

Benito Pérez Galdós, a new Cervantes in the Spanish Literature

Ph.D. Admira NUSHI
Faculty of Foreign Languages
Spanish Language Department
University of Tirana, Albania
adanushi@hotmail.com

Abstract

Many novelists all over the world have been thoroughly affected by Cervantes' work, particularly Quixote. It has served as a lecture for the modern narration. Literature continues and keeps alive many of the lessons from Cervantes' work, for example: irony, parody, the conflict between the hero and the world that does not understand him, the essence of antithetic through imagination, fiction and reality, the reflection of reality in fiction, etc. From Cervantes, Galdós got a realistic, transparent, straightforward style; a language that includes all the linguistic books from that vulgar, popular and intellectual, standard and dialect; the vividness of events; the characters of various social strata, whose lives are intricately intertwined, etc. Galdós's characters dialogue is Cervantine, for the remarkable sensitivity it transmits; characters change, grow, are transformed through the dialogue; they are analyzed through dialogue and not meditation or description; he also avoids rhetoric pursuing naturalism and realistic esthetic; his dialogue is embodied with ironic humor of Cervantes's model. Cervantes's work is a direct influence on Galdó's pleasant ironic humor.

Galdós's characters are quixotic, for the remarkable sensitivity it transmits. Galdós's narration is free, his reader is free, the freedom that literature has acquired with Cervantes's modern novel.

Keywords: *modern narration, Cervantine dialogue, quixotic characters, ironic humor.*

Modern Novel

Many novelists all over the world have been thoroughly affected by Cervantes' work, particularly *Quixote*. It has served as a lecture for the modern narration. Beyond Cervantes's desire to end an old fashionable genre, that of cavalry, begins his ambition for the genesis of a new genre. "Quixote took a distinct place among European classics, found at the foundations of the modern novel, and was therefore destined to figure in the formation of all novelists." (Levin, 1973, p. 388) The essayist Rene Girard asserts: "There is no idea of the western novel where it cannot be found the gene of Cervantes." (Levin, 1973, p. 388).

Literature continues and keeps alive many of the lectures from Cervantes' work, for example: irony, parody, the conflict between the hero and the world that does not understand him, the essence of antithetic through imagination, fiction and reality, the reflection of reality in fiction, the reflection of life in literature, the reflection of literature on literature itself, the principle of an irregular structure of a literary work, etc. These are some of the lessons that literature gained from *Quixote* and practiced in the works of many well-known authors such as: Gogol, Dickens, Flaubert, Galdós, Joyce, etc.

Suffice it to recall the dialogue of the iconic characters of *Quixote* with Sancho, or between them and other characters, which is not a formal dialogue, but a real conversation about the world, love, life, ideas, visions, dreams and ideals, about the past, the present and the future. This dialogue between the two characters and their behavior toward each other and others is called Cervantine by literary critics, and was taken as a model by many authors, including Galdós.

In the last years of his creativity, Galdós has written various novels in which the dialogue is dominant, or it's entirely dialogue with a minimalist description, building an aesthetic view on the dialogue:

The dialogue system, adapted to realistic literature, is the laboratory where free and concrete characters are built... The author's overview, his narration or description on general terms, are not so efficient and do not convey the essence of spiritual truthfulness. The dialogue's mysterious ability makes us see and hear without having to meditate on the events and characters, or the author's voice, which does not disappear even when it is hidden. (Galdós, 2001, p. 7)

The novel *Fortunata and Jacinta* is built on the dialogue technique, even though its structure is alike a theatrical play, the author calls it a novel without hesitating, followed by other novels with the same narrative structure, "With the great aspiration to stay away from schemes, cataloged classifications of genres and forms... The greatest dramatic works today seem to us as dialogues... for example *Richard III* by Shakespeare." (Galdós, 2001, pp. 8-9)

The dialogue of Galdós's characters is Cervantine, for the remarkable sensitivity it transmits; characters change, grow, are transformed through the dialogue; they are analyzed through dialogue and not meditation or description; he also avoids rhetoric pursuing naturalism and realistic esthetic; his dialogue is embodied with ironic humor of Cervantes's model. Galdós's Cervantine style is noticed by many authors and it is worth mentioning the assertion of the researcher Rodolfo Cardona in *Anales Galdosianos* (1968, p. 151).

