UNIVERSITY OF CALIFORNIA,
IRVINE

María de Zayas y Sotomayor's *Desengaño* Literature: Goodwives in (Non) Traditional Spaces

DISSERTATION

submitted in partial satisfaction of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

in Spanish

by

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DEDICATION

To

my beloved parents, whose unwavering love and support
have been the foundation of my dreams.

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Last but not least, to all the first-generation Latinas who see the beauty in higher education, who work tirelessly to get closer to their dreams, and who dedicate their lives to a better future, you are my heroes. Thank you for being my continuous inspiration to leave a lasting impact on this world.

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ABSTRACT OF THE DISSERTATION

María de Zayas y Sotomayor's *Desengaño* Literature: Goodwives in (Non) Traditional Spaces

by

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Doctor of Philosophy in Spanish

University of California, Irvine, 2024

Professor Luis F. Avilés, Chair

This dissertation explores the construction and negotiation of marital identities in several novellas written by the Spanish author María de Zayas. I explore fictional representations of space through the analytical framework of Michel Foucault's heterotopias. Zayas's novellas can be defined as narratives of *desengaño*, representing marriage as a highly problematic social institution. Identities are continuously contested and redefined within traditional spaces meant to protect and promote familial unity, honor, and nobility. The dissertation explored Zayas's representations of space and their implications for married life through the lens of heterotopias as "other" spaces that mirror and disrupt prevailing societal norms. I closely analyze gardens, forests, chimneys, bedrooms, churches, homes, *humilladeros*, large territories, and castles in select novellas that become distorted by the creation of heterotopias that expose the inherent pressures placed on women due to the contradictions prevalent in married life. I apply Foucault's diverse conception of heterotopias of juxtaposition, functionality, temporality, exclusivity, crisis, and deviation to explore non-traditional spaces that oppose conventional expectations of place. Focusing on the archetype of the Goodwife, I analyze the female experience within spaces that end up restricting their capacity to adhere to expected behavioral norms. Women must resort to alternative measures such as sorcery, abjection, and extreme solutions to protect themselves from

abusive husbands or lovers who dishonor them. My dissertation identifies the problems of an honor-driven society and how transgressive behaviors create complex and sometimes impossible pressures that transform marriage into an unsustainable institution. As a transformative concept, heterotopias allow characters to challenge entrenched gender roles and reveal male vulnerabilities, excessive pleasures, and extreme abuse. Understanding such spaces as alternatives that provide a necessary agency for characters to reconfigure the meanings of places leads to a deeper reflection of the depictions of marriage and marital homes in seventeenth-century Spanish literature. My analysis contributes to broader theoretical discussions concerning the intersection of space with power, gender, and identity. I propose that Zayas negotiates female narration to provide alternative visions for more equitable relationships in the future. Thus, for Zayas, women can appropriate their own fate by choosing the convent as a stable and protective space where they can pursue an education free from the bounds of marriage and enter a spiritual realm with God as their protector.

INTRODUCTION

"Los monstruos vienen con la casa."
-David Castillo

María de Zayas, a Spanish writer in seventeenth-century Spain, posits similar narrative themes as Boccaccio's "Decameron" by emphasizing her context, characterized by ethnic, moral, and political turmoil. This is evident in the third night of her novella*, Desengaños amorosos* (1647), where the reader finds a poem dedicated to Philip IV, which intends to present her novellas with a similar historical context of the excess of punishment performed by the Inquisition. In *Discipline and Punish,* Michel Foucault described how the pre-eighteenth-century justice system used "the body and the spectacle for the reproduction of truth" (35). As argued by Lisa Vollendorf in *Reading the Body Imperiled: Violence against Women in María De Zayas*, the way to reach the truth "heavily depended on the manipulation of the body: torture, often carried out publicly, used to extract what was 'true' confession" (274). The Inquisition's *auto- da- fé* were created for those who violated Catholic ideology, where "bodies were routinely quartered, strangled, garroted, and burned under the public gaze" (274). These highly controlling mechanisms were carried out by placing the body in a spectacle of torture, therefore making the body as telling of the truth (274). María de Zayas takes this context and uses fiction to reveal the truth. She places the female body as a space of violation, where women are tortured, burned, buried alive, bled to death, or walled-in to rot. The truth in Zayas reveals that women are not responsible for committing a sin or transgressing the norms; their constantly monitored behavior allows men to mistreat them only due to their inferiority.[1] She further establishes early representations of pro-feminist discourses in her novellas, advocating for female educational

[1] For problems of gender, see Butler (1990).

reform. She takes Boccaccio's frame-style narration and makes it her own in her collection of novellas. Her reading of the *Decameron* demonstrates the excessiveness of patriarchal power, which she explores in her writing through her portrayals of the female body as the site of power struggles in marriage, as seen in Vollendorf's analysis. Zayas challenges patriarchy to reach the very core of this social system, distorting the ideologies presented by the Catholic Church and prescriptive moral texts. Although she does not try to change the system, she attempts to improve it by introducing the injustices done to women and advocating for changes in men's behavior.

María de Zayas's writing of *desengaño* becomes associated with the female experience as the protagonists are fooled by the men who court them. The writing process is intended for a didactic goal – the change women must undergo to *desengañarse*. Zayas's *desengaño* literature is an example for women in all diegetic frames to take the blindfolds off and see reality for what it is – a society with an underlying ideological problem – a woman serves as a scapegoat for the dishonorable choices of others. There is a female guilt that reverberates throughout The Good Wives in the literature of the Spanish Golden Age. María de Zayas takes her readers on a journey to uncover the life of the female marital experience.[2] My interest in this project began during my undergraduate studies at Boston College, where I was first introduced to the Zayasian world and the complexities of her female characters.

As I began researching her life, I understood that her anonymity and lack of information made her a desirable writer for scholars to decipher. Critics have spent countless years attempting to find who Zayas was in real life and have made inferences, but once you begin to read between the lines, you can find her voice and the voice she affords her fictional female characters. It leads me to think of modern female archetypes such as the mother, the maiden, the

[2] For female creativity in the baroque world, see Bosse, Posthass, and Stoll.

enchantress, the lover, the rebel, the *femme fatale*, the victim, and the muse. I kept wrestling with the myriads of women in Zayas, and it led me to the archetypal figures we encountered after the seventeenth century and what they had in common. I gravitated to one archetype that remained consistent throughout her writing: The Goodwife. Women's identity is interesting in the ways they are characterized within literature. Some women are cruel, others are martyrs, some are astute and mysterious, and others are all of the above. I was curious about female roles in the world of Zayas and how their dynamism subverts gender categories and behavioral codes of the time period.[3] The women in Zayas are ambiguous; they act within extremes, are abject, and resist identifying them in categories. Essentially, they inhabit other spaces and expose the darkness behind closed doors. The Goodwife transforms into someone else and is the precursor to other liminal figures we encounter later in literature as they transform from this identification to alternative subjectivities. My interest began in looking at expected subjectivity, such as the virtuous married woman forced by their spouses or other men who court them through violence, *engaño*, and excessive demands that lead them to heterotopic experiences. [4]

In many cases, women are driven to assume other subversive behaviors, such as sorcery and liminal experiences, and explore alternative solutions that drive them to unknown ways of behaving. In other cases, characters create uninhabitable spaces, spaces of entrapment, claustrophobia, and violence to exercise their power.[5] My aim was to study the fictional wives and their experiences relating to the spaces they inhabit and the men who create environments that prevent them from performing their wifely duties. Ironically, the more scholars attempt to characterize the women in Zayas, the more they resist this identification. Identity is related to

[3] For an analysis of baroque women, see Calvi.
[4] For masculine violence, see Avendaño.
[5] For a semiotics of violence and wounded women in Zayas, see Jehenson and Welles (2000).

power; to possess an identity, we must be able to localize it amongst other types of identities. A system mediates it. During this period, patriarchal power, behavioral manuscripts, and moral codes were meant to regulate identities.

The use of space in her novellas illustrates some of the significant injustices female characters confront. In this dissertation, I will explore contemporary spatial theories to analyze the fictional representations of space in María de Zayas y Sotomayor's novellas in her collections, *Novelas amorosas y ejemplares* (1637) and *Desengaños amorosos* (1647). I will focus on the representation of characters as cultural agents that generate actions that define the function and meaning of space. I will analyze traditional and non-traditional feminine spaces as I am particularly interested in marriage and space tied to feminine control and how it manifests in Zayas's literature. Traditional feminine spaces relate to patriarchal power and are defined and prescribed by royal decrees, moralists, and theologians in books that define proper female comportment. I will analyze traditional spaces meant to provide safety, protection, and harmony for marital relationships and for women to protect their honor. Examples of feminine spaces are the paternal home, the husband's home, convents, bedroom chambers, and the church. These spaces are meant to protect women who reside within the confines of its patriarchal walls. These spatial locations demand institutionalized behavioral patterns for both men and women, following gendered norms.

On the other hand, I would like to call non-traditional spaces *in-between* spaces where characters enter a realm of darkness and sorcery, experience uncanniness, and have negative moral implications on the soul. These spaces imply a form of mobility as women must leave their homes willingly or forcibly to inhabit what is outside of their gendered norm, what is *other*. In some examples, characters impose contexts and pressures within a home, giving it a new

meaning and enacting harmful and sometimes destructive behavior. For example, in *La Celestina* by Fernando de Rojas, Celestina's house is proposed as a "go-between house," an exchange site where people can express their freedoms and pleasures (Álvarez-Moreno, 40). Her house was constructed to oppose the other homes described due to her dark nature and all-encompassing abilities towards sorcery and monetary gain. Fernando de Rojas' Celestinesque world becomes a point of reference for the house, a non-traditional space. It is a place that breaks the metaphysical, architectural, and temporal meanings of space and allows characters to express their darkest desires. In chapter one, I will analyze the *humilladero*. This space will enable women to resort to sorcery to protect their marriage as they lose themselves and place their souls in danger.[6] Non-traditional spaces are a grey area where identity becomes fragmented.

I will follow Michel Foucault's theoretical framework on heterotopias in his essay "Of Other Spaces" to articulate the meaning of a non-traditional space. Foucault describes heterotopias as cultural, discursive, and institutionalized spaces that are 'other,' disturbing, intense, incompatible, contradictory, or transforming (4). Heterotopias are worlds within worlds, a real space juxtaposing several spaces. They are conceptual spaces that have more layers of meaning that serve as a contestation of the actual space we inhabit. He states, "places of this kind are outside of all places, even though it may be possible to indicate their location in reality … there might be a sort of mixed, joint experience" (3-4). Foucault uses the mirror to describe a heterotopia best; while the mirror reflects a space where I am not, a virtual space, it reflects the actual place where I am (8). The "I" begins to reconstitute itself where it is; in actuality, "it makes this place that I occupy at the moment when I look at myself in the glass at once

[6] For witchcraft and catholic theory, see Caro Baroja.

absolutely unreal since to be perceived, it has to pass through a virtual point which is over there" (4)

In Zayas' novellas, the house becomes a contested space, a locus that does not follow the normative functions of the home of the time period. The characters disobey the conventions and functions that the house is meant to serve. The house is displaced in its meaning and assumes various effects that will govern the character's actions. In other words, non-traditional spaces are counter-sites central to the novellas' plot development. It represents a product of two forces manifested against each other. As Foucault describes it, heterotopias become an *other* space and can be fictionally constructed within a real space. The two forces in play here are the norm (good, moral behavior) and deviation from that norm (non-traditional actions, sometimes with negative ethical implications).

Amanda Flather states, "proper government of the household demanded that the husband set and maintain strict social boundaries to the movement of his wife beyond the house" (22). This was also encouraged by the constant reminder by moralists of the figure of the harlot whose attributes were related to being "'moveable… now she is in the house, now she is in the streets, now she lieth in waite in everie corner, she is still gadding from place to place, from company to company'" (Cited in Flather 23). Clergyman William Gouge added that they must "thinke their houses a prison, that cannot tarrie long at home and advised wives that it was not part of their prerogative to 'journey abroad without their husbands' consent'" (Flather 22-23). Similarly, Michel De Certeau sees movement as space and fixation as place. I will study traditional and non-traditional spaces and the experiences of female entrapment and mobility as they relate to each other.

My dissertation will explore how spatial factors such as boundaries and proximity affect female and male identities. How do the fictional Spanish society in Zayas and its characters shape spaces, and how do these spaces affect society? How does social or intellectual nobility construct physical and symbolic spaces that reflect their authority? How do spaces influence actions and shape subjectivity? Who controls space, and how its functions are maintained? How do spaces relate to sociocultural identities? How do physical, conceptual, and symbolic spaces influence ideas, activities, and decisions? It is important to note that space is a product of social relations and the grounds of social construction. Therefore, there are contradictions and tension between the ideal model of gender relations that we see in prescriptive writing and the daily practices represented by Zayas.[7] Social relationships are negotiated through the organization and practice of space. It allows us to see the complex and dynamic constructions of gender relations and how daily encounters construct, manipulate, negotiate, maintain, and change them. I argue that it is all mediated through space.

Paul Stock's *The Use of Space in Early Modern History* speaks of space as possessing "generative aspects" that "offer ways of thinking about agency and activity in material terms" (9). The argument that deserves a closer analysis is how spaces can shape societal practices and how they enable actions (Stock 9). Spaces can enforce and generate new ways of being. However, there are problems when you look at space either as passive since "it treats material space as a … blank canvas" or as generative when you give space "anthropomorphic attributes" (Stock 9). Martina Löw speaks of the *potentiality of spaces* and how their atmosphere can influence how society responds within a given space. Therefore, it is essential to consider how "the material characteristics of space can influence beliefs and practices, just as beliefs and

[7] For more on contradictory subjects in the Spanish Golden Age, see Mariscal.

practices can shape concrete spaces" (Stock 10). If the context of a given space can *influence* behavior, these responses can be perceived as culturally contingent rather than resulting from the spaces themselves.

Matthew Johnson's *Rethinking the Great Rebuilding* focuses on early modern living spaces and argues that "vernacular houses do not simply express existing symbolic concepts or mentalities, but instead 'materialize a set of cultural practices and meanings at … [a] quotidian level'" (123). Johnson shows how homes were "fashioned in physical and representational terms" and how living space was created at an "idealized discursive level and disseminated to an 'imagined community'" (12). In other words, meaning originates from the practice within space. Daphne Spain's *Gendered Spaces and Women's Status* focuses on the physical separation between men and women; she argues that this separation "contributes to and perpetuates gender stratifications by reducing women's access to socially valued knowledge" (137). They are highlighting that women were segregated no matter their position in society, and this was done in the way they were placed in specific spaces that inhibited them from having a social exchange with others.

Noelia S. Cirnigliaro's chapter on "Casas lóbregas en la novela de María de Zayas" closely comes to describe what I consider a non-traditional space, where *el escudero* in *Lazarillo de Tormes,*

> …sacó una llave de la manga y abrió su puerta y entramos en casa. La cual tenía la entrada oscura y lóbrega de tal manera, que paresce que ponía temor a los que en ella entraban, aunque dentro de ella estaba patio pequeño y razonables cámaras (*Lazarillo de Tormes*, 74).

This space creates a sense of horror and rejection, revealing the mask that the *Escudero* carries before society. For Lázaro, the house "parescía casa encantada" (75) and the *Escudero* defines it as "debe ser de mal suelo, que hay casas desdichadas y de mal pie, que los que viven en ellas pegan la desdicha. Esta debe de ser, sin dubda, de ellas" (89). Cirnigliaro points out that inhabiting a space such as this home is a critique of the problem of honor and obsession with appearances. Luis F. Avilés analyzes the public and private lives in *Lazarillo de Tormes* and how characters change their behavior as they inhabit specific spaces. He believes we get a closer look into the social pressures placed on characters, and the house becomes a means of release from *el qué dirán.* This is where the *Escudero* demonstrates the complexities of the moral underpinnings of the house. Parallel to De Certeau (150-51), Avilés proposes to understand the house in *Lazarillo* as a space of high social intensity. I agree that analyzing the house's activity is where we can uncover the character's intentions, unveiling the façade that they portray in the public sphere. Cirnigliaro states that this house is associated to "el mundo de la supestitición, la fantasia, el simulacro y la *illusio*, pero en maneras mucho más siniestras" (94). This definition of Lazarillo's house is the closest to a non-traditional space; it is the in-between space, the upside down of what the traditional house should represent culturally. Cirnigliaro references the house of María de Zayas as producing "una ambientación lúgubre, mortuoria y horrorosa en tensión con el lujo, el brillo, la gala y la riqueza de la típica casa principal" (94). This *casa principal* is referencing Cervantes' *La fuerza de la sangre* which is Zayas' inspiration for writing her novella, *La fuerza del amor*. The woman in Cervantes' novella is raped in Rodolfo's house, and she must marry him to cleanse her honor. The darkness that permeates Rodolfo's home in Cervantes'

novella is also the same darkness that permeates in Zayas to refer to *engaño* and what lies within the house.[8] Zayas aims to uncover the truth by illuminating the female domestic experience.

Rodríguez and Pernia state that it is rather unusual that the *Escudero*'s house in *Lazarillo de Tormes* is described as *encantada* by Lázaro when it is unfurnished. Covarrubias defines 'casa encantada' as, "la que está cerrada y con mucho silencio, y la gente la della escondida y recatada," (1611). In this case, the house goes beyond silence, its emptiness echoes the reality of the *Escudero*'s misfortunes. Avilés sees the absence and silence as "la posibilidad de arrebatarle a la casa el bullicio que la caracterizaba" (182). Another example of the concept of enchanted house is Cervantes' "*El celoso extremeño*" where the function of the house corresponds to the desires and anxieties of Carrizales and it serves as a reflection of his masculinity. He created his home in a singular way, "cerró todas las ventanas que miraban a la calle y dioles vista al cielo … llave maestra para toda la casa, y encerró en ella todo lo que suele comprarse en junto y en sus sazones, para la provisión de todo el año" (Cervantes, *El Celoso*, 104). His wife was trapped inside with every window and door shut to prevent any outside forces from entering. The moment when Carrizales' life comes to an end he states, "me fabriqué la casa donde muriese" (133). He created a fortress of a home that resulted in his death as characters engineered a way to allow outside forces to enter. This experience of entrapping women clearly fails, as characters astutely invade the home which leads to his demise. [9]

Gaston Bachelard in *La poética del espacio* focuses on the childhood home and the positive effects that a home can generate. He defined *topofilia* as a way of determining "el valor humano de los espacios de posesión, de los espacios defendidos contra fuerzas adversas, de los espacios amados" (22). He defines the house as a space people live in and love; this is the *filia*

[8] For more on women in Cervantes and Zayas, see Boyer (1990).
[9] For the relationship between house and space, see Avilés and Fernández.

that spaces should model. The cultural sphere captures and manifests this idea of safety, love, and comfort. Cirnigliario takes this meaning of *topofilia* and includes the other side; she refers to it as *claustrofilia*. Her take is to define the possibility of confinement within darkness and the revelation of concealed truth during moments of light. She refers to an illuminated house as the utopic representation of the maternal home, which Zayas strays away from. There is an intention to represent the darkness of the house in her novellas. Cirnigliario refers to the darkness as a *catábasis/ submundo/ cueva* (96), which I will analyze through the lens of heterotopias. Another scholar, Electra Gamón Fielding, analyses alternative spaces in her chapter, "Confining the *Pícara*: Ethnic Violence and Heterotopic Spaces *La Hija de Celestina,*" and applies Foucault's theory of heterotopias to reveal how Elena is a symbolic figure of Morisco culture and the vilification of the Moor, where violence and punishment are a means to control a transgressing woman (128). She focuses on what Foucault defines as mobile spaces that develop short-term transitory communities such as a carriage, an airplane, or a ship and how spaces evolve (129). Fielding's analysis is a strong segue into what I term a non-traditional space in Zayas.

These examples signal how characters' behavior within a culturally traditional home begins to assign different meanings, and we see the house transform figuratively and literally from a traditional space to a non-traditional or, in other words, to a *casa encantada* and an experience of heterotopias. I intend to expand our view of Zayas' works by critically analyzing how female and male characters create contexts and social pressures within gendered spaces to inhibit or manipulate behavior. Characters navigate spaces differently and, as a result, lead married women to different experiences of entrapment and death as the house becomes a play of *cajas chinas*, at times becoming claustrophobic and impossible spaces to navigate. According to Ana M. Rodríguez-Rodríguez, "Zayas builds spaces for her stories that limit women's world to a

very controlled set of locations where their movements are also constrained and limited to their homes or close surrounding areas" (193). This is a good explanation for women's entrapped experiences as they are constricted to specific spaces.

In some cases, however, women can mobilize within traditional and nontraditional spaces, which leads to a change in subjectivity. Zayas' work has been studied extensively, but there are no references to non-traditional spaces, only to traditional spaces manipulated through *engaño* by the characters that inhabit them. Within space, you can see gender relations materialize and the manner in which spaces inform the understanding of social relations. There are tensions between the male and female gender in Zayas. Deception and deviation have become the norm in Baroque, where the individual is going through a crisis. The norm, as an example, does not work for women because despite being virtuous, men are dishonest with excessive liberty and take advantage of them. The common thread is the tension between a norm *a priori* imposing inequalities between men and women, which happens despite the existence of good and evil characters. Zayas is aware of this context and exploits it narratively. The figure of virtue (the pure) is the incarnation of the Good Wife; this archetype is the norm incarnate, but this does not function because she is sublimated to an ideal form. Many women in Zayas do not possess the tools to advocate for themselves.[10] Therefore, I will analyze alternate explorations of traditional spaces to propose a transformation of the cultural expectations of a morally defined space. I will take the concept of an enchanted house and apply Foucault's theory on heterotopias to critically analyze what happens to women's subjectivity in go-between spaces that allow them to experience this enchantment. Conceptual and literary spaces provide insights into the cultural and social dynamics of the time period. [11]

[10] For feminist criticism in literary studies, see Moi.
[11] For profane and conventual spaces, see Barbeito Carneiro.

CHAPTER ONE:
Baroque Extremes: Limit Experiences and Dark Passions

Spain's Golden Age is an important field to study women living under a patriarchal order and the dominant culture that prescribes normative marital practices. Xon de Ros and Geraldine Hazbun have argued that "the dangers to men [emanated] from women in mismanaged marriage" (11). Louise M. Haywood viewed marriage as "the microcosm of a man's conduct in social relations, and as such, a locus in which virility is exercised and demonstrated" (Cited in Ros & Hazbun, 9). Marriage functioned as a regulator of behavior that led women to be "reduced to signifiers of their husbands' manliness and capacity to behave appropriately" (9). This meant that they would employ any means necessary to domesticate wives. In the seventeenth century, artistic depictions of holy matrimony proliferated across Spain. The Catholic Church launched a movement to make betrothal depictions between Saint Joseph and the Virgin Mary the ideal expression of marriage (Villasenor Black, 637).

Artistic representations, hagiographies, sermons, and holy texts were foundational for the constitution of discourses on marriage in Spain. The Inquisition regulated betrothal depictions to provide models for Spanish men and women to follow and define marital gender roles. Saint Joseph and the Virgin Mary were the perfect spouses and became the articulation of "the Church's position on adultery" (Villasenor Black, 638). With this perspective on marriage and its cultural significance, women were relegated to specific behaviors tied to their gender.[12] The problem with this idea is that the practice of marriage is quite complex. These complexities are attributed to society's fixed attitudes toward women. Starting with the sixteenth century, women were regarded as a "moral entity" and not as a "social entity" that became the focus of concern

[12] For an analysis of body and gender, see Laqueur.

(McKendrick 5). The fundamental question that was profoundly studied was whether women were inherently evil. According to Melveena McKendrick, this idea originated from the conflict between "traditional Christian views of Eve and the glorification of womanhood purveyed by the troubadours" (5). In the Renaissance, the secular Neo-Platonists took the courtly medieval love traditions and adapted them to create an ideal woman within pastoral and chivalric literary settings (5). In chivalric tales, women are virtuous and graceful, exalting women to an idealized form. The problem is the unrealistic expectations and societal pressures on women. Desiderius Erasmus later challenged these perceptions as he proposed a new vision for women and a change in societal attitudes. He believed in "the formation of a more human ideal of women" (Cited in McKendrick, 6) as he understood that they should not be kept ignorant and submissive. Erasmus' *Colloquia* was published in 1518 and written within the context of marriage as he advocated for female educational reform. His writings and ideas were progressive as he understood that women were not inferior to men but were given a role that made them submissive.

In 1531, Fray Luis de León published *La perfecta casada,* a prescriptive manual of the Counter-Reformation era aimed at control of female space and body. With this text, we can see a transition in thought from the idealized woman created by the Neo-Platonist to a more realistic person with a valuable social function. *La perfecta casada* clearly illustrates the characteristics of an exemplary married woman "to scrutinize the female experience: voice, space, body, and action" (Cited in Phillips, 3). Fray Luis chooses married women to signify that unmarried women's comportment requires surveillance to *perfect* their actions, and once married, they should continue the same behavioral codes. Thus, it provides the social function married women *ought* to perform in the traditional home setting. If women are not performing their wifely duties at home, then according to Fray Luis they pose a threat to men, "si la casada no trabaja, ni se

ocupa en lo que pertenece a su casa, ¿qué otros estudios o negocios tiene en que se ocupa?" (*La Perfecta Casada*, p 70). His response is comparable to the treatises of the period as he sees failure in maintaining the behavioral codes as defiant and deems women *bad* by nature.[13] For Fray Luis, women who disobeyed are the embodiment of disgust, and therefore, they are dangerous and capable of corrupting men:

> Emplee su vida en los oficios ajenos; … en ser venturera, visitadora, callejera, amiga de fiestas, enemiga de su rincón, de su casa olvidada y de las casas ajenas curiosa, pesquisadora de cuanto pasa (y aun de lo que no pasa inventora, parlera y chismosa)... dada del todo a la risa y a la conversación … el trabajo de la mujer, o el sér, o el ser buena; porque, sin él, o no es mujer sino asco, o es tal mujer, que sería menos mal que no fuese (73).

Fray Luis compares women who stray from their domestic responsibilities to the characteristics of prostitutes by using the following adjectives: *callejera, amiga de fiestas, de las casas ajenas* (73). Women who do not perform their role as good wives are not women at all. They cannot pursue their desires as they threaten members of society, and their corruptible nature, if not tamed, will corrupt men. Therefore, women must be placed under a process of domestication through which control, enclosures, and surveillance are the solution.

Amanda Flather's "Gender and Space in Early Modern England" describes similar conditions and requirements in England:

> Writers of treatises on marriage and conduct books agreed on the necessity for all families in early modern England to be governed according to these principles of gender and spatial order. The husband and master should have absolute dominion over the house

[13] For religion, body, and gender as it relates to the feminine exclusion of the Golden Age, see Bergmann.

> and household and take charge of 'public' affairs; [whereas] the wife had to be subject and obedient to him, focusing her attention solely upon the ordering of the house (21).

As life unfolded in seventeenth-century Spain, space combined with gendered norms provided a spatial system and a divine order that monitored male and female lives. The discourse that determined women's social spaces was available in domestic manuals, sermons, and educational writings written by male moralists and theologians of the time. In addition, social treatises and royal laws governed the physical limitations of its subjects. Men and women were expected to abide by the rules according to their gendered space. For example, the house, the convent, immurement cells, and brothels were deemed good and bad feminine spaces. Space was the locus of gendered relations, and the activities enacted within a given space created tension with the norm: what space should signify (its cultural contingency) and the actual practice between its social subjects, which sometimes defied the norms. Here is the problem: the struggle between upholding the values designated by society and the individual desires that challenge those norms.

The Intersectionality of Gender and Space: Space vs. Place

Michel de Certeau makes a clear distinction between structures and actions as he defines place (*lieu*) as "the order (of whatever kind) in accord with which elements are distributed in relationships of coexistence" (117). Two things cannot be in the same location because what he calls the law of the "proper" determines that elements can only be beside one another, "each situated in its own proper and distinct location, a location it defines" (117). A space (*espace*) "takes into consideration vectors of direction, velocities, and time variables. Space occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function" (117). De Certeau defines space as a "practiced place" (117). It uses the street as the structure of

urban planning, and the walkers are the ones who transform it into space. In other words, space has life, materialized through movement, and is continuously reconfigured by the people inhabiting places. De Certeau's most significant contribution is determining stories and actions as materializing space.

Critical theorists have debated the notions of space and place in various levels and categories. Place is "the product of the imaginary, of desire, and is the primary means by which we articulate with space and transform it into a humanized landscape" (de Certeau, 215). Place is a social construct that enables subjects to alter cultural and social meanings of space. In this dissertation, the use of space and place will follow Michel de Certeau's definition of "space [as] a practiced place" (117). As Brian M. Phillips and Emily Colber Cairns expand in the article "Confined Women," spaces become places; "spaces are shaped by the stories and activities that occur within them and through the figures that populate them" (1). Therefore, space is the *medium* through which each lived experience can alter its social and cultural meaning and simultaneously inform how a community imagines itself.

Joanna Guildi's fundamental work on the "spatial turn" is a historical phenomenon of the late twentieth century that analyzes how space plays a role in historical theory and practice. The "spatial turn" is associated with theorists such as Pierre Bourdieu and Henri Lafebvre's, *The Production of Space* (1974). Although they conceptualized space as socially and culturally contingent, they wrote about how space shaped culture since "neither material spaces nor societal ideas about them are unchanging universal categories; rather, they are historically specific cultural products" (Stock, 2). In addition, Lefebvre proposes that spaces are "instruments and evidence of uneven power dynamics and ideological agendas" (Cited in Stock, 26). In other words, spatial contexts matter in understanding everyday life's social, historical, and material

culture. In Santa Arias's *Rethinking Space*, her approach to space is viewing it as a cultural concept; "space is not something outside of history; it is not contextless, pre-existent, 'given,' or an 'inert' frozen set of relations devoid of social origins and social implications" (31). Therefore, it is essential to consider space as fundamental to studying the past as it questions materiality, perception, and agency. Furthermore, space can be contested and historically constructed since it is not fixed.

Scholars attempt to conceptualize demarcated spaces as the literal architectural structures of limit, at times overshadowing the complexities of how people experience them. Attention should be given to how spaces intersect with other categories of social identities, such as age, social status, marital status, and gender. Amanda Flather understands spaces as the basis of gender identities; "the organization of space is not then just a reflection of society and its values, it is a medium through which society is reproduced since it provides its context in which power and social relations are negotiated" (2). Flather's terminology of space is twofold: as a *medium* where identities are negotiated and determined, and as "more than, and different from, a physical location and space. Space [as] an arena of social action" (2), which follows De Certeau's terminology of space.

The discourse of confinement in Spanish Baroque culture restricted women from living within specific spaces. Borders established by a society determined women's-controlled spaces, such as the home, convent, and immurement cells. The ruling class in the Iberian Peninsula defined these spaces as restrictive and, at the same time, necessary to maintain male honor. Women were responsible for maintaining order within the household to ensure honor remained intact.[14] The institution of marriage represents established boundaries that are continuously

[14] For the politics of talk and reputation, see Bowman.

transgressed in María de Zayas' work due to societal flaws that prevent women from being provided with the necessary tools to succeed within a given space.

Henri Lefebvre took a more civil approach to the Spanish etymological word referred to as “frontera” and made it synonymous with “límites.” The term “límites” will be pertinent to the modes and ends in which the women in María de Zayas navigate spaces within certain limits imposed by social structures. The sociocultural inheritance of a patriarchal world order directs its attention to female comportment and normalizing *docile bodies* defined by Michel Foucault in *Discipline and Punish* as “bodies that react to specific social, chronological, physical, emotional, and environmental cues in a predetermined manner” (28) and situating them in confined physical spaces. Foucault describes physical enclosures as a disciplinary technique because “discipline sometimes requires *enclosure*, the specification of a place heterogeneous to all others and closed in upon itself. It is the protected place of disciplinary monotony” (Foucault, 141). Since women must be reduced to specific spaces, limits play a fundamental role in understanding the physical and psychosocial limitations of gendered spaces. It is essential to make a distinction that a house can only become a prison if its limiting mechanisms are taken to an extreme.

The borders of Early Modern Spain led women to inhabit spaces that were carefully monitored, restricted, and driven by male honor, social norms, and maintaining appearances (*el qué dirán*).[15] When determining women's space during this period, it was often associated with confinement and limitations. The Latin etymological root of confinement is *finis,* as end or limit, meaning restriction. Confinement is not solely restricted to the physical space but also the social and temporal spaces women experience as confinement. The spaces that will be explored pertain to María de Zayas' fictional representations of marital households, how women transition from

[15] On problems on honor in Spanish drama, see Artiles.

their parent's homes to their husbands' homes, and how characters experience each space. Consequently, the different models of marriage, husbands' mismanagement of their relationships, and characters' behaviors will define and affect the physical, social, and symbolic spaces.

In this chapter, I will examine fictional representations of space in María de Zayas y Sotomayor's short stories, *Novelas amorosas y ejemplares* (1637) and *Desengaños amorosos* (1647). The novellas I will discuss in this chapter are "*La fuerza del amor*" and "*La inocencia castigada*." Zayas responds to the sermons of feminine conduct by writing a frame-tale narrative in the style of Bocaccio's *Decameron* devoted to the female experience. Zayas focuses on honor-driven confinement in domestic and holy spaces as an undertone of resistance, which paradoxically originates from the spaces meant for female social control. From the moment that each of her female protagonists is courted to marry to the transition from their parent's household to their husband's home, for Zayas, the comfort and stability that the house is intended to perform become an irony. As we will later see, this stability is, to a certain degree, imagined, and more intensely, the protection these spaces are meant to provide fails these women as they are tortured and, in most cases, murdered by their husbands within the enclosures of their homes. Zayas' protagonists serve as *exempla* of *Goodwives* and as a contestation of the absolute social and spatial control of patriarchy. Despite their *goodness*, they do not have the necessary social tools to survive in a male-dominated world.

As Amanda Flather has argued, the "inconsistencies within patriarchal rhetoric that admonished women to be 'neighbourly,' together with the intricate and sometimes contradictory way in which gender intersected with other social factors, such as age, social, and marital status, created social maps that were fluid, flexible and contextually determined" (95). Context matters: how each character's gender intersects with the spaces and the people they encounter leads to the

potential of defying the norms that traditional spaces intend to determine. This is important in Zayas' novellas because despite how 'good' and 'neighbourly' the wives are, they encounter people that sometimes invade their home and threaten their honor, which they must later endure through their family's disciplinary actions.[16] In Zayas, extreme cases of marriage impose and dominate, and they want to propose themselves as a norm that is not supposed to be the norm. In other words, extremes have become the norm. In doing so, she opens the possibility to an alternate exploration of each space to propose transforming cultural expectations of gendered space.

Female Mobility in "*La fuerza del amor*"

In the opening pages of the collection's frame, the main protagonist, Lisis, functions as the moderator, where several female characters gather to narrate their marital misfortunes. Lisis has promised to wed a man she does not love and holds a storytelling celebration to distract from her unrequited love for another man. The soirée takes place in Laura's house, Lisis' mother, described as a well-lit home despite the darkness that permeates Spain. The maternal house becomes Zayas' point of reference to contrast the somber and dangerous homes narrated in each story and the lack of mothers who cannot protect their daughters. The "in-between spaces" from the paternal to the marital home construct a type of female subjectivity, that of the Goodwife, which becomes the social role that does not entirely incarnate due to external pressures threatening their honor. For Marina Brownlee in *Cultural Labyrinth*, the *good* feminine consists of the Good Wife, Good Mother, the Virgin, and the *negative* feminine as the Prostitute, the Seductress, the Enchantress, and the Terrible Mother. Brownlee's binaries of *good* and *bad* women in Zayas are essential to determine the role of the wives that Zayas describes in her

[16] For communities of women in fiction, see Auerbach.

novellas. Marriage is the precursor of the chaotic and violent nature that women endure in their stories. For Zayas, marriage is the problem, not the solution, and this represents a contrast with the *comedias* of Cervantes, Lope, Calderón, and other male writers. The act of transitioning women from their paternal homes to their marital homes is what begins the horrific experiences of the Goodwives in Zayas.

Brownlee and Welles comment on the binaries within Zayas' novellas, the positive feminine versus the negative feminine, as polar extremes demonstrating the complex nature of Zayas' characters. Women who are *good* but are not given the ability to defend themselves against men's transgressions are blamed for the same transgressions. In that case, society deems them inadequate or 'imperfect' by manuals such as Fray Luis' *La perfecta Casada*.[17] The term "Imperfect Wives" in Dopico Black's *Perfect Wives, Other Women* alludes to Sor Juana as the central female figure who refused marriage and devoted her life to the convent. Sor Juana is an emblematic, often controversial figure that critics question and that I find relevant to the married women that Zayas describes. In Dopico Black's analysis, it is evident that Sor Juana challenges the behavioral codes of a nun, as well as the categorizations and limitations of women's capabilities. In her *Respuesta a Sor Filotea* Sor Juana writes:

> Entréme religiosa porque, aunque conocía que tenía el estado cosas (de las accesorias hablo, no de las formales) muchas repugnantes a mi genio, con todo, para la total negación que tenía al matrimonio, era lo menos desproporcionado y lo más decente que podía elegir en materia de la seguridad que deseaba de mi salvación; a cuyo primer respeto (como al fin más importante) cedieron y sujetaron la cerviz de todas las impertinencillas de mi genio, que eran de querer vivir sola; de no tener ocupación

[17] For an analysis of the lives of women in the sixteenth-and-seventeen centuries, see Vigil.

> obligatoria que embarazase la libertad de mi estudio, ni rumor de comunidad que impediese el sosegado silencio de mis libros. (*Obras completas*, 831)

There is a clear intention to demonstrate that conventional norms did not work for women like Sor Juana and a realization that they are led to break them because they are set up for failure from their very conception. In her *Respuesta*, she highlights that her desire for salvation was precisely through the refusal to marry. She chose her fate by entering a convent as she understood it would be a space to pursue her studies.[18] Sor Juana's rejection of matrimony is due to her individuality and intellect. Zayas expands on Sor Juana's problems confronted by women in a general way, the issues shared by all women. Zayas hyperbolizes the problems in a society that does not provide women access to education and the tools they need to choose a life independently, whether they may or may not consider marriage an option. There is intense pressure on the perfect wife because she is the character of most value, so she becomes the one whose loss best displays the high cost of misbehavior.

