Paremias and Gender: Exploring Feminine Patterns within Spanish Postwar Novel

Alba María GÁLVEZ VIDAL[1]
Catholic University of Murcia (Spain)
amgalvez@ucam.edu

Received: 5/5/2019 | Accepted: 3/6/2019

Abstract

After the Spanish Civil War and during the Francoist dictatorship, given the strict censorship and the transformation of the press into an official tool for propaganda, a whole new style of writing novels emerged: Neorealism. The motivation of neorealist novels was to offer a reliable and objective version of reality, based on its direct observation. Thus, by providing the reader with a *real* and *trustworthy* reality confronting that of official Francoist propaganda, a hidden critique was activated. This new narrative, therefore, included the creation of a new discourse for characters, composed of a wide, rich phraseology that was meant to be real-life. Hence, Spanish postwar novels can, somehow, be taken as actual vestiges of an era, as sociological works.

This paper analyses the use of paremias by the feminine characters in three Spanish postwar novels (*La Colmena* by Camilo José Cela, *Entre visillos* by Carmen Martín Gaite, and *Cinco horas con Mario* by Miguel Delibes), aiming to grasp and establish feminine pragmatic patterns of use. Furthermore, this study intends to interpret from a phrase-hermeneutic approach those feminine special uses of paremias in order to unveil the possible sociological reasons behind them, relating to female status during Francoist regime.

Keywords:
Paremias.
Phraseology.
Gender.
Literature.
Postwar novel.

Título: «Paremias y género: tendencias femeninas de uso en la novela española de posguerra».

Resumen

Tras la Guerra Civil y durante la dictadura franquista, dada la estricta censura imperante y la transformación de la prensa en una herramienta oficial de propaganda, surgió una nueva tendencia en la narrativa: el Neorrealismo. El objetivo de las novelas neorrealistas era recuperar la función crítica de la prensa ofreciendo una versión de la realidad confiable y objetiva basada en la observación directa. Así, al presentar al lector una realidad "real" y verosímil frente a aquella que ofrecía la propaganda oficial del régimen, se activaba una crítica de forma velada. Esta nueva tendencia narrativa incluía la creación de un nuevo discurso para los personajes, un discurso realista, rico en fraseología, que fuese lo más parecido posible al discurso real contemporáneo a los autores de las novelas. Por todo ello, las novelas de la posguerra española pueden ser tomadas casi como pruebas sociológicas de una era.

Este trabajo analiza el uso que hacen los personajes femeninos de las paremias en tres novelas de la posguerra española (*La colmena,* de Camilo José Cela, *Entre visillos,* de Carmen Martín Gaite, y *Cinco horas con Mario,* de Miguel Delibes), con el objetivo de aprehender y establecer sus tendencias pragmáticas de uso. Además, este estudio pretende interpretar desde un enfoque fraseo-hermenéutico esos usos paremiológicos específicos para desvelar las posibles razones sociológicas que existen detrás de ellos en relación con la situación femenina durante la dictadura franquista.

Palabras clave:
Paremiología.
Fraseología.
Literatura.
Novela de posguerra.
Spanish.

[1] External collaborator researcher in the research group *Fraseología, paremiología y traducción* (FRASEMIA) of the University of Murcia (Spain)

Titre : « Parémies et genre : de leur utilisation par les femmes dans le roman espagnol d'après-guerre. »

Résumé

Après la guerre d'Espagne et pendant la dictature franquiste, en raison de la stricte censure du moment et de la transformation de la presse en un outil de propagande officielle, une nouvelle tendance se dessina dans la prose : le néoréalisme. Les romans néoréalistes avaient pour but d'assumer la fonction critique de la presse et d'offrir une version de la réalité qui fût fiable et objective, fondée sur l'observation directe. Ce faisant, en présentant au lecteur une réalité « réelle » et plausible, à l'inverse de ce que la propagande officielle du régime offrait, ce roman-là amorçait une critique subreptice. Cette nouvelle tendance narrative mettait dans la bouche des personnages un nouveau discours, réaliste, riche en phraséologie, pour qu'il épousât au mieux le discours réel des auteurs de l'époque. Aussi les romans de l'après-guerre espagnole peuvent-ils être élevés au rang de preuves sociologiques d'une ère.

Cette étude analyse l'utilisation des parémies par des personnages féminins dans trois romans espagnols d'après-guerre (*La Colmena* par Camilo José Cela, *Entre visillos* par Carmen Martín Gaite, et *Cinco horas con Mario* par Miguel Delibes), afin de saisir et de déterminer des tendances pragmatiques d'utilisation. En outre, cette étude chercher à interpréter d'un point de vue phraséo-herméneutique ces utilisations parémiologiques spécifiques pour percer les éventuelles raisons sociologiques qui se cachent derrière ces usages par rapport à la situation de la femme sous le régime franquiste.

Mots-clés:
Parémiologie.
Phraséologie.
Littérature.
Roman d'après-guerre.
Espagnol.

INTRODUCTION

In the historical period following the Spanish Civil War, Franco's dictatorship imposed a new traditionalist and conservative society defined by censorship and the infringement of human rights. Thus, due also to the transformation of the press into an official tool for propaganda, novelists of this period revived the nineteenth-century stylistic literary trend called "Realism" –characterised by its deep interest in denouncing human misery–, which hereafter was renamed "Neorealism" by some critics. The aim of that new stylistic movement was to offer a true reflection of the living reality of the moment in Spain. Therefore, by depicting a veracious reality in contrast to the one Franco's official propaganda wanted to spread, the aesthetics of Realism became the aesthetics of the resistance. In this way, literature became a hidden weapon in the way that Saro-Wiwa (as cited in Amase, Kaan and Nwabudike 2013: 63) defends: "Literature must serve society by steeping itself in politics, by intervention, and writers must not merely write to amuse or to take a bemused, critical look at society. They must play an interventionist role" and also Delibes ([my translation] 1978: 140) emphasised: "In the current world, a writer either is critical or is nothing".