According to Benitez:

His work (Galdós' work) would be different or it would not exist without Cervantes. Cervantes has enlighten his way of thinking regarding Spain, it has provided the model of the ideal novel, driven a critical vision towards the modern novel, harmonized with the Spanish tradition... (Benítez, 1999, p. 14)

Galdós in some of his works:

reproduces an evolving language from dialogues and scenes from Don Quixote's chapters... uses archaic words directly taken from Quixote's work. He even refers to the old cities of La Mancha and builds imaginary dialogues between Quixote and his servant... As far as it goes to find his friend in Tobosa, the peasant rider dressed in the green jacket's knight clothes (the latter character of the Quixote), the idealist Republican and the quixotic Jusús del Campo. (Dandle, 1990, p. 24)

In the last years of his life, while he was blind and quit any political activity, Galdós recreates the journey of Quixote with Sancho along Tobosa, in some essays published in *La Esfera*¹ magazine through which he discovers how important the novel *Don Quixote* was and Cervantes in his literary activities.

Galdós is a Spanish narrator, playwright, chronicler of the late nineteenth and early twentieth century, a representative of realistic literature and one of the most important representatives of the Spanish narrative genre in general. The author has a numerous and successful composition of 100 novels, 30 theatrical plays, many stories, essays, journalistic articles. Galdós is considered by the Spanish literary criticism as the most important Spanish novelist after Cervantes". (Aub, 1966, pp. 446-454)

The author's models in literature were Cervantes, Dante, Goethe, Balzac, Dickens, etc.

Pérez Galdós, a passionate admirer and reader of Cervantes, even recited entire chapters of *Quixote*.

Cervantes's work is a direct influence to Galdó's pleasant ironic humor.

Galdós perceives the modern world through the character types of the past. Galdós not only uses Quixote's words and expressions to evoke the world of Cervantes, but he himself turns into a quixotic character... Irony and fantasy are well mixed to the practical sense, as an extraordinary gift of the novelist writer. (Dandle, 1990, p. 21)

Among the author's works we highlight *Fortunata and Jacinta* (The sub title - *Two Married Women's Stories*), which was written in 1887 as one of the most beautiful novels of Spanish literature. The novel deals with social topics, the events take place in Madrid at the time when the novel was written. An extraordinary density of events and actions characterize the novel: love, adultery,

¹ "La Esfera", an artistic magazine, 1914-1930.

desire, desire to have children, children born out of wedlock, intrigue, tears, strife, death, madness, jealousy, adventure... This density of events, life as an insane rush of the characters, realism in the novel disclose Cervantes' influence.

Fortunata and Jacinta, (*Two Married Women's Stories*), is the most successful book of narrator Pérez Galdós, who is considered a servant of criticism for several reasons. From Cervantes, Galdós got a realistic, transparent, straightforward style; a language that includes all the linguistic books from that vulgar, popular and intellectual, standard and dialect; the vividness of events; the characters of various social strata, whose lives are intricately intertwined, etc.

The Spanish academician Ramón Pérez Ayala writes:

The closeness between the Cervantes and Galdós are many and apparent... While Cervantes created the narrative genre, the novel, giving the Middle Ages a distinctive feature, Galdós led the genre straight fullness, perfection and maturity... Cervantes and Galdós are like two mountains, near and twin, but apart from each other for three centuries. There are other high and skilled masters; but they do not reach the height of those two mountains, twin and peerless. Cervantes could not become the first dramatic author of his era; Galdós is, undoubtedly, one of the first of every age and place. (Pérez de Ayala, 1919, f. 123)

Realism in two Novels

Carlos Fuentes comments on literary realism:

Literature offers the opportunity to imagine in words, it builds a reality that is as real as the historical one. Literature, ceaselessly builds new worlds by renovating itself. (Fuentes, 1994, p. 132)

Literary criticism calls Cervantes the creator of the realistic novel, or the founder of realism in literature. Cervantes paints with his pen the unchanging reality of quotidian living giving it an artistic dimension. Cervantes *begins* the novel *Don Quixote*, describing his surrounding reality, accumulating the everyday details around him:

In a village of La Mancha, the name of which I have no desire to call to mind, there lived not long since one of those gentlemen that keep a lance in the lance-rack, an old buckler, a lean hack, and a greyhound for coursing.