In Zayas' *Novelas amorosas y ejemplares*, Laura, her protagonist in the fifth *desengaño*, "La fuerza del amor," conveys Zayas' agenda as she criticizes the legislators who "atáis nuestras manos para las venganzas, imposibilitando nuestras fuerzas con vuestras falsas opiniones, pues nos negáis letras y armas? ¿El alma no es la misma que la de los hombres?" (364). Similarly, Sor Juana says in "Romance 19" that "ser mujer, ni estar ausente, /no es de amarte impedimento;/ pues sabes tú, que las almas / distancia ignoran y sexo" (109-112). Souls do not know gender; they are made from the same mold. This statement is to highlight how this is ignored, and the house becomes the locus of gendered struggle and later a death trap. The problem is the type of education (or lack thereof) that women receive to aspire to something other than being a wife, "y

[18] For crossing boundaries, public spectacle, and private battles of Sor Juana, see Arenal.

así, por tenernos sujetas desde que nacemos, vais enflaqueciendo nuestras fuerzas con los temores de la honra, y el entendimiento con el recato de la vergüenza, dándonos por espadas ruecas, y por libros almohadillas" (*Novelas ejemplares*, 364). In *Baroque Horrors*, David Castillo states that:

> While Zayas' second collection of novellas features some of the most shocking, macabre, and graphic passages of siglo de oro literature, including a series of gruesome and coldblooded murders of innocent women, these horrifying events do not typically take place in a peripheral, marginal, or exotic landscape but rather amid the comforts of aristocratic households in populous cities such as Toledo and Seville. It is thus fair to say the monstrous, the occult, and the horrific are literally brought home into the very heart of Spanish society. (33)

"*La fuerza del amor*" is the story that best illustrates Zayas' proposed thesis of challenging institutionalized behavior by rewriting the same male-dominated discourses. Specifically, those on female conduct and of the *novela cortesana*, such as Cervantes' "*La fuerza de la sangre*." An inherent convention of the love tradition is beauty that produces a harmonious love story and positive outcomes for women (Navarro Durán, 81). In the Zayasian world, beauty tends to produce misery, as is the case of the protagonist of the fifth novela, "si Laura no fuera como hermosa, desdichada" (Zayas, 346) because her "hermosura fue tenida por celestial extremo" (345). Therefore, Zayas declares, "para que Laura pagase a la desdicha lo que le debe la hermosura" (353); she inverts the love story tradition of beauty, leading to the tragic fate of most of her female protagonists. Furthermore, the love treatises of the Spanish Golden Age propose that to enjoy a woman's beauty as the final act of love, men must deceive them (Navarro Durán, 81). Zayas inverts this tradition by establishing deception as the mechanism that lures women to

terrible marriages and the love once felt by men towards their wives as “condición mudable” (Zayas, 345).

In “*La fuerza del amor*,” Laura is motherless because she died birthing her and remains under the care of her father alongside her two brothers. She is surrounded by strong male figures who are responsible for protecting her. Laura's protective space is her paternal home, where her father and brothers are “vigilantes guardas de su hermosura” (Zayas, *Novelas*, 346). The moral codes that her father provides are as follows:

> Enseñando los hijos en las buenas costumbres y ejercicio que dos caballeros y una tan hermosa dama merecían, viviendo la bella Laura con el recato y honestidad que a mujer tan rica y principal era justo, siendo los ojos de su padre, y hermanos, y la alabanza de la ciudad. (346)

The narrator establishes that Laura's identity is determined by her father's moral teachings and how she is perceived by the city she lives in. The adjectives that describe her are ‘belleza,’ ‘discreción,’ ‘recato,’ and ‘honestidad’ (346), all good and honorable qualities that sparked everyone's interest, establishing her coveted beauty as the reason for her suffering.

The Dance of The Gallarda was a traditional popular dance in Europe. It came from the term *gallardía*; those who danced needed to be joyful, happy, and animated since it required fast-paced movements. In “*La fuerza del amor*,” the dance takes place in a prince's house, a type of chronotope that exposes Laura's beauty to society, “salió, en fin, Laura a ver y ser vista, tan acompañada de hermosura como de honestidad” (346). Dance as a courtly manifestation forms a part of what Mikhail Bakhtin describes as a chronotope in *The Dialogic of Imagination*, “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (84). It is a time-space that provides meaning to the forces operating in this specific

cultural gathering. The cultural activities and the forces that operate make this chronotope the onset of a chain reaction leading to Laura's downfall. The dance, a courtly ritual, functions as a chronotope as it allows women to be seen, talked to, and even touched if the dance requires it; it is all under the supervision of the family. Don Diego feels an overwhelming desire to conquer Laura's heart as he is mesmerized by her beauty.

Laura's reveal to the public gaze is a reference to Dina, found in Genesis 34:1-31, where Jacob's daughter, Dina, "salió a ver y ser vista" and was raped by Sichén (Cited in Julián Olivares, *Introduction*, 83). In the bible, Dina is not blamed for Sichén's actions, but this reference demonstrates the contrary in Laura's case. The dance makes females visible as part of the social code. What is important is how the narrator interprets the event as implying that even sanctioned occasions are dangerous for women. Usually, this dance is not approved by the ministers due to the dangers of publicly exposing women's beauty, "pues en las más de ellas se les niega hasta el ir a misa, sin que basten a derogar esta ley, que ha puesto en ellas la costumbre, las penas que los ministros eclesiásticos y seglares les ponen" (Zayas, 346). However, dances are necessary for socializing. The narrator suggests that the control imposed on women's behavior and visibility is hyperbolized. Don Diego's actions place her in danger. This is a specific circumstance where the love for beauty becomes the motivating force that makes characters behave in extreme ways. As for Don Diego, Laura's beauty "le tenía tan fuera de sí" (Zayas, 347). Rosalie Pecoraro's article "'*La fuerza del amor*' or 'The Power of Self-Love': Zayas' Response to Cervantes's '*La fuerza de la sangre*'" believes "that even in his apparent and expressed respect for her honor and place in society, it is her beauty and not her virtue that drives him to desperation and lament" (44).

In Cervantes' "*La Fuerza de la sangre*," Rodrigo rapes Leocadia, but her fate ends happily as Rodrigo weds her to cleanse her dishonor.[19] Zayas' novella takes it one step further by focusing her narratives on what happens to women after marriage. The biblical reference does not blame Dina for Sichén's transgression; contrary to this, Spanish moralists of the period would punish her for dishonoring her family. In Laura's case, Zayas references Dina as she describes Laura's public display because she will be penalized by the moralist of the time, who will blame her for Don Diego's transgressions as her future husband. Her fate will not follow the happy ending of Leocadia as marriage cleanses her dishonor; in Zayas, the marital bond will be the root of her misery. Furthermore, Zayas responds to the sermons of the time on female submissive conduct and the consequences of marriage when faced with abusive husbands, ultimately producing adverse effects on her female subjects.

The Dance of the Gallarda is the space that allows Don Diego to address Laura, declaring his interest in her, "Señora mía, yo os adoro;" (347); his public display of affection threatens her honor. So naturally, her response is very feminine as she demonstrates her dissatisfaction with such a bold demonstration:

> Cuando la hermosa dama, fingiendo justo impedimento, le dejó y se volvió a su asiento, dando que sospechar a los que miraban y que sentir a don Diego, el cual quedó tan triste como desesperado, pues en lo que quedaba del día no mereció que Laura le favoreciese siquiera con los ojos. (347)

Her behavior is how women *ought* to behave; it is an example of the normative behavior that is imposed by society and what Fray Luis refers to in *La perfecta casada*. She has adopted this subjectivity of being honest and discrete, the feminine ideal behavior and what her father and

[19] For effacing rape in early modern representations, see Baines.

brothers have instilled in her. Don Diego is embarrassed by his unrequited love as he returns home heartbroken, making the bed his space for lamentation:

> Donde acostándose en su cama (común remedio de tristes, que luego consultan las almohadas, como si ellas les hubiesen de dar remedio), dando vueltas por ella, empezó a quejarse tan lastimosamente de su desdicha, si lo era haber visto la belleza que le tenía tan fuera de sí. (347)

The bedroom is understood as "[el] ámbito en el que el cuerpo cobra un protagonismo particular" (Jouanchin, 384). The person can openly express their deepest desires and emotions; it is the space where the most intimate secrets are revealed. In Covarrubias, the bed is related with, "el descanso, la enfermedad y la muerte" (1995: 241). The same happens to Calisto in *La Celestina*; for Don Diego, the bedroom is the place where he can express his melancholy. He falls ill constantly as he is bedridden and, in a later instance, comes close to losing his life.

The experience that had him *tan fuera de sí* is that of love so extreme that it takes him outside of himself. There is a rapid change in his identity "que después que te vi no soy el que era primero" (Zayas, 348), which leads him to become desperate. Love is the force that goes beyond himself, and it will be the catalyst for pursuing her heart, causing him to change drastically. He desires to marry her because it will be his end if he does not. He is confident in his pursuit and believes her father would accept him. He motivates himself, "¡Ánimo, cobarde corazón!" (348). This extreme case is a surprise in subjectivity; it is like a temporary state that helps him resolve his unrequited love. Don Diego's identity is defined as,

> Caballero rico y galán discreto, y de tanta envidia de partes que no hiciera mucho que, fiado en ella, se prometiera las de la bella Laura, y dar codicia a su padre para desear tan

> noble marido para su hija, pues entre los muchos pretendientes de su hermosa prenda, llevaba don Diego la victoria. (346-347)

Due to his socioeconomic status, he is confident that Laura will notice him as they are in the same social class, and even the narrator states that he is already victorious in winning the heart of Laura's father and convincing him to have her hand in marriage. On the other hand, Laura is defined as “tan acompañada de hermosura como de honestidad” (346), her rejection for Don Diego was “por dar a su honestidad el lugar que siempre había tenido en su valor” (347). The certainty of her character is more vital than Diego's pursuit of her, but once she hears of Don Diego's illness, her thoughts begin to turn awry. Pecoraro states that “Diego's impulsiveness dictates his behavior from the very beginning” (44) and compares him to Rodolfo in Cervantes' “*La fuerza de la sangre*” as his behavior “will only intensify in a thoroughly incoherent manner once Diego and Laura’s marriage is consummated” (45). Laura experiences an internal conflict, as her home becomes a lugubrious space, where her desperation “más ponía en temor a su padre y hermanos, más a don Carlos que, como la amaba con más terneza, reparaba más en su disgusto” (349). Diego and Laura's behavior simultaneously demonstrates the erratic results of this powerful love and attraction toward one another.

Diego's feelings of jealousy are later intensified when he witnesses a nobleman enter Laura’s home, “por ser muy querido de los hermanos de Laura, entraba muy a menudo en su casa, creyendo que los descuidos de Laura nacían de tener puesta la voluntad en él” (349). This is an example of how invading external characters, especially male characters, into a woman's home inspires negative thoughts that question women’s intentions. In this case, Don Diego hires a *plebeyo* to sing a romance to respond to his jealousy and addresses this issue in the hopes that Laura reacts positively to his lamentations. Song is a common indirect communication regarding

unrequited love, especially outside balconies, as seen in the troubadour tradition. The Renaissance tradition of romance is for men to persuade a rather stubborn woman to fall in love with them. Expressed in Dante Alighieri's *La Vita Nuova*, the medieval tradition of courtly love, Beatrice, known as the *Donna Angelicata,* becomes his muse for his poems until her unexpected death. He wrote poems about her, and his love is highly connected to religion. The *Donna Angelicata* is the trope that represents the perfect beauty, comparable to Laura's extreme beauty. Although Dante does not serenade Beatrice, she is the muse for the tradition of serenading a woman comparable to Beatrice's beauty and is carried through literary representations of romance. We witness those serenading women from the balconies; the sound that permeates the home takes a protagonist role as they begin to invade their thoughts. The plebeyo declares, "De ti lástima tengo / miras tu dueño y miras / sin amor a tu dueño, / y aun este desengaño / no te muda el intento" (350-51). His song permeates the walls of Laura's house, and she fears that she will lose her reputation, "siento mucho ver mi fama en lenguas de la poesía y en las cuerdas de ese laúd; y lo que peor es, en la boca de ese músico que, siendo criado, será fuerza ser enemigo" (352). From a feminine perspective, she is ruthless in fending for her image, which makes her open her window for a response. However, something happens within her when she realizes that Don Diego is the one who truly loves her. She changes her stature as the song softens her heart. The scene from the balcony becomes the space for explicitly declaring their feelings for one another. Daringly Laura states, "disculpe vuestro amor mi desenvoltura y el verme ultrajar mi atrevimiento, y tenedle desde hoy para llamaros mío, que yo me tengo por dichosa en ser vuestra (352). Evidently, the sound that enters the borders of her home are effective and the impetus for Laura's declaration of love; "estas verdades, engendradas desde el día que os vi, y nacidas en esta ocasión, donde han estado desde entonces, sin haberlas oído ninguno sino vos" (Zayas, 352). The

serenade becomes a temporal space that confirms their mutual love, but it is a win for Don Diego as he is confident he can marry her.

Laura's brothers are alerted by this invasion of a man in his attempt to court their sister. They go to her rescue, “Sintió abrir las puertas de la propia casa y saltearse tan brevemente dos espadas, que a no estar prevenido y sacar el criado la suya, pudiera ser que no le dieran lugar para llevar sus deseos amorosos delante” (352). They arrived late and could not prevent this encounter from happening; this is an example of how they failed in their attempt despite their father and brothers serving as *vigilantes guardas.* They leave Laura alone to express her desire to have a husband. There was a loss in her *recato*; her thoughts were too much to bear alone, and she needed to confess. Although Zayas gives Laura agency to express her desires towards a man, this does not change her innate qualities of goodness. Once Laura realizes that her brothers are going to attack Don Diego, “cerró lo más paso que pudo la ventana y se retiró a su aposento, acostándose más por disimular que por desear tener reposo, pues mal le podía tener su alma por tantas partes en peligro” (352). She understands that she risked her soul to confess her love for him and needed to return to her room so her brothers would not see her. This balcony scene makes their marriage possible as Don Diego reaches for Laura’s approval.

According to the *Siete partidas* (Legal Code) II.vi.1 Alfonso X states that a man with an estate must choose an appropriate bride with lineage and custom as hereditary goods, “Cate que sea de buen linaie e de buenas costumbres, ca los bienes que se siguen destas fincan sienpre en el linaie que della deçende, mas la fermosura e la rriqueza pasar de ligero: onde el Rey que asy non lo catase, errarie en sy mismo e en su linaie. (Alfonso X, 1991: 73). Marital conduct, selecting a good wife, and how men manage their wives will ensure their offspring receive a more significant inheritance. As also seen in Don Juan Manuel's *El Conde Lucanor*, Louise M.

Haywood's article “Choosing and Testing Spouses in Medieval Exemplary Literature” argues that “spousal selection [is] the basis for marital harmony” within his work (72). For Zayas, the wife's beauty, good behavior, and royal status are insufficient for men with “condición mudable” (Zayas, 353). Even though the men in Zayas fall in love at first sight, their feelings are fleeting as they express interest in other women, forgetting and often mistreating their wives. Therefore, the problem in “*La Fuerza del amor*” is as follows:

> ¿no será difícil de creer que este amor había de ser eterno? Y lo fuera si Laura no fuera como hermosa, desdichada, y don Diego como hombre, mudable, pues a él no le sirvió el amor contra el olvido ni la nobleza contra el apetito; ni a ella le valió la riqueza contra la desgracia, la hermosura contra el desprecio. (Zayas, *Novelas,* 353)

As soon as Laura transitions to Don Diego's house, the masculine fortress that her brothers created disintegrates. Nise, one of Don Diego's ex-lovers realized that he was married, “como la boda había sido pública, y Don Diego no pensaba ser su marido, no se recató de nada” (354). Nise's identity is defined as, “gallarda dama de Nápoles, si no lo mejor de ella, por lo menos no era de lo peor” (353). Zayas emphasizes that even though she is a noble, she is still a woman in love, “pues los tuvo de ser mujer de don Diego, y a ese títutlo le había dado todos los favores que pudo y él quiso” (354). Nise's intention is that if she cannot have him as a husband, she will enjoy him as a lover. This blatant disrespect for Laura's marriage demonstrates the interrelationship between women, especially when dealing with jealousy and love. The narrator believes the cause of this is the condition is, “al fin, era mujer, y con amor, que siempre olvidan agravios, aunque sea a costa de su opinion” (354). Once again, love is an extreme force that leads characters to behave outside their norms. In this novella, love is the most significant factor that leads to women’s demise. Nise's love and desire for Don Diego allow her to disrespect their

marriage openly. The narrator blames Don Diego for having this love affair prior to pursuing Laura and expresses a carelessness soon after they married, “pues como los primeros días y aún meses de casado se descuidase de Nise” (354). There is a change in Don Diego's identity, the one who was once ill due to his love for Laura is now freely galivanting with his ex-lover, as she “procuró gozar de don Diego, ya que no como marido, a lo menos como amante, pareciéndole no poder vivir sin él” (354). There is a rapid shamelessness in Don Diego's behavior, “ya empezó Laura a ser enfadosa como propia, cansada como celosa, y olvidada como aborrecida” (354). The gaze he used to court her has moved onto another woman as his movable condition is part of the expected masculine behavior.[20] Zayas makes clear that men that are driven by lust and “desprecian tan a claras están dando alas al agravio, y llegando un hombre a esto, cerca está de perder el honor” (354). It is as much his responsibility as it is his wife's to be held accountable for their family's honor.

He continues to change as he becomes infatuated with Nise, “empezó a ser ingrato, faltando a la cama y mesa, libre en no sentir los pesares que le daba a su esposa … solo por cumplimiento iba a su casa la vez que iba, tanto la aborrecía y desestimaba, pues le era el verla más penoso que la muerte” (354-55). There is a complete abandonment of his obligations as a husband; he has transferred from his own home to Nise's home, openly committing adultery.[21] The passions felt between them are demonstrated publicly and cause harm. What must remain private and intimate becomes public and excessive. This is fearsome and humiliating for Laura as she goes from being a woman who fends for her reputation to being hated by her husband. More intensely, she came from strong male figures who protected her to a man who had total disregard for her honor. For a man to miss his meals and not sleep in the same bed with his wife,

[20] On masculine ideals and masculinity, see Mirrer.
[21] On deceitful marriages in Cervantes and Zayas, see Cruz.

understood as the most domestic activity for a couple, is a demonstration of discourtesy. Foucault's theory on alternative spaces declares that space becomes a heterotopia of deviation when "individuals whose behavior is deviant in relation to the required mean or norm are placed" (25). In this case, Don Diego has transformed the meaning of the house into a heterotopia of deviation when he is not able to perform his duties as a husband and commits adultery. He is unable to look at his wife; the narrator states that it is more shameful than death and alludes to the dark turn that his home and his marriage have taken, leaving Laura nothing more but to find a means to protect her marriage. Diego's dissatisfaction with his wife intensified, as Laura tried to speak to him, "pues como era fuerza decir su sentimiento, daba causa a don Diego para no solo tratarla mal de palabra, mas a poner las manos en ella, sin mirar que es infamia" (355). It is inconceivable that the rapid decline in his intentions has led him to resort to violence. According to Gamboa and Gasior's "From Houses to Humilladeros," Zayas "situates her monsters in private, domestic spaces to more clearly flesh out the dynamic and symbiosis between fear and violence, notions inherent to spaces that pertain to the 'architecture of patriarchy'" (4). Gilbert & Gubar's *The Madwoman in the Attic* coined the phrase 'architecture of patriarchy' to describe a house created for the entrapment of women through social institutions (85). Don Diego has reached a monstrous state in his treatment and disaffections toward his wife, but this does not deter Laura. She decides to speak to Nise directly to dissuade her from ruining her marriage.

The church is considered a traditionally sacred space and a space for lamentation; Laura runs into Nise and believes to be a perfect opportunity to beg Nise to stop pursuing her husband, "con lágrimas le pidió desistiese de su pretensión, pues en ella no aventuraba más que perder la honra y ser causa de que ella pasase mala vida" (Zayas, 355). But Nise demonstrated a sadistic

side as she enjoyed causing her pain, “resuelta a seguir su amor con más publicidad. Perdió todo respeto a Dios y al mundo” (355). Nise inverts this traditional space into a non-traditional one, and Laura experiences new torments and desperation. Foucault states that heterotopias also include sacred spaces as “primitive societies would seclude groups of individuals, for instance, menstruating women” (24). It can be considered an *other* space as Nise redefines the activities within the church that are not regarded as sacred but rather sinful. The inter-relationship between women in a religious space demonstrates the different caliber in values of noblewomen and the deterioration of interpersonal relationships. Nise is shameless in her pursuit, even with Laura's intervention. The two women who attend the same holy space are not made from the same mold. Nise makes her *engaño* public, and Laura’s pain materializes. The mistress' behavior starkly contrasts the ideals of the good wife. We see the carelessness of Laura’s honor through her husband’s actions and Nise's cruelty. Pecoraro argues that “Nise's abandonment and cruel actions toward Laura [is] a direct result of Diego's deceit and mistreatment” (45). It is as if Diego's intensified disrespect justifies Nise’s cruelty toward Laura, following by example. This will cause a rift in Laura's family dynamic; “notaban su padre y hermanos su tristeza y deslucimiento, y viendo la perdida hermosura de Laura” (Zayas, 356). Laura realizes that her plea to save her marriage is a lost cause, she transforms herself from a passive woman to an aggressive one by confronting her husband, “si te pesa de que me queje de ti, quítame la causa que tengo para hacerlo, o acaba con mi cansada vida, ofendida de tus maldades” (359-60). The traditional home shifts to a dark space as Don Diego responds with violence, “empezó a maltratar de manos, tanto que las perlas de sus dientes presto tomaron forma de corales bañados en la sangre que empezó a sacar en las crueles manos” (360). This imagery inverts the Petrarchan idealized beauty of pearly whites and a beautiful bust to a morbid image as they are made bloody.

Laura's brother Carlos comes to her aid and stabs don Diego as he sees "la dama bañada en sangre, que de la boca le salía" (361). Laura's father and brothers cannot withstand her mistreatment, and instead of protecting her, they decide to move from the city, leaving her to fend for herself. From the beginning, they are declared to be her protectors, but now that she is married, the transfer of responsibility from her paternal home to her marital home has made them turn away not to witness her abuse. Cirnigliaro states that *desengaño* "no llega por media de una 'iluminación' de conceptos mediante la presentación de modelos ejemplares de masculinidad o femineidad" (96). Instead, gendered norms are degraded as characters are driven by their desires instead of their socio-cultural responsibilities to maintain the honor-driven society. Laura understands she has found herself in such unfortunate events as her mind ruminates to find a possible solution to protect her honor.

> ¿A quién contaré mis penas que me las remedie? ¿Quién oirá mis quexas que se enternezca? ¿Quién verá mis lágrimas que me las enjugue? Nadie por cierto, pues mi padre y hermanos, por no oírlas me han desamparado, y hasta el cielo, consuelo de los afligidos, se hace sordo por no dármele. (*Novelas*, 241)

Laura's recourse is to go inwards by creating a symbolic space as her thoughts run wild to salvage her marriage and protect herself now that her family has abandoned her. She soon realizes that her love dominates over her thoughts, "¿De qué me sirven estos pensamientos, pues ya no sirven para remediar cosas tan sin remedio? Lo que ahora importa es pensar cómo daré a esta mujer lo que pide" (364). Her thoughts are according to her gender norm; she is cornered without a way out. All she has left is to act; she understands that no one will come to her rescue and, therefore, decides to resort to a sorceress to bring her husband back to her home and restore their union. Thoughts reach a limit; the solutions Laura hopes to find cannot be done through

virtuous acts, as every attempt intensifies the violence in her home; all that is left is dark magic. Margaret Greer states, “The first episode of recourse to love magic also demonstrates Zayas' awareness of the relationship between recourse to magic and the powerlessness of women in a patriarchal society” (251). Laura “turns to magic only when she finds herself isolated, with no other power or court to which she can appeal; her decision thus accords Adorno's observation of the relative rationality of recourse to magic in certain times and circumstances” (Cited in Greer, 251). Lacan believed that resorting to magic takes over the subject as “a formalization of the anxiety caused by the formulation of the subject in alienation, in which our sense of ‘self’ is dependent on the message received from the Other.” (256). In Laura's case, she has experienced total abandonment by her protectors and her husband, all meant to guard her against evil. Nise completely exposes her in the church as she pleads to stop her betrayal. Even her thoughts do not suffice; she loses her sense of self and must resort to alternative measures to ease her pain. This is evident in Lacan, where “the lack of autonomy and vulnerability to external forces and institutions” and the use of “magical objects and malign spirits” lead to “manipulate them to control our actions” (256).

Through sorcery, Laura will have an uncanny experience, allowing her to navigate a dark place – *el humilladero*. In *Diccionario de Autoridades*, the *humilladero* is defined as:

> Lugar devoto en el cual hay colocada alguna imagen de Cristo Señor Nuestro, de Nuestra Señora, de algún santo, o de la Santa Cruz; el cual suele estar en los caminos, o en los extremos de los lugares. Diósele este nombre porque allí se postran los pasajeros para hacer oración. (*Aut*., IV, 243).

It is a real place, but it is important to note that the *humilladero* that Zayas describes is unlike any other. It is a dangerous, desolate place that humans should not meddle in. It contains men

who are hanged for their crimes and left out in the open so that when their bodies decompose, they fall into the pit. Its function is twofold: a site of visual punishment and an open tomb for the dead's remains. The *humilladero* is the quintessential heterotopia, a space of abjection that endangers the soul. Gamboa and Gasior refer to it as a "cavernous, putrid (male) space" (10) that a woman must enter to be face to face with death. The distinction between the house and the *humilladero* is that the house is still under a patriarchal order; in the *humilladero*, anything is fair game. It is the space where sorcery, the uncanny, and death reign.

It is important to note the setting, as darkness overpowers the environment to make this sorcery possible, "viendo cerrar la noche, y viendo ser la más oscura y tenebrosa que en todo aquel invierno había hecho, proponiendo a su pretension su opinión, sin mirar a lo que se ponía y lo que aventuraba si Don Diego venía y la hallaba fuera" (Zayas, 365). The magnitude of her decision makes her extremely brave. Laura, "poniéndose un manto de una de ellas [las criadas], con una pequeña linternilla, sin más compañía que la de sus cuidados, se puso en la calle con más ánimo que sus pocos años pedían, y se fue a buscar lo que ella pensaba había de ser su remedio" (Zayas, 365). This extreme situation takes her outside of herself, revealing her fragmented identity to counteract her moral ground. She understands that if her husband finds her outside of her home late at night that can be the end of her life. She is also risking her opinion, her own name, her subjectivity, and the opinions of others. That is why she executes her plan at night, so that no one will see her. In instances where women move from one space to another, Zayas retains their femineity; their identity as a good wife is the only constant. However, there are exceptions. When spaces and imposed external pressures increase, female characters have the tendency to abandon themselves, risking their reputations and their own selves. In the *humilladero*, love overpowers her fear and virtue, and she becomes unbeknownst

to herself to enter the heterotopia. As aforementioned, Foucault described heterotopias as places that are "outside of all places, even though it may be possible to indicate their location in reality … there might be a sort of mixed, joint experience" (3-4).

In Zayas, an inverse universe creates an infernal experience where Laura must descend into a dark abyss. I agree with Gamboa and Gasior when they argue that "Zayas' female characters align themselves with deviance that manifests in fragmentation, unsettling, resistance, otherness, and disorder – a result of a physical reaction imposed as a 'purported restorative measure, especially when such deviance defies societal expectations" (240). The dismantling of Laura's home as a traditional space causes her to confront nontraditional spaces, understood as a counter-site where two forces are against each other. The forces in play here are Don Diego's *engaño* and Laura's desire to maintain her virtue and honor. In other words, the norm and the violation of that norm. As violence permeates her home, she does not have another option but to move outside in search of a solution. The problem is that the sorceress she relies on is described as '*falsa enredadora'* who takes advantage of Laura's desperation, she requests the following:

> había menester para ciertas cosas que había de aderezar, para traer consigo en una bolsilla, barbas, cabellos y dientes de un ahorcado, las cuales reliquias, con las demás cosas, harían que don Diego mudase la condición, de suerte que se espantaría; y que la paga no quería que fuese de más valor que conforme a lo que le sucediese. (Zayas, 362).

As Laura decides to retrieve the body parts of the dead, she is internally conflicted as it is one of the most dangerous activities for a noble and honorable woman, "porque le parecía que era afrenta que una mujer como ella anduviese en tan civiles cosas" (363) Lou Charnon-Deutsch states, "The life of the Zayasian heroine reveals social contracts to be sadly unrelated to human passions and sentiment. … Zayas sees the evil within the family unit as a threat, not to

patriarchal stability but to women's physical and emotional well-being" (Cited in Pecoraro, 45-46).

Laura has to experience a sort of underworld – a non-traditional space described in "*La Fuerza del amor*" as follows:

> Hay en Nápoles, como una milla apartada de la ciudad, camino de Nuestra Señora del Arca, imagen muy devota de aquel reino, y el mismo por donde se va a Piedra Blanca, como un tiro de piedra del camino real, a un lado de él, un humilladero de cincuenta pies de largo y otros tantos de ancho, la puerta del cual está hacia el camino, y enfrente de ella un altar con una imagen pintada en la misma pared. Tiene el humilladero estado y medio de alto, el suelo es una fosa de más de cuatro en hondura, que coge toda la dicha capilla; sólo queda alrededor un poco de media vara de ancho, por el cual se anda todo el humilladero… hay puesto por las paredes garfios de hierro, en los cuales, después de haber ahorcado en la plaza los hombres que mueren por justicia, los llevan allá y cuelgan en aquellos garfios; y como tales se van deshaciendo, caen los huesos en aquel hoyo que, como está sagrado, les sirve de sepultura. Pues a esta parte tan espantosa guió sus pasos la hermosa Laura. (Zayas, 365-66)

Laura comes into close contact with the dead, touching dead men's body parts with her hands and attempting to cut the parts necessary for the sorceress' ointment. It is important to note that she remains in the *humilladero* "desde las diez que serían cuando llegó allí, hasta la una" (366). As she is immersed in this world, it's as if time has stopped. How is it possible that she was in the *humilladero* for three hours? In a space that is descriptive of its size, we know that her ability to move around was quite difficult as she must immerse herself into a tomb four feet deep. This underworld took over Laura's ability to make conscious decisions, leading her identity to become

fragmented. Freud, in *The Uncanny*, states, “an uncanny effect is often and easily produced when the distinction between imagination and reality is effaced” (p 34).” For Freud, the dead is the double of the person. In Laura's case, she is faced with dead bodies as a reflection of her own disintegrated identity as she finds herself in the darkest of places, in a heterotopia.

Gamboa and Gasior approach the *humilladero* from a perspective of fear and the monstrous as it has remained unexplored in Zayas. They present women as “monster victims” as a physiological response and deviant female characters originating from “fragmentation, unsettling resistance, otherness, and disorder” (2). There is a strong relationship between women and transgressive behavior. Kristeva believed that monstrous stems from “sexual immorality and perversion; corporeal altercation; decay; death, human sacrifice; murder; the corpse; bodily wastes; the feminine body and incest” (Cited in Gamboa & Gasior, 9). Laura exhibits other behavior that goes outside the conventions of her normative behavior. As Foucault describes it, the *humilladero* becomes a space that is ‘other’ because a *humilladero* like this one does not exist. The *humilladero* is also affected by a double function: religious and legal. A place of devotion mixed with the dead bodies punished by the law and displayed as examples for others. In both cases, a moral imperative is imposed.

The dead bodies in the *humilladero* allude to the imagery of the *danse macabre*, an artistic tradition of the Late Middle Ages that focused on representing people from different social classes dancing alongside cadavers on a grave. The intention is a didactic and penitential demonstration by using the theme of the double (dead and living) as a mirror to display this imagery of death. This is what makes the *danse macabre* unique from other death imagery because ‘death destroys all’ and no one can escape it (Gertsman, 21). Laura is dancing with the dead; she is playing with desecrating a holy space even if the dead men were hanged for stealing.

According to Phillipe Ariès' in *The Hour of Our Death*, the burial place was intentionally placed outside the city, and people "honored their burial places, partly because they feared the return of the dead" (29). It is important to make the distinction that Ariès speaks about buried bodies at a burial site, which is different from what is represented in the *humilladero*. The bodies in the *humilladero* are exposed, and Laura is exposed as well. It contains the remains of legal transgressions visible to passersby. I want to highlight that Laura is not honoring the dead in this case. However, it is an open space visible to people; she has fully entered the c*apilla* to violate the bodies by removing and taking their body parts. According to Ariès, "whether [the bodies] were buried or cremated, the dead were impure; if they were too near, there was danger of their contaminating the living" (29). She is surrounded by the impure in danger of contaminating herself. Ariès highlights the changing notions of Western perception of death, as he makes a clear distinction that in the seventeenth century, the focus on the dead shifted to "the dead body, macabre eroticism, and natural violence" (353). In other words, these notions of the dead body separated from the living are very operative in Zayas' story. More specifically, his chapter on "Private Dissections and the Stealing of Cadavers" is what Laura intends to do by removing their body parts. It alludes to the Marquis de Sade's *La Marquise de Gange* (1813), his gothic depictions, and anatomy rooms with mutilated bodies. Laura becomes this grotesque figure who, like the Marquise de Gange, witnesses the bodies kept by this surgeon and his burial vaults and dungeons. The difference here is that Laura becomes the amateur anatomist willing to cut up the body parts to create her love potion.[22]

Rafael Núñez's article, "La muerte y lo macabro en la cultura Española" defines macabre as implying "una interpretación específica de la muerte, una valoración determinada que no se

[22] For more on the grotesque in the Baroque novellas, see Enríquez de Salamanca.

detiene en el hecho en sí o en la simple aceptación de la realidad misma del morir" (52). What makes Laura's dance of death macabre is that it causes "una ruptura del orden establecido, [que] conlleva a una disposición … [donde se relaciona con] lo grotesco y el esperpento" (52). The macabre here is the non-traditional experience that Laura has where it distorts her reality and invites her to become unbeknownst to herself, feeling *other* – a heterotopic experience. Her love is so extreme that it leads her to abandoning her wifely duties into the realm of the irrational.

I agree with Nuñez when he argues that "la mirada macabra presenta por lo general un punto irónico, sarcástico: nos muestra lo que no queremos ver y luego, además, nos incita a una reflexión que rompe con los esquemas establecidos" (53). This later becomes a shared experience when her beloved brother is instinctively alerted and goes to Laura's rescue and leads to her own self-reflection. Carlos, "acostado en su cama al tiempo que llegó Laura al humilladero, despertó con riguroso y cruel sobresalto, dando tales voces que parecía se le acababa la vida" (Zayas, 367). He alarmed the entire house and ran out on his horse. The horse instinctively stopped exactly next to the *humilladero* without Carlos commanding it, "paró el caballo de la misma suerte que si fuera de bronce o de Piedra … el caballo daba unos bufidos que espantaba" (366). This is a rather peculiar experience where both brother and horse possess an alert that leads them directly to Laura before she finalizes her immoral task. Zayas intentionally includes these supernatural experiences that cause *espanto* to ensure that Laura's soul is not lost even though she tells her brother, "que si porfiáis en aguardar, me arrojaré en esta sepultura, aunque piense perder la vida y el alma" (367). She is determined to risk it all if it means saving her marriage. But her brother, the only protective masculine presence is the one that restores this fragmented identity by giving Laura hope that she is not alone in her misfortunes; "salió arrimándose a las paredes, y tal vez a los mismos ahorcados; y llegando

donde su hermano lleno de mil pesares la guardaba" (367). This reinstated Laura's identity, but this heterotopia served as a transformative experience because she is no longer the same woman who entered that *humilladero*, "sintió Laura, mirándose arrepentida de lo que había hecho" (368). She goes through a process of *escarmiento*, where Laura understands that her love was so extreme that the only solution was to lose herself, to become so unrecognizable to dare to enter the *humilladero* as a spontaneous reaction.[23] Matos-Nin states that "esta dama remedio en las artes sobrenaturales para poder salvar su matrimonio y, como consecuencia, por poco muere en su intent" (109). It is evident that Zayas did not determine Laura's error to be resorting to magic but rather succumbing to men's false promises. For this reason, as Laura returns to herself, she comes to an understanding that the problem is men that do not honor their word, "ella estaba desengañada de lo que era el mundo y los hombres, y que así no quería más batallar con ellos, porque cuando pensaba lo que había hecho y donde se había visto, no acaba de admirarse" (368).[24]

The Experience of Entrapment of the Innocent Inés

In "*La inocencia castigada*," the fifth desengaño in the second part of her short stories, *Desengaños amorosos*, Zayas' continues to develop her main topic, the misfortunes of married women. In this story, there is an innocent woman by the name of Inés, described as "de las hermosas mujeres que en toda la Andalucía se hallaba, cuya edad aún no llegaba a diez y ocho años" (265), who needs agency and is related to the inner spaces of the home. As implied in the title, she is a victim of the evil that her family enacts: husband, brother, and sister-in-law — along with other members of her society: servants and prostitutes. In a similar fashion if compared to Laura's case, Zayas exacerbates Inés' beauty as it will become the main problem to

[23] For boundaries and the sense of self, see Davis.
[24] On mirroring female power in separatist spaces, see D'Monté.

her misfortune, referring to *'desgracia'* as, "siempre la belleza anda en pasos de ella" (266). She is soon promised to marry Don Francisco, emphasizing that she will "salir de un cautiverio, puesta a otro martirio" (265). Inés makes an impromptu decision to marry; she feels forced to since her sister-in-law has created a miserable environment she cannot withstand. Therefore, she transitions from her father's home to her husband's home, which produces more suffering. Scholars argue that she did not marry for love, that she accepted marriage, "quizá no tanto por él, cuanto por salir de la rigurosa condición de su cuñada, que era de lo cruel que imaginarse puede" (265). The narrator warns the reader that her beauty, naivety of youth, and home will all be instruments to convert her into a martyr.