An important feature of the novels of this period is the use of the figure of speech *pars pro toto,* which means "to take a part for the whole", meaning that by creating a small representation of certain characters or contexts in the postwar Spain, writers tried actually to portray and symbolise the whole reality of postwar Spanish society. That way, writers could also depict themselves and their opinions through anonymous characters in their novels. Fuentes González (2015b) explains this as follows: "Literarily, all that works effectively by incorporating, for instance, unambiguous characters that translate unquestioningly the author's intentions […]". Thus, most Spanish postwar novels aimed to be the real and exact representation of the postwar Spain. That is why, when analysing the behaviour of their characters, the way in which they speak, their values and worries, etc., we are actually opening a window to the sociology of an era. This fact enables a sociological and sociolinguistic interpretation of the Francoist period through the analysis of the novels, since, as Castro and Morín ([my translation] 2008: 47) state, "there is a fictional adaptation of the lin-

guistic behaviour of the character not only to their fictional sociocultural stratum, but also to all those factors surrounding the character that have an impact on their communicative interaction". This means that through the sociolinguistic analysis of the discourses of the characters much information can be disclosed about them: their social contexts, their status, their gender-based interactions, etc.

According to Fuentes González ([my translation] 2015b), sociolinguistic reading is a set of practices which help unravel sociolinguistic realities and processes from which any text is produced, received and read and, as Jiménez Cano (2003) states, it is one more among the possible approaches to literary analysis, probably the most subsidiary one, due to its high level of interdependence with the construction of the text. This sociolinguistic interpretation would be directly bonded with other kinds of linguistic analysis of the literary text such as the semantic or pragmatic ones.

The sociolinguistic analysis or interpretation, precisely, can be only implemented or taken for "valid in texts that adjust to the *principle of authenticity"* ([my translation] Castro and Morín, 2008:47), that is to say, in texts that seek to be a faithful representation of reality, which, as it has been said, is one of the most important features of the Spanish postwar novel, especially with regards to the language.

According to Sobejano ([my translation] 2002: 53), the main value of *La colmena* (one of the most important postwar novels) concerning the linguistic field consists in"the magnificent capture of the ordinary language". Likewise, Mayoral (2013: 19), also underlines the language used by C. Martín Gaite in the novel *Entre visillos:* "Carmen Martín Gaite is a master in the art of making her characters talk as real beings, and *Entre visillos* is one of the best examples of that great skill". Finally, among many other examples, Delibes (as cited in Alvar, 2006) was a firm defender of the concept "I write the way I talk", a stance that turns his characters into people of flesh and bone. This particular way of recreating oral speech in his fictional characters is especially reached through a wide, rich use of the phraseology inserted in their discourses, as demonstrated by Manero and Prieto (2011), Serrano y Solano (2011), Ugarte (2011), M. Sevilla (2013), Gálvez-Vidal y Navarro Coy (2015) and many others[2]. In fact, the use of phraseological units in this period of the postwar novel emerged as one more of the literary techniques serving the purpose of reflecting the Spanish reality of Franco's dictatorship in a trustworthy way. Therefore, most literary works of this period tend to reveal an abundant phraseological wealth directly linked with the representation of realistic oral language.

Thus, the Spanish postwar novel constitutes a perfect corpus to perform a sociolinguistic and pragmatic analysis of the discourses of the characters, especially from the phraseohermeneutic approach, since phraseological units are tangible and fixed parts of the discourse that can be analysed empirically, not only as complete texts, but also as linguistic units inserted in literary texts where they acquire not only a stylistic function, but also semantic and pragmatic.

1.1.OBJECTIVES AND RESEARCH QUESTIONS OF THE STUDY

Mayoral (2013), Seco (1973), Lapedota (2018) and Gálvez-Vidal (2018) have observed that the female discourse in some of the Spanish postwar novels is different from that of men. Mayoral (2013) and Seco (1973) emphasise that femenine discourse in *Entre visillos* is more informal, far from the standard register and much more creative than the masculine discourse. Lapedota (2018) develops a critical study of the phraseology used by Carmen, the protagonist of *Cinco horas con Mario,* by M. Delibes, to expose the way in which Carmen conceptualises gender through the use

[2] In the journal *Paremia,* issue 20, many of the articles published were devoted, precisely, to the study of the phraseological discourse in Delibes' novels.

of certain phraseological units. Likewise, Gálvez-Vidal (2018) implements a phraseohermeneutic analysis of three Spanish postwar novels and proves that the use of particular phraseological units inserted in the discourses of the characters encapsulates not only certain semantic contents, but also important sociolinguistic and pragmatic significance about the way in which characters are created, how their gender is portrayed during Francoist regime and how some of the protagonists are depicted as hidden symbols either of Franco's Spain or the leftist Spain.