An olla of rather more beef than mutton, a salad on most nights, scraps on Saturdays, lentils on Fridays, a pigeon or so extra on Sundays. Made away three quarters of his income. The rest of it went in a doublet of fine cloth and velvet breeches and shoes to match for holidays, while on weekdays, he made a brave figure in his best homespun. He had in his house a housekeeper past forty, a niece under twenty, and a lad for the field and market-place, who used to saddle the hack as well as handle the bill-hook. (Cervantes, 2008, p. 13)

This description tells the reader that noble man is fed with modest food every day, his clothes tell us about his modest economy, and his noble man (hidalgo) title shows his low noble class. Cervantes starts the novel with the menu of the week, with Quixote clothing.

The three appearances of Quixote are set out in the summer season, a long lasting summer, in which it rained only once in a two years. The presence, the appearance of the summer season is a sign of literary realism but has no connection with reality.

In Quixote and in any other novel, no matter how realistic they are, realism has nothing to do with reality. They are two different terms that need to be understood and distinguished.... literary realism is that artistic endeavor that wants to give the reader a sense of being face to face of reality; it requires the use of some techniques that make possible the literal transfer of reality within the artistic work... which convey to the reader the emotion of believing that he is reading the reality. (Pedraza Jiménez, 2005, pp. 695-712)

The period of literary realism in Spain in the second half of the 19th century coincides with the time when the bourgeoisie increases and expands its political and economic power. Literature reflects with great realism the ideals of the bourgeoisie, such as: individualism, materialism, and desire for social expansion. Galdós's literary work tries to be objective in the representation of the society, so as the characters are taken from reality.

His characters are representatives of the middle bourgeoisie in its attempt to getting rich. They belong to a mix social class, among the poor bourgeoisie that aspires to improve the economic opportunities and the upper social class that is falling into the lower class. Galdós pays attention to the presentation of the bourgeois of his time, which according to him (in the novel) is selfish and aims for a public official post, to change his life, he likes the unknown.

In this fascinating period of wealth growth, from 1845 onwards, the Santa Cruz home recognized important changes imposed by time, but they were only superficially done, as the core did not change. There were gas lamps now displayed in the studio and in the depot, while the four-candle candlestick was thrown away thanks to new inventions, and it was nowhere to be seen. In the drawer, the first checks of the San Fernando bank, which were used only for payments, were displayed. (Pérez Galdós, 1875, p. 565)

Pérez Galdós's realism relies on the presentation of everyday reality in the *Fortunata and Jacinta* novel, in the description of Madrid's urban spaces, at the exact time determined, in the presentation of bourgeois personages, in the focus or emphasis of the visual, etc. The events take place in real time, history begins in 1869 and ends in 1876.

Benito Pérez Galdós, a new Cervantes in the Spanish Literature

The fast ships brought Parisian updates to Madrid every day. The invasion of light colors, which held the meaning and the sign of culture, came slowly and tyrannically... the same did the fashion of red jackets or scarves from Manila. Aristocracy gave it with disdain to the middle class, which, in turn wanted to look aristocratic, so they passed it on to the lower class, which was a follower of vibrant colors. (Pérez Galdós, 1875, p. 585)

Pérez Galdós's novel fulfills the conditions of the realistic novel, depicts with realism, even paints in words, Madrid's current environment, customs, people, etc. bringing spatial and temporal definitions from that time in Spain.

It was apparent that Madrid's habits were rapidly changing, that this proud Royal Court would soon be transformed from a retarded neighborhood into a civilized capital. Madrid, had nothing except for the metropolis, the name and ridiculous pride. (Pérez Galdós, 1875, p. 645)

He observes and uses meaningful details that illustrate his idea, Madrid's squares, the way how the poor and bourgeois homes, offices, shops, etc. have been organized and furnished.

Madrid was transformed and it was so precious the progress that was built up from that extraordinary man, whose portrait we met with pleasure along of his ancestors. A new city was built on the ruins of religious conventions. Madrid's trade rapidly developed due to the accelerated reforms; The Genius from Salamanca conceived the first railroads; the art of steam made it possible for Madrid to be only 40 hours away from Paris, it brought wars and revolutions, shocking changes on people's personal wealth. (Pérez Galdós, 1875, pp. 583-584)

Moreover, Galdós describes with quite realism the "souls", "hearts" of people, their characters and formation. The language of the characters so artistically used reveals their features.