Inés defines her identity based on what her brother thought best for her, declaring that she would marry don Alonso, "que como [Inés] no tenía más voluntad que la suya, y en cuanto a la obedencia y amor reverencial le tuviese en lugar de padre, aceptó el casamiento" (265). She understood what was required of her, which is a perfect example of how she has internalized the norms that society and her family have instilled in her. Judith Butler, in *Mecanismos psíquicos del poder: Teorías sobre la sujeción,* states that the subject must be formed under *subjection;* the subject develops through being subjected to power, in this doubling of constant subordination and constitution is where power is internalized. The subject develops "an internal psychic recognition that corresponds to their own identity" (Butler, 219). Therefore, Inés, once married, declares her identity as possessing a strong belief "que con honestidad podia vencer cualesquiera deseos lascivos de cuantos las veían … solo amaba a su marido" (Zayas, 267). Initially, the marital house is described as "en tan florida hacienda" (266); Inés is living a fruitful life once married as she freely attends social gatherings in the city. There is a strong shift in Inés' life from remaining in closed doors, "siendo doncella, jamás fue vista, por la terrible condición de su

hermano y cuñada" (266), to the security that she believed marriage would provide, "mas ya casada, o ya acompañada de su esposo, o ya con las parientas y amigas, salía a las holguras, visitas y fiestas de la ciudad" (266). However, this problematizes her future as she "fue vista de todos" (266), and this visibility will entice other men to look at her, desire her, and even fall in love with her. Don Diego, a wealthy man from the city, falls in love with Inés. Don Diego is described as "caballero mozo, rico y libre" (266), a man willing to seduce and enjoy Inés' virtue. The narrator states, "hay hombres que se enamoran de burlas" (266) because what was thought to be true love later becomes a dark, manipulative path leading to Inés' downfall.

At first, Don Diego is a fearless man who pretends to serenade other women while they are intended for Inés. This only happens when Don Francisco, Inés' husband, witnesses the serenade from their balcony, allowing Inés to become visible alongside him. The balconies symbolize physical and symbolic spaces of courtship and seduction, as seen in *Romeo and Juliet.* They were a common feature in plays and literature of the time and were often used as settings for romantic encounters between characters. The balcony is a space that visualizes women being courted, which, in Inés' case, is a danger to her honor.[25] The only way that this was possible was through Inés' blind devotion to her husband and the fact that she was incapable of identifying her as the cause for the serenades, since she knew that "en su calle vivían sujetos, no sólo hermosos, más hermosísimos, a quien imaginaba dirigía Don Diego su asistencia" (267). Therefore, she did not need to hide from going to the balcony to listen to his serenades; the narrator calls this "cuidado descuidado" (267). This will be an essential distinction of classes, which we will later see with one of Inés' previous maids, *La vil tercera,* who tries to take advantage of Don Diego's

[25] More on female courtship, see Armon.

desperation and tricks him into thinking that one of the prostitutes who borrows Inés dress is in fact, the real Inés.

The street becomes Don Diego's place of seduction and the possibility of pleasure as he serenades and follows Inés during her outings, "daba a entender su amor en la continua asistencia en su calle, en las iglesias, y en todas las partes que podía seguirla" (266-67). In *Cultural Labyrinths*, Marina Brownlee argues that "the city was perceived as the locus of transgression, where anonymity and its opposite – fame – made vices of all kinds more accessible than in less populated areas" (111). It is important to note that Don Diego possesses emotional aspects that intervene with the use of spaces where he expresses his desire for Inés. His use of the street to seduce Inés is devoid of any control on his part, and consequently, his love is detected by a neighbor who takes advantage of him. There was "una mujer que vivía en la misma calle, en un aposento enfrente de la casa de la dama, algo más abajo notó el cuidado de Don Diego con más sentimiento que doña Inés" (Zayas, 269).

This is what facilitates the plan for malicious women to deceive Don Diego when one of doña Inés' neighbor, referred to as "la falsa y cautelosa tercera" (270), wanted to take advantage of what she witnessed in the street. She knew that Doña Inés was very familiar with her, "porque su señora doña Inés la hacía mucha merced, dándoles entrada en su casa y comunicando con ella sus más escondidos secretos … porque la conocía desde antes de casarse, estando en casa de su hermano" (269). Inés comes from a home where her sister-in-law was cruel to her; the reader can assume that Inés trusted this woman enough to share her intimate secrets. This access to Inés' kindness and naiveté is what facilitates the *engaño*. Doña Inés "era afable, y cómo la conoció por vecina de la calle" (270), allowed her to borrow her dress. The neighbor's strategy to retrieve the dress is as follows: "le suplicó le hiciese la merced de prestarle por dos días aquel vestido que

traía puesto, y que se quedase en prenda de él aquella cadena, que era la misma que le había dado don Diego, porque casaba su sobrina" (269). In this case, the condition of being a good woman will cost her reputation because *La vil tercera* will manipulate Don Diego into believing that he will have Inés as a prostitute wears her dress. *La vil tercera* is a celestinesque figure, an intermediary who hires a woman from the brothel to become "la fingida doña Inés" (269). She has access to other parts of the city in the spaces that are non-traditional feminine spaces, bad spaces as she went "en casa de unas mujeres de oscura vida que ella conocía, y escogiendo entre ellas una, la mas bonita" (269). The dark lives of these women are sinful, and it is through this darkness that this deception comes to fruition. Teresa Soufas, in "Carnivalesque Implications," declares that masquerade is a temporary strategy to resolve dilemmas within Zayas to transgress social and gender norms (105). The suspension or undermining of expected behavior makes other alternatives possible to examine the underlying issues of those norms (105). In Zayas, the masquerade is a strategy of deception used by characters who wish to fool others for social or monetary gains and to critique gender inequities. In this case, *La vil tercera* uses Inés' dress as a disguise to facilitate Don Diego's desires and, in return, gain riches.

There is a distinction between characters that associate themselves with the street and characters that associate with the house's interior. From the beginning of the novella, the protagonist Inés is missing a sense of agency and initiative; her youth leads other characters to fool her, like *La vil tercera*. It is interesting to note that *La vil tercera*, a celestinesque figure, is only allowed to enter the house through her art of transaction and is only able to remain in "la sala de afuera" (Zayas, 269); she does not have access to the entire house. *La vil tercera* lives in "un aposento enfrente de la casa de la dama más abajo" (269), this *aposento* determines the socioeconomic differences. She is an opportunist due to her need for monetary gain, as she

declares her status as “los pobres también tenemos reputación” (270). Even in her use of language, she assertively addresses Don Diego as follows, “Esto sí que es saber negociar, caballerito bobillo. Si no fuera por mí, toda la vida te pudieras andar tragando saliva sin remedio” (270). This blatant disrespect for a nobleman is permitted due to her power to promise Inés on a platter falsely, and she understands that she will reap the rewards from Don Diego's desperation. She approaches Don Diego in the street and asks him to wait for *La fingida* by the door of his house, but with very dim lighting so that he can only recognize Inés' dress, thus never doubting that it is her. *La vil tercera's* access is due to her skill set of being a woman of the city; her social class allows her to freely navigate and enter the homes of nobles through the art of deception and the dark houses of prostitutes. She becomes the director of her *engaño* as she studies spaces and uses them for her benefit. Her advice to don Diego is to “aguarda a la puerta de tu casa, que ella y yo te iremos a hacer una visita … que no haya criados, ni luz, sino muy apartada, o que no la haya … y esté sin ella la parte donde hubieres de hablarla” (270). She knows where he lives and manipulates the use of the house and lighting to facilitate the *engaño*. David Castillo comments that “el ámbito doméstico acompaña y cataliza la actividad del [engaño] de las mujeres que deben protegerse de los hombres” (95). In this case, Don Diego is welcoming what he believes to be a married woman into his home for sexual advantages by complying with women who live sinful lives. This demonstrates the lack of morality behind Don Diego's emotions and carelessness in an honor-driven society. Ultimately, Diego was thrilled since he believed he had conquered "los inconvenientes de su honor, marido y casa” (Zayas, 271). *La vil tercera* and *La fingida*'s plan catalyzes what will later become Inés' martyrdom. Once the women stop their deceit after receiving their end of the bargain, Don Diego’s feelings are negatively intensified due to the real Inés' rejection. He becomes so desperate that he goes to

the extent of “paseaba la calle de Doña Inés, y muchas veces que la veía, aunque notaba el descuido de la dama, juzgábalo, y sufría su pasión sin atreverse más que a mirarla” (272).

In his ongoing pursuit of her, the church becomes another playground for Don Diego’s seduction. His personality dominates over the respect that sacred spaces should signify, in this case, the church. This is where he encounters the real Doña Inés and the masquerade of *La vil tercera* unravels, “en esto se ve cuán mal la mentira se puede disfrazar en traje de verdad, y si lo hace, es por poco tiempo” (272). Here, the *traje* is the dress that poses as the truth, but the masquerade falls as the *desengaño* is revealed. Don Diego approaches Inés at church “pues un día que la vio ir a misa sin su esposo (novedad grande, porque siempre la acompañaba), la siguió hasta la iglesia...” (272). Inés' world disintegrates as Don Diego confesses what he believed took place in his home. This is a moment where there is a drastic change in her personality as Don Diego has created a context that will force her to take matters into her own hands. Doña Inés decides to involve the authorities, “envió a llamar al Corregidor … diciéndole convenía a su honor que fuse testigo y juez de un caso de mucha gravedad” (274). She went from being naïve to an awakened state where she must defend her marriage at all costs. *La vil tercera* received “doscientos azotes por infamadora de mujeres principales y honradas y más desterrada por seis años de la ciudad” (274). The problem is that Don Diego does not believe Inés despite the authorities' involvement. He believes she is lying in order to secure her honor; therefore, he decides to purse her openly, “con este pensamiento galanteaba más atrevido, siguiéndola si salía afuera, hablándola si hallaba ocasión” (275). The love that Don Diego claims to feel for Inés masks the selfishness of men to look for pleasure, and as a nobleman, it is more extreme to pursue a married woman. As we see in the archetypal character of Don Juan, this extreme becomes a recurrent topos that consistently appears during this time period. It is the perfect

example of the inconsistencies in how norms are defied. Don Juan selfishly and freely enters homes and tricks women. Similarly, Don Diego will take it one step further into dark magic by using a necromancer to lure Inés to his home.

Another method used by Inés to protect her identity, she sends a *criada* to tell Don Diego that "supuesto que ya sus atrevimientos pasaban a desvergüenzas, que se fuse con Dios, sin andar haciendo escándalos ni publicando locuras, sino que le prometía, como quien era, de hacerle matar" (275). Here begins the transformation from a good wife to a desperate woman; she is willing to risk it all by meeting with him to declare that she will kill him. Her reaction is very feminine, and she takes the measures necessary to protect her honor. Her home becomes a fortress:

> aborrecida, ni salía aun a misa, ni se dejaba ver del atrevido mozo, que, con la ausencia de su marido, se tomaba más licencias que eran menester; de suerte que la perseguida señora aun la puerta no consentía que se abriese, porque no llegase su descomedimiento a entrarse en su casa. mas, ya desesperada y resuelta a vengarse. (275)

She has now adopted strategies to avoid Don Diego entering her home because as she points out in her sonnet, the condition of the time is, "¡Oh! Si fueran verdad los fingimientos / de los encantos que en la edad primera / han dado tanta fuerza a los engaños" (275). This is the first time that Inés recognizes the cultural understanding of *engaños;* she was so trusting of her virtues that she forgot how easy it is to be fooled.

According to Stephen Greenblatt in *Renaissance Self-Fashioning: From More to Shakespeare*, for someone to self-fashion, to perform a specific role or act like someone else, it "always involves some experience of threat, some effacement or undermining, some loss of self" (Greenblatt, 9). For Clifford Geertz, "self-fashioning" is viewed as a control mechanism that

embodies specific behavior to counteract the threat of undermining one's total identity (Greenblatt, 3). Don Diego is Doña Inés' threat, demonstrating that her self-fashioning, her deviant behavior from how society expects her to act, is a consequence of Don Diego's audacious behavior. The more Don Diego courts her and endangers her honor, the more she will be willing to transform herself and play the role of a rabid woman to protect her reputation. This tension between Don Diego's unrequited love and Inés' fight to save her marriage is clear evidence of the complexities of the human condition; while one is trying to act according to the norms, the other's deviance causes the one who wants to act accordingly to deviate. Don Diego creates an impossible context for Doña Inés to fend for her virtues successfully. Her deviant behavior of wanting to kill Don Diego will break society's normative and spatial boundaries, opening the realm for baroque extremes, in this case, to witchcraft.

Margaret Greer firmly analyzes Zayas' use of magic, which is “unusually masculine” (249) and, on many occasions, false. The Judeo-Christian tradition “depicted women as a source of evil and capable of irrational connection with supernatural powers” (250). Zayas intentionally inverts this idea and uses male characters to preserve her “personal definition of the true woman, who is Spanish and noble” (250). There is a careful intent to make the sorcerers male characters so as not to taint the image of the exemplified married woman. She ensures that her novellas maintain a consistent female identity to prove the failures of the masculine gender.

There is also a change in Don Diego's personality, as he shifts from victim to victimizer to continue taking advantage of Inés, this time against her own will. He becomes a prototype of a *Burlador* but uses dark magic, making his character enter the realm of the macabre. Don Diego is bed-ridden due to Inés' repudiation, eventually seeking help from “un moro, gran hechicero y nigromántico … para obligar con encantos y hechicerías a que le quisiese doña Inés” (Zayas,

276). The magician creates another double, a candle in the image of Inés. Opening a realm of the uncanny, when the candle is lit, Doña Inés will be forced to unconsciously find her way to Don Diego's room, ready to satisfy his wishes. It is important to note the recommendation that is given to Don Diego, "dejando la puerta de la sala no más de apretada, que así se lo advirtió el moro, porque las de la calle nunca se cerraban, por haber en la casa más vecindad" (277). The semi-opened doors are an extension of the streets, and there is an insistence of morally corrupt characters permeating these boundaries of the home. On one side, the home's intimate space is where characters can express their most intimate emotions, desires, and misfortunes; on the other, it is where they can facilitate their *engaño*. Tirso de Molina is known for developing complex domestic scenes in his plays. In his plays houses are characterized by an "inestabilidad semiótica de los signos espaciales" (Cited in Cirnigliaro, 71). In *La Comedia*, everything is chaos, confusion, and deception, and this occurs precisely because "la casa opera como un dispositivo que desconcierta los sentidos, especialmente en la vista y el tacto" (71). He highlights "el engaño a los sentidos prevalecen en las representaciones de la vivienda urbana" (71). The house in "*La inocencia castigada*" works in a similar fashion. Don Diego's home becomes an instrument for this moor's sorcery; Doña Inés is very aware of how *La vil tercera* entered her home; she ensures that her door is shut. The spell of the Moor was so powerful on Inés that "forzada de algún espíritu diabólico … se levantó de su cama …y saliendo afuera, abrió la puerta de su cuarto … se salió a la calle, y fue en casa de don Diego, que aunque ella no sabia quién la guiaba" (Zayas, 277). This use of her double-through sorcery creates this zombielike figure that does not allow her to behave according to her virtues, losing control of her free will.

When Don Diego addresses her, she cannot respond, "doña Inés estaba fuera de su sentido con el maldito encanto, y que no tenía facultad para hablar" (277-78). It appears to be a

dream state, where she strongly believes to be dreaming, causing a strong feeling of self-repudiation. Unbeknown to herself, she reproves herself, "¿Pues cuándo he dado yo lugar a mi imaginación para que me represente cosas tan ajena de mí, o qué pensamientos ilícitos he tenido yo con este hombre para que de ellos hayan nacido tan enormes y deshonestos efectos?" (278). As we see Inés' self-perception grows resentful, her demeanor melancholic, and feeling foreign to herself, the only thing that remains true is her faith in God as she prays to stop the dreadful dreams. The identity she once thought was untouched has now transformed, and she has lost her sense of self under the magician's spell. One can argue that this identity degradation is highly tied to the social pressures of maintaining her honor while dealing with lustful men and battling an evil source of magic. How can a woman stay true to herself and her identity when faced with multiple forces placed on her by men disregarding her honor? This is precisely what Zayas attempts to convey through the constant trials and failures on Ines' behalf. She tries to protect her honor/identity, but society fails her time and time again. There is a lag in social justice, leaving her to fend for herself. Women who try to abide by the social gender norms and women who are left to defend their honor will always be the scapegoats of society. Once Inés' realizes that she was deceived a second time against her will and her honor tainted, "se hubiera quitado la vida" (281) and implored the Corregidor "la matase, pues había sido mala, que aunque sin su voluntad, había manchado su honor" (281). This demonstrates the internalized normative behavior of the good wife, making her believe that she must pay for what she has done even if she is innocent. Her husband, Don Francisco, demonstrated in his exterior piety but "en lo interior estaba vertiendo ponzoña y crueldad" (281). Her brother also behaved this way, "estaba más sin juicio que ella, mas por entonces disimuló" (281) and her sister-in-law did not believe her innocence, "Inés debía fingir el embelesamiento por quedar libre de culpa" (281). As the authorities

discovered that Ines' was being victimized by Don Diego, they absolved her of her guilt. But as her brother witnessed such embarrassment and the public comments traveled throughout the city, her family devised a plan to take her to a place far away to avenge their tainted honor.[26] In the new house, the chimney will become a space of entrapment where the female body suffers the highest punishment imaginable.

Inés, La emparedada

In Zayas, the story-telling frame, where Lisis holds a soirée for women to share their stories, they become the onlookers of Inés' punishment. She becomes an example of what happens to innocent married women. Inés' family believes she has crossed the boundaries placed on her honor, and even if she was deemed innocent, they faced criticism from the people in their neighborhood. Their honor was tainted regardless of the authorities' absolution of her crime; Inés entrusted her life to the power that the law upholds. She did not realize that her family would punish her for a crime she did not willingly commit. The fact that another man placed her in a compromising position as Inés entered Don Diego's home was reason enough for her family to avenge their honor. The *engaño* intensifies as Inés becomes a liminal figure who will be immured within the confines of a home on the city's outskirts. Her family tricked her into relocating by making her believe they would start a new life away from *el qué dirán*. The house takes on a different meaning, literally and figuratively, as the family constructs a new wall to entrap the innocent Inés. They have created a secret space, a claustrophobic space to immure her.[27]

Emparedadas, walled-in, or immured women are examples of European confinement dating from the Late Roman Period (284 BCE -- 476 CE) for religious purposes and retribution.

[26] For more on honor and vengeance, see McKendrick (1984).
[27] On an analysis of cranny walls and convent drama, see Weaver.

Gregoria Cavarero Domínguez's "Emparedamiento en Astorga" refers to *emparedamientos* as a reduced physical space and solitary confinement that was endured for the remainder of the life of the immured that was either voluntary or involuntary (6). Brian M. Phillips states, "the female body is the space upon which social norms of honor are inscribed" (4). For religious use, "immurement was considered a means to achieve perfection in the imitation of Christ in Western Christianity" (Phillips, 6). There is an *Oración de la emparedada* that men and women devoted to Christ "recited in exchange for favors or goods with the outside world" (Cavarero-Domínguez, 6). This *Oración* was highly circulated throughout Spain, as we see a mention on *Lazarillo de Tormes,* which one can deduce that *emparedamiento* was a widespread phenomenon (6). María de Zayas takes these cultural and religious practices and places her protagonist, Inés, in the liminal experience, the in-between space of life and death. The home has been used as an instrument to control Inés in all aspects against her will – mind and body – but not soul. Her family will use an elaborated plan in order to torture her:

> En un aposento, el último de toda la casa, donde, aunque hubiese gente de servicio, ninguno tuviese modo ni ocasión de entrar en él, en el hueco de una chimenea que allí había, o ellos la hicieron, porque para este caso no hubo más oficiales que el hermano, marido y cuñada, habiendo traído yeso y cascotes, y lo demás que era menester, pusieron a la pobre y desdichada doña Inés, no dejándole más lugar que cuanto pudiese estar en pie, porque si se quería sentar, no podia …la tabicaron, dejando solo una ventanilla como medio pliego de papel, por donde respirase y le pudiesen dar una miserable comida, por que no muriese tan presto, sin que sus lágrimas ni protestas los enterneciese (Zayas, 283).

This enclosed, inhumane space was carefully thought out to prolong her death. The verb *tabicar* means "cerrar con tabique alguna cosa: como puerta, ventana; analogicamente vale cerrar, o

tapar alguna cosa, que debia estar abierta, o tener curso" (*Aut*, VI, 204). Inés' family have buried her alive and taken complete control over her body. It is important to note that the family chooses this house because they believe its anonymous nature away from the city's center will facilitate their revenge. But a woman lives beside the house and will eventually come to Inés' aid. Zayas will reveal what was meant to remain hidden as she unveils the actions of characters who take punishment into their own hands. In Nicholas Royle's *The Uncanny*, an uncanny element can be a "crisis of the proper" where it can take the form of "something strange and unfamiliar unexpectedly arising in a familiar context" (2). In this case, they use the house, a feminine space conceived to maintain women's honor and safety and change its function in Zayas' story. We see a degradation of the house, from the father' house, where she was tormented by her sister-in-law, to her husband's home, where she fled her suffering and believed she was protected but was invaded by outside forces to fool her. And now, she inhabits a house built to torture and prolong her death. Gamboa and Gasior state that "Inés involuntary act of infidelity recalls the image of a Russian nesting doll whereby Inés's existence is reduced to its most interior level, which evokes the idea of a 'woman as housed'… excluded from all social spaces because of her transgression" (5). Yolanda Gamboa proposes this idea of 'woman as housed' to emphasize that although Inés has served her function as a good wife, situated innocently within her home, the image of a house woman has taken a dark turn; now she is imprisoned in a vertical tomb created by her family members. As Royle states, this domestic space, this crisis of the proper, "disturbs any straightforward sense of what is inside and what is outside," bringing to light "something that should have remained secret and hidden" (1-2). Alicia Yllera, in the *Desengaños* introduction, states, "la apariencia hipócrita de su noción de honor" reflects "el endurecimiento de las posturas ideológicas de la sociedad, motivadas por la decadencia del país"

(53). This decadence of the world she speaks of stems from the moralists of the time, where *engaño* causes the virtues and normative behavior towards women to degrade.[28] The home, a familial space, is turned into a torture chamber that will reveal the injustices and violence that women experience within closed doors. Edward T. Hall, a social scientist, speaks about space as "the silent language" and "the hidden dimension" that shapes human action (*Preface*, IX). What is particularly uncanny about the home that Inés is entrapped in is that it is strategically on the city's outskirts. This is the only space where the family can avenge their honor due to its anonymity. This problematizes the familial relationships within this household, demonstrating that men are to blame for their horrific behavior towards women; in this case, her sister-in-law is involved in Doña Inés' mistreatment by default. Inés' identity becomes fragmented as she begins to have dark thoughts of suicide, "muchas veces me da la imaginación de que con mis propias manos hacer cuerda a mi garganta para acabarme; más luego consider que es el demonio, y pido ayuda a Dios para librarme de él" (Zayas, 286). According to Margaret Greer, however, as close a character gets to diabolic influence, "it never cancels the operation of free will in the character's choice to accept demonic direction" (Greer, 249). For Inés, this is the moment that her desperation creates a metaphorical prison within her mind as she battles between committing suicide, which is the biggest religious transgression, and her faith in God. There are layers to this entrapment, the chimney within the home, and now her constant thoughts of death will be her ultimate challenge. This is the second occasion that she asks for her death, the first when the *Corregidor* notices that she was placed under a spell by the Moorish necromancer and is now deciding whether to end her own life. Although Zayas does give her characters free will, Inés' faith is the only motivator to remain alive. All she wants to do is to stay alive so that she can

[28] For more on a discourse of sexual differences, see Jones.

confess her sins, “antes que muera, siquiera para que haga las obras de Cristiana; que te aseguro que está ya tal mi triste cuerpo, que pienso que no viviré mucho, y pídote por Dios que sea luego, que le importa mucho a mi alma” (Zayas, 286).

Martínez Gil notes that “the early seventeenth century saw a resurgent fixation on death, including an emphasis on its macabre aspects even greater than that of the fifteenth century with its *danzas de la muerte*” (1993, 316-21, 348). Phillipe Ariès pointed to dying and its evolution “from a medieval ‘tamed death’ to a more personalized confrontation with the end of life in early modern Europe that he called ‘one’s own death,’ and thence to a death projected on others (‘thy death’)” (Cited in Greer, 257). Zayas inscribes the truth written in Inés body by slowly turning her into a corpse. For Martínez Gil, “death was a spectacle in which a tranquil expiration and a beautiful corpse were testimony of salvation, even of sainthood if the corpse displayed particular beauty, whiteness, fragrance, light, and most particularly, incorruptibility” (268). An example is the corpse of Saint Theresa of Ávila. An illustrative example is described in P. de Ribadeneira's *Flos Sanctorum*:

> Acabando de expirar quedó su rostro hermoso en gran manera, blanco como el alabastro sin arruga ninguna, aunque solía tener hartas por ser vieja, las manos, y los pies con la misma blancura, todos hermoseados con manifiestas señales de la Inocencia y santidad que en ellos avía conservado. Fue tan grande la fragancia del olor que salía de su santo cierpo al tiempo que la vestían, y adereçauan para enterrarla, que trascendía por toda la casa. (Cited in Martínez Gil 1993, 167)

In other novellas, Zayas describes her female martyrs as beautiful female corpses, but in Inés' case, there is a clear intention to describe her body as abject *par excellence*. As Inés remains in

the chimney for six years, an excessive prolongation of her death, her beauty slowly decays, her body rots in her feces, and she continues to pray to God to allow her to receive the holy sacrament to save her soul. When discovered and saved, the priests and the authorities found her body in this condition:

> En primer lugar, aunque tenía los ojos claros, estaba ciega, o de la oscuridad (porque es una cosa asentada que si una persona estuviese mucho tiempo sin ver luz, cegaría) o fuese de esto, u de llorar, ella no tenía vista. Sus hermosos cabellos, que cuando entró allí eran como hebras de oro, blancos como la misma nieve, enredados y llenos de animalejos que de no peinarlos se crían en tanta cantidad, que por encima hervoreaban; el color, de la color de la Muerte; tan flaca y consumida, que se le señalaban los huesos, como si el pellejo que estaba encima fuera un Delgado cendal; desde los ojos hasta la barba , dos surcos cavados de las lágrimas, que se le escondía en ellos un bramante grueso; los vestidos hechos ceniza, que se le veían las más partes de su cuerpo, como no tenía dónde echarlos, no sólo se habían consumido, mas la propia carne comida hasta los muslos de llagas y gusanos, de que estaba lleno el hediondo lugar (Zayas, 1647: 287).

This gruesome depiction of the feminine corporeality has reached an extreme. As Julia Kristeva states in *Powers of Horror*, the corpse is the most extreme abjection because it's the absolute disappearance of the human. According to Kristeva:

> I am at the border of my condition as a living being. My body extricates itself, as being alive, from that border. Such wastes drop so that I might live, until, from loss to loss, nothing remains in me and my entire body falls beyond the limit – *cadere*, cadaver. If dung signifies the other side of the border, the place where I am not which permits me to

> be, the corpse, the most sickening of wastes, is a border that has encroached upon everything. It is no longer "I" who expel, "I" is expelled (3-4).

The experience that evokes witnessing the cadaver results in cognitive dissonance, creating anxiety and, ultimately, fear that reveals the subject's mortality. The frontiers between life and death are effaced; the cadaver has penetrated this life. In this case, Inés' decaying body and the reaction of the viewers is of horror and pity, "causó a todos tanta lastima, que lloraban como si fuera hija de cada uno" (Zayas, 287). Our subjectivity is founded on the awareness of the border between the subject and the object, the margin between the inside and the outside of the body. What is particularly grotesque about this representation of the corporeal is what the subject considers as the expulsion of the impure, the improper, taking the body to its limits and effacing the borders of life and death. Patricia Grieve believes that a walled-up woman who lives in her filth "appears to be linked to the stories of the penitent whore" (92). Abjection is the condition by which identity is disrupted and where meaning collapses. We now find Inés' identity as the ultimate decomposition; how can we identify her? Where does her subjectivity remain if the corporeal is at the point of vanishing? Despite this inability to recognize her as a subject, demoralized to an object, Zayas emphasizes her willingness to live. Where does Inés find the will to continue to survive such cruel mistreatment? Her motivation is her faith in God, her prayers, and her wish to receive the holy sacraments to save her soul. God is the one who keeps her alive as she defeats death. Once they took her back to the city, "doña Inés no quiso tomar cosa hasta dar la divina sustancia a su alma, confesando y recibiendo el Santísimo, que le fue luego traído" (288).

Umberto Eco's book *On Ugliness*, focuses on the grotesque, the uncanny, the ugly, and the monstrous in visual culture, particularly in women. From the Middle Ages to the Baroque period the theme of *The Ugly Woman* was portrayed as “the old woman, a symbol of physical and moral decay, in opposition to the canonical praise of youth as a symbol of beauty and purity” (159). The ideal woman was defined by beauty and virtue, and ugliness was defined as inner malice. Dante believed that the ugly woman was the siren in his poem “I am the Siren Sweet” and Cecco Anglioneri’s *Rhymes*, “Anti-Beatrice” referenced the old woman as ugly with a stench and looking at her would cause the viewer to marvel. These references are essential to consider Inés' condition as she is in the worst physical state, rotting and filled with stench. It alludes to the imagery of *The Ugly Woman* and to Giovanni Boccacio's *Carbaccio* which speaks on the nature of women. He states, "No other animal is less clean than she: not even pigs, wallowing in the mud, are as ugly as women” (Cited in Eco, 164). Zayas has broken down this character to the core; she has lost her beauty, eyesight, and dignity, and onlookers marvel at her decay. To withstand six long years of pain and suffering demonstrates the nature of where her actual values lie: her constant belief in God.

Zayas strips this character at the border of losing herself within the experience of entrapment, but something always remains true to her identity. Throughout the story, we see the constant pressures on Doña Inés as she tries to stay virtuous and honorable. Not only does her character change, but so does her corporality. She is transformed from being the most beautiful woman in Andalucía to being a representation of death itself. She transforms as she is placed in different homes and is physically and metaphorically entrapped. As the chimney walls are broken down, once she confesses and heals, we find a strong woman who holds onto her values and faith in God. Even though she remained blind, her beauty was restored, and her soul

remained intact. She discards the corporal and the mundane and goes through a process of *escarmiento*. The lesson to be learned through the experience of Inés entrapment is, “pues si a los inocentes les sucede esto, ¿qué esperan las culpables?” (288).

Lisa Vollendorf’s “Good Sex, Bad Sex: Women and Intimacy in Early Modern Spain” focuses on the close relationship between femininity, intimacy, and authority to elucidate the restrictive codes that prevented women from expressing their desires. She highlights that women's innate capacity for sinning threatened the male gender. There was a deeply rooted belief in the correlation between women and transgressive behavior. They are viewed as “imperfect” from the day they are conceived and are always compared to the virile male. As stated by Louise M. Haywood, “Women are conceived of in relation to the more perfect male specimen as physically and intellectually imperfect beings, whose physiological and psychological flaws make them prone to carnal and spiritual temptation, and who deploy their intellect for deception, self-protection, and deviousness” (p 70). Therefore, the term “imperfect” reinforces the importance of confining women to their specific duties and if they disobey or inadvertently taints the family’s honor, they must be punished.

I contend that María de Zayas re-directs this “imperfection” to highlight the flaws within a patriarchal system that placed the family’s honor on women. Female sexuality within her work corresponds to early modern notions of honor and virtue. The paradox is that despite women's imperfections, they are responsible for maintaining the most critical social aspect – honor – due to *el qué dirán*. Zayas' fictional representations of marriage within her novellas interrogate the constant need for “good” when they are deemed corrupt at conception. Moreover, even when women obey the behavioral codes as *La perfecta casada,* they are punished for the transgressions

of others. Zayas demonstrates the flaws in this system by creating extreme cases of domestic abuse, femicide, and torture that serve as evidence of society's failure to protect women.

Consequently, it reinforces the idea that women must be educated and responsible for their fates by opting out of marriage. She utilizes extreme situations to present a traditional model of marriage and unveil the need to break "the boundaries of the home, the traditional space of protection (and imprisonment) for women" (Grieve, 90). There is a transformative experience within Zayas' female characters as they navigate public and private spaces to achieve that agency. For Zayas, "una casa clara y brillante es … una casa imposible, utópica. Su luz solamente sirve para contener el desengaño e ilustrar la artifiocidad en la armonía de los géneros sexuales" (Cirnigliario, 96).

Zayasian' Houses as Baroque

The attempt to conceptualize what is Baroque is to understand its deceptive nature as a world of appearances surrounds it. William Egginton, in *The Theater of True Ideology of the Neo-Baroque Aesthetics,* argues that in the attempt to decipher what is true and what are mere appearances, he questions if we can uncover an "uncorrupted truth" (2010: 26). In "The Baroque as a Problem," he states that the problem with modernity is that:

> the subject of knowledge can only approach the world through a veil of appearances; truth is defined as the adequation of our knowledge to the world thus veiled; hence, the inquiry of any kind must be guided by the reduction of whatever difference exists between the appearances and the world as it is (2009:144).

For Neoplatonists, truth existed in another dimension due to deception and degeneration caused by society (Eggington, 2010: 26). Therefore, the Baroque "affirms the promise of appearances

whether by negating the world or ostentatiously theatricalizing it," determining that "the reason house is built on shifty ground, was in some sense always baroque" (27). Eggington believes that the promise of truth behind appearances is corrupt, making it impossible to stray away from the deceptive nature of the Baroque house. In this instance, he follows Derrida: "the essence is at the heart already corrupted by time, change, decay;" therefore, the truth hidden by appearances is already corrupt (Cited in Eggington, 27). In the structuralist sense, the house has a definite purpose as it is subjected to the laws that govern female behavior, the authoritarian model of femininity. From a historicist perspective, the house in sixteenth-and-seventeenth century Spain was a space dominated by the head of the household, the father, that functioned as a control mechanism established in early modern society (Avilés, 76). The house has specific rules and functions; it was a center of communal relationships and familial activity (76). There were, however, private moments that related to the domestic role of the house, which required women to be submissive and honorable to their husbands. As Flather adds:

> Writers of treatises on marriage and conduct books agreed on the necessity for all families in early modern [societies] to be governed according to these principles of gender and spatial order. The husband and master should have absolute dominion over the house and the household and take charge of 'public' affairs. The wife had to be subject and obedient to him, focusing her attention solely upon ordering the house. (21).

This system was established to maintain the community and religious order. In Zayas, this honor code becomes a trap for married women due to the constant activities that pervade the household and behavior that does not follow the moral obligations that each husband and, by extension, each wife must maintain.

Marcia Welles, Elizabeth Ordoñez, Marina Brownlee, and Amy Williamsem noted the connection between Zayas' use of space as an oppressive force that confines women to death. Gilbert and Gubar's "architecture of patriarchy (85)," references Zayas' gothic obsessions with entrapment and enclosures constructed by patriarchal order (Cited in Amy Williamsen, 143). Williamsem analyzes the world of *Desengaños* and the house in the *novelas* as "an instrument of torture employed against women" (144). All scholars point to the constant fascination of enclosures, the tools that will lead to women's demise, and what David Castillo considers Zayas' work as a pre-gothic introduction that we will later find in the eighteenth century. All are valid contributions to understanding space and its function within each novella. However, the house cannot have a totalizing role; instead, its complex and multiple nature is what gains importance and speaks to the characters' negotiation of meaning.

According to Mathew Johnson, "seventeenth-century social relations produce the seventeenth-century house," in which the "material form of the house and the social form of the household mutually created each other" (29). The Zayasian house is Baroque by nature, a phantasmagoric space manipulated fictionally by her male and female characters and by outsiders who invade it. As aforementioned, at the heart of the Baroque, appearances are deceptive by nature, and the Zayasian house is baroque *par excellence*. The characters can transform the meaning of the spaces they inhabit and, in some cases, are transformed by the forces that dominate each space. The reciprocal nature of dominating and being dominated creates a deceptive space due to the uninhibited desires projected by each character. The consequences of such actions are gravely paid by the goodwives of the household. The fictional representation of the house in the novellas is phantasmagoric as it deceives those who inhabit it. As the *Diccionario de Autoridades* states, 'fantasmagoría' is "ilusión de los sentidos o figuración

vana de la inteligencia, desprovista de todo fundamento" As seen in Covarrubias, the word *'engaño'* comes from the latin word *ganeum* that signifies a "Burdel o lugar secreto, donde se trata poco o ninguna verdad" (III, 469). The house as a deceptive space facilitates transgressive behavior since it allows a play of illusory actions imposed by the desired object. In Zayas' stories, the married woman is objectified, as she is unattainable due to her married nature. Therefore, the marital house becomes a critical space to analyze the performance of gendered codes and models of care. Through Inés and Laura, we can look critically at the feminine experience when they are entrapped and go out of the conventions of space.

The house in María de Zayas is a fictional construction that takes different functions and is transformed by the characters' actions. The spaces analyzed within Zayas' short stories are representations of microcosms of fictional social relationships seen in the Spanish Golden Age. Zayas intentionally places her characters within spaces that embody political and cultural power as an act to break down or reproduce a sense of identity. For example, when a young girl transitions from her parental household to her husband's home, there is a change in power dynamics; her identity changes from that of a good daughter to that of a good wife. Zayas allow women to inhabit different places; some can mobilize from their married households to spaces like the church, roaming their city, and even in the darkest corner in the outskirts of cities, in *humilladeros*. For Zayas, the female movement presents several dangers, where women explore forbidden spaces and position their souls in a liminal space where it is in danger.