Taking all this into consideration, and given the special features of the feminine characters that have been mentioned, this study aims to analyse the paremias used by female characters in three emblematic novels of the Spanish postwar, *La Colmena* by Camilo José Cela, *Entre visillos* by Carmen Martín Gaite, and *Cinco horas con Mario* by Miguel Delibes, in order to answer the following research questions:

- *Do female characters use more paremias than male characters due to the special features of their discourse (informal, creative, etc.)?*
- *Can paremiological trends of use be established within the feminine characters of the novels?*

2. METHOD

In order to explore the feminine use of paremias in the Spanish postwar novel, a corpus of three novels was constituted by analysing postwar's vast array of novels. This corpus is composed of a novel that has been chosen from each one of the stylistic stages of postwar Realism, so that the sample could be both historically and stylistically representative of the wide scene of Spanish Postwar narrative.

Camilo José Cela's *La Colmena* was chosen as a paradigm of the most premature postwar Realism, that of the 40's, strongly influenced by *tremendism* and following the path taken by Laforet's *Nada.* This novel is also representative of the general esthetical trends of this period: it is a choral novel with more than 300 characters that, by implementing the structure *pars pro toto,* portrays the actual reality of a whole country (postwar in Spain).

Secondly, *Entre visillos,* by Carmen Martín Gaite, published in the mid-50's, represents the novel of the so called *Half Century Generation* (Generación del Medio Siglo), specifically that belonging to the *Neorrealism* or *Social Realism.* It is also a novel that is halfway between the choral novel of the 40's and the intimist novel that is yet to come in the 60's. In addition, the novel was branded by the Francoist censorship as a *girly* story, but it is actually a feminist portray of the unequal social situation for women during the Francoist regime.

In the third place, Miguel Delibes' *Cinco horas con Mario* was chosen because it was published during the mid-60's and it drinks from all the new trends flooding Spain during that period, especially from the barely used stream of consciousness. It also blends those new techniques with a fresh and innovative Critical Realism.

Once the corpus was set up, exhaustive readings were carried out in order to locate and collect all the existing paremias in the text. All the paremias collected were arranged in a table in order to facilitate their analysis afterwards. Besides the paremias, other elements were registered in the table: the characters stating them, the communicative situation in which the paremias appear, the kind of paremia (classification) and the page number, according to the edition of the book used in each case.

All paremias were documented by using the *Refranero ultilingüe* del Instituto Cervantes (2009, coordinated by Sevilla and Zurdo). Likewise, the taxonomy implemented to classify the collection of paremias is the one proposed by Sevilla and Crida (2013).

After the elaboration of the aforementioned table, four studies were carried out. The first one is a quantitative study in which the number of paremias stated by female and male characters in each one of the novels was explored so that the first of our research questions, *Do female characters use more paremias than male characters due to the special features of their discourse?,* could be answered.

The second, third and fourth studies, of qualitative nature, are a phrase-hermeneutic analysis applied to interpret the pragmatic and sociological value within the literary fiction of those paremias utilised by female characters. The aim is to establish some feminine patterns of use in order to answer the second research question posed in the introduction: *Can paremiological trends of use be established within the feminine characters of the novels?* In order to do so, a case study was developed within each one of the novels to analyse the pragmatic function of the paremias by implementing the pragmatic classification of paremias proposed by Jesenšek (2015). Jesenšek stated that paremias usually have two functions. The first one is social: to convey or formulate values and social rules or conventions belonging to a specific culture. The second one is the pragmatic or contextual function which comprises a wide range of pragmatic possibilities from the warning to the justification, including persuasion, argumentation, description, etc. It is the specific context surrounding the paremia which updates the pragmatic value, meaning or function of the paremia. The pragmatic function of each paremia was also specified in the table where data were collected.

The first qualitative study is codified as "LC" and explores the paremias used by female characters in the novel *La colmena.* The second qualitative study is codified as "EV". In it, the paremiological trends of use of the female characters in the novel *Entre visillos* are analysed. The third study is codified as "CHCM" and it explores the use of paremias made by Carmen, the protagonist of the novel. Finally, a general comparison between the results discussed for each one of the novels was developed to draw some conclusions.

3. RESULTS AND DISCUSSION

3.1. Quantitative study

Table 1 presents the results of the first study, of quantitative nature, in which the number of paremias used by the characters in the novels is explored and itemised by gender aiming to answer the first research question posed in this study: *Do female characters use more paremias than male characters due to the special features of their discourse?*

Novel	No. of paremias in the novel			
	Female characters	Male characters	Narrator	Total
La Colmena	10 (32.3%)	14 (45.2%)	7 (19.4%)	31 (100%)
Entre visillos	4 (57.14%)	3 (42.8%)	0	7 (100%)
Cinco horas con Mario	37 (100%)	0	0	37 (100%)

Table 1. Number of paremias used in each novel. Source: own elaboration.

As can be seen in the table, the answer to our first research question is negative. In *Cinco horas con Mario,* Carmen, the protagonist, says 100% of total paremias in the novel and, also in *Entre visillos,* the number of paremias pronounced by women exceeds those used by men by 14.34% of the total number of paremias in the novel. However, in *La colmena,* masculine characters say 12.9% more paremias of the total than women. Some remarks need to be made regarding the interpretation of these results, though.

As it has been already said, *La colmena* is the first novel that constitutes the analysed corpus. It belongs to the youngest postwar Realism and it is a choral novel in which more than 300 characters make up an actual hive where most characters are nothing but a blur. Even the narrator himself pretends to be one more of the characters emulating their way of speaking or thinking. It is somehow normal that paremias are almost equally distributed among narrator, male and female characters since none of them is actually developed in depth.