Juan Santa Cruz completed his studies of Law followed by History and Literature. His parents were very wealthy and did not want their son to become a trader, nor was there any reason why, they were no longer themselves. But as soon as Juan completed his studies, he entered a new crisis period, suffered a change, a mysterious moment or a transition from one age to the other, accompanied by personality change. Suddenly, all the desire for oratory debates, for any historical and philosophical subject, was lost. They looked ridiculous to him. (Pérez Galdós, 1875, p. 65)

It was not even much later he quit reading, or did not read at all anymore. His mother, Barbarita, who blindly believes in his son, thought he had dried up the well of science and had nothing to read. (Pérez Galdós, 1875, p. 71)

Cervantine Characters

There are four main characters in Galdós's novel, Fortunata and Jacinta and their two spouses Juan and Maximiliano. The novel reveals two opposite marriages, which pass through difficulties; the stories of two married women belonging to two different social classes, who love the same man, Juan Santa Cruz. Juan, the scion of a wealthy family from Madrid in the late nineteenth century, his wife Jacinta who also belongs to the high social class, while Fortunata is a poor girl, a miserable mistress.

An interesting character is Maximilian, a *Cervantine* character, whom the author does not present to us as "mentally weak" from the beginning but Galdós describes him as a rachitic who wants to fulfill his obligations and cannot go beyond his capabilities.

To his fellows, Maximilian is shameful, a loser, that's why his nickname is *Rubinius Vulgaris*. He has been given a Latin label, as Max studied pharmacy. After falling in love with Fortunata, Maxi changes greatly, his character becomes more positive and his mind recognizes a new development, opens up and becomes more intelligent, but everything changes when he realizes that his wife betrays him. Max seems to be a Cervantine character because he shows two extreme manifestations: the madman and the intelligent in interweaving. Max loves his girlfriend, adores her, but unlike Quixote he has the power to retaliate and hurt her.

Max objectively analyses the situation at the end of the novel: "At first, I had the delusion of persecution, then the delusion of greatness..." (Pérez Galdós, 1875, p. 23555)

I now see all the conflicts, all the problems of my life, with a clarity that comes only from reasoning. I declare and swear before God and people that I profoundly forgive this blameworthy woman, who I loved more than my life and hurt me so much... The world ended for me, I was a martyr and a madman. With the help of the Lord I was healed from my madness. (Pérez Galdós, 1875, p. 32567)

His reflection and awareness at the end of the novel reminds us of the Quixote at the end of his life when he renounces the bold cavalry and platonic love. Max considers himself healed of madness as he now understands his past life, but in the future he will end up in a hospital for mental disorder. Max was not mad by either reading or love, he was ill since birth and had personality problems, his defeat in love and the inability to build social relationships made him move to a hospital room.

Max, as well as Quixote, does not perceive reality, he is not clearly oriented, but unlike Cervantes' hero, his defeats in life make him unhappy and socially dangerous, as Max thinks undertaking extreme actions.

While Quixote was characterized by kindness, selflessness and sacrifice, his defeat did not fill his soul with revenge, and we feel sorry that the hero died when he understood everything, and it is good that Cervantes painted a hero without hatred, without bitterness, without enmity, who loved his heroine even when she fell from the altar of the princess to that of the peasant who works the field.

At the end of his life, we see Quixote liberated from the chivalric illusions, from the delirium of greatness and victorious heroes to the world of injustice. Don Quixote dies of melancholy, of pain, while he opens his eyes and mind and looks at people's falsity.

Sancho so beautifully saying:

don't die, my sir, but take my advice and live many years, because the craziest thing a man can do is to let himself die just like that, without anyone killing him, nor any other hands finishing him off except those of melancholy. Look, don't be lazy – get out of bed, and let's go into the countryside dressed as shepherds, as we agreed. Maybe behind some bush we'll find the lady Dulcinea, disenchanted as nice as can be. If you're dying because of the grief of seeing yourself vanquished, let me take the blame, saying that because I didn't tighten Rocinante's saddle right you were knocked over. Moreover, your grace probably saw in your books of chivalry that knights are always overcoming others, and he who is defeated today is a victor tomorrow. (Cervantes, 2008, p. 569)

Max completely loses his reason because of Fortuna's betrayal. He did not die physically, but "died" isolated from life, love and the world.