In this chapter, confinement is a connection to gender identity, as the house is meant to reproduce gendered norms and limitations continuously. Married women, in most cases, are confined to their homes.[29] The problem in Zayas' novellas is that the traditional model of the

[29] For more on the topic of prisons and spaces of confinement, see Sudbury.

house, which has specific functions, is a space that becomes problematic as Zayas' characters practice space of their own free will. It is a play of matryoshka dolls that, as you unveil its layers, you ultimately can see the darkness, horror, and death that is enabled by the invasion of characters within this feminine space.

The central problem with the socio-cultural structure of the Baroque is deception and disillusion of the senses. María de Zayas alludes to this problem in the prologue, "*Al que Leyere*," where truth is an abstraction mediated by human minds and the limits of reason. She believes that Baroque's dominant *engaño* is common during the time period and that it is easy to deceive people, "porque hasta que los escritos se gozan en las letras de plomo, no tienen valor cierto, por ser tan fáciles de engañar los sentidos, que la fragilidad de la vista suele pasar por otro macizo lo que a la luz del fuego es solamente un pedazo de bronce afeitado" (Zayas, *Novelas,* 159). Therefore, she goes to state that in her writing she will do something different, and people will call her crazy for doing it, "sacar a luz mis borrones, siendo mujer, que en opinion de algunos necios es lo mismo que una cosa incapaz" (159). The *luz del fuego* will not be *bronce* but rather *valor cierto*, where her writing will evade the deception of the senses as she will have more control over words that are often used to deceive. In her novellas, Zayas she demonstrates the *engaño* and inverts it to lead women to *desengaño*. Her writing will get closer to the truth of what hides beneath enclosed doors. In other words, her writing makes it possible to have clarity despite the Baroque's dominant *engaño*. Zayas declares to have a clear agenda: to disenchant men and women of the perils of matrimony. Zayas' poetic truth is concentrated in the darkest, most intimate, enclosed spaces, from the house to the *humilladero*. She takes darkness and spaces to extreme limits that border on horror, tragedy, and death. The domestic space, the house, is the space that gives life to her truth; the hidden domestic abuse comes to life in her

frame-tale narratives to provide women with alternative fates where they are capable of surviving.

The problem created by men is due to their uncontrollable desires that take women to experience extreme and dangerous circumstances, often breaking their identity, and even some characters end up losing their lives. If the man constantly pursues a woman, he marries her in knowing violation of their father's will. If she is already married, another man pursues her with total disregard for her integrity—men's illegitimate desires, whether real or believed, dishonor women and their families. There are times that women are aware of the corner into which the pursuing man and his accomplices (necromancers, commoners, the devil disguised as a scholar) have painted her and know there is no escape. If she seeks help, she manifests her dishonor; to be silent is to be complicit. The pursuing man's desire, whether realized or not, ruins her reputation. She does everything she can to protect her life and honor from wrongdoing, remaining faithful and devoted to her husband. Once aware that a man has behaved dishonorably towards her, she knows she will die for it. Aware that there is nothing she can do to save herself, she surrenders her fate with dignity or abandons her home and resorts to sorcery. The house has a strong moral focus due to the activities and the societal expectations assigned to the noble class. When we explore the home, these expectations are quite complex as the home becomes a space with high emotional intensity and where desires are unleashed. Therefore, men and other characters change the meaning of a traditional home to a non-traditional space. Zayas proposes alternate explorations of traditional spaces and transformations of a space's assigned cultural expectations. In other words, she demonstrates that the conventional domestic practices of a good wife, marriage, and feminine spaces cannot succeed under the surveillance of men. She does not

propose a radical change in patriarchy but does advocate for female educational reform and agency for women to choose their fates.

CHAPTER TWO:
Heterotopias of Perversion: Race and Homosexuality as Categories of Otherness

In chapter one, I established the connection between heterotopias as spaces meant to distort and destabilize, that exist in an "otherness," and are counter-sites to typical spaces we inhabit. The spaces I analyzed take place within the homes Zayas depicts in her novellas, which challenge the traditional notion of home. Inés' innocence and Don Diego's lustful pursuit lead her to an entrapment created by her family due to *el qué dirán*, as their community became aware of the actions that took place that prompted Inés unconsciously by the necromancer to Don Diego's home. Although her honor was restored, it tainted her family's reputation. The chimney distorts the idea that a house is a place that protects women's virtue and honor, creating a small claustrophobic space to torture Inés and prolong her death. The experience of entrapment, suffering, and violence disfigure Inés' beauty, and once restored, she chooses to enter the convent. On the other side, I analyzed Laura's actions that led her to the *humilladero.* This heterotopic space caused her to become abject and unrecognizable in order to enter a dangerous space surrounded by dead-hanging men. Upon her exit, she realized that her love overpowered reason, and she would not jeopardize her reputation and her soul for a man who dishonored their marriage. She also decides to enter the convent, a space both women consider a safe place to be with God. In this chapter Foucault's concept of "heterotopias" will be fundamental for my approach to analyze the spaces in Zayas' "*Tarde llega el desengaño*" in *Novelas amorosas y ejemplares* and "*Mal presagio casar lejos*" in *Desengaños amorosos*.

Foucault establishes that heterotopias possess a *second principle* as history unfolds: an already existing heterotopia with a determined function that can take on a different meaning. This is similar to De Certeau's analysis of places constituting a space that continuously redefines

itself based on the action within it. Foucault points to the world of heterotopias as the mirror reflecting all that is not, yet all that is, and demonstrates that heterotopias are more complex than what they appear since he analyzed primitive civilizations as what he terms "crisis heterotopias":

> There are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, menstruating women, pregnant women, the elderly […] 1986:24.

He considers crisis heterotopias disintegrating due to our changing societies. He replaces them with what he coined “heterotopias of deviation: those in which individuals whose behavior is deviant in relation to the required mean or norm are placed” (24). Some examples are psychiatric hospitals, retirement homes, and prisons. I would call these places fringe and *other* precisely what heterotopias represent – all that encompasses the upside down of the utopian world. Foucault believed that the heterotopia of deviation *par excellence* is the cemetery as it has changed throughout history. Phillipe Ariès studies the evolution of cemeteries and how they changed from private to public spaces, situated in the middle of a city and transitioned to the outskirts (in most cases). Later, in the early nineteenth century, as they moved into the suburban areas, Foucault called the cemeteries “the other city” (25), where the individuals each possessed their resting place from tombstones to mausoleums. Foucault highlights, “for the individual, the cemetery begins with this strange heterochrony, the loss of life, and this quasi-eternity which her permanent lot is dissolution and disappearance” (26). This is where a heterotopia functions in its complete capacity due to its isolation of time and space, “when men arrive at a sort of absolute break with their traditional time” (26). Heterotopias of deviation are *slices* in time that disrupt the

norm and what is socially acceptable. This chapter will investigate the heterotopias of deviation in María de Zayas and how it informs marital relationships and the fate of women.

María de Zayas' fourth *Desengaño*, "*Tarde llega el desengaño*" has multiple frames to its narrations, starting with Filis, who speaks in Lisis' *sarao* and advocates that men and women are just as capable of good as they are of malice. She mentions that men's error is to force women "a que ejerzan las cosas caseras" when she believes they can contribute so much more (229). That it is best for women to "[volver] por nosotras: unas, con el entendimiento, y otras, con las armas!" (231). She states that many women were intelligent and successful writers during Zayas' time to contrast the lack of education and protection in the fictional frame. She alludes to writers such as Isabel Clara Eugenia de Austria, Doña Eugenia de Contreras, some nuns in the convent of Santa Juana de la Cruz, and writers such as María Barahona, Doña Ana Caro, Doña Isabel de Ribadeneira, among others (231). Demonstrating that even within this fictional frame, Zayas brings forth the accomplishments of female writers of her time and highlights the abilities that women can attain if they are well-educated and recognized. Filis strongly believes that this right is a God-given talent and "si todas hicieran lo mismo, unas más y otras menos, todas supieran y fueran famosas" (231). This framework is instrumental in developing the narrative frames in this novella. Filis points to the female experience as being castrated by men who do not permit them to develop skills other than domestic responsibilities. In her monologue, we encounter the following, "de manera que no voy fuera de camino en que los hombres de temor y envidia las privan de las letras y las armas, como hacen los moros a los cristianos que han de servir donde hay mujeres, que los hacen eunucos por estar seguros de ellos" (231). Javier Irigoyen-García's article, "*Como hacen los moros a los cristianos: Raza, género e identidad cultural en 'Tarde llega el desengaño' de María de Zayas*" focuses on two distinct spaces, *el harén* and *el estrado*

as fragmented spaces that lead to a reversibility of gender roles. He states that Filis alludes to this change in her monologue when Christians encounter Moorish territory and, if captured, are castrated. This fear of losing their masculinity is comparable to women's inability to exercise other professions. Margaret Greer reads this passage as the "eunuco femenino" to express feminine castration by the men who oppress them. Marina Brownlee expands on the *eunuco* as "a devastating indictment of an oppressively phallocentric society, one that is in keeping with Zayas' concern for the intellectual welfare of women" (145). Irigoyen-García believes that there is a reversibility in gender roles in this story, where the men are the ones to experience this castration racially and socially, and we see women's sociability overpower them. This is presented through his analysis of *el harén* and *el estrado*, considered to be "espacios heredados del periodo islámico que constituye un lugar de sociabilidad femenina en la sociedad Española del siglo XVII" (358). I agree with Irigoyen-García's analysis of "*Tarde llega el desengaño*," which explores discourses of gender, identity, and categories of otherness ('*etno-religiosidad'*) to demonstrate how gender and social relations are products of cultural and power relations within space that could be redefined (358). *El harén* and *el estrado* are essential spaces that lead us to the development of powerful women in this story. Still, I believe that the most critical context to study is the castle under the lens of heterotopias of deviation, where the categories of otherness rule and invert traditional marital roles.

"*Tarde llega el desengaño*" consists of three diegetic narrative structures, the first being Lisis' soirée with multiple female narrators, in this case, Filis, who is introducing the story of the second narrative framework. The story begins with Don Martín, a man who is on a ship headed to Flanders, described as, "caballero, mozo, noble, galán y bien entendido, natural de la imperial ciudad de Toledo [whose desire is to be honorable,] …ausentado de su patria y apartado de una

gallarda y hermosa dama, prima suya" (Zayas, 232). He goes through a shipwreck with his men, and only two survive; Don Martín is not afraid of losing his life but is fearful of the territory they will encounter. The narration alludes to this when he hides alongside his shipmate as they starve and wait for a reasonable hour to navigate foreign lands, "con harto cuidado de que no fuese tierra de moros donde perdiesen la libertad que el cielo les había concedido" (234). There is a parallel between Filis' statement of the eunuch and this fear of wandering in potentially dangerous territory that demonstrates the vulnerability of these men from the very beginning. Irigoyen-García finds this idea of freedom as a divine gift ironic (mentioned in the first narrative frame), as Filis critiques this in her monologue "que la libertad fuer prerrogativa masculina" (Zayas 359); she states, "ellos nacieron con libertad de hombre" (228). In this unknown territory, the dangers permeate their minds and make evident the rupture between their masculinity and this potential religious and cultural *other*. Don Martín is at the mercy of whomever he encounters as he becomes desperate to find sustenance.

Claire Norton's chapter, "Liminal Space in the Early Modern Ottoman-Habsburg Borderlands: Historiography, Ontology, and Politics," states that the frontier between the Muslims and Christians during the sixteenth-and-seventy-century "has been depicted as a space which dichotomized and separated; a place of conflict, division, and mutual pugnacity; an arena for retrospective reification of the clash of civilization" (75). There are many other instances in which the frontier was experienced in other ways, such as welcoming, experiencing hospitality, and conducting commercial exchanges using *lingua franca*. The frontier was a complex and diverse space, not solely a clash of civilizations. A testimonial text that can attest to this complexity is *El Abencerraje*. In this case, Don Martín's reaction is justified in the fear of being enslaved and castrated, as he states, "lo hacía de dar en tierras de moros, cuando al cuarto día

descubrieron tierra poco antes de anochecer; mas fue para acrecentarles el temor" (233). The condition of their shipwreck, darkness, and the possibility of being in Moorish territory intensify their fears. Irigoyen-Garcia affirms that "el encuentro con la otredad religiosa contiene la posibilidad de inversión de categoría de género" (359). These two castaways, who are recognized for being honorable men in their country, have been stripped down and placed in a space that has the threat of enslavement. Not only would they be enslaved, but also be castrated and become *medio-mujeres*. Here, the idea of a heterotopia becomes a place of tension from one culture to another, from Spain to a potential foreign country, and from one religion to another. They are in a different world without the protection of their shipmates, in unknown territory, their identity is questioned, and their lives are threatened. This territory is a clear indication of their vulnerability when faced with the religious other; we will later find this tension manifest in the main protagonist of the third narrative frame when a powerful Moorish woman persecutes him.

There is an expectation for people to notice others' social classes immediately based on their appearances, especially in the clothing that they wear. As the men navigated this territory forcibly as they were starving, "descubrieron un grande y hermoso castillo, y vieron delante de él andarse paseando un caballero, que en su talle, vestido y buena presencia parecía serlo" (Zayas, 234). These two men sighed in relief as they noticed that the man they spotted "tenía sobre un vestido costoso y rico un gabán de terciopelo carmesí, con muchos pasamanos de oro al uso español" (234). They thanked God for leading them to Christian territory and became more trusting of this stranger. The nobleman they encounter is Don Jaime de Aragón, who notifies them that they are in the Canary Islands. Don Martín makes an interesting observation when analyzing Don Jaime closely, "era un hombre de hasta cuarenta años, algo moreno, mas de

hermoso rostro, el bigote y cabello negro y algo encrespado" (234-35). Irigoyen- García states that this moment "evoca una potencial diferencia fenotípica, que es precisamente uno de los supuestos atributos de los 'moros' con los que temía toparse" (360). This distorts the cultural perception of race and religion because although he has Spanish blood and is wearing clothing from Spain, there is an apparent insistence that he resembles a moor. From the onset, we look closer at these masculine figures who wrestle with facing this foreign *other* and must adapt and reconcile with the rupture of traditional norms. This ideology is seen as a heterotopia(n) space; to be confronted with what is on the other side of the mirror, as Foucault states, becomes a mental game for these *naúfragos*. Don Jaime expresses compassion as he sees the conditions these two men are in; he offers them a place to rest and sustenance; this will clash with the stark contrast when they witness his treatment of his wife.

Don Jaime's castle is a microcosm of a conglomerate of cultures; he is lavish in his ways by having a myriad of servants but, more particularly, white and black slaves. Don Martín asserts that, "el caballero debía ser muy principal y rico, porque todas las salas estaban muy aliñadas de ricas colgaduras y excelentes pinturas y otras curiosas que decían el valor del dueño" (Zayas, 236). The description of his castle and its value is defined by the ornamentation and ownership of paintings. The focus on the servants adds to the layer of complexity within this microcosm, "dos doncellas y cuatro esclavas blancas herradas en los rostros, a quienes el caballero dijo que fuesen a su señora y le dijesen mandase apercibir dos buenas camas" (236). The castle appears to be a place of marvel, organized, and beautiful. Don Martín is impressed with Don Jaime's collection of wealth and aesthetic. The house then takes a twisted turn as they enter the dining room area. What appeared beautiful, grandiose, and ornamented becomes dark and macabre. David Castillo would call it a cabinet of curiosities, which he refers to when analyzing early

modern exhibitions of curiosities for the public's amusement. Don Martín will bear witness to the macabre sighting of Don Jaime's wife, Elena, which will open a critique of the unlawful behavior of a morally weak man.

Alicia Yllera, in the introduction of *Desengaños*, insists on Zayas developing an aesthetic of admiration that is different from that of Cervantes or Boccaccio and believes that it is the reason why Zayas refers to her stories not as novellas but instead as *maravillas* (43). Zayas "le interesa lo extraordinario y no rehúye, antes al contrario, lo extraño y lo desagradable" (43). As they are all seated at the dinner table, Don Martín notices "una pequeña puerta que en la sala había" (Zayas, 236). As Don Jaime gives the servant his key, the guests believe hunting dogs will emerge. Nevertheless, what they saw marveled them:

> La mujer que por la pequeña puerta salió parecía tener hasta veinte y seis años, tan hermosísima, con tan grande extremo, que juzgó don Martin, con haberlas visto muy lindas en Flandes y España, que ésta le excedía a todas, mas tan flaca y sin color, que parecía más muerta que viva, o que daba muestras de su cercana muerte. No traía sobre sus blanquísimas y delicadas carnes sino un saco de una jerga muy basta, y éste le servía de camisa, faldellín y vestido, ceñido con un pedazo de soga. Los cabellos, que más eran madejas de Arabia que otra cosa, partidos en crencha … traía en sus hermosas manos (que parecían copos de blanca nieve) una calavera. 236-237

As seen in my first chapter of the novella "*La Inocencia Castigada*," the description of this woman resembles that of the tortured and innocent Doña Inés. Elena is enslaved, nearing her death, and is kept in a dark room as a form of punishment by her husband. This scene creates a paradox as the *naúfragos* witness this macabre moment after they experience Don Jaime's

treatment toward them as kind and friendly when Don Jaime states, "y tener yo gran parte de esa dichosa tierra, que es de lo que más me honro, os suplico que aceptéis mi casa para descansar esta noche, y todo el tiempo que más os diere gusto, que en todo podéis mandar como propia, y yo lo tendré por muy gran favor" (235). There is humility in helping these men survive, and he offers them everything that he so proudly owns, but they see this woman who is lifeless and who is about to eat meager scraps underneath a table. David Castillo believed that "storytellers of the Spanish Golden Age capitalize on their shock value … they use the terms *monstrouso, maravilloso, progidioso, espantoso, horrendo* … to qualify all manner of sensational material" (25). Zayas creates a dark experience to juxtapose Don Jaime's treatment toward these strangers while at the same time punishing his wife within this marital household. It becomes a point of fascination for those witnessing what I call a baroque portrayal of Elena's transient experience, the *Vanitas* of her death. Elena is in shackles and is only able to move from a small room where she is imprisoned to crawl underneath the table, "y la desdichada belleza que estaba debajo de la mesa, los huesos y mendrugos, que aun para los perros no eran buenos, que como tan necesitada de sustento, los roía como si fuera uno de ellos" (Zayas 237). Her nobility and honor are nonexistent, as she is unworthy of participating in supper. Amanda Flather asserts that "eating together was so important to the definition of early modern marriage that a man and wife seen at a meal table alone could arouse suspicion of adultery" (60), demonstrating that Elena's marriage is a mere illusion as she eats alone like a dog.

In this castle, the wife-turned-slave eats in a claustrophobic space, while Don Jaime and his guests eat at the top of the table, displaying a hierarchical stratification. In *Discipline and Punished,* Foucault quotes Ollyfe when he states, "death-torture [as] the art of maintaining life in pain, by subdividing it into a 'thousand deaths,' by achieving before life ceases 'the most

exquisite agonies'" (33-34). Don Jaime's intentions are similar to Inés's family in "*La Inocencia castigada*;" they created a small space for these innocent women to inhabit, giving them rationed portions of food, just enough to keep them alive to suffer until their last breath. Flather adds, "the meal table was an important arena for marking out the boundaries of belonging to the early modern household" (60).[30] Elena's physical position has been lowered to the ground; her role as a Goodwife is taken away by her husband, who blatantly displays her to his guests. The use of this dining room space is to reveal the torture that this woman undergoes, the same way that Inés is hidden in the outskirts of the city, walled into a chimney. It is important to highlight that Elena carries a skull with her, "en la calavera que traía en las manos, le echaron agua, y volviéndose en su estrecho albergue, cerró el criado la puerta con llave y se la dio a su señor" (238). According to Rafael Núñez Florencio:

> lo macabro distorsiona la realidad como un juego o un rompecabezas. Baraja elementos diversos como calaveras, esqueletos, vísceras, cuerpos en descomposición, fluidos, sudarios, tumbas, gusanos, sangre derramada, etc. Lo macabro busca el exceso, se complace en la paradoja, se regodea incluso en lo que otros rechazan. En esa línea, la mirada macabra presenta por lo general un punto irónico, sarcástico: nos muestra lo que no queremos ver y luego, además, nos incita a una reflexión que rompe los esquemas establecidos, empezando por el «buen gusto» y otras convenciones. (53)

Florencio alludes that "el más bello rostro no es más que el disfraz momentáneo de una calavera" (64). What is macabre about Elena holding a skull is that she carries her sin, as she is blamed for committing adultery with her male cousin. Don Jaime killed him, and she is now enduring her

[30] For cooking, cuisine, and class, see Goody.

sin through this *Memento Mori* as a reminder of her transgressions. This macabre symbol takes us to Phillipe Ariès' study of the skull, the *memento mori* symbol *par excellence*. Families donated their skulls to preserve their loved ones close to them. It began with decorating their homes with their family members' remains, but due to hygienic problems, they started donating skulls to the chapels. The more skulls were preserved in religious spaces, the more they symbolized the family's wealth and honor. In Elena's case, it is bizarre that the servants water it to preserve its freshness. It can imply that putting water in the skull is how Don Jaime provides water to Elena—making the scene even more grotesque because she is maintained alive thanks to the capacity of the skull to serve as a cup. Leonor Taiano C's article, "Persistencia y desacralización del concepto de *Memento Mori* en la cultura occidental," explores the meaning of the skull and its symbolism as an image of decay but also the theme of *el viaje* that leads us to our death (83). She critically analyzes the material world and contrasts it with the transience of life. Elena and the skull take us to the world of *Vanitas*, specifically Nicolas Régnier's "Penitent Mary Magdalene" (1591-1667; see figure 1) and Jusepe de Ribera's "Magdalena penitente" (1635-1640; see figure 2) among a myriad of representations of this imagery of the "repentant whore."

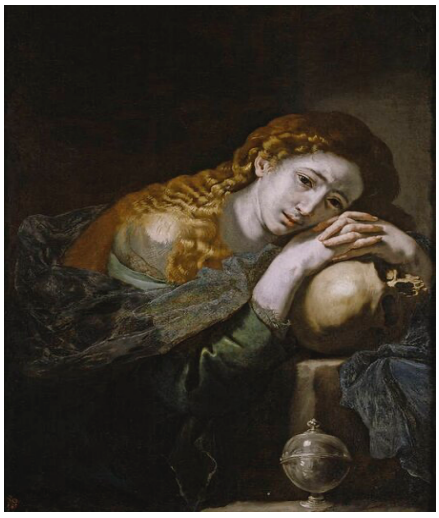

Figure 1. Jusepe de Ribera's "Magdalena penitente"

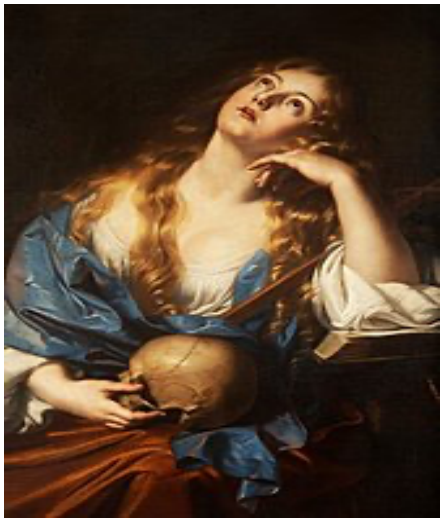

Figure 2. Nicolas Régnier's "Penitent Mary Magdalene"

Mary Magdalene carries her shame, and painters of Renaissance biblical art introduced this imagery of the skull to incite the viewer to a moral reflection of sin and mortality.[31] These two principles are inscribed in her suffering, but she repents for her sins and later becomes sanctified. In a parallel way, Elena represents this hagiography of the "whore" lamenting her sins and the skull's symbol as twofold: adultery and her death.[32] The irony in Elena is that she suffers until her last breath and dies innocently for a sin she did not commit. The archetype of the adulteress is taken to an extreme as Don Jaime forces Elena to carry her shame for her infidelity while the black slave that she hates the most usurps her place, "viendo cada día la esclava que ella más aborrecía, adornada de sus galas y en el lugar que ella perdió en mi mesa y en mi lado" (Zayas, 249).

Adding another layer of complexity to this dining room space, a black woman enters through a different door from the servants, causing Don Martín's adverse reaction as he reflects on her appearance,

> La otra que por la puerta salió era una negra, tan tinta, que el azabache era blanco en su comparación, y sobre esto, tan fiera, que juzgó don Martín que si no era el demonio, que debía ser retrato suyo, porque las narices eran tan romas, que imitaban los perros bracos que ahora están validos, y la boca, con tan grande hocico y bezos tan gruesos, que parecía boca de león, y lo demás a esta proporción (Zayas, 237).

La Negra's strong presence and demeanor become a topic of debate and criticism as Don Jaime accepts her and allows her to sit at the dining table. Don Jaime places her as the woman of the

[31] See a similar example in Quevedo's *El sueño de las calaveras*. Quevedo represents The Final Judgment and the decrepit bodies and grotesque mutilations of sinners.
[32] On the topic of the sinful woman, punishment, and rehabilitation, see Schlau.

household, “que como llegó, el caballero con alegre rostro, la tomó por la mano y la hizo sentar a la mesa” (237). He disintegrated the cultural, racial, and social stratifications that formed part of the Spanish nobility at that time, disregarding the behavioral codes. He reduces his marital responsibilities by giving absolute power to a racially inferior being (as it is understood by the Spain of the time). To situate the black character within the literature, it must go through a Historical understanding of its stereotyping, but Fra Molinero points out that at the moment “en que el sujeto esteorotipador se enfrenta al objeto a estereotipar, surgen las dudas, las ambivalencias” (19). He mentions that white artists were in search for “la esencia Negra” that needed to be unequivocal when referenced in literature, and it was defined as the following, “negro es un negro siempre, y su presencia tiene que ir anunciada por algo: una lengua, unas situaciones específicas (cómicas), una referencia constante a su situación social de esclavo” (20). Why does this historical representation of the image of the black slave in Peninsular literature matter? This is the prototype that many writers of *Comedias* followed. There are instances, as seen in Fra Molinero, where Lope de Vega was one of the first to disrupt this stereotyped representation of *El Negro* in a more dignified manner than their comedic purpose (21).[33] The most common feature of the slave is their speech, which is the stereotypical representation that remained most prominent in literature aside from their skin color. Fra Molinero reminds us that this figure of *El Negro* was portrayed for comedic purposes in theater; their skin color was connected to “el concepto de impureza, de suciedad” (25). Then, there are more positive representations of Black characters like Zaide, in *Lazarillo de Tormes*.

In mentioning other writers' more common uses of Black figures, I aim to demonstrate that Zayas does something different with La Negra. While Zayas associates La Negra with

[33] For infantile black laughter, see Villalobos.

darkness, demonic, and ugly attributes, she also gives La Negra a protagonist role. She takes it one step further by providing her agency over this castle and, more importantly, Don Jaime's choices. La Negra disrupts order and the hierarchy of the house. I must preface my analysis of La Negra by stating that her identity is more complex than just labeling her as a malignant racially charged character based on her *engaño* and ugly descriptions. My intention is to do an alternative reading where, although she possesses the negative qualities associated with the descriptions of Black woman during this time period, she simultaneously acquires an agency. As we will later see in Jones' analysis of agentive power, he attempts to save his characters. However, I focus on how her value shifts from her subaltern state to ascend the hierarchy. That is how she creates a heterotopic experience for Elena and the *naúfragos* who serve as witnesses. In addition, Eduardo Ruiz's article, "Three Faces/ Phases of Male Desire: Veiled Woman, Passive Virgin, and African Devil in María de Zayas's '*Tarde llega el desengaño*'" asserts that Zayas uses orthodox discourses of Africans and Muslims as "metaphoric foils in the author's ultimate goal of patriarchal rebuke" (149). Even though it is through the lens of marginalized and demonized characters (La Negra and Lucrecia, whom I will later introduce), she also highlights "the agentive power of those others" (149). This is ultimately the purpose that this figure serves.

The stark contrast between the description of the decrepit wife and La Negra creates a racial distortion for the *naúfragos*. It is understood that a Black woman cannot be trusted due to her sinister nature, and it is even more appalling that she is treated so lavishly as the wife. There is a strong critique within this homosocial exchange that positioning a Black woman as a wife should not be tolerated. Don Martín does not verbally admit this to Don Jaime, but the guests' experiences of the privileged position of La Negra are culturally unacceptable. The castle is a heterotopic space in and of itself, it is positioned in the middle of an island that can only be

accessed by boat, which Foucault considers the ship the most representative heterotopia.[34] The *naúfragos* notice the décor of the home, the slaves, the Black Diva, and the enslaved wife and understand that the castle contains layers of complexities and distortion of cultural norms.

In addition, "where a person ate and what they ate is highly illuminating for the understanding of the way in which the use and organization of space marked out distinctions between men and women, masters and servants, old and young" (Flather, 60). In this case, the spatial organization is clear for those who witness it: La Negra comes out from the door meant for Elena, Don Jaime's wife. Don Martín distinguishes between the door the servants and slaves use and the door La Negra freely navigates. Something is unsettling about the treatment of the women in this house; even though they are considered inferior, there is still a distinction between the treatment of a Spanish noblewoman and a slave. La Negra is the incarnate inversion of the Good Wife's social, racial, and socioeconomic function. This creates anxiety in Don Martín as a witness of this spectacle of deviation as it highlights the fragility of this marital world. The rooms within the castle are a heterotopic microcosm that demands readers to ask about the moral and social implications of Don Jaime's choices in the characters involved and to those in the first diegetic frame listening to this story. La Negra becomes an agential character through which the transgression of marital norms will be analyzed. Although Zayas strongly critiques La Negra, seeing her with an analytical lens is essential, especially as a liminal figure. Nicholas R. Jones' *Staging Habla de Negros* highlights how early modern Spanish text's portrayal of black women has "aesthetically, culturally, and institutionally robbed … their agency and humanity" (119).

[34] Foucault states, "that the boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea and that, from port to port, from tack to tack, from brothel to brothel, it goes as far as the colonies in search of the most precious treasures they conceal in their gardens, you will understand why the boat has not only been for our civilization, from the sixteenth century until the present, the great instrument of economic development […] the heterotopia *par excellence*" (27).

Early modern Spanish *Negras* were liminal figures whose body movements, expressions, and speech were stereotyped and hypersexualized (120).[35] This abject figure is constantly displayed as a symbol of malice, demonic, and objectified entertainment. Through his analysis of Rueda's *Comedias, Eufamia* and *Los engañados*, Jones assigns "an agentive voice to black women literary characters, thereby exploring the possibility of them as authoritative and thinking subjects" (119).[36]

As Foucault states, heterotopias are two-fold: the crisis heterotopia and the heterotopias of deviation. The heterotopia of deviation is defined as "those in which individuals whose behavior is deviant in relation to the required mean or norm are placed" (25). La Negra is a contestation of the cultural expectations of race, gender, and social class. I will take Jones' reference to Black Divas and propose that La Negra in Zayas takes this agentive role by self-fashioning as a Diva. However, it is impossible for this character to dissociate herself from her *engaño*. As Jones tries to rescue his Black characters, I intend to show that this newly acquired identity allows her to position herself in the world of nobility, and it is through *engaño* that she creates herself. In addition, it is through Don Jaime's vulnerability that she has the power to mobilize within the castle. When we think of a Black Diva in the modern world (referenced in Jones), the first person that comes to mind is Beyoncé. A powerhouse in popular culture that serves to "destabilize the idea of Whiteness as an exclusive category" (145).[37] What ought to be a subliminal figure, La Negra devices a plan to fool Don Jaime into believing that his wife,

[35] For a theory of black women as aberrant subjects, see Brooks.
[36] You cannot separate black face performance from early Spanish theater, but Jones tries to find agency within theatricality.
[37] Jones analyzes Beyoncé's "The Mrs. Carter Show World Tour" poster as she poses with a blonde wig as a possibility of making the black body mutable and not reduced to an abject position without agency.

Elena, is being unfaithful and becomes the central figure of the *engaño*. He decides to lavish her in the following manner:

> Traía la fiera y abominable Negra vestida una saya entera con manga en punta, de un raso de oro encarnado, tan resplandeciente y rica, que una reina no lo podía tener mejor: collar de hombros y cintura resplandecientes diamantes; en su garganta y muñecas, gruesas y albísimas perlas, como lo eran las arracadas que colgaban de sus orejas; en la cabeza, muchas flores y piedras de valor, como lo eran las sortijas que traía en sus manos. (Zayas, 237)

Jones points to the standard description of black women in early modern Spanish writers, including Cervantes, Zayas, and Lope de Vega, among others, which have included black characters that occupy liminal spaces and who are "brutishly ugly, intellectually inferior, and helplessly weak" (120).[38] Although La Negra's phenotypical descriptions depict her as ugly and demonic, in her case, she is neither weak nor intellectually inferior. She has reached the throne of the house with the approval of a Spanish nobleman. Susan Gubar terms this self-fashioning as "traversing of race boundaries, racial imitation or impersonation, cross-racial mimicry or mutability" (cited in Jones, 145).[39] Although La Negra is of African descent despite her dress, this self-fashioning and her acquired agency allows her to pose as a wife in the stead of a Spanish woman. Her values take on a different meaning from just being a Black body. She can navigate spaces that she could not as a slave. She possesses wealth and authority, and Elena receives her punishment. Although she is continuously described by Don Martín (and Zayas) as a demonic figure, she physically demonstrates through her clothing and mentally believes to be a Spanish wife. There is no disruption in her self-fashioning until the very end of the novella.

[38] On this topic, see Fra-Molinero, *Imagen de los Negros*.
[39] For the topic of race-change, see Gubar.

The complexity I mentioned earlier of La Negra is that she is astute and uses her malice to her advantage to prevent her death. Elena's body becomes the site of Black punishment – what La Negra ought to endure for her transgressions becomes Elena's hell. La Negra accused Elena of being unfaithful to Don Jaime with her male cousin when she was the one who was in love with him. Elena realizes La Negra's intentions, and before she can tell her husband, La Negra blames Elena for her own wrongdoing. Don Jaime fails to protect his wife, as he so willingly believes La Negra and does not question her intentions, especially when it is customary to be suspicious of this racially inferior being. Don Jaime racially and socially inverts the two female characters in the second diegetic frame: the Spanish woman is the slave, and the black woman is the Goodwife of his castle. Although there were white slaves during this time, it was unheard of that a wife would be enslaved in this manner. This was intolerable during the Spanish Golden Age, and Zayas uses this extreme example to substantiate the flaws within masculinity and, more importantly, within this marital dynamic. One can imply that even though this punishment was unusual at the time, Zayas represents a culture intrigued by unusual or extreme cases. In other words, cultural codes are used as grounds for deviations to illustrate masculine excess. The power play that Don Jaime makes in creating this heterotopia will be the ultimate form of punishment for the alleged adulteress, and he will suffer the consequences of this decision.

Paul Montjoy Forti's article, “Brotes de lo extraño en *Tarde llega el desengaño* de María de Zayas,” makes a very important distinction between the victim and the victimizer, and positions Don Jaime as a victim to the women who, in this short story are believed to be the victimizers. Montjoy analyzes women's blatant expression of sexual desires through the lens of the *extraño* stated as a series of events that can occur (83). A critical point that he asserts is that the ones who declare their desires are racially inferior to Elena, a superior Spanish woman. Don

Martín's reaction to La Negra's appearance is appropriate for the time period, “tan admirados y divertidos en mirarla, que casi no acordaban de comer” (Zayas 237). This case is so extreme that he states, “los juzgaréis encantamiento de los que se cuentan había en la primera edad del mundo” (237). The first age he speaks is predating writing, where all the storytellers spoke about rarities and marvels. This is a particular case leaving the *naúfragos* wondering who La Negra is as she exits the room, “se despidió de los caballeros y de su amante o marido, que ellos no podían adivinar qué fuese, y se volvió por donde había venido, con la misma solemnidad de salir las doncellas con luces” (238). There is a performative aspect to La Negra; she embodies the grandeur of her lavishness as seen through her wardrobe and jewels gifted by Don Jaime. Zayas uses the word ‘*extremos’* to define this union between La Negra and Don Jaime as he allows her to possess this Diva quality. Norton believed there was “a considerable amount of fluidity inherent in early modern conceptions of identity. The potential mobility between identities was, however, particularly prevalent in culturally and geographically liminal places such as the Habsburg-Ottoman marches and the Maghreb (Cited in Stock, 79). Liminal places for Norton are the border zones as “recent studies […] have suggested that although, to some extent, they constituted ruptured spaces ‘between cultures peoples, and … empires,’ they were (and are) also spaces of mediation between different communities and peoples” (Cited in Stock,75). As I mentioned, you do not know what you will encounter in this liminal space of the frontier. This is an essential point to return to when Don Jaime narrates the third diegetic frame tale of his life as a soldier. We will see Jaime's character, openness to accepting other cultures, and tolerance for racial others.

Adding to the peculiarity of this dining room experience, Don Jaime confesses that his guests are not allowed to dine with him; they must remain in the first living room, and he has

threatened to kill his servants if they speak of what happens within his home. He clarifies that this behavior began when he left the city in the same way that Inés in "*La inocencia castigada*" was placed in a chimney on the city's outskirts. Anonymity and isolation from society make this punishment possible. Why does Don Jaime allow these two strangers to dine with him and witness this cabinet of curiosity that is being kept hidden in this isolated castle? There is a strong tie to this homosocial relationship that Zayas wants to highlight, but it comes from a place of wounded masculinity. Don Jaime is strongly inclined to justify his actions by narrating the third diegetic frame tale story of his unrequited love for a princess, Madama Lucrecia, that led him to marry Elena as she resembled the woman he truly loved (her double) and, ultimately, his heartbreak.