Likewise, *Entre visillos* is still a novel located halfway between the realist choral novel and the intimist novel that is to come during the 60's. In this case, only 25 characters were created, and, therefore, this enables a deeper development and more detailed construction of each one of the characters.

As for *Cinco horas con Mario,* 90% of the novel is constituted by the inner monologue streamed by Carmen, that's why the dimension of definition reached by her character is almost that of a real person. In this novel, the role of the narrator barely exists since Carmen takes over the narration through her stream of consciousness.

In conclusion, it seems that, in *La colmena,* paremias were indistinctly distributed between the narrator, the feminine and the masculine characters due to the blurred boundaries among them and the lack of definition of the characters themselves. In *Entre visillos,* a stronger and more demarcated outlining can be found in the characters, the narrator stops pronouncing paremias, which are stated almost equally (with 14.34% relative difference) by women and men. Finally, with Carmen, the protagonist of *Cinco horas con Mario,* the limits between reality and fiction are bleared and paremias take on major importance in her discourse.

3.2. *La Colmena*

La colmena (written in 1945 and published in 1955 after an initial negative result given by the Spanish censorhip), by C. J. Cela, is a painstaking and reliable snapshot of postwar Madrid in which more than 300 characters bustle around for three days and share with the reader their intimate miseries, their hunger, their morbid rawness and indecency.

In the following table, paremias used by female characters in the novel *La colmena* are presented.

Paremia in the original text	Character	Sit.	Type of paremia[3]	Page	Pragmatic function[4]
¡cría cuervos y te sacarán los ojos!	Doña Rosa	D	Refrán	41	A
las cuentas claras	Doña Rosa	D	Refrán (*Las cuentas claras y el chocolate espeso*)	65	A
las cuentas claras	Doña Rosa	D	Refrán (*Las cuentas claras y el chocolate espeso*)	65	A
ya sabes, quien da lo que tiene…	La Filo	D	Refrán (*Quien dice lo que sabe, da lo que tiene y hace lo que puede, no está obligado a más*)	85	A
(Madrid) es un pañuelo	Julita Moisés Leclerc	D	Fraseología idiolectal (frase proverbial desautomatizada: *El mundo es un pañuelo*)	220	D
(ya sabe usted,) a la fuerza ahorcan	Doña Celia Vecino	D	Refrán	228	A
(Mi pobre marido siempre lo decía:) quien mal anda, mal acaba	Doña Juana Entrena	D	Refrán	230	A

[3] Due to the lack of specialised terminology to name each type of paremia in English, the Spanish terminology proposed in the taxonomy by Sevilla and Crida (2013) is used.

[4] "A" stands for "argumentative", while "D" stands for "descriptive"

(Ya dice la gente,) de grandes cenas están las sepulturas llenas	Doña Rosa	D	Refrán	236	D
(ya sabes que) no hay mal que cien años dure	Maribel Pérez	D	Refrán	240	A
a Dios rogando y con el mazo dando	Doña Visitación	D	Refrán	259	D

Table 2. Examples of paremias used by feminine characters in *La colmena.* Source: own elaboration.

3.2.1. Women in *La colmena*

By observing the examples offered in the table inserted in their original context (in the novel), we can conclude that women in *La colmena* use paremias in their traditional social function (Jesenšek 2015), encapsulating specific values or rules of a culture, but also with an argumentative function. A couple of extracts are offered to exemplify what has been said:

> El hijo de Doña Margot, que en paz descanse, era mariquita, ¿sabe usted?, andaba en muy malas compañías. Mi pobre marido siempre lo decía: quien mal anda, mal acaba (Cela 1978: 230).

> ─Ya veremos si tiene suerte, mamá. Yo he ofrecido dos velas si saca una notaría de primera, y una si no saca más que una de segunda.
> ─Muy bien hecho, hija mía, a Dios rogando y con el mazo dando, yo ofrezco también lo mismo. Oye… ¿y cómo se llama de apellido? (Cela 1978: 259).

Although not all the examples are similar, it can be grasped from the analysis of these specific ones that paremias are also used as arguments from authority to support a certain ideology: that of the Francoist regime. Thus, the proverb *quien mal anda, mal acaba* (As a man lives, so shall he die) is used to illustrate that the outrageous end of Doña Margot is due to the fact that her son, who is homosexual[5], keeps bad company. The second example (God helps them that help themselves) also enables a socio-historical reading. In it, mother and daughter are talking about praying to God for the boyfriend of the former to pass the public examination (to be notary public) in exchange for paying for a couple of candles in the church. This proverb accurately exemplifies the strong religious convictions prevailing during Francoist regime (due to the political system established, called *National Catholicism*).

In addition, some of the examples are preceded by introductory units (such as *ya sabe usted, mi pobre marido siempre lo decía, ya sabes que,* etc.) that, according to Postigo (2001) and Ramadori (2010), stress the nature of weighty argument that paremias already have, being considered as sources of popular wisdom. This fact leads us to think that not only are used these paremias within their social function (as vehicles to convey specific rules or values of a culture) but also with an argumentative function in order to convince the listener about the universal truth embedded in the paremia.

