89, 121, 175
Prostitution, 136-137, 141, 240 n. 32
Protasis, 153
Provençal poetry, 187
Pseudo-confession, 104-105
Pseudo-narration, 148, 154, 229
Psychoanalysis, 169-170, 240 n. 2
Psychological-realism and 'psychological-realistic novel', 13, 16, 189, 223-226, 228, 233-234
Psychology, 15, 33, 55, 78, 118, 127, 164, 167-168, 174, 177, 180, 184, 186, 189, 195, 196, 197, 222-223, 226-227, 229, 230, 233
Purgation, 172, 176, 177, 204, 210, 215
Purgatory, 94, 104, 239 n. 26

Q

Quintilian, 175

R

Realism, 9, 10, 162, 236 n. 19
Redemption, 85, 94, 107
Regret-to-resolution, 174
Reichenberger, Kurt and Theo, 150, 235 n. 4 (ch. 1)
Religion, 16, 54, 86, 96, 100, 102, 107, 121, 161, 166
Reprobatio, 26, 33
Retrospective narration, 28, 152, 183, 225
Revenge, 39, 43, 51, 83, 149, 236 n. 22
Rhetoric, 3, 13, 19, 20, 22, 27, 31, 42, 50, 55, 78, 86, 89, 115, 117-119, 125, 127, 156, 162, 164, 173-176, 180, 196, 208, 221, 223, 232, 233-234 , 237 n. 1
Rimmon-Kenan, Shlomith, 75, 236 n. 11 and n. 17, 237 n. 48
Roman comedy, see Comedy
Round, Nicholas G., 36
Rubio, Carlos, 18
Russell, Peter E., 12, 145, 174, 186, 195, 208, 223, 235 n. 10, 236 n. 21, 237 n. 3, 238 n. 4 and n. 9, 241 n. 20

S

Sacrament of penance, 104, 214
Salamanca (University of), 86, 109, 189
San Pedro, Diego de, 6, 116, 153, 189, 215, 240 n. 13
Sarcasm, 32, 73
Sartre, Jean-Paul, 129, 240 n. 19
Seduction, 17, 19, 22, 27, 44-46, 52, 71, 232, 236 n. 22
Self-address, 16, 178, 181, 187-188, 192, 201
Self-debate, 169-170, 173-176, 178, 184-185, 188, 191, 193, 197, 199, 201, 203, 205-206, 209
Self-deception, 168, 174, 212, 217, 227
Self-examination, 169, 172, 175, 176-177, 179-181, 184-185, 188, 195-197, 199, 201-202, 207-208, 212, 217, 224, 227
Self-goading, 173, 176, 185, 198, 201, 204, 206, 211, 213, 218
Self-healing, 187-188, 192, 213, 232
Self-revelation, 176, 178
Sempronio, 14, 18, 19, 21-22, 25-26, 30-31, 33-34, 36-37, 39, 44, 45, 50-54, 56-57, 59-63, Sempronio and Pármeno, 63-84. 113, 114, Sempronio and Calisto, 115-126. 132-133, 136, 141, 147, 149, 151, 152, 155, 158, 162, 174, 175, Soliloquy, 197-199. 200, 202, 203, 209, 210, 213, 226
Seneca, 106, 192, 239 n. 27, 241 n. 12
Sententiae, 118, 124, 127, 166, 226
Senyora, 94, 225
Serrata, Leonardo della, 190
Severin, Dorothy Sherman, 6, 9, 45, 48, 79, 116, 129, 130, 141, 151, 157, 191, 194, 215, 222, 235 n. 1 (ch. 1), n. 3, n. 4, and n. 8 (ch. 2), 236 n. 19, n. 22, n. 24, and n. 31, 237 n. 47, n. 2, and n. 3, 238 n. 4, n. 9, and n. 13, 239 n. 5, 240 n. 15, 242 n. 3
Sexuality, 20, 27, 34, 44
Short dialogue, 8, 14, 28, 36, 60, 70, 80, 119, 193, 220, 233
Smith, Roger R., 41
Snow, Joseph T., 9, 82, 83, 97, 235 n. 4, 237 n. 41
Social commentary, 225
Social identity, 20
Socialisation, 21, 113
Soliloquies and Immortality of the Soul, see St. Augustine
Soliloquy, 14, 16, 54, 56, 57, 70, 106, 111, 119, 126, 151, 153, 'The Art of Interiority', 168-216. 220, 223, 224, 227, 233-234
Solitude, 70, 106, 168, 171, 175, 178-179, 181-183, 185, 187, 192, 217-218, 224, 227
Sosia, 113-114, 141, 147-158, 162, 214, 228, 229, 240 n. 38
Spanish sentimental romance, 6, 8, 19, 55, 94, 116, 143, 194, 221-222, 225
Spells, 97, 100, 123, 171

Stamm, James R., 18, 33, 148, 149, 157, 158, 159, 162
Stream of consciousness, 168
Studia humanitatis, 86
Suicide, 85, 91, 93, 95, 102, 105, 107, 136, 159, 220, 232

T

Talavera, Arcipreste de (Alfonso Martínez de Toledo), 116, 123, 134, 137, 221
Talking cure, 169, 182
Tararántara, 190
Tefeo, 116
Terence, 63, 150, 153, 155, 183-186, 234
Phormio, 184, 241 n. 18
The Brothers, 185, 241 n. 18
Therapeutic (functions of soliloquy), 16, 169, 187-188, 191-192, 195, 197, 199, 205-206, 208, 212, 214, 216-217, 231, 240 n. 18
Tirant lo Blanc, 88-89, 101, 193, 194, 238 n. 6, 239 n. 5
Tirso de Molina, 11
Tragedy, 86, 91-92, 106, 127, 138, 151, 167, 180, 194, 210, 222, 229
Greek tragedy, 90, 92, 95, 107, 176, 178, 181, 182, 186, 192, 217
Roman (Latin) tragedy, 176, 178, 181, 239 n. 27
Trepidation, 75, 80, 202, 217, 224
Tristán, 113, 147, 148-158, 208
Tristan Bretón, 150, 157
Troilo, 188

U

Unconscious, 166, 177, 196, 204-207, 217, 240 n. 2

V

Valdés, Juan de, 10
Valera, Diego de, 116
Vallata, Johannes de, 191
Vengeance, 79, 138, 139, 149, 193
Virgil, 42, 236 n.24
Virility, 226
Voyeurism, 131

W

Whinnom, Keith, 63, 109
Witchcraft, 16, 32, 34, 40-44, 57, 60, 78, 86, 87, 89, 90, 91, 100, 103, 106, 137, 141, 142, 219, 236 n. 24, 237 n. 3, 238 n. 9
Womanhood, 147