At the age of twenty-four, Don Jaime was in Flanders for six years, dedicating his life to serving in the military, where he experienced "un caso, el más espantoso" (Zayas 239). A squire gave him a note that professed a mysterious woman's interest and decided to comply with her request to meet him to learn more about her. He was blindfolded and took many twists and turns until he arrived at a peculiar place. He could not see this woman but realized he was at an *estrado*, "según juzgué por el crujir de la seda, fue conmigo caminando a otras tres salas, y en la última, llegando a un estrado, se sentó" (240). This detail is important as *estrados* are known to be a space of reunion for women. Covarrubias defines it as "el lugar donde las señoras se asientan sobre sus cogines y reciben visitas" (568). Irigoyen-García points to its historical significance, "estrado, un espacio heredero del periodo islámico que constituye un lugar de sociabilidad femenina en la sociedad española del siglo XVII" (358). From this description, we can infer that this woman is not only blindfolding him, but allowing him to enter her feminine space, and offering him wealth. She sets the precedent for the dynamics of the relationship.

The relationship between Don Jaime and Princess Madama Lucrecia is unique as she is the one who has the power to decide who she will marry. She has many suitors but chooses to court Don Jaime blindfolded. Don Jaime feels a powerful presence and calls it love, solely based on the space that surrounds him without perceiving it, "en la gloria que siento en el alma, y en el olor y dulzura de este albergue" (241). This *albergue* is a place of comfort; the environment gives him a sweet and trusting feeling and confidently determines that Lucrecia is an angel. This territory, Flanders, Belgium, is already foreign to him, but he becomes the foreigner in this courtship. This moment solidifies Don Jaime's openness and acceptance of a mysterious woman. He feels invited by this *estrado*, which was a trusting place for female encounters according to the historical context.[40] After he leaves with extreme wealth and gold, Don Jaime realizes this woman is powerful. Later, he knows that there is only one woman in that territory who possesses all the wealth of her father, "supimos ser de un príncipe y gran potentado de aquel reino […] que solo tenía una hija heredera" (244).

This *estrado* is unlike any other; it comes with a set of conditions that Lucrecia establishes, such as anonymity, secrecy, and mystery. She makes it clear that this space must remain hidden if Don Jaime wishes the relationship to flourish. Lucrecia is a powerful Moorish woman who dominates over the *estrado,* the space that she will defend with her life if threatened. Zayas offers another example of a cultural feminine *other* who controls a domestic space, something a Goodwife in Spain cannot achieve. I agree with Ana María Rodríguez when she states that "Lucrecia es una mujer que logra tener control sobre el entorno e introduce comportamientos sexuales inesperados que violan con la normativa social de la época" (2012: 342). Lucrecia's determination to marry Don Jaime stems from a place of extreme power to use

[40] For more on this topic, see Fuchs 14-15; Martínes Nespral 105-11; Sobaler Seco 151-53.

her squire and wealth to assure her future as she is the only heir in her family. She states, “aunque me salen muchos casamientos, ninguno acepto ni aceptaré hasta que el Cielo me dé lugar para hacerte mi esposo” (Zayas 244). She is a perfect example of a woman in Zayas with complete autonomy who can choose her destiny and, more importantly, use a domestic space to her advantage to pursue her sexual desires. She believes Don Jaime is worthy of being her husband, so she spends much time courting him. This is interesting because it is not often in Zayas' novellas that women take such liberties to pursue a man, and it can be due to her culture that it is justified. In Lucrecia's case, she daringly declares that she wants to marry him despite her position of authority. Her father has no male heir, so she is the only one to continue his legacy. Zayas makes it clear that a Moorish woman can do this by being free to decide who she wants to marry to make a point that freedom is missing from Spanish women and that they must choose alternative fates than the ones prescribed by the moralists of the time. As aforementioned, Ruiz states that Zayas intentionally uses African and Muslim characters to admonish patriarchal power. Lucrecia's role is to demonstrate that rebuke by declaring what she wants and creating conditions to acquire it.

Don Jaime enjoys the power and wealth that Lucrecia offers him, and it is the driving force that persuades him to see her for an entire month. She is aware of the flaws within Spanish culture “que si alguna cosa mala tenéis los españoles, es el no saber guardar secreto” (Zayas, 241). Her lavish gifts give Don Jaime a terrible reputation, and men question and infer that he is stealing, which is dangerous for his honor. His friend Don Baltazar keeps pressuring him to tell him where this house is located to ensure genuine friendship. He states, “ruégoos por la amistad que entre los dos hay, que es más que parentesco, me saquéis de esta duda, para que ya que los demás estén engañados, no lo esté yo” (243). One can infer that Zayas makes a strong connection

between friendship and masculinity; if Jaime does not concede to Baltazar's request, he will tarnish their friendship and, in turn, his reputation. Baltazar continuously mentions that he is tired of everyone speaking ill of his good friend. Don Jaime believes in friendship and decides to comply with finding Lucrecia's home to solidify their trust. This choice almost causes Don Jaime's life as Lucrecia sends a *flamenca* to notify him that she knows of his deceit in not keeping his word. From the beginning, Lucrecia points to the mistake that Don Jaime will make that will ruin the possibilities for their union. Perhaps she speaks from experience, but a point of contention is that Don Jaime and Don Baltazar attempt to break the bounds of this feminine space – *el estrado*. Lucrecia has made a considerable effort to keep it hidden, and Don Jaime astutely marked the door to ensure that he and Baltazar could find it the following day. This attempted invasion is Don Jaime's way of demonstrating his masculinity as he defies Lucrecia's wishes for secrecy and intimacy. He is unsuccessful due to her power as princess over her city; Don Jaime is forced to flee Flanders and return to his home country, where he finds Elena.

In the third diegetic frame, it is strategic for the reader to see into the character of Don Jaime due to Don Martín's reaction to his enslavement of Elena. This context gives us a more humane character since we are met with a horrific shock of Elena's condition. It is difficult to reconcile a gentleman with such a monstrous act of positioning his wife in a disturbing and macabre state. The third narrative frame represents Don Jaime in a vulnerable position as he falls in love with this mysterious woman. He can only remedy his heartbreak by finding a spitting image of her – her double. Once Don Jaime returns to Spain, during holy week, "acudiendo a la iglesia mayor a asistir a los divinos oficios, vi un sol: poco digno, vi un ángel; vi en fin, un retrato de Lucrecia, tan parecido a ella […] en fin, a Elena… y asi que la vi, no la amé, porque ya la amaba: la adoré" (247). The description of an angel transitioning from Lucrecia to Elena is a

means to alleviate his heartbreak, from a woman persecuting him for uncovering their secret to a woman who rescues him emotionally from his downfall. He found solace in Elena and indeed expressed great love and admiration for her, “Elena era mi cielo, Elena era mi gloria, Elena era mi jardín, Elena mis holguras y Elena mi recreo” (247). Don Jaime dedicates his life to her and considers her a genuine love since he states that Elena came from nothing and promised her mother that he would take care of her after her death. This feeling of love and appreciation for Elena shifts to a dark feeling of disgust and disappointment, “pues ya es Elena mi asombro, mi horror, mi aborrecimiento; fue mujer Elena, y como mujer ocasionó sus desdichas y las mías.” (247). This change in perspective was only possible through the *engaño* created by La Negra. He makes it clear that her gender is the reason for his downfall, pointing to the socio-cultural prejudices that the condition of a woman is a danger to the male gender. Don Jaime can be perceived as the one who caused such misfortune by allowing La Negra to reign over his heart and mind.

Now that the reader is given Don Jaime's background, the story returns to the second diegetic frame, focusing on Elena and La Negra's dynamic. How does this female power dynamic shift, and how does race intersect with space and marital identities? The reference to the *comedia, El Prodigio de Etiopía* by Lope de Vega is another example of a black slave self-fashioning into a saint. This is the first *comedia* in which a black figure takes a protagonist role. The slave Filipo is captured by the aristocrat Alejandro, but this is inverted as Alejandro later becomes Filipo's prisoner. It is uncommon for a black slave to be simultaneously a noble and a bandit who falls in love with a white woman and causes many cruelties (see Fra Molinero 55). Matthew Stroud affirms that this anomaly is justified with the pretense that since *comedias* deal with topics of honor, Filipo can be considered a saint after his mischievous deeds and adds that

his sainthood is the only way that we can speak about El Negro (Cited in Fra Molinero 55). Filipo is a prime example of breaking the barriers of the stereotypical representation of a black slave; in the same accord, Zayas gives her character, La Negra, a protagonist role but does not dissociate her from the malignant, brute and ugly descriptions that are attached to the portrayal of the black body. What is particularly interesting about Zayas is that the protagonist is a female black slave who is as strong as other female characters in the novella.

On the one hand, we have Lucrecia, a foreign *other*, a princess from a Moorish father, and, on the other, a slave who is now in charge of Don Jaime's household. Where then do we situate Elena if she is the legitimate wife and she is the ideal Spanish noblewoman? These racial differences and social statuses interrogate the positionality of the Spanish woman and do so with a strong critique of Don Jaime's behavior. The male character decides where these women fit in the domestic space of the house, but once they assume a position of power, they take agency in how they manage these spaces. Don Jaime is vulnerable through his heartbreak and what he believes to be his dishonor, and his vulnerability is perceived as a break from society's cultural expectations. Women can control him; he trusts foreigners like the *naúfragos* and his friend Don Baltazar, who question his loyalty if he does not reveal Lucrecia's home. A strong emphasis is placed on the foreign female *other*, who assert their spatial autonomy, as mentioned by Jones, and uphold an authoritative role.

Eduardo Ruíz elucidates the duality within characters: Elena resembles Lucrecia in appearance, and Don Martín is Don Jaime's opposite. This leads me to look at it like a mirror of opposites; it reflects the conventions these characters must uphold within marriage but become inverted in categories due to their behavior. Don Jaime and Lucrecia simultaneously reflect the concept of heterotopia when Foucault states that the mirror is what is on the other side, in this

case, what is on the other side of the norm. In "Of Other Spaces," Foucault describes the mirror as a utopia "since it is a placeless place" (24) because you can see yourself where you are not, an unreal place. After all, you can see yourself where you are. The actual physical space and the virtual space exist simultaneously: "a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror" (24). Foucault points to the mirror as a heterotopia because it exists in its materiality and functions as "a counteraction of the position that I occupy" (24). If we look at the function that Don Martín serves, he is the receiver of a moral message; he observes Don Jaime's treatment of others and listens to his story. Eduardo Ruiz states that Don Martín is Don Jaime's "opposite double" (150). Don Martín is Don Jaime's mirror, reflecting the norm, honor, and a well-advised man; we later encounter this when Don Martín returns home to a safe marriage, "se casó, vive hoy contento y escarmentado" (Zayas, 254). The mistreatment of Elena works as an *exemplum*, and this experience leads the witnesses, and the narrators of each story told in Lisis's home to *escarmiento.* In this case, Zayas' lessons are processed and practiced by Don Martín, a male character who learns from the terrible fate of Elena and Don Jaime. This *escarmiento* is what Zayas hopes to teach her readership within the narrative frames – the ones gathered in the soirée and the readers of her work. This is especially important for the men who hear the story. Don Martín is the utopian model that follows the moral codes and norms of how husbands should treat their wives. It is relatively rare to find in Zayas's novellas a case of a man who fully understands how he positions himself morally or ethically in the world and how his choices could adversely affect women.

In Zayas, La Negra takes it one step further from not only ascending socially but usurping the role that a Spanish noblewoman and a wife must uphold. Positioning La Negra as the Diva

archetype “reveals her strategies of self-creation and self-defense to destabilize […] an already-assumed stable, cultural, ideological, and racial structure” (Jones, 122). She sits so gallantly on the table next to all Spanish men and does so unapologetically. Her wardrobe, jewels, and attire are “performative instruments of subjectivity rather than existing merely as objects of spectatorial ravishment and domination” (Jones, 122). Her female body, as Jones attests, can be read as sites “that enact and exhibit witty wordplay that is corporeally inscribed in material objects (e.g., books and letter writing, clothing, hair, and makeup, and foreign exotic animals) (Jones, 122). She makes a strong, powerful statement through her material belongings. She uses it to create a statement without language – she does not utter one word, which adds to her Diva abilities and distorts the racial expectations to identify a Black character's speech easily. The critics mention this opposition between Elena and La Negra as a way of articulating “el repertorio de presuposiciones morales sobre la diferencia racial” (Irigoyen-García, 360).[41] As Irigoyen adds, “Filis enuncia claramente que la distribución de los roles de género no se deriva de forma natural de la diferencia sexual, sino que es producto de una serie de condicionantes culturales” (237). Imposed cultural conditions are what determine gender roles and not nature. Don Jaime's mistreatment of Elena positions this Black female character to decide a sense of herself in a prejudiced world. In doing so, Don Jaime reconfigures the meaning of the lived experience in his castle and showcases his faults as a husband for other men to critique.

If we look at Don Jaime's trajectory, we learn that he wanted to prove himself as a soldier and found Lucrecia in Flanders. He is driven by money and lavish desires as Lucrecia so openly expresses her sexuality and buys his affection with gifts in exchange for intimacy. This demonstrates Don Jaime's faults and highlights the female's strength. When Don Jaime does not

[41] On this topic, see Foa 165-67; Mihaly 722; O'Brien, Women 138-39; Brownlee 83-84; Gamboa Tusquets 53-56; Rhodes 24-25.

keep their encounters confidential, she attempts to kill him. Through his storytelling, Jaime positions himself as the victim in relation to women, who are defined as victimizers. He makes another mistake when he chooses to believe a slave over his wife blindly. This time, the Black Diva takes advantage of Don Jaime's vulnerability, as he is easily swayed when his honor is threatened. This is the dichotomy that exists in this heterotopic castle. The character's transgressions and vulnerabilities prove Filis' statement that gender roles are determined by the social relations and contexts created within these spaces, inverting the social, racial, and gender categories.

The female opposing force is Elena, a submissive reflection of Lucrecia's overt sexuality and dominion over Don Jaime. He immediately falls in love with Elena as she resembles Lucrecia, again pointing to the downfall of the beautiful women in Zayas, as stated by Reed, "Baroque irony is further cemented by the subversion of gender archetypes, as illustrated by naming practices that run counter to emblematic feminine figures of Lucretia of Rome and Helen of Troy, the Greco-Roman models of chastity and looseness, or beauty seen" (cited by Ruiz, 153). Ruiz declares that these female characters "no longer fall into easily defined types and instead share in the instability and contradiction between their behavior and the names they bear" (153). Lucrecia is the opposite of the Lucretia of Rome; although she is not visible to Don Jaime, he becomes infatuated by what she provides for him (153). Ruiz points out that "invisibility may be a sign of otherness, but it is also her protection and the condition of her agentive power" (153). I add that Don Jaime's literal and figurative blindness allows La Negra to take charge. On the other hand, Elena is the archetype of the Goodwife. However, she still does not resemble Helen of Troy, as Don Jaime objectifies her from the beginning, comparing her to Lucrecia. This visibility of Elena and the invisibility of Lucrecia leads to his desire that Elena cannot uphold

due to her purity and vulnerability, making a stark contrast with the sexualized yet hidden woman that Don Jaime encounters blindfolded.

Furthermore, Don Jaime can be studied as Don Martín's double, projecting all that is dark and disturbing. In psychology, the concept of the double is the psychological projection of a person; it reveals the shadow. We can conceptualize that Don Martín's double is Don Jaime, and Don Martín reflects what Don Jaime is not. Don Martín the utopia, and Don Jaime is the heterotopia of deviation. In irony, the utopia is deemed the norm, but for the characters, it is difficult to put into practice due to their unleashed desires and objectification of women. Don Jaime then suffers the consequences as he uncovers the truth about La Negra's *engaño*.

In the sixteenth and seventeenth centuries, Spain developed this binomial of *negro/esclavo* as it became an integral part of society to have slaves or what Spain and Portugal termed "*esclavitud moderna*." [42] According to Fra Molinero, "El negro de la literatura, por el contrario [a los moros y judíos], no es visto como amenaza porque está solo, no pertenece a un grupo social con cohesión interna como las otras minorías" (3). Don Jaime's trust in La Negra pertains to this ideology due to Black people's lack of autonomy and harmlessness, especially when Don Jaime states that "esta negra que aqui véis, que nació en mi casa de otra negra y un negro, que siendo los dos esclavos de mis padres los casaron" (Zayas, 248). He found her a reliable source as her lineage remained within his family for years. He did however contemplate killing the messenger, but he believed that "mas viendo que era espantar la caza, me reporté, y disimulando mi desventurada pena" (249), he lured Elena to move to the castle to execute his plan of torture. Don Jaime was "ciego de furiosa cólera" (249), incapable of seeing the real *engaño*, because "que al honor de un marido solo que él lo sospeche basta, cuanto y más

[42] For the history of slavery and African race in the New World, See Saco.

habiendo testigo de vista" (249). For a husband suspicion suffices and even more when there is a witness but that so called witness is La Negra, a woman who in reality cannot be trusted. This slave is seen as Elena's most hated slave, and we understand why Don Jaime chooses her to take Elena's place. Sylvia Wynter's "The Eye of The Other: Images of the Black in Spanish Literature" defined the binomial as "the black entered the Western architecture of signs conjoined as fact and fiction – black slave. He was black [negro] because he was naturally a slave [esclavo] because he was naturally black [negro]. To be a Negro was to be a slave" (10). This was the concept that Don Martín made very clear based on his descriptions of La Negra repudiating her as she took over Elena's life. La Negra suddenly falls fatally ill and wishes to speak to Don Jaime; the narrator makes a comment, "pues que le importaba hablarle antes de partir de este mundo" (Zayas, 251). Don Martín also expresses this carelessness towards her illness; when he walks into her deathbed scene, he cannot help but notice the bed she is lying in and not so much the condition that she is in, "notando don Martín la riqueza de la cama en que la abominable figura dormía, que era de damasco azul, goteras de terciopelo con franjas y fluecos de plata, que a la cuenta juzgó ser la cama misma de Elena, que hasta de aquello la había hecho dueño el mal aconsejado marido" (251). The description of seeing an abominable figure reduces her privileged position to a mere object, but La Negra reinstates her autonomy by declaring herself, "Cristiana, aunque mala, y conozco, aunque Negra, con el discurso que tengo, que ya estoy en tiempo de decir verdades, porque siento que me está amenazando el juicio de Dios" (251). As the narrator dismisses her and Don Martín negates her position, this declaration indicates her self-awareness and her platform as worthy to confess her transgressions. She blatantly admits her evil nature, confirming the portrayal of the Black body in literature that this *other* is not to be trusted. She has the autonomy to have a sacred confession by rescuing her

transgressive identity and declaring herself a Christian; in doing so, she claims her right to tell the truth. There is some agency in confessing for her sins. Nicholas Jones states that Greenblatt's "self-fashioning" is how Black female characters within Spanish literature form their identities and their way of being in the world, allowing them the right to "explicit language" (129). This can also be applied to other characters who self-fashion, but I find that this particular method of La Negra's self-fashioning, is a tool that she uses to explicitly assert her agency, as the clothing and jewels is the official way that she is demonstrates that she is now the wife in charge of the castle. Again, I remind my reader that, having autonomy does not separate her from her malicious nature. It is in this duality of agency and malevolence that her power lies. She is complex as she breaks from solely being identified as stereotypical Black subject and simultaneously serves a vital role that reflects Don Jaime's vulnerabilities. Therefore, her malevolent choices and dying wishes will adversely impact how Don Jaime copes with this deception. As La Negra confesses, Don Jaime stabs her violently, and it is not until Don Martín advises Don Jaime to free his innocent wife that he decides to free her, but unfortunately, he is too late in his attempt. Elena's body was found emaciated, "vio a la desgraciada dama muerta estar echada sobre unas pobres pajas, los brazos en cruz sobre el pecho, la una mano tendida, que era la izquierda, y con la derecha hecha con sus hermosos dedos una bien formada cruz" (Zayas, 252). This imagery references sainthood, and Elena has changed from a penitent Mary Magdalene to a person who has reached sanctification following previous classical definitions of women as either Eve or the Virgin Mary. Margaret Greer alludes to *arte de bien morir* in Zayas as "death was a spectacle in which a tranquil expiration and a beautiful corpse were testimony of salvation, even of sainthood if the corpse displayed particular beauty, whiteness, fragrance, light,

and most particularly, incorruptibility" (268). [43] Greer points to Zayas' fascination in describing female deaths in detail, whereas male deaths are mentioned in passing to focus on the female body as a site of truth (269). In the same accord, Greer mentions Bronfen's analysis of eighteenth and nineteenth-century artists, where "death itself is kept at bay for the masculine artists and their audience through the aestheticized death of a beautiful woman, a privileged site of alterity" (269).[44] Elena's innocence is seen in her immaculate beauty and the light that is emitted from her corpse, making Don Jaime's transgressions more apparent, justifying his insanity.

The castle is reconfigured into Don Jaime's heterotopia of deviation as he must bury his wife Elena and La Negra. As aforementioned, Foucault's heterotopias of deviation are the cemetery and the psychiatric hospital; Don Jaime loses all sense of self as he is incapable of accepting that he believed a slave over his Goodwife; she was innocent all along, but he was too blind to see beyond his anger. Don Jaime "se empezó a dar puñadas y arrancarse las barbas y cabellos y a decir algunos desaciertos" (253), he was adamant of killing himself, he wanted nothing more but to join Elena in the afterlife. Don Martín analyzed this spectacle and observed how "después de haber enterrado la negra que parecía un retrato de Lucifer, allí en la capilla del castillo" (254). The castle became a lugubrious and eerie space, as two women were buried there, and Don Jaime's insanity had no cure, leading to his stay in the castle, "Y por fuerza entre él y los criados llevaron a don Jaime a su cama y le acostaron, atándole, porque no se levantase y se arrojase por alguna ventana, que ése era su tema, que le dejasen quitarse la vida para ir donde estaba Elena" (245). This marvelous place that Don Martín described in the beginning revealed its final function: something resembling a psychiatric ward for Don Jaime to live the remainder of his days paying for his transgressions and a cemetery for the female characters to rest.

[43] For death and society in Spain, see Martínez (1993).
[44] For death, femininity, and the aesthetic, See Bronfen (1992).

Doña María, degradada al exilio

In the previous section, I discussed race and sexuality as part of Zayas' heterotopic understanding of gender relations at the time. La Negra becomes a central figure who inverts the role of a good wife to avoid her punishment. Elena becomes the slave and dies innocently. I study the experience of entrapment as Elena can only move from her small room to eat in an even more claustrophobic space underneath the dining room table. The castle thus becomes a heterotopic experience for all characters, including the *naúfragos,* who witness the torture of an innocent woman and are shocked at the sight of a Black slave taking on the position of the woman of the household. It ends tragically for all characters as La Negra and Elena die, and Don Jaime loses his sanity. The castle adopts the meaning of crisis heterotopia as a cemetery and a space for the insane. In this section, I will focus on sodomy in Zayas' "*Mal presagio casar lejos."* Michel Foucault's *Histoire de la sexualité* develops a historical understanding of sex and its expression throughout centuries and nation-states. The Christian ideology of the seventeenth century and the Counter-Reformation led to the repression of sexual expression (3). He adds that censorship dominated due to the "expurgation – and a very rigorous one – of the authorized vocabulary" (17), and religious demand was established for the "confession of the flesh" (19). The Counter-Reformation regulations on discourses on sex tried to impose meticulous rules of self-examination but, above all, because it attributed more and more importance in penance – and perhaps at the expense of some other sins – to all the insinuations of the flesh: thoughts, desires, voluptuous imaginings, delectations, combined movements of body and soul (19). It admonished sexual desires in implicit ways and replaced them with explicit confessional protocols. Foucault states that this process transforms sex into a monitored discourse that leads to a transformation of the individual's desire (20-22). Discourses became a power mechanism through which "the

forbidding of certain words, the decency of expressions, all the censorings of vocabulary" became predominant (21). He believed that this tactic led to "scandalous" projections in seventeenth-century literature to *tell everything*, and always from a moral standpoint (21). We later see this take on a world of its own in the eighteenth and nineteenth centuries with the infamous Marquis de Sade. Foucault states that the seventeenth century highlighted sodomy "as defined by the ancient civil or canonical codes … [as] a category of forbidden acts" (43). In the eighteenth century, perversion became an undesirable social deviation. Foucault's illuminating analysis of the world of perversion allows for a reading of the "peripheral sexualities" that he addresses in his four volumes and the categories of these specific individuals that are *other* are later identifiable as homosexuality (even though he believed that the very labels and categories of what was seen as perverse becomes problematic).

Foucault argues that discourses on sexuality before the eighteenth century concerned itself with the marital couple and their productive roles in society since the Church and its moral standards highly monitored it. Foucault reminds its reader "that the psychological, psychiatric, medical category of homosexuality was constituted from the moment it was characterized" (43). We see the homosexual become a personage in the nineteenth century, easily identifiable – "it was everywhere present in him the root of all his actions because it was their insidious and indefinitely active principle; written immodestly on his face and body because it was a secret that always gave itself away" (43). María de Zayas, in her seventh *desengaño*, "*Mal presagio casar lejos*," deals with what for her is an aberration of the sodomist, what is now categorized as a homosexual relationship that will problematize the politically engineered marital relationship between Blanca and the prince, and its understanding of Spanish national concerns inscribed in domestic battlegrounds.

Yolanda Gamboa's article “Architectural Cartography: Social and Gender Mapping in María de Zayas' Seventeenth Century Spain” expresses interest in postmodern social and architectural theorists of space and the unveiling of the power relations between space and social identity (190). She points to Edward Soja's terminology, “the spatiality of social life” (44), and his understanding that space “is never innocent since class, gender, and race are inscribed everywhere as spatial metaphors” (Cited in Gamboa, 2003, 190). Doreen Massey emphasized the intersectionality of space and identity, as each space can affect gender construction (179). Yolanda Gamboa questions how space is conceptualized to challenge “the definitions and borders characteristic of a masculinist epistemology” (191). In other words, how power is inscribed in mapping social relationships in the Spanish Golden Age and how this is represented in María de Zayas. She takes an epistemological approach to cartography in order to understand seventeenth-century Spanish society and how the crisis period led to a “normalizing process deemed necessary for the formation of a homogenous modern Catholic State” (191). The crisis she refers to is “population displacement from the countryside to the urban centers, and of the emergence of a new merchant class,” adding to the difficulties of “assigning social categories” (191). Due to this displacement, Gamboa argues there was a strong need for society to control “anomalies in the social body” (192) to achieve a homogeneous environment. In addition, her contribution analyses the creation of maps to homogenize places and “erase otherness and subjects” (46).

In “*Mal presagio casar lejos*,” the narrator, Doña Luisa of the seventh *desengaño* is eager to tell the story as a means of *advertencia* for the women to understand the implications of being rejected by their husbands but, more importantly, the dangers of marrying a foreigner. Zayas strongly emphasizes this idea of decadence and loss of noble values, lack of respect for women,

and honorable traits. Alicia Yllera, in the introduction to *Desengaños amorosos*, proposes that Zayas "se deja escuchar directamente, los presenta como dos mundos contrapuestos, cuyas relaciones están marcadas esencialmente por la desconfianza" (55). In this novella, we will see how foreigners (*others*) exert their power in their native lands, creating a clash between Spanish customs and their traditions. Zayas will focus on a family consisting of four sisters and one brother who lost their parents, leaving their only son to care for all four daughters. Their only male presence will not suffice to avoid their tragic ends. From the very beginning, the narrator declares that their great qualities will not protect them from their husbands, "pues ni les sirvió la hermosura, la virtud, el entendimiento, la real sangre, ni la inocencia para que no fuesen víctimas sacrificadas en las aras de la desgracia" (Zayas, 338). Bad omens and astrological warnings indicate that these women would not be saved, "no les pudo prevenir el librarlas de la desdichada estrella en que nacieron" (338). The Neoplatonic influence and belief in the astrology of the stars was widespread and of interest even today, but there was a change in attitude, with Pellicer calling it useless (Berg, 14). Ciruelo's treatise (1538) stated:

> Los cielos y estrellas alterando el aire y la tierra, también alteran a los hombres y a los seres vivos que moran en la tierra […] Y el verdadero filósofo que conoce las virtudes y propiedades de las estrellas, podrá por ellas conocer los efectos sobredichos en los elementos y en los hombres (119-20)

Sander Berg's thesis highlights that Zayas takes this astrological belief "to fit her profoundly fatalistic agenda, without reinserting herself into a bygone episteme. She is deeply pessimistic about the position of women […] she acknowledges there is free will but sees it as powerless against the crushing wheel of fortune" (144). Alluding to the stars and their fatality, a literary

topic is used consistently to emphasize that humans sometimes cannot fight forces beyond their control.

Evidenced in the fatal marriages, the first sister, named Doña Mayor, decides to take her little sister, Doña María, with her and marries in Portugal. Her husband eventually kills her. What is peculiar about her death is that the narrator highlights that it was due to a lack of affection and love from her husband (a typical behavior of husbands in Zayas' novellas). However, the narrator expands by stating that one of the reasons was "por la poca simpatía que la nación portuguesa tiene con las damas castellanas, en no hacer confianza de ellas" (338). Historically, Portugal and Spain were the two superpowers that reigned the "New World" and that demarcated the territorial areas in America after the Treaty of Tordesillas (1494). In the seventeenth century, after King Sebastian of Portugal died in 1578, Phillip II of Spain claimed the throne of Spain and Portugal. Portugal was under Spanish dominance from (1580-1640). The War of the Portuguese Succession lasted three years, during which time there was a crisis over who would claim the throne between António, Prior of Crato, and Phillip II of Spain, who became Phillip I of Portugal. This united the two kingdoms under the Iberian Union, which lasted until 1640 when Portugal declared a Restoration War so that the Portuguese could rule under the House of Braganza, the Portuguese royalty. In addition, in the seventeenth century, Spanish rule extended over Western Europe, The New World, territories in Naples, Sicily, the Duchy Milan, and others by the Habsburg Monarch Phillip IV of Spain. Many Low Countries were constantly at war during Phillip IV's reign (O'Brien, 2011, 88).

The term *desconfianza* echoes the historical turmoil between these territories, and we will see how Zayas displays the conflicts within empires in the politically engineered marriage. According to Eavan O'Brien's "Personalizing the Political: The Habsburg Empire of María de

Zayas' *Desengaños amorosos,*" Zayas alludes to social unrest and "personalizes the political, displaying the martial conflicts of an empire at the marital level, and playing out Spanish national concerns on a domestic battleground" (289). He adds that "perhaps due to the protracted nature of [the wars], in '*Mal presagio casar lejos*,' Zayas focuses her most virulent condemnation of Spain's foreign enemies on Flanders" (88). Such is the case of the third sister, who marries and suffers the most extreme mistreatment and sinful disappointment by her Flemish husband.

The oldest sister, Doña Mayor is killed by her Portuguese husband by faking a love letter in her handwriting to justify her death and accusing her of adultery. He killed most of the Spanish servants, and only a few survived. Doña Mayor's youngest sister, Doña María "se arrojó por una ventana […] fue tan desgraciada que se rompió todas las piernas, de modo que algunos años que vivió estuvo siempre en la cama" (Zayas, 338). Lisa Vollendorf's "Reading the Body Imperiled" states that Zayas "embeds the misogynist subtext in the politics of Phillip II's reign" (278) in her novellas and demonstrates the discontent of the Portuguese towards the Spanish explicitly. The second sister, Doña Leonor married in Italy, had a four-year-old son, and was murdered by her husband "porque alabó de muy galán un capitám español, no con mal intento, sino que de verdad lo era" (338). The brutal way that she loses her life for the fact that she admired a Spanish captain demonstrates the tension broiling between other foreign countries and their sentiment towards Spain. Doña Leonor and her son were killed in the following manner: "estándose lavando la cabeza, entró el marido por una puerta excusada de un retrete, y con sus propios cabellos, que los tenía muy hermosos, le hizo lazo a la garganta, con que la ahogó y después mató al niño con un veneno, diciendo que no había de heredar su estado hijo dudoso" (338-339). The adjectives *dudoso* and *desconfianza* position the women in foreign territory as

untrustworthy, but it becomes two-fold; according to the moralists at the time, the conditions of being a woman are already *dudosas* as they carry the sin of Eve, but in this story, there is a national threat that they pose to their foreigner husbands. The narrator adds that if the captain did not run away, he would have the same fate as Leonor. As soon as these wives enter foreign territory, their culture, customs, and pride of being of Spanish nationality become problematic as it reminds the husband of their enemies. It also implies that there is a contractual agreement for men to go to an extreme to marry their enemies. Vollendorf analyzes, "both of these uxoricides [as] framed in terms of falsified sexual impropriety, with the blatant misogynist husbands seeking out this culturally sanctioned excuse to kill their wives" (279). Women are indeed punished for their Spanish blood, and in the second case, a son is murdered by his father to impede becoming an heir in his father's country. Foucault's heterotopias stem from the exploration of certain spaces "that have the curious property of being in relation with all the other sites, but in such a way as to suspect, neutralize, or invert the set of relations that they happen to designate, mirror, or reflect" (1986, 24). He divides these spaces into two parts: utopias and heterotopias. In "*Mal presagio casar lejos,"* the foreign countries presented are the heterotopias of Spanish society's normative customs, behaviors, and cultural expectations as they are Spain's enemies. It separates the subversive elements that come with not belonging to Spanish culture and sleeping with an enemy at the time of war with Spain.

Even if this sociopolitical tension between Spain and other kingdoms existed during Zayas' writing, it reveals the exacerbation of marital issues at a political level. Yes, scholars will argue that marriage in Zayas is problematic regardless of these elements. Still, the uxoricides in this novella are justified by the foreigners who feel threatened and are skeptical of the women they marry due to their Spanish blood. The brutal treatment that these women endure in a foreign

country is so extreme, with a total disregard for their humanity, and more importantly, the foreigners invert the categories of the enemy and place them unto the Spaniards. They view them as other, unworthy to continue their lineage and mix their cultures. Vollendorf argues that positioning these women to experience atrocities in a foreign country "posits a safe distance between the reader and the atrocities by locating the violence in other countries, attributing such brutality to political tensions in the Spanish Empire" (1995, 278). I want to add that this distance allows us into the heterotopic world of the debasement of women, not just based on their gender but to a more degrading level, exacerbated by political relations. This novella centers mainly on the third sister, Doña Blanca, who insists on being courted for a year before she marries and implements a set of conditions for the Flemish prince to make her fall in love with him. She asserts her agency and paints a clear image of her understanding of marriage that demands that the prince reside in Spain, "porque quería amar por el trato y conocer en él el entendimiento, condición y gracias de su esposo" (Zayas, 339). She believed that love could withstand all adversity and that it was wrong for her to marry "solo por conveniencias y ajeno gusto con un hombre que ignoraba la condición y costumbres" (339). The Goodwives in Zayas express their agency, but Doña Blanca is unique as she is already aware of the dangers of marriage if performed outside of tradition. The problem is that she understands it is exogamy, and this union is already an organized affair, "por conveniencias a la real corona y gusto de su hermano, se concertó su matrimonio" (339). The palace's reception to the conditions in which she accepted this marriage was a laughing matter, "mucho rieron su hermano y todos cuantos supieron las condiciones" (339); they did not take her seriously. Her brother decided to please her and not lose her soon, as the agreement was for her to marry and live in Flanders. The prince's father was not happy about his departure to Spain; we see the first glimpse that his father is the one in

command and he will later do as his father pleases. Vollendorf points out that "the protagonist's marriage is framed in terms of paternal control" (279).

Doña Blanca's identity is defined by her cunningness "que no, como hemos visto a muchas, que se casan sin gusto, y viviendo sin él, se pasan de la vida a la muerte, sin haber vivido el tiempo que duró el casamiento" (Zayas, 340). Even though she is self-aware and understands the dynamics that lead to an unsuccessful marriage, she is limited to the cruelty that men impose on their wives. One can even argue that this liberty to set conditions to marry can be due to her absent father, as both of her parents died when she was young. She believes that "no hay […] más firme amor que el del trato con él se descubren los defectos o gracias del que ha de tener por compañero de toda la vida" (340-341). Doña Blanca's definition of love is that she values behavior over words, as she presumes to reveal one's true intentions. Furthermore, she wants to have an experience of her future husband's personality, with the added security of having that experience in her own country. I infer she doubts living married on foreign soil, which may be the specter of a heterotopic experience. The problem with courtship, like every other marriage I have analyzed, is that it disguises men's *condición mudable*, and love becomes a fleeting emotion. She contradicts this by expressing that if one can love deeply, "jamás se puede olvidar lo que de veras se amó, y amando, no sienten ni las penas, ni las necesidades" (341). Similarly, in "*La fuerza del amor*," Laura is driven by love as she enters the *humilladero* to protect her marriage; she is willing to place her soul in danger for the extreme love she feels for Don Diego. The *humilladero* would be a sort of quintessential heterotopic space, following Foucault. The concept of love embedded within the female protagonists demonstrates their naiveté when dealing with a cruel man. Doña Blanca disregards the criticism from the court on her set of conditions, "cada uno siga su opinion, que yo no pienso apartarme de la mía" (342).

She is secure in who she is, understands her options if the prince is not a good suitor, and is willing to enter the convent before having a bad marriage, "para eso hay conventos, pues no me tengo yo de cautivar" (341). The meaning of "*cautivar*" is becoming a captive, a sort of slave or possession. Doña Blanca does not want a marriage that can become a *cautiverio*, which is undoubtedly another heterotopic experience similar to a prison. She believes that if they are not a good match, Don Jaime can create a *cautiverio* of his wife and probably of himself. Blanca believes that she is in control of her heart and her body, but it is all an illusion as María, her favorite maid, questions her, "mas tú, señora, no puedes; aunque conozcas diferentes condiciones en el príncipe de las que en tu idea te promotes, ¿puedes ya dejar de ser suya?" (341). María dismantles the idea that she can reject the prince as it is already a solidified transaction between the prince and her brother. Amy R. Williamsen declares that Blanca is powerless since she becomes "political currency, a commodity for exchange between men" (1995: 614). Yet, Blanca's brother accepts her requests, "mas su hermano, que la quería ternísimamente, por darla gusto y porque se dilatase el perderla (Zayas, 339-340).