The author settles near Max, another Cervantes character, Don José Ido del Sagrario, who appears in other three of Galdós' novels. Don Jose Ido and Max meet in bars and get drunk together, while crying together, suffering the betrayal of their wives. Don Jose Ido looks mad from disappointment and sadness, but unlike Max, he assumes his wife's betrayal, convincing himself of a fact that had never happened. His tears and his words strike Max and become a stimulant to the latter. Don Jose Ido's situation is not real but the product of sick fantasy. This is another Cervantes' moment in Galdós' work, the interplay of reality with the imagination, when the product of fantasy determines the characters' lives and transforms them; the deformation of their fantasy turns into their unfortunate reality.

The characters of Benito Pérez Galdós belong to different social classes, the author does not set them apart but mixes their lives no matter how gentle their

relationships are. “It builds powerful contrasts between the ridicule of its characters and the powerful illusions they have.” (Benítez, 1999, p. 15)

Characters face mentalities, thoughts, and completely different behaviors. Galdós gives them the opportunity to change their social status, to be educated, to grow, and as a result their lives can change their shape but cannot change their content. Fortunata fell in love with Juan, forgetting his abandonment, the frustration caused by the loss of their child.

Despite he was already a married man, she returned to him and paid with her life. Fortunata married Max, a wealthy boy who offered her the opportunity of a quiet life and education, nevertheless, she betrayed him for a hopeless love.

Like Cervantes, he puts together his characters regardless of their social class or intellectual difference. Cervantes’s characters dialogued in different linguistic registers, which convey a variety of discussion, and finally we see that they are influenced by each other’s words and deeds.

At the beginning of the novel *Fortunata and Jacinta*, the narrator tells us the story of Juan Santa Cruz and his parents, Mr. Baldomero and Mrs. Barbarita. Juan is the son of a middle-class businessman whose business is moving very well, due to the developing capitalist society of the time along with industrial and population growth. Juan studies law, but does not exercise his profession at all, as he likes entertainment, nightlife, transforming into his family parasite. A gentleman who competes with his aristocratic colleagues for vain things, such as flirting with women, while Fortunata turns into his caprice. Fortunata, a beautiful woman, drew his attention from the first moment, despite coming from a low social class and her vulgar behavior.

He thought he would not see anything, but saw something that gave immediate effect, a beautiful, tall, young, tall woman, the girl had a light blue bonnet and a scarf on her shoulder. (Pérez Galdós, 1875, p. 1012)

The girl, meanwhile whirled a boiled egg, slamming the shell behind the stairwell after finishing. “The orphaned daughter lived with her aunt, who grew chicken and sold eggs in Cava de San Miguel.” (Pérez Galdós, 1875, p. 1376)

This is the description that Juan makes of Fortunata, while confessing to his wife Jacinta his love story:

She was an innocent, naive, foolish girl, she was one of them who says all she feels, whether good or bad... A pleasant and savage peasant who did not know how to write and read. (Pérez Galdós, 1875, p. 1397)

This realistic description is close to that of Cervantes’, where beauty and ugliness are placed together, vulgarity and nobility are close to each other,

building a paradox as a dialectical unity of opposites. Man is in general a mixture of passions and opposing tendencies such as life itself, with its highs and lows. Quixote is mad and noble, ugly in appearance and beautiful in spirit and thought, tolerant and authoritarian, idealistic and uneducated. Fortunata is also beautiful and vulgar, a cheater but desperately in love, desired to madness but abandoned to death, etc.

Despite being first seen as they convey a great aesthetic potential especially to express the inner spiritual world of man and literary heroes, Cervantes and later on Galdós realized that these unions of opposites are not artificial and paradoxical. Sancho writes to his wife a letter with the words: “Don Quixote was a wretched wise and a mad acquainted.” (Cervantes, 2008)

Cervantes’ and Galdós’ novels are novels of characters and events. Both authors differ on their descriptive narrative mastery, and each of them has his originality and artistic individuality. Cervantes parodies chivalric literature, opens the way for the new realistic literature, the new genre, the modern novel, the idealistic hero dressed in human values; while Galdós anathematizes society’s disesteem, raises a desperate call for human values, for life, he writes the realistic novel of his time.