3.2.2. Doña Rosa in *La colmena*

In this novel, Doña Rosa and her Café symbolically embody, as suggested by Urrutia (2016), the Francoist regime, as opposed to Martín Marco, who symbolises the "oppressed Spain", that of freedom, intellectuality and critical thinking. Doña Rosa imposes her tyranny over anyone who dares to walk through the doors of her establishment, either waiters or clients. She is also a firm devotee of Hitler and Primo de Rivera[6] and constantly compares the destiny of her Café with that

[5] Homosexuals were conceptualised as criminals by the *Ley de Vagos y Maleantes* (1954) and, thus, persecuted during the Francoist regime.
[6] Spanish military dictator from 1923 to 1930.

of the armed forces of the Nazis during WWII. In addition, the marble tables of her Café are made of old tombstones, a fact that enhances the identification of her character with the winning side of the Civil War.

Not only are these the elements that make her the impersonation of Franco, but also the way in which she speaks to almost everyone, in a very disrespectful, dictatorial and despotic manner, especially when it comes to defending her interests or those of her Café. This special way of speaking also transcends the phraseology she uses, as stated by Gálvez-Vidal (2018), and, therefore, the paremias that she introduces in her discourse tend also to be aligned with this tendency, as it can be seen in the following examples:

> ─Eso dicen todos y después, para uno que vuelve, cien se largan, y si te he visto no me acuerdo. ¡Ni hablar! ¡Cría cuervos y te sacarán los ojos! Dile a Pepe que ya sabe: a la calle con suavidad, y en la acera, dos patadas bien dadas donde se tercie. ¡Pues nos ha merengao! (Cela 1979: 41)

> Doña Rosa tiene sus ideas propias sobre la honradez.
> ─Las cuentas claras, hijito, las cuentas claras, que son una cosa muy seria.
> Jamás perdonó un real a nadie y jamás permitió que le pagaran a plazos (Cela 1979: 65).

This special use of paremias she employs falls under the argumentative function of paremias stated by Jesenšek (2015), also found in the general feminine use of paremias analysed before. However, since this argumentative function of paremias is inserted in a dictatorial discourse, Doña Rosa's trend of paremiological use is also close to that of Hitler that, according to Mieder (1994), used to insert proverbs in his totalitarian discourses to confer on them a status of unappealable nature. Some questions arise regarding Doña Rosa's dictatorial behaviour: Is it because she is a person that blindly believes in dictatorships and, thus, implements one in her Café? Or is it, maybe, because she is a woman in charge of a business, leading a group of male waiters, during the Francoist regime in which women were supposed to be devoted to the warmth of home[7]? Is it perhaps a discursive way to defend herself? Her being a fictional character, these questions are nothing but hypotheses.

After having analysed the trends of paremiological use in women in the novel *La colmena,* some conclusions can be drawn. First of all, most of the feminine characters (7 examples out of 10) use them within both their social and argumentative functions to persuade the listener of certain issues. Secondly, some of them are also used within particular ideological discourses as weighty arguments to support their opinions. Finally, the argumentative use of paremias of Doña Rosa, included inside a totalitarian discourse (Gálvez-Vidal 2018), is similar to that of Hitler's, whether it is because she is a dictatorial person or just a part of a "role" that she had to create for herself being a woman owning a Café during the Francoist regime.

3.3. Entre visillos

In *Entre visillos* (1957)*,* Martín Gaite recreated the desires, preoccupations, comings and goings and, in general, the lives of a group of young ladies living in a town during the Francoist regime. In spite of the fact that the novel seemed to be harmless according to Francoist censorship standards, it hid much more than a simple story about girls, as Cajade ([my translation] 2010) stated:

[7] As stated by Maillo ([my translation] as cited in Agulló Díaz 1999: 244): "The problem of feminine education requires a new approach […] Firstly, it is necessary to return to the healthy tradition that used to understand women as daughters, wives and mothers, not as pedantic intellectuals trying in vain to equal men in the science domain. Each thing in its place. And that of the woman is not the forum, nor the workshop or the factory, but their home, taking care of the hearth and the children, of the primary and essential habits of their volitional life, and illuminating their husband's leisure with spirituality and love".

> *Entre visillos* reflects very well the morals of the National Catholicism prevailing in the postwar Spain in the context of a provincial town ─but whose value is applicable beyond that particular setting─, by highlighting the continuous social control, the sexual repression in the relationships between men and women, the relegation of women to the strict domestic sphere, the hypocrisy, etc. (p. 514)

Thus, taking this into consideration, paremias displayed in Table 3, used by female characters in the novel *Entre visillos,* will be analysed below.

Paremia in the original text	Character	Sit.	Type of paremia	Page	Pragmatic function[8]
a la fuerza ahorcan	Rosa	D	Refrán	84	J/ A
quien a Dios tiene, nada le falta	Julia	D	Aforismo	96	A/C
querer es poder	Elvira	D	Aforismo	154	A
como el buen paño que se vende en el arca	Natalia	MI	Refrán	185	A

Table 3. Examples of paremias used by feminine characters in *Entre visillos.* Source: own elaboration.

The first case is that of Rosa, the entertainer at the town casino, a woman who has a very bad reputation due to her occupation. She is talking with Pablo, one of the protagonists of the novel, a young man who has been raised in Germany and, therefore, does not really understand the establishment of certain values, prejudices and social conventions in Franco's Spain. In the example, Rosa asks him what his scheme of life is and Pablo answers that he just goes with the flow, not having any plan set. Rosa censures him saying that his is no way of living decently, and the following situation occurs:

> ─¿Pues no vives tú también de esa manera?
> ─Ay, pero no te creas que es por gusto, a la fuerza ahorcan. Si tú ganaras cuatro mil pesetas y te casaras conmigo, verías cómo echaba raíces para toda la vida, y de cantar mambos, ni esto (Martín Gaite 1992: 84).