Doña Blanca does not allow the prince to stay in her home; she believes controlling the surrounding environment is the only way to ensure a good marriage and protect her honor. That is why "teníanle prevenida posada en la misma calle donde vivía doña Blanca, que, de industria, para conseguir lo acertado, no le aposentaron en su misma casa" (342). No amount of control will impede the prince from luring her and holding his end of the bargain. O'Brien suggests that "Blanca's demand is a symptom of her self-delusion; self-imposed, albeit officially sanctioned by her guardian, the deferral act as a placebo to imbue her with a sense of control over her destiny" (2011, 298). Zayas gives Blanca an independent sense of self, a woman who is aware of the dangers of marriage but possesses the knowledge that love will defeat any obstacle she must

face. We see in Blanca, a hopeful vision for women as she tries to make a statement that she will not tolerate a man who is not worthy of her. This protagonist is as close as a wife will get to explicitly demanding a good union, but ultimately, this vision will never materialize; time and time again, husbands' behavior in Zayas proves that marriage does not work. In Blanca's case, once she leaves her beloved Spain, she will uncover the truth about the prince and his family, leading to her tragic end.

Upon the prince's arrival, there is a shift in her demeanor, and she falls into a melancholy state: “pensar que tengo de ausentarme de mi natural, y de mi hermano, y irme a tierras tan remotas como son adonde he de ir” (343). Reality has set in that it is not solely to entertain the prince's courtship for one year, but after the year ends, she will have to abandon her country. She has carefully curated a space where she can reign, but that illusion breaks when she verbally declares that she must enter an unknown world. She understands that she will lose control over her agency and must surrender all that she knows to live in a foreign country; the unknown leads her to, “acostóse al punto, sin querer responder a cuanto sus damas le decían, y estuvo sin levantarse de la cama cuatro días” (343). The prince understands that he must play Blanca's game and amuse her request to be courted for one year. He sends a letter to Blanca and jewels for her and her maids, making her fall more in love with him. He seeks her in the corridors and ensures that he appreciates her boldness, “lúcese bien vuestro entendimiento hermosísima señora mía” (344), and respects her for knowing exactly what she wants. The prince's apparent interest in courting Blanca is publicly demonstrated when he “paseaba la calle.” He does his best to find her and even speak her language. This sealed the deal for Doña Blanca, and they decided to marry, but the court received the marriage with happiness and mourning simultaneously as they learned about the fates of her sisters. The narrator adds a description of his language competence, “entra

las demás gracias que tenía el príncipe era hablar muy bien nuestra lengua, porque los señores siempre tienen maestros que los habilitan en todas" (342). Zayas advocated for female educational reform, and this is a perfect example of men's access to resources to secure their endeavors, especially when this foreign other so eloquently speaks Castilian.

Learning the fatal end of her sisters, Blanca awakens and realizes that this can potentially happen to her. She declares that if she had known the news sooner, she would have never married the prince and become a nun. This news is the catalyst for Doña Blanca's xenophobic experience as soon as the married couple heads to Flanders. The prince immediately changes his demeanor and no longer addresses her by her name but now as *Española* to denigrate her position of authority and treat her as inferior. The narrator makes a stark commentary to see the foreigners' perspective of Spain, "no sé que tienen las españolas con los extranjeros, que jamás las estiman" (349). Donã Blanca has now entered unknown and dangerous territory and becomes saddened "de haber dejado su paternal albergue, y irse a vivir desterrada para siempre de él, y más con los despegos que emepezó a ver en su esposo" (349). Michel Foucault's "Of Other Spaces" declares that heterotopias "always presuppose a system of opening and closing that both isolates them and makes them penetrable" (26). When Doña Blanca enters the Flemish territory, this idea of closure and isolation in a heterotopic site makes the prince imprudent in his treatment of her and imposes an identity solely as *Española*. Foucault describes that "everyone can enter into these heterotopic sites, but in fact, that is only an illusion: we think we enter where we are, by the very fact that we enter, excluded" (26). The prince's father will also address her as *Españoleta* when she enters their home, already excluded from her marital home. The narrator declares her "la inocente palomilla fuera de todo punto de su nido" (Zayas 349); she is physically outside her nest but will never fully integrate into Flanders. Foucault calls this the heterotopic

experience that Doña Blanca will have as she enters this bizarre foreign world. Yolanda Gamboa refers to the house as an "inside/outside duality […] endorsed by the Christian treatises purported to represent gender order, whereas it represented a specific class order as well" (193). These parameters are effaced in the prince's home; his father is the authoritarian ruler, and the prince does everything his father commands, leading to the belief that this is why the prince is nameless. The first statement that he directly makes to Blanca is "basta que las españolas sois locas. No sé qué estranjero os apetece. Si no es que esté desesperado" (350). This solidified Doña Blanca's belief that she was under the power of her enemies in a time of need and that it would be impossible to leave that kingdom. She finds refuge in the father-in-law's daughter, Marieta, who develops a beautiful relationship with her since their husbands mutually mistreat them. O'Brien states, "While Blanca's exogamous marriage to the Flemish Prince disintegrates, Blanca's 'foreign' friendship with Marieta transcends national boundaries" (299). A strong female bond forms as they can relate to each other even if they belong to different cultures; they break social and political limitations and find solace in each other.

This bond ends quite suddenly, as they find a dead man in the palace who was stabbed violently and left on the floor in the middle of the palace for everyone to witness; two days later, Marieta's father, husband, and cousin request her to enter a room, and they close the door, shutting the world out without knowing her fate. The narrator leads us to know that once the door was opened, "de la sala donde se había ejecutado la cruel maldad, que era en la que comía, entraron, como se abrió, los criados y pusieron las mesas" (357). The dining room area, as aforementioned, is one of the most representatively domestic spaces that, in this case, was turned into a murder room. It was explicitly concealed from the Prince and Doña Blanca; they only realized Marieta's fatal end once the doors opened and was restored into a dining room. The

narrator placed a special emphasis on the blueprint of the palace, “entraba el príncipe por la una puerta, y doña Blanca salía por otra que correspondía a su cuarto, que también había estado cerrada hasta entonces ésta y otras dos más adentro” (357). This alludes to this imagery of the palace as a set of matryoshka dolls, a labyrinth in the crime that is tightly hidden even from the marital dynamic of the home. As soon as doors open, the room returns to its original function, but the Príncipe Viejo (referring to the prince's father) alters the house’s function to facilitate his wrath on anyone of Spanish blood. Yolanda Gamboa states, “The architectural rhetoric of the State reflected in the continuous reiteration of boundaries suggests that both the exclusion of the social other and the enclosure of women constituted the foundation of the hegemonic state itself” (Gamboa, 193). The enclosures within the home exclude all that the Old Prince does not accept to maintain his control and rejects all that is *other*. Nato Giorgadze's article, “The Greater Reality behind Doors: Study on Perception of Doors,” traces the mythological and religious representations of doors as they symbolize “a boundary between sacred and profane, mysterious and familiar, light and dark, life and death” (21). It is within this duality that is traced back to Janus, “a double-faced deity directing his gaze to past and future, symbolizes two extremes – beginning and end” that we see the dual function of this palace (21). The biblical reference to doors is traced back to the Hebrews placing blood on their doors as a means of protection and Jesus describing himself as: “I am the door; by me, if any man enters in, he shall be saved; and shall go in and out, and find pasture” (Cited in Giorgadze, 22). Doors were intended to protect, to find refuge and safety once you enter, and by closing the door, you are away from the profane. Zayas and other authors in the seventeenth century used doors as metaphors for entrapment, containment, boundaries, isolation, exclusion, and a means to torture or kill. The Old Prince is

very aware that he must commit his crimes behind closed doors, and once he allows others in, he reconfigures the space to erase the unlawful act.

Once Marieta's death is revealed, the temperament of Doña Blanca shifts into a hopeless, melancholic captive in a palace made up of misogynists. She fears the home itself, “saber que enigmas eran en las que en aquella casa pasaban” (357). Doña Blanca's reaction to losing her ally is devastating; she faints, and even her husband runs to console her. There is a break that happens to the prince's persona, as he is horrified that his father killed his sister without hesitation. This moment was perceived as a weakness by the Old Prince and degraded him, “calla, cobarde, que más pareces hijo de algún español no mío, que luego te dejas vencer de hazañerías españolas” (358). He attaches this merciful gesture to a weakness comparable to the Spanish, and the cowardice that he refers to is connected to a more profound truth of his son's sexual preferences. Upon Blanca's arrival at the palace, she notices that her husband has a trusted page that follows him around and serves him most willingly, “tenía el príncipe un paje, mozo, galán, y que los años no pasaban de diez y seis, tan querido suyo, que trocara su esposa el agasajo suyo por el del paje, y él tan soberbio con la privanza, que más parecía señor que criado” (350-351). Similarly, to “*Tarde llega el desengaño*,” the husbands grant the servants and slaves reign over their households, leaving the wife to fend for herself. They attempt to find a place in what ought to be their domestic domain. According to Gamboa, “the normative house of the Christian treatises functioned as a spatial metaphor because it defined the virtuous, industrious woman (inside the house) in contrast with the evil one (outside the house)” (2003,94). The normative spatial configurations of the house are inverted, and the male protagonists allow the wicked women, in this case, a male page, to enter their homes easily to replace their wives. One

can infer that this demonstrates the inhumane attitude towards women; they are discarded as soon as they enter their homes and are led into a trap they cannot escape.

Blanca was aware that Marieta's fatality was a foreshadowing of her death, and instead of succumbing to her martyrdom and the same fate as her sisters, she took control. The page openly treated her with disdain and Doña Blanca, "asismismo le aborrecía, por tener por seguro le debía de servir de tercero en algunos amores que debía de tener el príncipe" (Zayas, 351). Little did she know that they had an intimate relationship. The narrator states, "dio en ser celosa, con que se acabó de perder" (351). Like Laura in "*La fuerza del amor*," Blanca loses control over herself; she no longer cares for her life and her position in the palace. She accepts that her marriage is a hoax, and something within drives her to uncover the truth behind the page's connection to her husband, as they are inseparable. The prince routinely took naps in Blanca's *estrado* (another reference to the feminine space of gathering like in Lucrecia's case in "*Tarde llega el desengaño*"), but this time, he did not; instead, he had gone to his room. Doña Blanca was audacious to search for him in a space she had never dared enter as she was accustomed to sleep alone. What she finds horrifies her:

> bajó por una escalera de caracol que de su cuarto correspondía al del príncipe, y que jamás se abría, y abriendo paso y entrando con mucho sosiego, por no ser sentida, llegó hasta la cama del príncipe, en que dormía ordinariamente, que con ella era por milagro, y halló […] por ser cosa tan enorme y fea lo que halló. Vio acostados en la cama a su esposo y a Arnesto, en deleites tan torpes y abominables, que es bajeza, no sólo decirlo, mas pensarlo. (360).

The heterotopic space of entering a foreign country displaced Doña Blanca and positioned her as a foreigner for her lineage. Now, she has entered the underground world of Hades to find her

husband in what the character considers to be the most demonic act, which she refers to as “tan horrendo y sucio espectáculo” (360). This seals her death sentence as she has witnessed her husband engage in sexual acts with his fifteen-year-old page. Laura J. Gorfkle's article, “Seduction and Hysteria in María de Zayas’s *Desengaños amosoros*” comments that,

> Doña Blanca's only crime is to have been an unfortunate witness to her husband's homosexual affair with his young page. He has projected onto her what he perceives to be the insidiousness of his own sexual misconduct, [as he later accuses] her of adultery in order to maintain his male identity. (18)

The prince and the page are not ashamed of Blanca's reaction as they do not consider her valuable. Instead, they choose to laugh as she returns to her *estrado,* ashamed of who she married. As O’Brien states, this transgressive act “may symbolize the offense committed against Spain by a politically rebellious Flanders” (2011, 300). Doña Blanca is prepared to fight back as she gathers all her Spanish maids and engineers a plan for revenge, but first, she ensures to prepare herself to have a Christian death through confession. Her trusted maid María advises her against it, but she knows that she will die even if she does not avenge her honor, “ya no se me excusa el morir, ya que esto ha de ser, será con alguna causa, o dejaré de ser quien soy” (Zayas 360) Blanca's statement “dejaré de ser quien soy” is an assurance that she knows who she is. She is compelled to act according to what she knows about herself internally, which is consistent with her own self. Her self-awareness and her reassertion of her Spanish nationality declare that she will not abandon herself because she has come to know who she is and will not become a scapegoat for her husband's deviant behavior. The prince's sexual preference is seen “as an act considered aberrant and evil in seventeenth-century Spain, falls under Walker's category of

'unusual male-sexuality'" (Vollendorf, 279). [45] As aforementioned, in the seventeenth century, "homosexuality appeared as one of the forms of sexuality when it was transposed from the practice of sodomy onto a kind of interior androgyny, a hermaphroditism of the soul. The sodomite had been a temporary aberration; the homosexual was now a species" (Foucault, 1978: 43). The sodomitic relationship in Zayas is described as one of the most significant transgressions possible; it is not the common theme of the adulterer husband with another woman.[46] Here, we find a young boy as his lover. The sexual act in the bedroom transposes the protagonist and the reader alike to a new set of relations that is *other* and, in the words of Foucault, to the perverse. The prince's sexuality breaks every normative code of purity and homogeneity, and he laughs the perverse laugh to justify his sexual act by sacrificing his wife's dignity in the process. The bedroom scene fortifies the heterotopic space of the political other and the emasculated male. The prince's father is aware of who his son is as he addresses him several times with the adjectives *cobarde, traidor,* and *medio-mujer*. The androgyny that Foucault speaks of is ascribed to the prince by his misogynist father, who has curated a world of exclusion of the other, yet underneath his palace exists this forbidden bedroom chamber that is used to fornicate with another man.

Blanca establishes her authority within a space that rejects everything she is by setting the bed on fire, "mandó sacar la cama al patio y quemarla" (361). She publicly exposes her husband's perversity to everyone in the palace. His sins deserve the wrath of hell, and she is willing to die for vengeance. Edward H. Friedman states that bed-burning is "a historic gesture of the highest magnitude" (1999:56), and O'Brien adds that Doña Blanca's actions "transform her from object to subject, from victim to avenger" (2011:301). The Old Prince has no choice but

[45] For a discussion on policies against homosexuality, see Perry (1988).
[46] For gender and disorder in Early Modern Seville, see Perry (1990).

to bleed her to death and invites the page Arnesto along to partake in her brutal death. As Doña Blanca bleeds, she becomes even more beautiful, and the prince tries to save her, but his father disgraces him in his attempt to protect Spanish blood over his own. O'Brien analyses this moment as the prince is incapable of "operating independently of others (Arnesto and/or his father); even Blanca dictates the terms of the courtship period to him" (2011:301). The Old Prince's decision will lead to catastrophic effects for his empire, as Blanca's brother gathers an entire military force upon hearing of his sister's death – "que ellos y muchos de sus valedores pagaron con las vidas" (Zayas 365). Although the Flemish prince and his father killed Blanca, Spain's military power was able to avenge their enemies and reclaim their strength and justice for spilling Spanish blood.

Foucault's world of heterotopias allows us to understand the spaces in María de Zayas and the characters as active participants to reveal what is other: spaces that invert, challenge, and reflect the normative societal order. Foucault states that all cultures create heterotopias, but they vary in their function and possess the capacity to change over time. The focus is on how cultures give meaning to these *other* spaces and how heterotopias simultaneously reflect the imperfections and inconsistencies within humanity. What is the function of heterotopias in Zayas? They function in relation to all other spaces, expose reality as less perfect, and create *other* spaces we have not considered that accommodate what is excluded. Zayas writes from a privileged position and has the power to critique gender, power, and societal norms in her narrative. Zayas' portrayal of the house shows how traditional gender norms are reinforced and contested, creating power dynamics that confine women and giving other liminal characters agentive power in these novellas.

Moreover, resistance and power exist simultaneously, all within the same space. In "*Tarde llega el desengaño*," the palace is heterotopic as it is positioned in the isolated Canary Islands and can only be accessed by boat. An already excluded space becomes a microcosm where we can study gender, class, and racial relations that Don Jaime inverts as he allows a Black female slave to usurp Elena's wifely duties while torturing her in the process. The palace becomes a contention between a heartbroken husband and a logical and honorable man, Don Martín. From his perspective, Don Martín dismantles the injustices and the use of spaces to entrap an innocent woman. This heterotopic castle not only reveals the inverted categories of race, class, and gender but also positions La Negra in a place of authority, allowing her to manipulate the characters around her. At the same time, she self-fashions into a Diva that takes a protagonist role. It was uncommon for Black characters to be presented in this fashion. However, Nicholas R. Jones rescues the black divas in Spanish Golden Age Literature as they offer more than just the racial prejudices of the time period, whether good or bad; Lucrecia and La Negra are bodies that matter by controlling spaces and the frailty of men. The failed marriage and Don Jaime's inability to see beyond his thirst for revenge are inscribed in their bodies. There is a valuable lesson that Don Martín takes with him: to be a loyal and lawful husband to avoid the repercussions that Don Jaime must endure for the remainder of his life. This castle is reconfigured in its meaning as it serves as Don Jaime's psychiatric hospital and Elena's and La Negra's cemetery – creating the ultimate heterotopic space of deviation.

In "*Mal presagio casar lejos*" the reader is taken deeper into the world of perversion with Doña Blanca's marriage to a homosexual prince. At first, Blanca seems in control of her autonomy and places a set of conditions for one year to be courted for marriage. She has carefully crafted a safe space within her home to understand the consequences of a marriage built

on interest, distrust, and unacceptable behavior. Her marriage becomes a site of political turmoil among Spain and its enemies. Doña Blanca's identity transforms as she journeys into the unknown and must renounce her beloved Spain. She becomes a degraded version of herself, and in the palace she inhabits, we see the cultural differences and tensions materialize. The palace, a heterotopic space as a foreign other, reveals the underlying critiques of societal structures, especially regarding nationality and gender. The dining room is used to kill the Old Prince's daughter and, later, the *estrado* to bleed Doña Blanca – all domestic spaces meant to protect women. The prince's underground bedroom reveals the most perverse act in a homosexual relationship, which was fringe and socially unacceptable during Zayas' time. This act challenges the behavior codes of the time, questions masculinity, and expresses the hidden nature of this liminal character. In the end, the bed burning is the only act of defiance that Doña Blanca can make to embrace her inevitable death. She understood that she would, whether she acted or not, but her preparation for her death led her brother to avenge her. Even though the two women in these novellas were sacrificed, Doña Blanca made a statement as she returned to herself; she knew who she was and asserted her power by making a public statement and uncovering the prince's sexual preferences. She left a mark in that palace and, by extension, in that foreign country as they were met with defeat in battle and the entire royal family executed. These heterotopic places made visible the dualities that operate empowerment-oppression, norm-perversion, agency-control, and secrecy-visibility to justify women’s need for education.

CHAPTER THREE
Heterotopias of Contradiction: The Virgin Mary versus the Devil

As seen in chapter two, the concept of heterotopia leads to the perverse, following Foucault's definition of heterotopias as spaces that exist and can transform and take different meanings through time. Crisis heterotopias are lost and converted into heterotopias of deviation, dissonant with traditional spaces imposed by deviation. Exploring heterotopias of deviation in María de Zayas' novellas, "*Tarde llega el desengaño*" and "*Mal presagio casar lejos*," the heterotopic spaces of the castles in the Canary Islands and in Flanders are representations of male vulnerabilities, anxieties, and violent behavior. Through the analysis of La Negra, Lucrecia, and the Prince, I analyzed how they position themselves within these spaces; the reader is taken to a space of otherness, where the castle becomes a battleground between Spain and Flanders, and on the other hand, something resembling a psychiatric ward, and a cemetery. It leads all male and female characters to lose their lives and, in the case of Don Jaime, to lose his sanity. It is a lose-lose situation as the heterotopias uncover the perversion, sin, and the realities of a marital dynamic that is unsuccessful and dishonorable. In this chapter, I will incorporate Foucault's *third principle*, that a heterotopia can "juxtapose in a single real place several spaces, several emplacements that are in themselves incompatible" (25). Heterotopias are heterogeneous and meant to display otherness and opposition. Worlds that exist within already existing spaces that disturb what is outside of them. Foucault uses the theater as an example of a two-dimensional space where many unreal spaces can exist. Still, once the act is portrayed on screen, in cinema, it creates the illusion of a three-dimensional space containing many sites in one real space (25).

He refers to the oldest existing heterotopia "that take the form of contradictory sites" (25), the garden in the Orient and its magnificent perfection. He analyzes the Persian garden as follows:

> A sacred place that was supposed to bring together inside its rectangle four parts of the world, with a space still more sacred than the others that were like an umbilicus, the navel of the world at its center (the basin and the water fountain were there); and all the vegetation of the garden was supposed to come together in this space, in this sort of microcosm (1986:25).

Foucault's imagery takes us to the biblical reference to the Garden of Eden in the "Book of Genesis," where God placed Adam and Eve to nurture it: "Now the Lord God had planted a garden in the east, in Eden; and there he put the man he had formed" (NIV, Genesis 2:8-9). God created the perfect paradise with diverse vegetation, rivers, animals, and trees and separated it by the river flow into four headwaters. He made an unequivocal command to Adam and Eve, "you are free to eat from any tree in the garden, but you must not eat from the tree of the knowledge of good and evil, for when you eat from it, you will certainly die" (Genesis 2: 16-17).[47] Foucault references this perfection of Eden, a garden that encapsulates what God intended before humanity learned of sin and ate the forbidden fruit. He viewed the garden as a carpet that held the entire world, and it came together as a perfect representation, like that of God's creation. For Foucault, "the garden is the smallest parcel of the world and then its totality of the world" (26). In addition, Foucault's *fifth principle* states that there are heterotopias of illusion and the opposite of compensation. Heterotopias of illusion are perfectly crafted spaces "that expose every real space, all the sites in which human life is partitioned, as still more illusory" (27). On the other

[47] See Margaret Greer, (2000), p.305.

hand, the role of heterotopia of compensation "is to create a space that is other, another real space, as perfect, as meticulous as well arranged as ours is messy, ill constructed, and jumbled" (27). They are designed to compensate for the perceived deficiencies and imperfections of the external world. The goal is to have a more orderly, harmonious, and controlled environment that can also function to escape from chaos. In this chapter, I will analyze María de Zayas' "*El jardín engañoso*" and "*La perseguida triunfante*" and explore the Devil and the Virgin Mary as two opposing forces, good and evil that create heterotopic spaces that Goodwives must navigate. These heterotopias are Edenic in their manifestations but can either be illusory and provide the conditions for women to fail or to thrive.

During the seventeenth century, the devil's image proliferated as a folkloric icon to justify the maladies that permeated the world. Lucifer, the fallen angel of God, became a moralizing figure in the Catholic Church's iconography of misery, sin, and catastrophe who ought to be feared. He was necessary in all creation, providing the duality of heaven or hell, sin or virtue, good or evil. Theologians formulated a demonological doctrine for society to observe the demonic presence in everyday life.[48] Manuals of the Early Modern period*, The Codex Gigas (1400), Malleus Maleficarum* (1486), and Guillaume de Deguileville's, *Le Pèlerinage de l'âme* (1295-1358), among others, described the devil's nature, intentions, temptations for humans to fight against the perils of the soul and to obey God.[49] In seventeenth-century Spanish literature, the representation of the devil assimilated the folklore with the erudite to give the readers a vision of good versus evil, always with a moralizing undertone. María de Zayas uses several references to the Devil and his manifestation in literature to create different versions of the figure that will guide characters in moments of desperation.

[48] See Robert Muchembled, (2004), p.54.
[49] For the origins of the Devil, see Carus.

María de Zayas' tenth *desengaño*, "*El jardín engañoso*" in her first volume, "*Novelas amorosas y ejemplares*" is based on Giovanni Boccaccio's fifth tale of *The Decameron*, which takes place on the tenth day. She follows the plot of Dianora, who is married to Gilberto and is courted by Messer Ansaldo. Dianora attempts to discourage his courtship by requesting that he create an elaborate garden; in exchange, she will leave her husband. The Messer must resort to sorcery to provide Dianora with such a lustrous gift; in this case, he succeeds in his pursuit by delivering the garden.

> Madam Dianora requireth of Messer Ansaldo a garden as fair in January as in May, and He by binding himself [to pay a great sum of money] to nigromancer, giveth it to her. Her Husband granteth her leave to do Messer Ansaldo's pleasure, but he, hearing of the former's generosity, absolveth her of her promise, whereupon the nigromancer, in his turn, acquitteth Messer Ansaldo of his bond, without willing his aught of his (463). [50]

More importantly, the homosocial exchange that occurs when Gilberto steps back so that his wife keeps her word forms a friendship that absolves the entire necromancer's malevolence. Messer Ansaldo is surprised by Gilberto's honorable gesture, and he concedes his love for Dianora, ending happily ever after. In *María de Zayas Tells Baroque Tales of Love and the Cruelty of Men*, Margaret Greer states that "*El jardín engañoso*" can be read through a Boccaccian lens, since the narration "is a qualified miracle tale that hinges on a magical erasure or reversal of time" (305). She points to the mothers in both narrative frames: the first, Lisis' mother, and the second, Fabia, Constanza, and Teodosia's mother. In Boccaccio's novella, we witness a perfect representation of a marriage that defeats evil sorcery and ends in a friendly

[50] See Greer, 2000; Zamora Calvo, p.117

exchange and a happy marriage. In Zayas, "*El jardín engañoso*" is the only story in the two volumes where the protagonist's marriage succeeds, and Greer attributes "timelessness [as] akin to that of folklore, legend, and myth" (305). As stated by Greer, Zayas uses all the folkloric, biblical, literary, and religious references to construct one of the most unique stories in her collection. She adds layers of complexities by replacing the necromancer with the Devil. Ironically, the happily ever after narrative is a common trope at the time, as it was Cervantes' strategy in his "*Novelas ejemplares*" to solve adultery problems to restore women's honor. In Zayas, her novellas often consist of failed marriages and the injustices women endure by the men who rule the homes. However, in this novella, she gives us a perfect ending that contradicts all the others. Its peculiarity is in the way that she delivers it through a malignant presence, the Devil, that creates an ideal garden in an attempt to destroy the marriage and serve a man's lustful desire to possess a married woman.

Marina Brownlee's *The Cultural Labyrinth of María de Zayas* contends that, like in *The Decameron*'s fifth tale, Zayas presents the theme of magnanimity reigning over Greer's focus on time reversal and finds that the magnanimous qualities of the main characters are possible through "a dramatization of the power of language" (96). In other words, it is through the linguistic integrity of the characters and "keeping one's word that leads to reward" (96), and I call that reward the ability to live happily ever after. I agree with Brownlee that language has redeeming qualities, as we are presented with a good ending, but language can be limited, as we have seen in many of Zayas' stories. Brownlee does point to the differences between Zayas and Boccaccio's novellas; unlike Boccaccio, Zayas "focuses on the darker, labyrinth possibilities of the garden" (96), and I propose that it can be read as a heterotopic space where two forces, good and evil, take center stage.

The narrator of the first narrative frame of "*El jardín engañoso*" is none other than Lisis' mother in her *sarao* as Lisis is promised to wed a man she does not love and creates entertainment to delay her wedding. The mother takes full reign of this story as the maternal role will be intentionally instrumental in the plot's development. As aforementioned, mothers in the lives of these young women who are promised to wed are absent; usually, they die by giving birth, are voiceless, or nonexistent from the narrative. In this novella, the mother from the first diegetic frame, Laura, narrates the actions of Constanza and Teodosia's dynamic and their parents' role in preparing them to marry two brothers, Don Jorge, the oldest, and Federico, the youngest. The sisters are described as "dos hermosísimos soles […] tan iguales en belleza, discreción y donaire que no desdecía la una de la otra" (Zayas. 515). The concept of the double appears in this dynamic duo of two brothers courting two sisters, both from respectable and honorable families. Greer, Brownlee, and O'Brien highlight that this is the first distinction from Boccaccio's tale, as Zayas includes this duality of siblings to problematize the narrative. I would add that this allows for an analysis of the sinister realities and the complexities of unrequited love that parallel Lisis' experience. Greer, Brownlee, and O'Brien determine that there is "an implicit reversal of the biblical story of the fall of humanity into original sin and death" (Cited in Greer 305). Janine Montauban's article, "Modos de reescribir '*El jardín engañoso*' y '*La perseguida triunfante*'" proposes that Zayas inverts the Old Testament into a new typology to question the models and examples that traditional sources propose. Nina Cox speaks of Zayas appropriating masculine models and asserting a discursive agency that gives voices to the female experience (quoted in Davis, 2003: 325). Montauban agrees that Zayas questions masculine narratives and presents a new way of writing as a "New Testament" (7). Montauban focuses on Zayas's narrative techniques; it is a pastiche of medieval stories and how they represent a

didactic motive (8). I agree that Zayas inverts the stories and adds complexities to her novellas. It is through space and its construction that we can critique and re-read the discourses that are being proposed. Yes, Zayas takes from the biblical references and inverts them, but the manifestation of the spaces I explore and the actions within demonstrate this inversion.

Referring to the beginning of the novella's narration, the difference the narrator fixates on is that the two brothers are not fond of each other. Constanza promises to wed Don Jorge, and Federico tries to gain Teodosia's courtship, but she is secretly in love with his brother. This love entanglement causes a rivalry between sisters unbeknownst to Constanza. Madly in love, Teodosia, "empezó a trazar y buscar modos de apartarle de la voluntad de su hermana, envidiosa de verla amada, haciendo esto tan astuta y recatada que jamás le dio a entender ni al uno ni al otro su amor" (Zayas 516). Secrecy is the mechanism she uses to facilitate her *engaño* as she attempts to convince Don Jorge that Constanza is secretly in love with his brother Federico. Constanza genuinely loves Don Jorge and wishes for her sister to wed and join her in this holy union, as they are similar in all aspects since it is expected of them to marry at the same time. Teodosia adopts the trickster identity as she masterfully fools the brothers simultaneously, leading them to hate each other and cultivate a dangerous jealousy that will lead to the recreation of the Cain and Abel story.[51] What appears to be a good relationship among siblings, jealousy will lead Teodosia to fool Don Jorge into believing her and killing his brother. Similarly, in "*Tarde llega el desengaño*," La Negra fabricates a plan unbeknownst to Elena and gains Don Jaime's approval. This fratricide between Don Jorge and Federico will snowball into a chain reaction that will endanger many souls. As referenced in "The Book of Genesis," Cain and Abel were Adam and Eve's children, and as brothers, they wanted to favor God by gifting him the

[51] See Greer, 2000, p.313

fruits of their labor, but God favored Abel as he provided Him with a flock. This leads to Cain's madness and tricks Abel into going out into the field so that Cain can kill him. They represent the psychological conflict that characterizes human beings. Cain makes second-rate offerings that are not accepted by society. This makes him bitter, and he complains to God, who tells him that he has welcomed something within that has turned him against himself. Cain is the perennial victim, refusing to learn from his experiences. Abel, on the other hand, makes sacrifices that aim toward heaven. This recurring power of the Devil and Christ is the old story that guides the narrative in Zayas and helps us understand the choices that form these dynamics. Constanza innocently decides to speak to Federico to persuade him to marry her sister, and this choice of aiding her becomes the catalyst that awakens Don Jorge's jealousy and Tedosia's intensified pursuit. Don Jorge's overt display of emotions and derogatory remarks toward Constanza, leads her to remind him of her worth, "padres tengo, su voluntad es la mía, y la suya no debe de estar lejos de la vuestra mediante vuestro valor. En esto os he dicho todo lo que habéis de hacer, si queréis darme gusto, y en lo demás será al contrario" (517). This powerful statement reinforces the idea that having both parents present mutually supports their daughters' wishes. This is a good example of "*un buen hogar*" of how good parents cultivate empowering women but, more importantly, how their support has taught them to be self-aware and know they are worthy of a good husband. In "*La inocencia castigada*," Inés declares that, with regards to her parents, "no tenía más voluntad que la suya, y en cuanto a la obediencia y amor reverencial le tuviese en lugar de padre, aceptó el casamiento" (265). Her will was not hers but rather what her brother thought best for her, and she accepted a marriage to leave the cruel environment that her sister-in-law created. The difference here is that Constanza and her parents' volition is mutual. Therefore, she is confident in her upbringing and rights as a woman who has yet to marry, so she gives Don

Jorge an ultimatum if he continues his outlandish behavior. She declares the following, "para que no os canséis en importunarme, que mientras que no fuéredes mi esposo, no habéis de alcanzar más de mí" (517). She sets boundaries for his courtship by making herself less attainable. Constanza feels disrespected by a man she loves, and her innocence in Teodosia's *engaño* does not deter her from remaining true to herself. There is a power dynamic that shifts here, as soon as Constanza makes her statement, she does not allow Don Jorge the opportunity to challenge her, "y diciendo esto, por no dar lugar a que don Jorge tuviese algunas desenvolturas amorosas, le dejó y entró en otra sala donde había criados y gente" (518). The choice to remove herself from the situation and to place herself in a different room entirely before Don Jorge can react indicates her awareness that a man will lose his composure due to his excessive emotions. She decides to surround herself with people who can serve as witnesses if he attempts an irrational act. In addition, this displacement from one room to another indicates that she has authority over her movement; she can move without repercussions and male dominance. Whereas, in "*Mal presagio casar lejos*," when Doña Blanca walks in on her husband's sodomy, she quietly runs to her room, but she cannot escape the price of bearing witness to his act. She is bled to death in her bedroom chamber. There seems to be a powershift where, as women mobilize freely, it exposes male vulnerability.[52] Frello states, "movement is a relational concept characterized by the overcoming of physical, mental, conceptual or other types of distance, or by the transgression of a state or condition" (32). Following this definition, Constanza's movement can be interpreted as moving away from Don Jorge to create a distance as a response to his transgression. In doing so, this movement away from him creates a closer proximity to herself. Frello focuses on understanding movement, which "should be conceptualized in terms of process, meaning, and

[52] For meanings and theoretical conceptualization of place in everyday experience, see Gustafson (2001).

relations to the surroundings" (26). The movement of people in a space is "heavily dependent on the discursive constitution of relations between the self and other" (27). This follows De Certeau's concept of space as a "practiced place," in this case, movement is not just an autonomous action; it is shaped by language, communication, and narratives that constitute relationships and identities. Movement is conditioned by how one perceives the self and how others perceive it.[53] Constanza's movement from one room to another is empowering as she gains protection. This moment can also be interpreted as having limited power over space in front of an emotional male subject who needs to rectify his attitude. This positions her in a vulnerable environment; therefore, she needs to move to be in the presence of witnesses in a public space to flee potential violence that can take place privately. Making her movement a powerful choice and a protective tool.

Teodosia moves in the background as a liminal figure that plays both sides: innocent to her sister and a confidant to Don Jorge. She takes advantage of the interaction between Constanza and Don Jorge to confess that her sister and his brother want to marry each other. The only way that Teodosia agrees to make such a bold statement is by demanding Don Jorge to swear secrecy. She declares herself to be a witness, "testing, yo" (Zayas, 518) to their love affair, but the narrator unmasks her as *traidora*. In the same manner, La Negra in "*Tarde llega el desengaño*" astutely confesses this lie unbeknownst to Elena to manipulate Don Jaime into punishing his wife. In these novellas, Don Jorge and Don Jaime do not question the women's intentions but follow them blindly, "que amor ciegamente gobierna" (517). This blindness becomes a theme throughout Zayas; for a man to be blindly in love will have fatal consequences for the women they pursue.[54] The narrator states that Don Jorge "prometiendo el agradecimiento

[53] For women's mobility and how it intersects with race, gender, and class, see Cresswell (1999).
[54] For performing blindness and representing disability, see Chess.

de ella, y por principio tomar su consejo y apartarse de la voluntad de Constanza" (519), Teodosia successfully separates them. Still, she cannot prevent his affection for her. When Don Jorge leaves Teodosia's side, he asks a page to wait outside the city and convinces his brother, "[que] era necesario salir hacia el campo" (519). Similarly, Cain lures Abel into the countryside to commit fratricide. The need to exit the city in order to torture and murder is a typical plan in families, lovers, and husbands. Anonymity and distance become complicit with the crimes that take place. As seen in other characters such as Doña Inés, Doña Blanca, Laura, and Elena, women were all removed from their hometowns and taken to isolated spaces to experience the most horrific violence. This follows Foucault's analysis of cemeteries and their transformation from being in the middle of the city among the common folk to building cemeteries in the outskirts so as not to associate the living with the dead. Don Jorge devices the perfect plan to execute his brother as he creates his heterotopic experience: "llegaron a un lugar a propósito, apartado de la gente, […] le dio una tan cruel estocada por el corazón […] rindiendo a un tiempo el desgraciado Federico el alma a Dios y el cuerpo a la tierra" (519). Don Jorge understood that killing him would lead to his demise if discovered. Therefore, he decides to flee Spain. He goes into exile, "las galeras que se partían a Nápoles, se embarcó en ellas, despidiéndose para siempre de España" (520). His removal from Constanza and Teodosia will create a space for other men to enter and a plot reversal of women who are now in charge of the house.