Cervantes and Galdós like to bring out the different social classes, their features, and pertinent characteristics, clothing, way of life, cultural formation, etc. in their works. We think that the main reason Galdós gave the novel a subtitle *Married women’s stories* is the presentation of two main female characters, the duel between them, the mentality they inherit as the representatives of certain social classes. Two women who hate one another to death because they want the same thing, Juan’s love. While the characters of Cervantes are a unique twin, a binomial where one fills the other. We have seen Sancho as servile, fruitless, who better estimates the materialistic values rather than the spiritual ones, but he is wise, practical, and loyal to his superior, virtues that the latter lacks. The ingenious gentleman Don Quixote makes no sense without his squire.

Galdós describes the place where Fortunata lives like this:

Neighbors... were both categories either lonely women or families who had their business near the Saint Anton market. They lived in dilapidated flats, full of rubbish and vulgar women, who let their children go and play away. (Pérez Galdós, 1875, p. 1045)

Cervantes and Galdós like to tell human stories in extreme situations: the two works bring out the reality of the time when the novels were written. Characters suffer physically and psychologically. Fortunata, twice pregnant and

without any economic support, is abandoned by Juan. The first time immersed in misery and depression decides to prostitute, loses the child and its condition deteriorates. The second time she dies after giving birth. Mrs. Lupe and Maximilian want to take Fortunata out of the wretched situation of the prostitution by offering her a house, marriage, and the opportunity to be educated and transformed into a lady, not only physically but changing her social position, too. But, as soon as Juan appears again, he simply manipulates Fortunata for a while only to abandon her again, she decides to leave everything.

Galdós's characters are quixotic because they are free, his narration is free, his reader is free, the freedom that literature has acquired with Cervantes's modern novel.

Carlos Fuentes writes that the freedom of the characters is worth emphasizing in Cervantes's work:

Quixote is likely the most remarkable freedom adventure of the modern man as there we can find the opportunity to recognize the world differently, not to strut into a unified world as that of the Middle Age, but the entrance in a world that you are not either understood nor do not understand, face challenges against the world, pass your own boundaries, being an actor within the history, or sometimes walking on another path with the desire to see the events from outside, even draw lessons from that history. This is a novel to me. (Fuentes, 1994, p. 132)

The same freedom adopted Galdós' characters, his literature differs from the preceding romantic literature, the freedom of imagination is amazing, and on the other hand this event is truthfully conveyed, even establishing a balance between "artistically beautiful and possibly real", as his novel is both artistically accomplished.

"Artistically beautiful and possibly real", this is a feature of Cervantes's literature:

In Cervantes's fiction the coexistence of the two different worlds reflects the existence of two aspects of reality: the ideal and the potential... Cervantes ruins stylistic elements but in the meantime finds harmonious connections previously uncovered between poetic ideals and the possible historic. (Riley, 1989/1962)

The illusion of reality, an important topic in the novel *Don Quixote*, is quite tangible by *Fortunata and Jacinta*. Quixote did not understand the reality around him until the end of the Second Book, his mind was attired with the illusions of the chivalry books, and was filled with ideas and desires for heroic deeds. Neither Galdós' characters are able to understand the reality around them, they look blind, or are unable to make existential analysis, desires overwhelm the logic, nor does the desire about the dangers they undertake make them crazy. Fortunata risked her

life by surrendering herself to the love for Juan, admitted to having another baby with him while he considered her a toy in his hands. Fortunata, beyond logic, considers herself Juan's wife while she is married to Maximilian and he is married to Jacinta. The latter, madly desires having a child with a man who does not love her while being sterile. Her despair increases so much that she decides to buy the baby who is conceived out of wedlock. Maximilian is a pharmacist who suffers from severe mental problems. He loves Fortunata, marries her despite not offering a real marriage to her, but only better economic opportunities and the reverence for her social position. Depressed and extremely ill, Maximilian ends up in a mental hospital because his behavior becomes more dangerous for the lives of others.