Rosa justifies her way of life as entertainer with the proverb *a la fuerza ahorcan* (Needs must when the devil drives). Taking into account the feminine standards of life established by the Feminine Section of Falange (see footnote 7), Rosa is criticised by everyone in the town as she is seen as a trampy or fallen woman with a bad life. Even she is ashamed of her way of life, as can be appreciated in some parts of the book, and, therefore, by using this paremia, she is justifying in an argumentative way that she was forced to do it. The reader of the novel never knows if it was because no one proposed marriage to her or because she was a poor girl obliged to survive, but, with this proverb, Rosa fosters the empathy of the reader so as not to be judged.

The second example is when Julia tries to console herself about her situation by devoting her thoughts to God. Julia has a boyfriend, Miguel, who, several times, has asked her to move to Madrid so that they can be together. However, Julia's father does not let her do it, so she keeps arguing with Miguel, since he cannot understand the control that her father exerts over Julia.

> Si estuviera Miguel diría que eran millonarios de tiempo y que la noche no tiene pared, se la llevaría hacia el río muy apretada contra sus costillas [..] Se metió en el portal. Mañana iría a comulgar tempranito. Santa Teresa de Jesús decía: «Quien a Dios tiene, nada le falta» (Martín Gaite 1992: 96).

[8] "J" stands for "Justification" and "C" stands for "Comforting".

By using that paremia (Whoever has God lacks nothing), Julia tries to soothe her pain by seeking comfort in the only thing that seems available to help her: God. Thus, even though this particular paremia is not used in an argumentative way, it is also very related to the social situation in which Julia lives due to being subjugated to her father's control: the only choice she has is resignation.

The paremia stated by Elvira (Where there is a will there is a way) does not provide much information since it is not referring to herself, but to her brother. Still, it is used with a social and argumentative function, in the way paremias were used by women in *La colmena.*

The situation in which Natalia uses the proverb *como el buen paño que se vende en el arca* (Good wine needs no bush) is the following. Pablo, the German teacher, has encouraged her to convince her father to let her continue studying. She starts talking to her father as follows:

> Qué difícil era: era dificilísimo. Me arrodillé en la alfombra y allí, sin verle la cara, rascando arriba y abajo, arriba y abajo, he arrancado a hablar y no sé cómo y le he dicho todo de un tirón. Que nos volvemos mayores y él no quiere ver, que la tía Concha nos quiere convertir en unas estúpidas, que sólo nos educa para tener un novio rico, y que seamos lo más retrasadas posible en todo, que no sepamos nada ni nos alegremos con nada, encerradas como el buen paño que se vende en el arca y esas cosas que dice ella a cada momento (Martín Gaite 1992: 185).

By stating that proverb, Natalia illustrates how her aunt wants Natalia's life to be in the future, something that makes her deeply unhappy. This paremia also reflects very accurately Tía Concha's ideology and values: she conceptualises women as objects (*como el buen paño*), without education or any kind of critical thinking, trained to find a good husband, since that should be their ultimate goal in life. Therefore, Natalia uses this paremia also in an argumentative way to denounce her situation regarding the control of her aunt over her and to persuade her father to let her continue her studies.

In conclusion, except for the paremia used by Elvira, the other three cases of paremias pronounced by women seem to be very related to the social situation in which they live. Although not all of them are stated in an argumentative way, all of them are indeed denouncing something: either a situation in which they have been forced due to social conventions, helplessly seeking comfort in God due to the impossibility they have to change things or unveiling the situation of confinement they live in. Those paremias have, therefore, a purpose beyond their social or argumentative function in feminine discourse, they serve as dialectic tools to make evident the unequal situation in which they live. In this way, paremias serve the poietic principle of the novel, which in spite of being accepted by Francoist censorship and categorised as a *girly* novel, was actually hiding a feminist report about women's situation[9].

3.4. *Cinco horas con Mario*

In *Cinco horas con Mario* (1966)*,* Delibes tried to portrayed postwar Spain by means of a marriage in which both *Spains* were represented: the leftist, intellectual, heterodox and loser Spain in the character of Mario, who has just passed away; and the traditionalist, rightist, orthodox and winner Spain in the figure of Carmen, who holds a vigil for 5 hours for her husband. Thus, Carmen was designed as an actual compendium of prejudices, social conventions and negative features stereotypical of a particular Spanish paradigm: the Francoist ideal. Delibes himself ([my transla-

[9] Spring (2013: 64) explains this as follows: "To the sensor's eyes, the novel lacked any trace of ideas the regime considered problematic. […] he may have believed that the novel was ideologically unobjectionable and nonthreatening, but this does not confirm that the novel poses a noncritical view of society. Rather, his opinion only shows that Martín Gaite's discourse challenged Francoist social norms in a way that was so well disguised that the censor could not see it for what it was".

tion] as cited in Vilanova 2011: 31) stated: "You shouldn't forget that I created that novel aiming to condemn a particular group of people represented by Menchu, Mario's wife".