Their family dynamic shifts as Constanza and Teodosia's father dies, leaving them in the care of their mother. This is how the maternal role will change the course of their lives. The father, "dejando a sus hermosas hijas con gran suma de riqueza y a su madre por su amparo. La cual, ocupada en el gobierno de su hacienda, no trató de darlas estado en más de dos años, ni a ellas se les daba nada, ya por aguardar la venida de su amante, y parte por no perder los regalos

que de su madre tenían" (520). The house is ruled by a strong woman busy governing the family's estate, so she prolongs the marriage arrangement for her daughters. Constanza incessantly waits for Don Jorge without knowing his whereabouts. This house differs from those I have analyzed in previous chapters, as it is comprised of women.[55] The daughters take comfort in their mother's presence and do not want to lose her gifts. In other words, marriage is prolonged to enjoy the company and treatment of this mono-social space. Consistently, we see husbands govern the home and impose contexts and pressures where women cannot thrive. There is an excessive masculinity that becomes unleashed when men rule, which leads to women's demise. The mother, Fabia, whose name appears in the story soon after her husband dies, carefully provides an environment where her daughters are protected within the home, without giving them away to other men, but rather having them await their suitors. The space that Fabia cultivates follows Foucault's heterotopia of compensation, as it embodies ideals and values that are difficult to achieve in a patriarchal society. Yes, we have widows and prostitutes, among other women who could partially live independently, and I argue that it came at a cost. It is not the same as forming a home that, in essence, becomes a sanctuary where women can exercise agency free from the patriarchal constraints of the outside world. Fabia's husband dies as a good father and husband, leaving strong women to reign over his inheritance. In a much broader context, this home compensates for the deficiencies of the traditional patriarchal order, as Zayas creates a space for women to show their value and contributions to society. This is demonstrated in Fabia's role in governing the estate. This heterotopic setting allows an empowered, independent woman to create solidarity with her daughters. They intentionally prolong having to welcome another man into their lives and protect the peaceful environment they have created.

[55] For more on domesticity and dissent, see Gillespie.

Fabia sets the tone in this household, and we later see Carlos understand the importance of her influence when he arrives at Zaragoza and falls in love with Constanza. He is described as, “un hidalgo montañés, más rico de bienes de naturaleza que de fortuna, hombre de hasta treinta o treinta y seis años, galán, discreto y de muy amables partes” (520). Carlos decides to live in front of Constanza's home, positioning himself in an advantageous space for him to notice and later court her. Carlos knows his limitations in courting a noblewoman and finds ways to compensate for this lack of wealth by befriending her mother. His courtship strategy differs from all the other novellas; he believes that gaining Fabia's approval will soften the truth that he does not have the means to marry her daughter. Carlos creates a space of friendship and companionship, “visitábalas algunas veces, granjeando con su agrado y su linda conversación la voluntad de todas, tanto que ya no se hallaban sin él” (521). Commonly, the men court women through lavish gifts, serenades, false promises, and falling ill of love. Carlos devises a plan to marry Constanza, one that he hopes to disclose once he gains her trust. He fakes being sick and remains bedridden so that Fabia can tend to him. Carlos' last dying wish is to leave Costanza with all his wealth, “que yo le deje toda mi hacienda, y que ella la acepte, quedando vos, señora, por testamentaria; y después de cumplido mi testamento, todo lo demás sea para su dote” (522). This leads Fabia to sympathize with Carlos, “agradada de las buenas partes de Carlos, y obligada con la riqueza que le dejaba” (522). He is defined by his good qualities that prevail over the *engaño* he created. Even with this deceit, the mother chooses a better suitor for Constanza than most father figures in other novellas. This is not to say that all fathers are bad. Nevertheless, catastrophe strikes when it is a bad mix of misogynistic men who are driven by money, lust, uncontrollable love, and desperation, which lead women to poor marital dynamics. Once Carlos reveals the truth to Constanza, “tan discreta que, en lugar de desconsolarse, juzgándose dichosa en tener tal marido,

le dio por el engaño gracias, pareciéndole que aquélla había sido la voluntad del cielo" (523). There is a disregard for his lack of wealth because he treats her well and declares that his love is "el verdadero amor que desde que la vio la tuvo" (523). Usually, *engaño* is the single most damning act a character can perform in the Zayasian world and almost always results in a less-than-desirable fate for the one deceived. The word *engaño*, in Carlos' case, takes on a different meaning; he has cultivated the space of trust and has spent six months residing in front of Constanza's house to win over all the women's affection. The difference here is that once the marriage occurs, Carlos does not grow tired of his wife like in other novellas; the word *aborrecer* is frequently mentioned to show the disaffection the husbands have for their wives after marriage. Carlos is consistent in his behavior and treatment of her, "el que tenía tanta discreción, noble de sangre y gentileza" (523). His foundation is virtuous, and he willingly reveals the truth to his wife once their mutual love is solidified.[56] Fabia and Constanza forgive him, showing their mercy in comparison to men who are merciless, as seen in "*Mal presagio casar lejos*." In previous novellas, once the *engaño* is revealed, the characters avenge their deception. Women's mercy creates a nurturing and positive environment to cultivate a loving and fruitful marriage. The house is harmonious once Don Jorge leaves, and Teodosia is unmotivated to continue conspiring against her sister, even though she loves and longs for him.

Upon Don Jorge's return, this harmony disintegrates as he is shameless in his intensified courtship of Constanza. He understood he could not have her as a wife but desired her beauty. He spends one year to pursue her incessantly, "los paseos, los regalos, las músicas y finezas eran tantas que casi se empezó a murmurar por la ciudad" (524). Don Jorge would encounter Constanza in "la iglesia o en los saraos o festines que en Zaragoza se usan la veía y hallaba cerca

[56] For an analysis of tempered, self-control, and disciplined masculinity in early modern Spanish literature, see Martínez-Góngora.

de ella" (524). At first, she did not feel the need to hide herself in her home; she resorted to complete and utter silence, did not pay any attention to him, or when she grew tired, she would scorn him. Since the city begins to speculate about Don Jorge's relationship with Constanza, she chooses to protect herself by remaining at home, "no saliendo de su casa sino a misa, y esas veces acompañada de su marido, por quitarle el atrevimiento de hablarla, para que el precipitado mancebo se apartase" (525). This is an example of measures that a woman must take to protect her honor; she must remove herself from public spaces to not give men the power to deceive her. In this endless madness of courtship, Teodosia falls ill as she is heartbroken by Don Jorge's incessant pursuit of her sister. On two separate occasions, Constanza attempts to save her sister and places her honor in danger. The first is when she secretly meets Federico to convince him to marry Teodosia. The second is speaking to Don Jorge while her husband is away hunting to persuade him to marry Teodosia and prevent her death. This offers him access to Constanza and opens the door to declare that he will never stop courting her until he dies or until she concedes. Constanza has no choice but to play a game with him and give him an impossible task and, in return, the price of her honor. Her request is as follows:

> que como vos me hagáis en esta placeta que está delante de mi casa, de aquí a la mañana, un jardín tan adornado de cuadros y olorosas flores, árboles y fuentes, que ni en su frescura ni belleza, ni en la diversidad de pájaros que en él haya, desdiga de los nombrados pensiles de Babilonia que Semíramis hizo sobre sus muros, yo me pondré en vuestro poder y haré por vos cuanto deseáis. (527)

She will be his if he agrees to create a garden in the style of the infamous Semiramis. This refers to a powerful female ruler of the Neo-Assyrian empire and her conquest of a large part of the Middle East during her five-year rule. She appears in Petrarch's poems, Dante's *Inferno*, and in

works by Voltaire, Calderón de la Barca, and Shakespeare, among others. She becomes emblematic and quite controversial, having positive and negative representations. She owned many palaces and requested hanging gardens in Babylon, one of the seven wonders of the ancient world. This historical reference is vital. It corresponds to Foucault's description of the gardens in the Orient, which Semiramis ruled after her son was killed. The request for this specific garden seems to be a task that Don Jorge will fail to accomplish. The narrator adds that Constanza made this request in "modo de burla" (527), confident that he would have to marry her sister if he could not reproduce this space.

María Jesús Zamora Calvo's article, "El diablo burlado en '*El jardín engañoso*' de María de Zayas" poses an important question as she compares Boccaccio's fifth tale and Zayas' tenth *desengaño*, "¿Por qué ambas piden un jardín?" (118). Calvo speculates that it is a space that is distinct from daily life, and it is dedicated to pleasure "es un espacio suspendido, íntimo, en el que se está en una soledad protegida, que evoca mundos ocultos y sobrenaturales a través de los que trasciende el desorden, el tiempo y la melancolía" (118). Although Calvo does not use heterotopic terminology, her definition of the garden resembles Foucault's representation of the garden as heterotopia. Calvo adds:

> representa un lugar sagrado, cerrado, con una disposición que evoca un proyecto de totalidad, el *locus amoenus* medieval, atributo femenino en los emblemas áureos. Es el lugar por excelencia para el encuentro entre enamorados, al abrigo de las miradas, donde con frecuencia creecen rosas, símbolo de la discreción, el silencio y el secreto (118). [57]

[57] For symbols and archetypal reflections, see Martin.

The idea that this space excludes the world to facilitate a gathering between lovers leads me to reference Melibea's garden in Fernando de Rojas' *La Celestina*. It is the first space where both lovers encounter each other as Calisto chases his hawk into the garden in Act I.[58] It is also where he falls in love with her beauty and dies. The story's climax is Calisto's death, as he falls from the ladder that gave him access to Melibea's garden. It is described as a paradise, a witness to their love, and the cause of present sorrows. This garden embodies an enclosed and secluded place that facilitates their encounter. It is depicted for its Edenic qualities paralleling the Garden of Eden, but it contains the temptation that the serpent creates in Eve. Similarly, this temptation manifests when the Devil appears to Don Jorge to help him create Constanza's garden in exchange for his soul. In Act I of *La Celestina*, the garden reflects Melibea's purity and innocence. It later transforms into a place of tragedy where darker elements unfold – Calisto's death and Melibea's suicide. The garden contains the characters' emotional depth and is a symbolic place that opens the layers to deeper discussions of the world's maladies, as seen in Pleberio's soliloquy. He condemns love, a cruel protagonist of death. Catastrophe in this tragicomedy contains a moral lesson: there is a cultural failure in youth when they fail to obey the laws of patriarchy. In Zayas, Don Jorge will not stop until attaining his desire, "es más bien un deseo por disfrutar del otro, por poseerlo" (Calvo 117). His behavior mirrors Don Diego's choices in "*La inocencia castigada*," in his use of a type of Celestina (a necromancer), a figure of the devil. Calvo states that Don Jorge's problem is in the emotional and physical plane that exceeds the limits of matrimony and will not stop until he either kills himself or dishonors Constanza (117). Don Jorge contemplates suicide, and, at this moment, he loses himself and aimlessly walks to the field, "salióse asimismo loco y perdido de casa de Constanza; y con

[58] For more on Melibea's hawk in the garden, see Faulhaber.

desconcertados pasos, sin mirar cómo ni por donde iba, se fue al campo […] se arrojó al pie de un árbol" (527). The desperation is deeply rooted in his belief that suicide is the answer. This is a dangerous moment for the soul, and in the same way, Melibea contemplates and commits suicide. Calvo points to suicide as the most significant transgression and claims that the Devil intervenes to prevent Don Jorge from killing himself. At nightfall, the Devil begins to speak to him and calms his desperation by reassuring him that his remedy is not as tricky as he believes. At first, Don Jorge does not know he is the Devil; he is lost in his desire to possess Constanza and believes that her request is impossible and that only the Devil can conjure this garden. The Devil encourages him, "ten ánimo, y mira que me darás si yo hago el jardín tan dificultoso que tu dama pide" (Zayas 528). Don Jorge signs a *cédula* and gives away his soul without a second thought; he does not care about what happens to him as he knows that his soul is condemned for killing his brother. He accepts this extreme exchange for momentary pleasure.

In the same way that the garden in *La Celestina* transforms from a seemingly Edenic place to a sinister space, Zayas manifests this Edenic illusion through a demonic presence. In retrospect, Melibea's garden is contradictory, as it presents itself as a heterotopia of compensation. Still, it reveals itself as a heterotopia of illusion, unleashing sinful choices driven by passions of love. The serpent that speaks to Eve and encourages her to eat the fruit from the Tree of Knowledge, which God expressively forbids, is the Devil that tempts Don Jorge into giving his soul for the creation of this space. The first to notice this garden is Carlos, who rose at five in the morning to take care of business. He opened the window, and he saw a wonder of the world:

> la maquina ordenada por el demonio para derribar la fortaleza del honor de su esposa, casi como admirado estuvo un rato, creyendo que soñaba. […] que absortos a la dulce

> armonía de tantos y tan diversos pajarillos como en el deleitoso jardín estaban, habiendo en el tiempo de su elevación notado la belleza de él, tantos cuadros, tan hermosos árboles, tan intricados laberintos, vuelto como de sueños, empezó a dar voces, llamando a su esposa y los demás de su casa, diciéndoles que se levantasen, verían la mayor maravilla que jamás se vio (529).

The two spaces in opposition here are the fortress of Constanza's honor with the Devil's machinery. Juan Eduardo Circlot states that a garden can be "un ámbito en el que la naturaleza aparece sometida, ordenada, seleccionada, cercada" (267). The garden described appears perfectly assembled and beautiful with its intricacies and labyrinthine nature, but it will reveal the truth behind this seemingly perfect space. The window becomes the point of contact between the heterotopia and the actual space. Usually, the representation of windows and balconies in seventeenth-century literature relates to encounters between lovers, the troubadour tradition of courtly love, and a portal between private and public spheres. With this visibility and access came the dangers of female chastity and honor.[59] A regulation of windows developed in prescriptive manuscripts of female comportment. Windows were often synonymous with prostitution and were banned for nuns so that they would not expose their bodies to the outside world. This leads me to Bartolomé Esteban Murillo's painting, "Mujeres en la ventana" (1655-1660), and *Ventaneras*, as the action of being by the window is tied to femineity. Women seen looking out of a window carried a nuanced and even pejorative connotation as it can imply that women seek attention from passersby. In this painting, we see an older woman (as scholars have suggested, that can also mean upper social class, as it is expected to have an older woman serve as a chaperone) covering her mouth in a playful, even coquettish demeanor. The younger woman

[59] For a contribution of architectural space and prostitution in the Spanish female picaresque, see Kuffner.

is displaying her upper torso, leaning over the window, in a curious position with a slight grin. This demonstrates a playful and youthful connection to the public world.

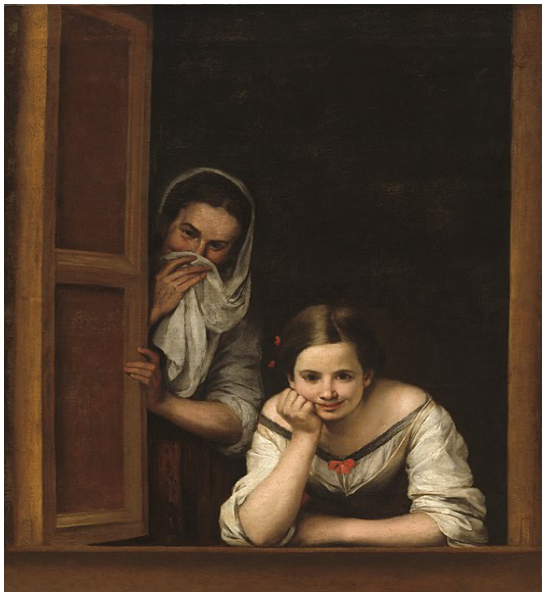

Figure 3. Bartolomé Esteban Murillo, "Mujeres en la ventana"

Windows developed a reputation for female sexuality and the perils of chastity. The opening of a window leads to the maladies of the outside world. A good example of this representation of enclosure and boarding of windows can be found in Cervantes' "*El celoso extremeño,*" when the protagonist Carrizales makes changes to the entire house, "alcé las murallas desta casa, quité la vista a las ventanas de la calle, doblé las cerraduras de las puertas, púsele torno, como a monasterio; desterré perpetuamente della todo aquello que sombra o nombre de varón tuviese" (132-33). This action implies that he must protect his wife from the visibility and access of the public. He created a prison of a home as an extreme measure of protection. In Zayas, it is peculiar that Carlos chooses to open the window when the woman is usually at the center of that action in most of the window and balcony scenes.[60] Carlos is the one

[60] For more on this topic, see Martín Gaite.

who calls on Constanza and invites the entire house to confirm that the garden he is witnessing is real. This heterotopia distorts the reality that they are in; instead of being the *locus amoenus*, a place of safety and comfort, it has left everyone astonished, “las fuentes y hermosos candores ponían espanto a quien los veía” (Zayas, 529-530). This leads Constanza to scream and faint, and the people who are outside viewing the garden decide to enter the home, “subió mucha gente que ya se había juntado a ver el jardín que en la placeta estaba” (530). Following Foucault's *third principle*, the Devil has created a heterotopia that is incompatible and contradictory. Even though it is perfectly elaborated, behind this Edenic marvel inside, it carries the darkness, jealousy, sorcery, lust, and evil that becomes extrapolated from the inside out. As I mentioned, Foucault's idea of heterotopias is that it is meant to disturb what is outside of it. Interestingly, the entire community, including Don Jorge, enters the house and joins Constanza and Carlos collectively to view the garden through the window. All that should remain outside permeates the home's boundaries, allowing Constanza to publicly confess her request to Don Jorge to create this garden in exchange for her honor. If he complied with this impossible task, she would be his reward. Now that it was designed, she demands that her husband kill her to prevent her from dishonoring the entire family. The narrator interjects the action by stating that what Carlos will do next stems from Aristotle's advice, “no trayendo la mujer más hacienda que su virtud, procura con ella y su humildad granjear la voluntad de su dueño” (531). Carlos tells Constanza that her virtue and her honor are priceless, but because she gave her word, he will kill himself instead so that she is not dishonored. In declaring this self-sacrifice, as he was going to stab himself with a sword, Don Jorge prevents his death. This definitive moment unravels the Devil's plan; he appears before everyone's eyes as Don Jorge asks for forgiveness. In this house, the Devil brings the heterotopia of illusion that he created into the real place, the home, and exposes its

incompatibility between the external world (where good overpowers evil through the mercy and forgiveness of the characters) and the intended purpose that the garden was meant to serve, the disruption of a solid marriage in exchange for a soul.

The transaction is impossible once the Devil realizes that Don Jorge's soul is useless to him. He releases his soul, "yo te suelto la obligación, que no quiero alma de quien tan bien se sabe vencer … y dando un grandísimo estadillo, desapareció y juntamente el jardín, quedando en su lugar un espeso y hediondo humo que duró un grande espacio" (532). The Devil's actions reveal the garden's illusory plan; it is not Edenic by nature but rather a machine of evil. In agreement with Greer, "the garden thus becomes a false earthly paradise created by carnal desire, one made by the devil rather than God, and its disappearance is not punishment for sin but redemption from committing it" (305). To follow Foucault's theory, the garden is an illusion, as it poses as a heterotopia of compensation due to its perfected beauty and tranquility; in reality, it is a heterotopia of illusion. To add to the initial definition, I provided at this chapter's beginning, a heterotopia of illusion defines spaces that contradict the quotidian realities. The norms and expectations are either inverted or suspended; they can seem like an idealized utopia, but they reveal society's shortcomings outside of its boundaries. Therefore, the behavior within these heterotopias is radical and disrupts the status quo. The garden in this novella is meant to lure Constanza and Don Jorge to sin. Fernando Copello's article, "Jardines y engaños en el desenlace del primer Sarao: Zayas y el paraíso" alludes to this idea of illusion, by stating "se trata de un paraíso, de un huerto acotado de orígen demoníaco, de un jardín fisurado" (6). The fissures he refers to are Foucault's *third principle* of the garden containing many places in one. Copello articulated the oxymoron of the novella's title of *engañoso* and *jardín* that is intended to juxtapose the spaces that are in contradiction within the garden, "espacio de belleza que anticipa

el cielo y espacio de la caída" (3). The oxymoron in her title precisely demonstrates the spaces and the external forces I have worked with in this analysis, which continuously oppose each other as Don Jorge values possessing a woman over his soul.

The question for many scholars becomes whether the Devil was benevolent in his actions since the audience in Lisis' house debates this topic at the end of the novella. The real value lies in using this powerful opposing force to create this *other* space to reveal the true nature of the character's intentions. The machine shows that repentance and honor prevail over evil. This does not exempt Don Jorge from killing his brother, which is later revealed after his death. Still, it allows for a harmonious union between two sisters who wed men who have gone through *escarmiento* and live a virtuous life by treating their wives properly. O'Brien's article, "'The Garden of Deceit' of María de Zayas," argues that the representation of the Devil in Zayas is "the ultimate baroque equivocation: The Devil unexpectedly supplants God as an agent of good and comes to the aid of Jorge, Constanza, and Carlos by resolving their interrelated predicament" (1016). Zayas has created myriad representations of the Devil in her novellas and its influences on the characters who wish to attain an impossible task for unrequited love. From resorting to a sorcerer or the Devil himself, it is often mediated through a comedic farce. Sorcerers are inexperienced or incapable of executing their conjure. The Devil is disguised as a doctor in "*La perseguida triunfante,*" the wizard is a student in training in *"La Inocencia castigada*," or the sorceress is incapable of providing the body parts of a dead person to create a love potion in "*La fuerza del amor*." Hence, she sends Laura to retrieve them in the *humilladero*. I contest that O'Brien's proposal of the Devil serving as an agent of good is problematic since the Devil has a clear agenda to take Don Jorge's soul. I argue that it is through the characters' awareness, Carlos' virtue, and Don Jorge's contrition that the Devil's plan fails. Don Jorge's repentance is no longer

useful for the Devil to continue his masterful plan. Don Jorge's change of heart saves him from losing his soul and Carlos' willingness to kill himself so that his wife keeps her word. Zayas intentionally rescues the souls of characters who become desperate and resort to external forces to ameliorate their extreme emotions. Sorcerers and the Devil fail in their attempts, sometimes with a comedic tone to echo the theological undertones of the character's salvation. In most cases, there is a reflective process that a character experiences as they accept their wrongdoings. This self-awareness can be interpreted as good prevailing over the evil forces attempting to condemn the soul.

E.B Place highlights that "*El jardín engañoso*" is the only story representing the devil as an example of magnanimity (37). Once the storytelling is completed, the focus on this magnanimous quality or atypical behavior stems from the debate between the narrator and the interlocutors. There is a debate on who has been the most magnanimous, "Principiaron a disputar [y], cada uno daba su razón: unos alegaban que el marido, y otros que el amante, y todos juntos, que el demonio, por ser en el cosa nunca vista el hacer bien" (422). Brownlee questions the purpose of the role of the Devil: "Is it the magnanimity, the sin of pride or – more likely – weakness verbally disguised as its opposite that motivates this extraordinary behavior?" (97). The redemptive nature of the characters cannot be ignored in the novellas. Zayas positions each character to resort to sorcery and external forces to help resolve their battles with love. In doing so, the soul is placed in danger, but the characters are saved before they lose themselves completely. As seen in "*La fuerza del amor,*" Laura's brother searches for her in the *humilladero*, and the horse stops through a miraculous force to save her. This supernatural power continually intercedes for the characters in the abject realm as they behave irrationally. Through this intervention, the soul is saved, and the character goes through a process of *escarmiento* of his or

her actions. This recurring theme reigns over the question of whether the Devil was merciful. Kenneth Stackhouse's dissertation "Narrative Roles and Style in the Novellas of María de Zayas" (highlighted in Brownlee) believes that the Devil in "*El jardín engañoso*" is "revealing once more his original vice, pride, as the motive for his extraordinary act of generosity" (100). Brownlee believes Zayas resists categorization to allow interlocutors and readers to partake in an open-ended debate and appeal to a wide readership (99). However, she also adds that the "intricate labyrinths" that are her writing and the garden itself "point to the unredeemed darkness and to the magical quality of the book in its capacity to seduce its readers in markedly different ways" (100).[61] I believe the good and evil forces are essential as they provide insight into the human condition and offer moral critique. In Seventeenth-Century Spanish literature, there are examples of benevolent Devils or Devils whose role offers a moral reflection, expose hypocrisy, and act as satirical observers and social commentators. One example is Luis Veléz de Guevara's *El Diablo Cojuelo* (1641), where the devil is more nuanced in its depiction and has benevolent traits. He is presented as a trickster and a satirical observer who assists Don Cleofás and exposes the hidden vices of the people in Madrid. His actions provide a moral insight through his complexity. Zayas takes a blend of these elements, making her characters quite complex and leading us to a deeper understanding of their behavior, which is never linear but rather a labyrinth of emotions, actions, and words that are mediated through space.

In this Edenic construction – narration, a mother, and a magical garden make a long-lasting marriage possible. Zayas shows us a space where the mother can reconfigure the household and her daughters' lives so that they can have a chance at living a fulfilling life. Brownlee points to the idea that these two men, "Carlos (a fraud), and Jorge (a fratricide), are

[61] For storytelling as a seductive function, see Ballaster.

literally hailed as ‘exemplars’ of nobility and virtue by the assembled listeners” (100). Moreover, the interlocutors of the first narrative frame forget Laura’s motivation for sharing this tale (100). I would like to point out that Laura reconciles these two characters by saying that these cases are common, “desde el principio del mundo ha habido hermanos traidores y envidiosos, como nos dicen dos mil ejemplos que hay escritos” (Zayas 512). Laura’s primary intention is “pues el decir yo no es más que para dar ejemplo y prevenir que se guarden de las ocasiones” (513). There are good and bad people in this world, and even though Carlos and Don Jorge are deemed a fraud and a killer, their redemption and changed behavior are what Zayas preserves. The exemplary tone is not to decide who is the most magnanimous but to learn from this example and prevent it from happening again. Zayas does not erase free will and the character’s poor choices; however, she highlights that this novella is different, and the mother’s role effectively marries her daughters to two men who confess their deceit and ask for forgiveness. As Foucault states, it becomes what is reflected in the mirror, the “I where I am not” and the actual place “where I am.” The duality of the domestic space led by women and the illusory garden reveals an idealistic, harmonious world to counteract the traditional homes that are traps for women. It is rare to see a successful marriage in Zayas due to men’s failure to meet their social and moral obligations as husbands and placing the blame on their wives. This is why I argue that this novella becomes the exception. All the rest, especially the second volume, *Desengaños amorosos*, is filled with grotesque and extreme depictions of the female marital experience, as we will see in the last and final novella in Zayas's collection.

Beatriz – The Pact with the Virgin Mary

The following novella I will analyze, “*La perseguida triunfante*,” addresses the rare ability of a woman to navigate spaces other than her home as she moves from place to place in

search of safety. In doing so, a unique transformation occurs in her subjectivity. Princess Beatriz of England is married to King Ladislao of Hungary, whose brother, Federico, desires her. Beatriz is described as "que era de las más perfectísimas damas, en hermosura, entendimiento, virtud y santidad, que en todos aquellos reinos se hallaba en aquella sazón' (411). The women I have analyzed stand out for their angelic nature and virtue. Beatriz is placed on a higher level of purity; her virtue is extreme, and she resembles a saint. From the beginning, we see this hagiographical reference that plays a vital role in the plot's development. Her sainthood will continuously reappear and serve as a means of her salvation. On the other hand, Federico, King Ladislao's brother, is sent to England to bring Beatriz home to wed. The bond between brothers is highlighted in the following manner, "era Federico un año menos que el rey, y tan amado de él, que muchas veces estuvo determinado (si no fuera por la importunación de sus vasallos) a no casarse, porque quedara, después de sus días, Federico rey" (412). This reference to Ladislao's view of marriage is stated as an obligation, and he only complies to marry due to the pressure placed on him by his vassals to produce heirs. This fraternal tie is so powerful that Ladislao desires to give his brother his title. This relationship is the complete reversal of the fraternal relationship between Don Jorge and Federico in "*El jardín engañoso*." Ladislao loves his brother more than the honorable duty as king to continue his lineage, problematizing a future marriage to Beatriz. It is peculiar that Zayas chooses the name Federico for these two distinct characters that function in a brotherly dynamic. The Federico in "*La perseguida triunfante*" will be the villain as he pursues Beatriz publicly without restraint. When Ladislao goes to war, leaving Beatriz and Federico in charge of the country, he aggressively pursues the queen. His love Ladislao's wife torments him for a year. He justifies his desire to be with her by declaring, "si tras todo es mujer" (416). He disregarded her virtue and made blatant professions of his love so publicly that

everyone knew his intentions. He states that her condition as a woman is attached to great inferiority and negativity. He sees nothing wrong in proposing a new love because she is a woman. This ideology stems from the cultural and behavioral understanding of gender codes proposed by the moralists and theologians of the time, seeing women as sinful and capable of corrupting men. A moral and religious code still prohibits the character from doing what he does to Beatriz and his brother. Beatriz takes drastic measures to protect herself. As a response, she brings her childhood caretaker to aid her in these desperate moments to prevent Federico from pursuing her. She tells her *aya* "que durmiese en su misma cámara, haciendo poner en las puertas de ella y las demás cuadras, por la parte de dentro, fuertes cerrojos" (419). She responds to Federico's extreme emotions with protective strategies by creating a prison in her room and having someone watch her at all hours of the day. Beatriz makes a heterotopia of her bedroom and reverts this prison that men usually build, like in "*El celoso extremeño,*" to shun herself from all possible dangers to her honor. Nevertheless, there was no escaping Federico's torment; Beatriz used dissimulation as her weapon and did not acknowledge Federico's feelings. She made her garden the place of solitude to contemplate her melancholy, and when her maids noticed, they thought a serenade would lift her spirits. Federico masterfully takes advantage of this moment to dedicate a song to her cruel indifference. This was the turning point when her melancholy transmuted into wrath, as she realized that her actions and silence were futile in deterring Federico's persistent advances. She arrives at the juncture of contemplating his murder; however, she ultimately resolves to construct confinement, thereby imprisoning him as she anticipated the return of her husband:

> Mandó a los dichos maestros le hiciesen una jaula de varas de hierro doradas, gruesas, fuertes y menudas de tal calidad, que no pudiesen ser rompidas ni arrancadas de su lugar

> y desde el suelo al techo estuviesen bien fijas, de tanto espacio que cupiese dentro una cama pequeña, un bufete y una silla, y quedase algún espacio para pasearse por ella, con su puerta, en que hubiese un fuerte cerrojo con una grande y segura llave, con otra cerradura sin ésta, que cerrándola de golpe, quedase segura y hecha muy a su gusto. (423)

The novella depicts the garden and its elaborate construction of the cage at the center, which confines a seemingly unrestrained man. Traditionally, gardens are designed and need to be kept. They manifest control over nature and are not entirely a space of freedom. Beatriz is recreating a cage to reinforce this control in an extreme form. In Foucault's world of heterotopias, the garden holds within multiple sites and stands as totalizing perfection. In contrast, this garden becomes a prison intended to trap a beast and reveals the reversal of the function of societal norms and structures. This cage disrupts the expected tranquility, leisure, and openness of the garden and serves as a heterotopia of illusion that counteracts the traditional function of the garden. Gardens are usually controlled environments, but this cage highlights the darker characteristics of Federico's control. The cage in the garden is a necessary juxtaposition to reveal a more profound critique of female subjugation. This transformation creates a heterotopic experience for Federico, shifting him from his romantic pursuits to a position akin to an animal and preventing him from interfering with Beatriz's marriage. This displacement is significant as it inverts traditional gender roles: whereas male-constructed cages often symbolize the entrapment of women, here, the woman is the creator of that confinement. This act of restraint inverts the traditional power dynamics and offers a novel example of a woman exerting control over a man's impulses, making the garden an other space. Beatriz lures him into the cage, "mas apenas puso los pies dentro, cuando la reina, dando de mano a la puerta, la cerró con un gran golpe y echando cerrojo y torciendo la llave" (424). Federico has entered an experience analogous to the female condition

of entrapment. However, Beatriz's actions reveal a reluctance to inflict cruelty. She designed a spacious confinement, ensuring he could sleep comfortably, walk around, and find entertainment. Despite his cruel desires, Beatriz demonstrates a clemency that men do not grant the women they entrap. The example of female confinement I have analyzed in previous chapters is Inés' *emparedamiento*, causing an abject experience where she becomes a cadaver and is found in her own rot to expose her family's injustices. Elena's enslavement, residing in a small space and eating underneath the table, is chained to the confines and is voiceless and defenseless. She accepts her faith and dies innocently. In this chapter, I discuss how the confined experience manifested by a woman is more humane and even considerate of Federico's well-being.

Upon Ladislao's return from war, Federico takes advantage of his brother's affection to convince him that Beatriz was cruel. His masterfully emaciated body proved that Beatriz mistreated him, especially after witnessing the cage in the garden. Kelsey J. Ihinger's article, "*Ojos que no ven*," states that Ladislao has a visual impairment, "the perceived natural impairment of women means that this ocular proof is mistaken as valid evidence" (48). Ihinger focuses on the differences between what is visible and what is invisible and how they affect the characters' decisions within the marital dynamic. Ladislao's reading of his brother's physical body "is only the first example of misinterpretation and metaphorical blindness on the part of men" (50). Blindness is a common theme throughout Zayas; we see this in Inés as her body is found in rot; her beauty is restored, but she remains blind. Greer believes that what should have been male punishment "is inflicted on the eyes of the woman whose beauty arouses desire in the eyes of others" (275). She is no longer visible to men as she enters the convent, and her blindness is the inherent damage of the male gaze. Ladislao cannot visually see Beatriz's innocence as he is "ciego de ira" (Zayas 429) and accepts Federico's emaciation as truth. Beatriz condemns

Ladislao, attributes his blindness to the devil, and declares, “es mejor morir inocente que no vivir culpada” (430). She would rather face death at the hands of animals in a forest, where her husband will declare her punishment, than remain with him. The repercussions for the alleged mistreatment of Federico compel Ladislao to instruct his most ruthless huntsmen to escort her to a desolate forest. They took her to the most secluded area and “le sacaron los más bellos ojos que se habían visto en aquel reino” (430), with the hopes that she dies in the struggle to find sustenance. The inclination to prolong a woman’s suffering, rather than granting her a swift death, indicates a deeper degree of sadism compared to the men who opt for an immediate execution. What is even more macabre is Ladislao's specific demand to find the most uninhabitable forest to gauge out her eyes. Beatriz and the huntsmen take day and night to find the perfect space to execute the inhumane act, it was “un monte de espesas matas y arboledas, distante de la corte más de diez leguas, y en una quiebra de las penas, que parecía la profundidad que bajaban a los abismos” (430). This world she inhabits takes on a literal and figurative darkness that Beatriz will experience. It is the abyss that intends to swallow her whole, but her faith in God counteracts this hell. Ihinger states that this punishment transforms Beatriz “into the embodiment of masculine deviance – that of Beatriz's husband and brother-in-law – yet her interiority remains pure” (50). Ihinger points out that Greer and other critics view this punishment as a metaphor that materializes in the body (50). The female body continuously serves as the site of punishment, and on it, transcribed male cruelty, anxieties, and the problems with the honor code system.

Miraculously, Beatriz survives with the help of an enigmatic woman who appears in the forest; she grants her sight to continue bestowing her gifts upon the world. She knew Beatriz and encouraged her, “sigue tu virtud con animo y paciencia, que es de la que más se agrada Dios.

Que haciéndolo así, te amparará en muchos trabajosos lances, en que te has de ver" (432). If one wonders what these good wives have in common, their virtue remains constant even in despair. Time and time again, God saves their soul as they profess their faith in the most extreme and painful moments. The Virgin Mary (whose identity is mysterious to Beatriz at this time) alludes that Beatriz will continue to suffer, but as long as she remains true to her faith, God will never forsake her. She will have the ability to move from place to place to escape her tormenters who wish her harm. This power to flee from place to place, mediated through the Virgin Mary, can be considered *deux ex machina*, as she appears in the most desperate moments and places. Her appearance is God-like, as referenced in classical mythology: a god descends to rescue a character. She exits the palace, is placed in different spaces that she must confront, and will exit through divine intervention. Although Foucault does not explicitly discuss the mobility of a subject but rather a moving object, such as the train, as "an extraordinary bundle of relations" (23), it simultaneously exists in different locations while moving through space, connecting with other spaces. It can be seen as a space of transition and mobility that creates spatial relationships that challenge fixed places. The movement of the Virgin Mary becomes the mode of transportation, a heterotopia of intervention that interrupts the ordinary world to create a protected and sacred realm, but it is only temporary. I propose that the novella follows this female movement in spaces that are counteracted by heterotopias: persecution space, intervention space, and sanctuary space (that are momentary and, as we will later see, evolve into a stable and protective space). This is the cycle of spaces that Beatriz will encounter in the novella as violence intensifies. This leads the Virgin Mary to create more protective measures to ensure Beatriz's safety by placing her in several spaces in a short span of time.[62] Similarly, to return to

[62] For the role of the Virgin Mary as a savior of women, see Black.

Birgitta Frello on movement, she proposes that “movement is not only a physical activity which is entangled in power and meaning but is fundamentally discursively constituted” (27). Movement is shaped by who has the authority to define it, the meanings assigned to it, and the implications this mobility provides. Frello emphasizes that the roles of discourse and physical movement are unequally distributed. This process influences political and social dynamics. Thus, a woman's ability to be mobile, to traverse different spaces, or, more critically, to escape and survive constitutes a defiant act that challenges the conventional expectations of her female subjectivity. I agree with Frello, that movement is a rebellious act, and it becomes a tool where mobility is necessary when the spaces of protection are interrupted or do not last due to the Devil’s intervention.

The narrative trope of flight from a domestic space is a response to the danger and experience of entrapment within a home surrounded by men who intend to kill her. Consequently, this journey upon which Beatriz embarks becomes a traveling heterotopia as she flees and enters various spaces. Frello's analysis is illuminating to understand movement as she points out that we cannot reduce it to physical activity. Movement embodies the subject constituted and defined through discourse, language, communication, and social interaction. I want to add that space is also a factor that enables or restricts said movement. It is essential to distinguish that movement is the physical act of changing from one place to another, and mobility is framed and possibly made more difficult by social and economic factors. Therefore, movement is at the same time possible or impossible, depending on those factors. Beatriz's ability to move from one space to another is not just a physical act but a social act that challenges the norms beyond established moral codes imposed by Ladislao and Federico. In other words, Ladislao and Federico's actions are not morally supported by the social context in which they

inhabit. Beatriz embodies resistance guided by divine authority, giving her the power to flee unscathed from the forest and into a sanctuary.