In the novel *Fortunata and Jacinta*, like in *Quixote*, there can be found characters that face "the dream life and the real life". Fortunata's dream is Juan, Maximilian's dream is Fortunata, Jacinta's dream is to have a baby and her husband, but the real life does not follow the dream. Jacinta is a sterile woman, ready to buy her husband's child with his girlfriend Fortunata, as she falls prey to the deceivers who sold another child. Fortunata never won Juan, no matter how much she loved him. He abandoned her whenever he was bored of her whilst she died being in love with him. Maximilian never had his wife, Fortunata, for himself. She betrayed him with Juan and others, while the social position and wealth he offered her did not rescue their marriage.

Galdós's characters are quixotic (like Quixote), since he dreamed himself of being a knight, fulfilled all the conditions needed for such an important undertaking as the dress, horse, name, girlfriend, etc. undertook many adventures, but he never became a knight, a true hero, the world's savior from the bad people.

Conclusion

Many novelists all over the world have been thoroughly affected by Cervantes' work, particularly *Quixote*. It has served as a lecture for the modern narration. Literature continues and keeps alive many of lessons from Cervantes' work, for example: irony, parody, the conflict between the hero and the world that does not understand him, the essence of antithetic through imagination, fiction and reality, the reflection of reality in fiction, the reflection of life in literature, the reflection of literature on literature itself, the principle of an irregular structure of a literary work, etc.

The dialogue of Galdós's characters is Cervantine for the remarkable sensitivity it transmits; characters change, grow, are transformed through dialogue; they are analyzed through dialogue and not meditation or description; he also

avoids rhetoric pursuing naturalism and realistic esthetic; his dialogue is embodied with ironic humor of Cervantes's model.

Cervantes' and Galdós' novels are novels of characters and events. Both authors differ on their descriptive narrative mastery, and each of them has his originality and artistic individuality. Cervantes parodies chivalric literature, opens the way for the new realistic literature, the new genre, the modern novel, the idealistic hero dressed in human values; while Galdós anathematizes disesteem, raises a desperate call for human values, for life, he writes the realistic novel of his time.

Galdós's characters are quixotic (like Quixote), since he dreamed himself of being a knight, fulfilled all the conditions needed for such an important undertaking as the dress, horse, name, girlfriend, etc. took many adventures, but he never became a knight, a true hero, the world's savior from the bad people. Galdós's characters aren't able to understand the reality around them, they look blind, or are unable to make existential analysis, desires overwhelm the logic, nor does the desire about the dangers they undertake make them crazy. Galdós's narration is free, his reader is free, the freedom that literature has acquired with Cervantes's modern novel.

References:

1. Aub, M. (1966). *Manual de historia de la literatura española*. Madrid, Akal Editor.
2. Benítez, R. (1999). *Cervantes en Galdós*. Murcia, University of Murcia.
3. Cardona, R. (1968). Un olvidado texto de Galdós. *Anales Galdosianos*, III, 151-154.
4. Cervantes, M. de. (2008). *Don Kishoti i Mançës*. Tirana, Onufri.
5. Dandle, B. L. (1990). *Galdós y la "Esfera"*. Murcia, University of Murcia.
6. Fuentes, C. (1994). *Cervantes o la crítica de la lectura*. Centro de estudios cervantinos.
7. Galdós, P. (2001). Introducción in *Abuelo*. Madrid, Alianza Editorial.
8. *La Esfera*, artistic magazine (1914-1930).
9. Levin, H. (1973). Cervantes, el quijotismo y la posteridad. In J. B. Avall- Arce & E. C. Riley, *Suma cervantina*. London: Tamesis Book.
10. Pedraza Jiménez, F. B. (2005). El Quijote, El realismo y la realidad. *Príncipe de Viana*, 236, 695-712.
11. Pérez de Ayala, R. (1919). *Las Máscaras* (Vol. I). *Galdós, Benavente, Linares, Rivas, Villaespesa, Morano*. Madrid: Saturnino Calleja.

12. Pérez Galdós, B. (1875). *Fortunata y Jacinta, Historias de dos casadas*; [Amazon Kindle], 10 June 2014.
13. Riley, E. C. (1989/1962). (2014.06.10). «Conclusión» de *Teoría de la novela en Cervantes*, versión castellana de Carlos Sahagún, Madrid: Taurus. In *Antología crítica del «Quijote»*. Centro virtual Cervantes. https://cvc.cervantes.es/literatura/quijote_antologia/riley2.htm.