The following table presents the collection of paremias that are pronounced by Carmen, the protagonist in Delibes' *Cinco horas con Mario.*

Paremia in the original text	Character	Sit.	Type of paremia	Page	Pragmatic function
Cría cuervos	Carmen	D	Refrán	12	A
cría cuervos	Carmen	D	Refrán	16	A
Cría cuervos	Carmen	D	Refrán	20	A
a la fuerza ahorcan	Carmen	D	Refrán	21	A
de perdidos, al río	Narrator	M	Refrán	26	J
a buen entendedor	Carmen	MI	Refrán	54	A
(Mamá decía,) más vale prevenir que curar	Mother of Carmen (Carmen)	MI	Refrán	88	A
recoger lo que sembraste	Carmen	MI	Fraseología idiolectal (refrán desautomatizado: Lo que sembraste, recogerás)	96	A
no es oro todo lo que reluce	Carmen	MI	Refrán	101	A
consejos vendo y para mí no tengo	Carmen	MI	Refrán	107	A
(es lo que yo digo,) una cosa es predicar y otra dar trigo	Carmen	MI	Refrán	107	A
con la verdad por delante se va a todas partes	Carmen	MI	Fraseología idiolectal (refrán desautomatizado: Con la verdad se llega a todas partes)	111	D
tropezamos en la misma piedra	Carmen	MI	Fraseología idiolectal (proverbio desautomatizado: El hombre es el único animal que tropieza dos veces en la misma piedra)	114	A
todo acaba sabiéndose	Carmen	MI	Fraseología idiolectal (frase proverbial desautomatizada: Al final todo se sabe)	117	A
el mundo es un pañuelo	Carmen	MI	Frase proverbial	117	A
(lo que decía la pobre mamá) cada hora tiene su afán	Mother of Carmen (Carmen)	MI	Fraseología idiolectal (frase proverbial desautomatizada: Cada día tiene su afán)	128	A
cada oveja con su pareja	Carmen	MI	Refrán	129	A
todo se sabe	Carmen	MI	Frase proverbial	156	A
el diablo sabe más por viejo que por diablo	Carmen	MI	Refrán	156	A
a la fuerza ahorcan	Carmen	MI	Refrán	157	A
genio y figura	Carmen	MI	Refrán	161	D
a nadie le amarga un dulce	Carmen	MI	Frase proverbial	163	A
(acuérdate de mamá, que en paz descanse,) todo tiene remedio menos la muerte	Mother of Carmen (Carmen)	MI	Refrán	166	A
mal se puede recoger sin sembrar (, que ya lo decía mamá, que en paz descanse)	Carmen	MI	Fraseología idiolectal (refrán desautomatizado: Lo que sembraste, recogerás)	168	A
Con la verdad por delante se va a todas partes	Mario (Carmen)	MI	Fraseología idiolectal (refrán desautomatizado: Con la verdad se llega a todas partes)	168	A
de casta le viene al galgo	Carmen	MI	Refrán	173	A

Paremia in the original text	Character	Sit.	Type of paremia	Page	Pragmatic function
sólo se vive una vez	Mother of Carmen (Carmen)	MI	Proverbio	176	A
te toca recoger lo que has sembrado	Carmen	MI	Fraseología idiolectal (refrán desautomatizado: Lo que sembraste, recogerás)	195	D
tú te lo guisas y tú te lo comes	Carmen	MI	Fraseología idiolectal (refrán desautomatizado: Juan Palomo, yo me lo guiso y yo me lo como)	208	A
(ya se sabe,) genio y figura	Carmen	MI	Refrán	210	A
(Mamá, que en paz descanse, solía decir) recogemos lo que sembramos	Mother of Carmen (Carmen)	MI	Fraseología idiolectal (refrán desautomatizado: Lo que sembraste, recogerás)	211	A
en el pecado ha llevado la penitencia	Carmen	MI	Refrán	211	D
todos tiran al monte	Carmen	MI	Fraseología idiolectal (frase proverbial desautomatizada: La cabra siempre tira al monte)	212	A
nunca os falta un remiendo para un descosido	Carmen	MI	Fraseología idiolectal (frase proverbial desautomatizada: Nunca falta un roto para un descosido)	214	A
(como diría la pobre mamá,) a falta de pan, buenas son tortas	Mother of Carmen (Carmen)	MI	Refrán	215	A
a la vejez viruelas	Carmen	MI	Refrán	219	A
en el pecado lleve la penitencia	Carmen	MI	Refrán	222	D/C
(que la pobre mamá, que en paz descanse, ya lo decía,) todo tiene remedio menos la muerte	Mother of Carmen (Carmen)	MI	Refrán	232	A
a la fuerza ahorcan	Carmen	MI	Refrán	237	A
consejos vendo	Carmen	MI	Refrán	241	A
el que algo teme, algo debe (,como decía la pobre mamá)	Mother of Carmen (Carmen)	MI	Refrán	245	A
el hábito no hará al monje	Carmen	MI	Frase proverbial	246	A
al pan, pan y al vino, vino	Carmen	MI	Refrán	254	A
del dicho al hecho va un trecho	Carmen	MI	Refrán	258	D
una cosa es predicar y otra dar trigo	Carmen	MI	Refrán	259	D
del dicho al hecho va un trecho	Carmen	MI	Refrán	259	D
recogiste lo que sembraste	Carmen	MI	Fraseología idiolectal (refrán desautomatizado: Lo que sembraste, recogerás)	261	D
(yo recuerdo la pobre mamá, que en paz descanse,) el que no llora, no mama	Mother of Carmen (Carmen)	MI	Refrán	263	A
(estoy harta de oírla a mamá) el que tiene padrinos se bautiza	Mother of Carmen (Carmen)	MI	Refrán	263	A
quien dice la verdad ni peca, ni miente	Carmen	MI	Refrán	277	A

Table 4. Examples of paremias used by feminine characters in *Cinco horas con Mario.*
Source: own elaboration.