At this moment, Beatriz finds safety by encountering a Duke from Germany who takes her to his wife, and they both develop a fondness for her. She is acknowledged as “mujer tan bella y rico adorno,” and he wanted to prevent her from being dishonored by “salteadores y bandoleros que hay por estas montañas” (Zayas, 433). It was her appearance and dress that the duke took a liking to her; these factors help mobility and securing help. I wonder if Beatriz was from the lower class, poorly dressed, and ugly, would it have an adverse effect? She declares the following, “yo soy una mujer de calidad, que por varios accidentes desgraciados salí de mi tierra, y ellos mismos (que cuando la fortuna empieza a perseguir, no se contenta con poco) han ocasionado apartarme de mi compañía” (434). Beatriz is spatially, socially, and metaphorically displaced. She was taken from her home in Hungary (another example of displacement is Doña Blanca from Spain in “Mal presagio casar lejos”) and placed in a foreign country only to find a cruel wheel of fortune outside her control. The phrase “apartarme de mi compañía” has different meanings; her displacement is her social landscape, marriage, and selfhood. She is displaced in all ways and left to fend for herself in a space with recurring danger. To add clarity, she knows who she is, but displacement in self-hood is self-imposed and necessary to protect herself. As we will later see, she does not wish to reveal her true identity, so she changes her name. That is why she proceeds to state the following, “y suplícoos, por lo que a cortesía debéis, que no queráis saber más de mí, porque no me va en callar menos que la vida” (434). These characters share the social code of "cortesía", which also helps movement and protection. The duke complies, sympathizes with her, and views her as his sister. Through this exchange, the duke removes her from danger and moves her to a space of refuge in his palace. This becomes Beatriz's temporary

sanctuary, a heterotopia of protection. To follow Foucault's terminology, a heterotopia of compensation that counteracts her persecution. As aforementioned, heterotopias of compensation embody a reality of the values and ideals that are difficult to achieve in the real world. It is an idealized version of a safe space that Beatriz and the women in Zayas need for survival. However, this sanctuary is fleeting once malignant characters intervene.

In the meantime, Federico insists on venturing into the woods to check on Beatriz with the intent to rape and kill her. However, upon his arrival, he finds no remnants of her dress and assumes she has survived. Once he is in the desolate forest, a voice appears to him: the Devil, "un hombre vestido a modo de escolástico, de horrible rostro, y que parecía de hasta cuarenta años. Traía un libro en la mano dando muestras que profesaba ciencia" (436). Only in the most remote areas, out in nature, the Devil appears to aid the person who wishes to cause harm to others. The Devil's appearance in the same place as the Virgin Mary implies a symbolic duality of moral and ethical tension as these co-presences represent moral dilemmas – a righteous or sinful path. On the other hand, it leads me to see the role of space and place, as the same location hosts both figures; it can suggest that this is a contested ground, a metaphor for the battleground between the soul and moral transgressions. This repetition of dual forces implies this eternal interplay between the sacred and the profane. It is peculiar that the focus is on his appearance; he is ugly and dressed as a scholar. This references the comedic description of devils and sorcerers in Zayas. There are parallels between the two forces in this novella: the Virgin Mary, who rescues Beatriz, and the Devil attempting to aid Federico. Similarly, in "*El jardín engañoso*," the Devil appears to Don Jorge under the tree, not in disguise, but as himself. I believe clothing in this novella is the tool the good and evil forces use as protection or disguise. In the same way, the Devil makes a deal with Federico to swear to secrecy in exchange for raping Beatriz's and

securing Ladislao's refusal of remarriage, securing the kingdom of Hungary for himself. Secrecy is all the Devil needs in this pact, "porque solo en eso estriba la fuerza de mi ciencia" (437). In contrast, the Devil in "El jardín engaño" does request Federico's soul. O'Brien's "María de Zayas' Adaptation of Hagiographic *Historias*" (2010) points to the parallelism between Beatriz and Federico "as polar opposites through their assistants, who represent archetypes of good and evil" (299). Zayas uses magical and supernatural undertones in her writing to demonstrate the powers that oppose each other correspondingly to the powers that operate in the natural world at play: the male and female genders. It is important to include that Zayas' evident inspiration for this plot was Juan de Timoneda's "*Patraña veintiuna*." In this novella, a saintly woman, Geroncia, imprisons her brother-in-law Pompeo, who is in love with her and tries to trick her by making her believe that her husband is dead. He conceived of himself as a better suitor for her. He starved himself and dressed poorly, and upon the king's return, Pompeo accused her of adultery. Her husband sent her with the ugliest dress to be killed in the forest called *el Fragoso*. She is saved by her faith and prayer to the Virgin Mary. As O'Brien points out, Zayas focuses on the exacerbated violence and endangerment of a persecuted woman, making the convent the solution to worldly dangers (305).[63] This trajectory that Beatriz follows will result in her becoming a nun.

It is important to note that the devil struggles to trace Beatriz's location and is challenged to understand what power forces are interrupting his evil plan. A year goes by without finding Beatriz, and the Devil gives Federico a magical ring that will allow him to change his appearance. The devil disguises himself as a Doctor to Ladislao and saves his life after the king falls ill. This moment solidifies Federico's trust in him, and he continues persecuting Beatriz.

[63] For *El Patrañuelo*'s fables and lessons of the sixteenth-century literature, see Timoneda.

The Devil writes letters that Beatriz will betray the duke and kill him so that when he searches for them, she will not be able to deny the accusations. Federico disguises himself while the Devil enters the palace freely, “entrados dentro de la misma sala, Federico se quedó junto a la Puerta, y el doctor, pasando Adelante, llegó al duque y le dijo: ‘Poderoso señor: la descortesía de entrarme sin licencia, bien sé que me lo perdonarás cuandos sepas a lo que vengo’” (Zayas 441). He pardons himself from invading a space he knows he should not enter. The Devil roams freely with his confidant to dishonor Beatriz once again shamelessly. This is how they disrupt the heterotopic space of compensation, which is Beatriz's haven, to create a space of persecution. The duke, “mandó a cerrar las puertas de palacio por su misma persona, no dejó el duque ninguna posada, cofre, arca ni escritorio, ni aun los más secretos rincones de las posadas de los criados, tanto de los oficios mayores como de los inferiors, sin exceptar las mismas personas” (441). He makes a prison of his palace as he searches for the traitor who will attempt to kill him. The duke and duchess' warmth and love for Beatriz change as they find the letter in her sleeve, and the duchess orders her death. The duke decides to imprison Beatriz in her room, creating, once again, an entrapment so that she does not flee. The heterotopia of compensation has completely transformed into a crisis heterotopia as it no longer functions as a protective space but is transformed into a prison and her condemnation for this false letter. Beatriz is in a state of crisis, endangered, without a way out. This transformation of the palace demonstrates that safety is fleeting, making this space a *chronique* due to its function as a space of fleeting protection. Foucault defines *chroniques* as a temporal heterotopia due “to time in its most fleeting, transitory, precarious aspect” (1986; 26). He uses the festival and fairgrounds as examples due to their temporary state.

The palace will be a temporary sanctuary for Beatriz that will become a space of persecution once again, repeating the patterns of the spaces she traverses that I have mentioned: persecution, intervention, sanctuary. Instead of poisoning her, the duke returns Beatriz to the forest. Her only worry was that she did not have her dress as a sign of wealth to aid her. Beatriz is now placed in the space of persecution in the darkness without any tools of protection. In this moment of despair her dress magically appears, "se vio con los ricos vestidos que había sacado de Hungría … estando cierta de que aquellos vestidos habían quedado en casa del duque, y ella con la pena con que salió de ella no se había acordado de ellos" (Zayas 444-45). Once again, the intervention of the Virgin Mary restores her magical dress as a sign of hope that she needs to continue her journey. Amy Katz Kaminsky's article, "Dress and Redress: Clothing in the *Desengaños amorosos* of María de Zayas y Sotomayor," traces the role that clothing plays in the lives of the women in Zayas and its textual significance. She argues that some critics from the twentieth century have ignored clothing's contribution to the text and claims that Zayas uses it as a rhetorical device (12). She highlights that a woman's attire and home furnishing are seen as purely decorative, but that clothing can serve as a communicative device that scholars often ignore (12). I will take Kaminsky's definition of clothing as an "economical rhetorical device" and as "a synecdoche evocative of place and circumstance" (12).[64] The dress is given to Beatriz to protect herself from the cruel men and the world's dangers. The Virgin Mary intervenes and provides Beatriz with this perfectly constructed heterotopia of movement and clothing, to counteract the evil that persecutes her. Without this divine intervention, Beatriz would have died many times over by the Devil's cruel scheme. Only through clothing can she protect her body and continue to honor herself from being overpowered and controlled. As mentioned in chapter

[64] For more on clothing colors as synonymous with the lovers portrayed in Zayas, see Montesa Peydró.

one, the Virgin Mary and Joseph are the ideal articulations of marriage at the time. Mary the Goodwife *par excellence* comes to her rescue, serving as a mirror reflecting that an innocent woman whom her husband will persecute must resort to her faith to be saved. I propose that the dress becomes the tool that allows Beatriz to be accepted into multiple places as she travels from one space to another. The dress either magically appears or gets restored once she has arrived to signify her status and nobility. This magical dress takes the function of a heterotopia of compensation.

The violence intensifies as Federico is ravenous in his persecution, returning once more to the forest to confront Beatriz finally. As a dark abyss where nature is violent, the forest becomes the space that consents to Federico's most insidious acts. The escalation of violence is a response to Beatriz's deviation from the expectations that a man has of a woman to comply with his desires. Federico makes his declaration of vengeance, “yo te gozaré en venganza de tus desvíos, y luego te daré la muerte, para excusar la que tú tratas de darme” (Zayas 445). The term *desvíos* justifies his cruelty and confirms from his perspective that Beatriz has deviated from the conventional norms and entered a heterotopic experience. There is a change in Beatriz's demeanor as she now possesses the dress and finds confidence in God's mercy. She reaffirms Federico's perception of her as cruel as she seeks vengeance for his dishonorable behavior. He attacks her viciously, “trabajaba por defenderse, y Federico por rendirla, pareciéndole al traidor que luchaba con un gigante, y a Beatriz, que sus fuerzas en aquel punto no eran de flaca mujer, sino de robusto y fuerte varón” (445). In a moment of distress, she adopts a powerful force that can stand up and fight against Federico.[65]

[65] For rhetoric on writing and the body as instruments of power, see Cixous.

As she is displaced from herself in this space of persecution, she is placed at a higher power level to resist Federico. This makes a powerful statement that violence needs to be met with violence to deter a man from harming an innocent woman. If this was not enough, the Virgin Mary, "la sacó de entre los brazos del lascivo príncipe, y se la llevó, quedando Federico abrazado … con un fiero y espantoso león, que con sus uñas y dientes le hería y maltrataba" (445). She supplants Beatriz, the "mujer fuerte", with the lion, which is associated with the Christian tetramorph, a symbolic representation of the four evangelists and four living creatures: man, lion, eagle, and ox (Ezekiel, 1:4-11). In Christian iconography, Saint Mark the Evangelist's symbol was a winged lion representing divine strength, honor, virtue, and power. It also guarded sacred spaces and was a protector of evil. The Virgin Mary places the Lion to attack Federico as a symbol of Beatriz's divine protection. She is rescued again and will now be taken to another temporal sanctuary.

This is the first instance that Beatriz notices the mode in which the Virgin Mary travels, "le parecía fuera de camino, porque unas veces le parecía que iban hacia adelante y otras que daban vuelta y volvían a caminar lo ya andado" (446). To return to the discussion on Foucault's analysis of the train, the heterotopia of transportation is "an extraordinary bundle of relations" (23). The Virgin Mary's travel parallels this description, as she simultaneously traverses and exists in different locations. Her travel is not linear but rather disparate, incongruous, and mystical. As the most extended story in the Zayas collection, it is purposefully crafted to reiterate the cyclical patterns of persecution, intervention, and protection. The cycle repeats itself: Beatriz is taken to safety, but it is fleeting. An emperor notices Beatriz's dress and takes her to his castle because his infant son becomes attached to her. Federico enters the house in disguise, gives Beatriz herbs to make her sleep, and kills the emperor's son. She is accused of murder and is

persecuted once again by the people. She walks the streets naked and is saved by the Virgin Mary. Her dress magically appears, but she takes her to a cave this time. This pattern of extreme violence intensifies in a way that there is no choice for the Virgin Mary, and she is forced to isolate Beatriz:

> A un lado de ella estaba una cruz grande, labrada de dos maderos con mucho primor y curiosidad, y del clavo de los pies que tenía en los brazos, y los dichos sus tres clavos, estaba colgado un rosario y unas disciplinas, y al pie un pequeño lío, en que estaba un hábito de jerga, con su cuerda, y una toca de lino crudo, y sobre el lío unas Horas de Nuestra Señora, otras de oraciones en romance, un libro grande de vidas de santos, y enfrente de esto unas pajas, donde podía caber su cuerpo, que a lo que la santa reina juzgó, parecía haber sido morada de algún penitente que había trocado esta vida, llena de penalidades, a la eterna (454).

She compares the cave and the emotions that exude in her to his father's or her husband's palace. Here, we have another image of a penitent under a cave that references the paintings of El Greco's "San Pedro el penitente," (1590-1595; see figure 3) and Tiziano ('Titian') Vecellio's "Saint Jerome in Penitence" (1575; see figure 4). Hermit-like penitent practices and traditions were prevalent in the seventeenth century, as *ermitaños* withdrew from society to live in solitude and dedicate their lives to prayer. They would live in caves or natural settings for ascetic practices. Some examples of penitents are Fray Diego de Alcalá (15th century), a Franciscan friar who lived a hermit lifestyle and is now an honored saint. San Millán de la Cogolla (6th century) lived in a cave now known as La Rioja, Spain. He represents a long tradition of cave-dwelling as he was an inspiration for subsequent generations. Francisco de Osuna (16th century) was a Franciscan mystic whose teachings influenced penitential practices.

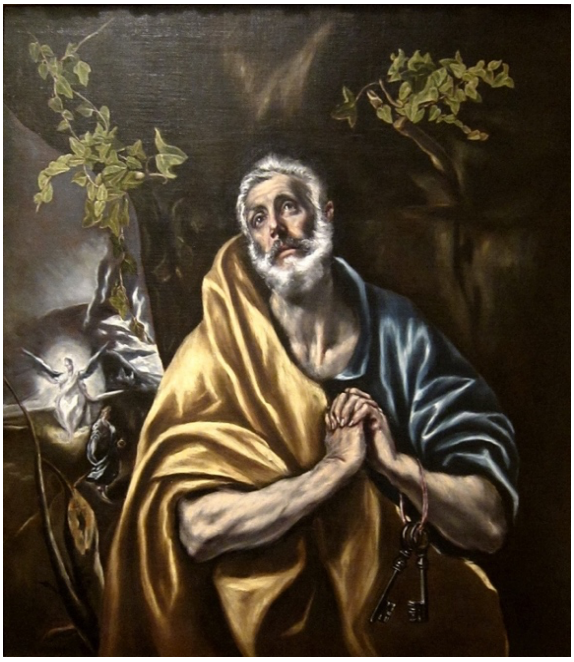

Figure 4. El Greco's "San Pedro penitente"

Figure 5. Tiziano Vecellio's "Saint Jerome in Penitence"

Beatriz adopts this lifestyle and prefers it, "y ella, tan contenta en aquella morada, gozando tan quieta y pacífica vida, que ya no se le acordaba de reino, ni esposo, sin que persona humana en todo este tiempo viesen sus ojos" (457).[66] Her only companions were Mother Nature and the creatures that entertained her. Beatriz's journey in the cave takes me to the cave in Plato's *Republic*, Book VII. Socrates describes the allegory of the cave, composed of people who have been chained in a cave since childhood, facing a blank wall. They can only see shadows produced by a puppeteer, not having direct access to reality. The shadows they perceive are their understanding of the world, fragments of reality, and unaware of the deeper truths of existence. One prisoner becomes free, and once he goes outside the cave, he can see the world. The sun initially blinds him upon exiting, but he reaches the truth through reason once he can see the

[66] A similar example occurs in Cervantes' *Don Quijote,* when the character of Marcela joins the pastoral life and renounces marriage. This leads to Grisostomo's suicide, which is the biggest transgression in Christianity. This also makes me think about the archetypes of *las pastoras* and *las serranas* for their independence, as seen in Arcipreste de Hita's "*Libro de buen amor*."

proper form of objects. The prisoner finds a moral obligation to teach this enlightenment but is met with resistance as he becomes blind and descends into darkness. He can distinguish between the world of appearance and the world of reality. Plato's allegory refers to philosophical knowledge, not so much protection. Still, what links the allegory of the cave to Beatriz's journey is attaining self-knowledge upon exiting the cave, as we will see in Beatriz. Both characters experience negativity by going to a cave to come out with a different perspective. Beatriz must undergo a journey of personal growth and enlightenment to question superficial understandings by giving up her magical dress, putting on a *saco grosero,* and striving for a deeper understanding of the world and her faith. It takes her closer to understanding the human condition. We may allude to a further example in Cervantes' *Don Quijote*, "Chapter XXII," when Don Quijote descends to the cave, falls asleep, dreams of an adventure, and later believes it truly happened once he is awake. This cave becomes a meadow with a crystal castle and is greeted by a wise man named Montesinos, whose friend lay in a tomb enchanted; Merlin, the wizard, prophesized Don Quijote's arrival. The entire dream was an adventure of the enchanted. Don Quijote returns from the cave with renewed conviction to his duty as knight-errant, especially after thinking he saw Dulcinea enchanted. The cave validates his inner world and chivalric ideals and reaffirms his hero's journey. It can be a psychological exploration, a place of reflection, and an understanding of the world. Even though he is lost in his insanity, his view of the world gives his life purpose. During the journey to the cave and ascending from it, Beatriz is not the same woman she once was. She finds comfort in her solitude and serves eight years as a hermit to reflect her intense religious fervor. Once Beatriz experiences years of solitude and contemplation, her friend appears and declares herself "la Madre de Dios" (457). This revelation takes us to the Virgin Mary's initial statement when she left Beatriz in the cave without knowing

her identity, “aún no es tiempo que lo sepas” (454). Only when Beatriz has lived a hermit’s life does the Virgin Mary decide that now is the time to reveal her real identity. She finds Beatriz worthy of this knowledge, confirming that Beatriz has reached a new identity of spiritual understanding through the divine presence of the mother of God.

I use the allegory of the cave and Don Quijote's experience as examples of reaching an enlightened state for those who experience it. It is not until they exit the cave that they possess a different awareness and view of the world in their own way. If Beatriz had not reached this place, it would have been hard to decide to become a nun because her main concern is survival as it is repeated continually in the novella (it is the longest novella, and it gives the reader a type of anxiety that she will never survive), she would keep fleeting due to the Devil's incessant persecution. The cave becomes a heterotopia of compensation in its supreme form. The Virgin Mary understands through the vicious cycle of persecution, intervention, and sanctuary that it does not help Beatriz achieve greater spiritual wisdom. Therefore, the Virgin Mary believes that placing Beatriz in a cave for eight years will provide a more stable sanctuary until Beatriz is ready to become who the Virgin Mary already knows she will be. The cave becomes a space of extreme seclusion, holy and mystical, offering the most extreme protection and respite from worldly dangers. This sanctuary allows Beatriz to recognize that this safety is possible in a space of solitude, contemplation, and spiritual closeness to God. This will play a vital role in her decision to become a nun and enter a convent.

I want to conclude by arguing that the convent is a heterotopia of compensation, as it transforms from one of the four fates for women into an alternative domestic space.[67] I end with the convent because it gives women from the first diegetic frame and its interlocutors of the

[67] The four fates: prostitution, wife, nun, death.

stories an opportunity to enter the convent willingly and not by obligation. It is an alternative to combat the *topos* of the marital household of "*La perfecta casada*." Several scholars state that entering the convent and essentially marrying God is a reinsertion to the same patriarchal order.[68] I remind the reader that it is not María de Zayas' agenda to try to dismantle patriarchy.[69] She is pro-female, and her prerogative is to advocate for female educational reform. I deduce through her writing that she seeks to offer a different space to combat the morbid and pessimistic realities created by malevolent characters that surround them. Through the cycle of persecution, intervention, and sanctuary, the Virgin Mary's relentless protection demonstrates that sanctuary in the mundane realm is impossible and, by extension, safety. Only women's faith and pursuit of a spiritual order will lead them to find refuge in the convent.[70] This is similar to the life of Sor Juana (although we are dealing with fictional characters here, and she was quite controversial as a nun, to say the least); she is the incarnate *exemplum* of Zayas' moral agenda. The only way women can receive education and safety is in a mono-social, secluded space. The convent thus becomes a heterotopia of salvation. The juxtaposition of the profane (the persecution by the Devil) and the sacred (the Virgin Mary's intervention) highlights the heterotopic nature of the spaces that they create and navigate. The heterotopias that I have proposed embody a physical and metaphysical separation from traditional spaces and times. They make a distinct experience for Beatriz to escape her persecution and, in her travels, discover her strengths and transform herself from a good wife to a nun. From the beginning, she is described as a saint, now embodying that role "que en toda Italia es tenida por santa" (467) at the end of the narration. The ability to move from one space to another as the Virgin Mary serves as a vessel of protection and

[68] For chronicles of nuns and convent culture, see Lowe.
[69] For convents as a catalyst for autonomy, see Arenal (1983).
[70] For religious women in a permeable convent and reconfiguring the meaning of cloister, see Lehfeldt.

empowerment, Beatriz was able to be the incarnation of the narrator's lesson inscribed within the novella, that woman must "volved, volved por vosotras mismas" (459). The escalated violence was necessary for Beatriz to learn how to fight against her victimizer to unfold the dangerous reality of matrimony. Federico was relentless and fearless in making a pact with the Devil, but they failed in their persecution; good once again prevailed over evil. The pattern of the Virgin Mary's intervention serves as a critique that women do not have the tools necessary to defend themselves, and in Beatriz's case, the only way of survival is her faith. Therefore, making the journey to each heterotopia necessary to return to herself and become the symbol of virtuosity.

In "*El jardín engañoso*," the Devil designs the garden, and its Edenic appearance masks the darkness of condemning a soul in exchange for worldly pleasures. This very contradiction of a perfect space containing all sites is how Zayas shows us that this is impossible for women in this world. It takes absolute powers of good and evil to save them. The contradiction lies that this heterotopia of the garden contains the perverse where characters can express their darkest desires, male anxieties, vulnerabilities, and excessive violence. In this story, the garden, in its perfection, is illusory; it does not lead to a terrible end like in the other stories. The dismantling of this heterotopia and what it conceals is transported back into the house of Fabia, and it is within this feminine space that the Devil's intervention is revealed and revoked. The Garden mirrors back everything that it is not: the fall of women if Constanza had kept her word and her husband had committed suicide. All three characters help each other preserve Constanza's honor and save Teodosia's life. Without the constant divine interventions and good faith, Constanza's fate would be like that of other sacrificed women. This chapter gives an account of the conglomerate of spaces we find in the novellas I analyze. Foucault's heterotopias are part of a broader examination of how spaces function within society and reveal a flawed system of

traditional models and practices of space. The contradiction between the practice and reality of gendered norms is the reason why these spaces are turned upside down and become dark, morbid, and grotesque. As a result, literary spaces provide insights into the cultural and social structures of María de Zayas' time period. As we read the domestic space through a heterotopic lens and analyze the forces that invade it and the spaces that surround it, all serve as catalysts that lead women to *desengaño*.

CONCLUSION:
Heterotopias of Salvation: A New Vision in Zayas

In my dissertation, Michel Foucault's concept of heterotopias has been instrumental in my approach to a corpus of María de Zayas' novels. Foucault conceptualized heterotopias as real places that function as contradictory sites to contest and reflect societal norms. The spaces I have explored in my dissertation serve as representations and inversions of cultural realities that offer a lens through which to analyze Zayas's literature and the social structures of her era. Domestic environments are transformed into spaces of violence, rebellion, and deviance that challenge female and male behavioral codes. The characters' choices are transformed into experiences that reflect the heterotopic nature of these spaces.

Chapter one, "Baroque Extremes: Limit Experiences and Dark Passions," begins by defining a traditional house as a space for female protection, an extension of family honor, and the exercise of cultural norms. In "*La fuerza del amor*," Laura transitions from her father's house, a protective space surrounded by her brothers, to her husband's home, where she is exposed to his disaffection for her beauty and virtue. The common trend in Zayas is that men become bored with their wives and reject them to pursue other women. Consequently, Nise becomes the lover for the bored husband, and Laura struggles to protect her marriage. The church, a sacred place, is transformed into an aberration of Don Diego's lustful and adulteress act. The once-happy home becomes a place of violence as Laura confronts her husband's deceit. The *engaño* is public and shameless, and Laura's actions are in vain. In her desperate desire, she must resort to sorcery to save her honor and her marriage. The *humilladero* is the quintessential heterotopia in this novella, as it resembles the upside-down world of the dead. It is a space that Laura must enter in order to retrieve the body parts of a dead person. This space is significant as it completely defies

the normative expectations of her gender and places her honor and her soul at risk. It is Laura's most dangerous decision. Upon entering the *humilladero*, she demonstrates the extremes she will go to protect her marriage. In this process and this heterotopia, she loses herself and becomes abject as it goes against her morality. To see a good wife delve into the realm of sorcery makes her extremely brave, even reckless, but before she can retrieve the body parts she needs, she is saved by her brother. This is how Zayas rescues her soul from being lost. This journey of inhabiting other spaces and having a heterotopic experience is meaningful as she leaves the dead a completely new woman. The significance here is that she cannot believe that she was willing to go to extremes for a marriage that, in the end, she realizes is not suitable for her. Instead, she renounces her vows and enters the convent as an alternative option. This novella plays with the effects of a repressive home that exercises male dominance and adultery. Once the woman moves from her house into the *humilladero*, she goes through a transformational change to her identity. There is no denying that the very core of the heterotopias of otherness, of darkness, of abjection is purposeful in demonstrating Zayas's literary agenda to rescue her females from suffering and future females who read her work to achieve the *desengaño* that she desires for them.

In "*La Inocencia castigada*," a shift happens in the traditional home as Don Diego publicly demonstrates his desire to possess Inés. She is happily married and makes herself more visible in the care of her husband, but this exposure leads Don Diego to court her incessantly. The urban setting becomes a heterotopia that enables illicit affairs, secret meetings, and encounters across class and gender boundaries, as we see in Inés' neighbor who tricks Don Diego into believing a prostitute to be Doña Inés wearing her dress. This heterotopia contests the rigid social hierarchies of the time and how malicious women unravel Don Diego's desire for

Inés, leading him to use a necromancer to create a candle in her image to lure her unconsciously into his home. Don Diego's home is the heterotopia of unleashed desire tainting Inés' honor. Inés believes to be experiencing deceitful dreams when, in reality, Don Diego is taking advantage of her. The incapacity of Inés' husband and sister-in-law to believe in her innocence led them to wall her inside a chimney. Thus, the chimney, a real and physical space, embodies multiple layers of meaning that subvert the conventional understandings of honor, punishment, and female agency. The act of walling Inés in a house and creating spaces within a space, this physical entrapment represents metaphorical and literal meanings of gender oppression. The condition of Inés' body is the site of punishment, and the wall represents a barrier that she is unable to conquer except for her voice. Upon releasing her of her entrapment and breaking down the wall, the extreme measures taken by her family to enforce the norms of honor and chastity were revealed. Inés' putrid body uncovers the underlying fears and anxieties of patriarchal society concerning female autonomy and sexuality. Her body and the wall serve as a liminal space between life and death, public and private, personal and societal, where boundaries are blurred. In addition, the witnesses of this grotesque act and the interlocutors of the novellas of the first diegetic frame create a meta-narrative heterotopia where women's voices matter and are heard. The heterotopias of this chapter open a more extensive critique of the underlying violence and hypocrisy of the honor system.

In chapter two, “Heterotopias of Perversion: Race and Homosexuality as Categories of Otherness,” the palace is a heterotopia that reveals racial and gender deviation. In “*Tarde llega el desengaño,*” La Negra, a subaltern character, astutely tricks Don Jaime into enslaving his wife to avoid her own punishment. Don Jaime strategically chooses the palace in the Canary Islands to take his wife to enslave her. In this transfer, the palace becomes a horrific cabinet of curiosities

as the *naúfragos* are witnesses to Elena's inhumane condition. She is shackled and eats in a small entrapment underneath the dining room table as La Negra usurps her position. The inversion of racial and economic categories by placing Elena's most hated slave in her clothing visibly demonstrates the consequences of giving a subaltern character agentive power. La Negra is malicious in her *engaño,* and Don Jaime is incapable of seeing this; he blindly believes her and allows her to reign over the house and his emotional state.

A different female character, a Moorish princess who decides to court Don Jaime and sexually enjoys his company in the *estrado,* which is a feminine space of reunion and female community, effectively transforms this place into a space of pleasure and uninhibited sexual desires. The two female characters lead Don Jaime to create an entrapped experience for Elena. Her situation can be seen as a crisis heterotopia, as she is isolated from the standard societal framework, living in a world within another world. It becomes a social crisis as she is wrongly accused and punished. The palace is a heterotopia as it marginalizes, and everyone's behavior is centered on prolonging and intensifying Elena's suffering. It exposes the discrepancy between appearance and reality, as the *naúfragos* serve as witnesses to the supposed moral righteousness used to justify her punishment, which is based on deceit for Don Jaime. Still, it is exercised on the wrong woman. This *engaño* deceives him to insanity as La Negra confesses her sin on her deathbed, revealing how power dynamics imbue spaces from a subaltern character who is able to detect and manipulate male social anxieties and a male character whose anxieties and vulnerability lead him to believe her without questioning her intentions. Dishonor and the anger of deception create blindness for the men in Zayas, exposing their weaknesses. Ultimately, leading to a distinct crisis heterotopia, the palace becomes the cemetery where Elena and La

Negra are buried and an institutional space for the mad, where Don Jaime will spend the rest of his day, following Foucault's examples of heterotopias.

In "*Mal presagio casar lejos*," we encounter the most extreme rejection of women, not just based on nationality but due to sodomy. Doña Blanca and her sisters suffer at the hands of foreign men who decide to marry Spanish women. Due to Spain's reign over several countries, they were seen as the enemy, and marriages were created as a contractual agreement to maintain political relations. When Doña Blanca enters foreign territory, the castle becomes a heterotopia that distorts her identity. She is positioned as a foreigner, and the marital dynamic becomes the battleground between Flanders and Spain. Doña Blanca adopts the name, "*Españoleta,*" and the men transform the spaces, such as the dining room and the bedroom, to kill women who are inferior to them. To hide their acts, they restore each room to their original functions. Doña Blanca witnesses the prince's sodomitic relationship with his fifteen-year-old page; this heterotopic experience of perversion creates visibility to the other side of masculinity, as the prince is repeatedly referred to as "*medio mujer.*" As a witness to this transgression, Doña Blanca pays with her life. How space is conceptualized in this novella challenges masculine epistemology, characterized by each territory's spaces and borders.

In chapter 3, "Heterotopias of Contradiction: The Virgin Mary versus the Devil," the garden in "*El jardín engañoso*" becomes a heterotopia of illusion as it initially appears as an organized Edenic space, but the Devil creates it. This novella is unique as it deals with mothers, one of whom narrates and the other who takes charge of the plot's development with her two daughters, who are promised to wed two brothers. Biblical stories are recreated, but Zayas adds complexities to these references by inverting them and placing the Devil at the center of this Edenic creation. An illusory garden shows the contradiction between norm and reality. The

character's repentance defeats this evil force and echoes a moral tone that supersedes lust and sin to possess a married woman. The garden, as a heterotopia of illusion, demonstrates what is possible when mothers are present, when there is repentance, and when positive and healthy masculinity makes a good marriage possible.

In "*La perseguida triunfante*," Beatriz is one of the most resilient women trapped in a cycle of constant persecution by the Devil. She cages Federico, her brother-in-law, to prevent him from dishonoring her. The cage inverts the traditional power dynamics and gives women control over male impulses. This type of restraint unleashes Federico's cruel desire to rape and kill her. As she is placed in the darkest forest, the Virgin Mary appears and saves her by putting her in temporary spaces of refuge, but their protections do not last, leading the Devil to intervene in her haven. Following Foucault, the refuge spaces become *chroniques*, slices of time that serve as temporary safety interrupted by the Devil, positioning Beatriz in harm again. Despite the Virgin Mary's intervention, she realizes that being in constant movement will not provide Beatriz stability and safety. I analyze the cave as a place of stability, protection, and religious security but also as a reflective space that leads Beatriz to see the world differently as she chooses to enter the convent at the end of the novella. The Virgin Mary's intervention is Beatriz's only option to protect herself from the perils of matrimony. Without this religious intervention, Zayas indicates that women will die. This illustrates her agenda to educate women and provide them, through her narratives, with the means to protect themselves.

Spaces allow us to read between the lines; as we trace each movement and every decision, spaces contain stories beyond the narrative. Zayas can be read in many ways, but to read the modes and ends of how each character navigates each space, there are instances in which space determines a certain action or demands it. In other moments, space is a construction

of the will designed to deny or support an agency; it all depends on the case. Following De Certeau's space as a practiced place, we can see that the spaces I have analyzed in this dissertation are symptoms of the character's internal battle of lust, desire, and *engaño* that clashes with the societal expectations of honor and marriage. The walls, the house, the windows, the gardens, the palaces, the bedrooms, the *humilladero*, and the chimney echo the bizarre, the macabre, the boundless emotions, the violence, and the injustices on married women. Through the narrative, Zayas creates several heterotopic spaces with her novellas that aim to rescue a lost female agency for the women who suffered at the hands of misogynistic men and those who tragically lost their lives. Why do spaces matter? That is the question that started this entire project. More importantly, how can we make sense of the characters' complexities and decisions within each space?

María de Zayas' life is a mystery woman, and we could say the same about her writings. As scholars try to get closer to understanding her, they find more complexities. I believe the beauty of her writing is that it is multi-layered, a labyrinth of mystery, abjection, and darkness. There is no question about Zayas's rhetoric in defense of women and advocacy for female educational reform. The beauty of Zayas goes beyond the desire to learn about her life and leans more toward the detailed study of her writing. In the world of heterotopias, her writing becomes a space of marvel that resists categorization. My fascination was not to figure her out but to get closer to the intricacies of her representation of women and the stories of the female characters who endured violence and mistreatment, those who died, and the very few who survived. When I first read Zayas, I could not quite understand why she wrote about women who were constantly killed, tortured, or mistreated. The stories became difficult to read due to the constant repetition of violence; as their intensity grew novella after novella, I could not point out what it was about

the female protagonists that made them resilient despite the grotesque depictions of their mutilated bodies. No matter how battered and decrepit their bodies appear, their beauty overpowered this imagery.

In my dissertation, I have critically examined how different spatial environments function as heterotopias that reflect and reinforce power dynamics within marriage. By applying Michel Foucault's concept of heterotopias, I demonstrate how these spaces serve as sites of oppression or transformation, revealing the complex ways that physical environments shape and are shaped by the activity and emotions expressed within them. I addressed topics such as gender, class, race, power, and supernatural forces that intersect with identity. This approach offers a new perspective for understanding the women in Zayas. It unveils the hidden nuances that the walls try to conceal.

The writing itself becomes a heterotopia, a space that leads to the survival of stories. From the space of the narrative frame that Lisis creates to make these stories possible, the women uncover the hidden truths behind the walls through storytelling. The story's survival in the narratives can be considered an agency that Zayas offers her readers. The stories themselves become heterotopias of truth-telling that disturb the rhetoric of the time, behavior codes, honor, and gender roles. They become narratives of alterity, and each novella's survival provides the possibility of a more positive future agency for women. The reader and the interlocutors can listen to the lives of these women who experienced great loss in their marriages. The ultimate goal of this agency is the lessons that heterotopias and their experiences within them teach through the suffering of the other: the hope that women and men learn themselves and, in turn, understand the core of their identity.

Scholars who have worked on Zayas have done excellent work on the monstrous, the hagiography inscribed in the bodies, patriarchal violence, female subversion, and gender trouble. By offering a reading of the spaces in Zayas through the world of heterotopias, I can provide a new perspective that sheds light on the modes and ends of each character's choices within a given space and how these interactions defy traditional meanings. Heterotopia is an *other* place that can reverse the rules of the traditional space. I agree with Eliza Claudia Filimon's, "Heterotopia in Angela Carter's Fiction: Worlds in Collision" and the way she approaches Foucault's heterotopias as "sites of all things displaced, marginal, rejected, or ambivalent" (230) that create different experiences and spaces.

Convents are considered spaces of religious devotion and discipline. In Zayas, the convent thus becomes a heterotopia of salvation, autonomy, and community. They are a refuge for women escaping male dominance and violence, functioning as heterotopic spaces that provide solidarity, thus countering the structures that rule the outside world. Horacio Sierra, in "Sanctified Subversives: The Nuns in Early Modern English and Spanish Literature," states that "the convent is a place that allows women to circumvent the patriarchy and its burdens … the idea of the convent and the power of the nun as a singularly independent woman serves as poignant symbols of female empowerment throughout the collection's stories" (27). A nun becomes a gendered trope to demonstrate that male-dominated structures do not work. Seeking refuge is the priority for women; everything else is secondary. My goal in researching the spaces in Zayas is to insert myself into the conversation of re-theorizing the fictional female spaces that, in some cases, are ignored or, in other cases, analyzed in a unidimensional framework. In other words, scholars see spaces like the house and the convent as a reinsertion into the patriarchal order, and they fail to see that Zayas creates choices for them, not an obligation. She hopes to

demonstrate to her readers that there is more to their existence than serving as wives, that her privileged position as an author can give them a voice so that they learn from the mistakes of other women and hope that they form better ways of being and living. The women in Zayas are complex because female nature is complex, intricate, and ambiguous. They resist the boxes and categorization that others try to apply them to. The spaces that I call heterotopias are a rewriting of the traditional models of living and demonstrate the need to create a new vision for women so that they can have an opportunity to receive an education to develop skills that are not solely domestic, to break female oppression and injustices. The Goodwives I study are the precursor to other female identities we encounter after the seventeenth century, showing women as dynamic characters with more to offer than their domestic duties.

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