Carmen is an uneducated woman who feels proud of it, since she despises and disapproves of all kinds of culture, even that of reading books, as well as intellectuality (especially regarding

women[10]). This is also due to the fact that she represents the Francoist ideal in the novel, as, in Franco's Spain, intellectuality was linked to the concept of critical thinking and, therefore, resistance against the dictatorship. Carmen's lack of education and general culture is the reason why she can only resort to one kind of knowledge when it comes to arguing her opinions against those of her husband: popular wisdom. Thus, Carmen constantly uses paremias in their argumentative function to support her reflections and reproaches to her dead husband, since, precisely, the sententious nature of paremias turns them into perfect weighty arguments to back up her discourse, as can be seen in the following examples:

> […] cada vez que te veía comulgar me aterraba pensando en que pudieras estar cometiendo un sacrilegio, fíjate, que nunca te lo dije, porque hay cosas que no pueden conciliarse, Mario, por ejemplo, Dios y "El Correo", que eso es como ponerle una vela a Dios y otra al diablo (Delibes 1978: 79-80).
> […] que tú, en lugar de agradecérselo, venga con que si es una confabulación, que no verías palabra más fácil, que todos contra ti, la copla de siempre, que no ves más que enemigos por todas partes, fantasmas hijo, que el que algo teme, algo debe, como decía la pobre mamá (Delibes 1978: 245).

In addition, Carmen usually attributes these paremias to her mother and introduces them with introductory structures such as "como Mamá decía, que en paz descanse". This use of introductory structures or patterns stresses the sententious nature of paremias and turns them into arguments from authority, according to Ramadori (2010) and Postigo (2001). Moreover, according to Olza (2013), introductory structures also mark or label the subsequent paremias as "borrowed knowledge". This means that whenever Carmen uses a paremia heralded by an introductory structure, she is actually resorting to a certain source of knowledge which does not belong to her, but to her mother, and she is just repeating it. This fact also highlights the "uncultivated" nature of Carmen, who reveals herself as the perfect manipulated individual in a dictatorship: she repeats uncritically not only the complete package of prejudices and traditionalist values learnt from her mother as a mantra, but even the dialectic arguments that she would use, as, for example, paremias.

CONCLUSIONS

The first research question of this study, *Do female characters use more paremias than male characters due to the special features of their discourse?,* was addressed in the quantitative study carried out. As it has been said, the answer to the question was positive for two out of three of the novels (*Cinco horas con Mario* and *Entre visillos*) , but negative in *La colmena*, although it may have something to do with the lack of definition in the characters (due to the fact that there are more than 300 characters).

In the study LC, it was observed that women use paremias in their general social function, but also aim to support their arguments. Doña Rosa uses paremias in the same way, but she inserts them in her totalitarian discourse in order to defend her interests and those of her Café. This nuance brings Doña Rosa's discourse closer to Hitler's paremiological use.

[10] "For what reason has a girl to study, Mario, I wonder? What does a girl clear up with that? Becoming a tomboy, no more no less, a university girl is a girl without femininity" ([my translation] Delibes 1978: 75), Carmen affirms on several occasions. Also, she remembers during her inner monologue how her mother would make her and her sister walk along the corridor with a book on their heads to show them the way in which books could be helpful in only one way: to learn how to walk upright properly.

In the second study, codified as EV, it was evidenced that women use paremias also in their argumentative function, but to defend or bring her social situation to light by trying to comfort themselves, to change the situation confronting the patriarchal system (as in the case of Natalia) or justifying their way of life when it does not fit in social conventions.

As for the study CHCM, it could be observed that Carmen also uses paremias in an argumentative way, since she is an uneducated woman who cannot use her own critical arguments to *argue* with her dead husband. However, her discourse is closer to that of Doña Rosa than to that of the girls in *Entre visillos*, since it flows in the line of the totalitarian and rightist ideology and most of the monologue is constituted of reproaches and demands addressed to her husband.

To conclude, there is a general pattern of paremiological use in the feminine discourses analysed: paremias are pragmatically used to argue, to support feminine arguments. Sometimes those arguments are inserted in dictatorial discourses, sometimes they are denouncing the female social situation and, sometimes, they are the only tools women have to empower their discourses, due to their lack of education; but there is a general trend of using paremias as weighty arguments. This is a paremiological pattern of use that is not found in the masculine discourse though, as Gálvez-Vidal (2018) demonstrated. Male characters use paremias in a much more futile way, to be ironic, to joke or just to be content with the situation of poverty in postwar Spain, but not to argue, as women do. This trend of use leads us to new questions that may open further research on this topic: why do women need to support and legitimise their discourses with paremias and men do not? Was this a pragmatic technique implemented to make themselves heard? Has this fact something to do with the social situation of women during the Francoist regime and is this literary representation of women a faithful sociological snapshot of an era? These ideas will definitely be considered in further research.

Objectively, there are some limitations to the study developed that should be honestly exposed. The limited corpus analysed (3 novels) makes the drawing of conclusive results impossible, thus, more novels will be analysed in future research to extend and prove the validity of our results. In addition, the inexistence of software that can automatically extract all the paremias used in a novel, which forces the researcher to extract them manually, may translate into some oversights or mistakes in spite of the reiterated revisions.

Last but not least, the methodology implemented has proven successful as a more empirical way to interpret literary texts through a phrase-hermeneutic approach. These kinds of studies are necessary to keep progressing in the interpretation of literary texts from new procedures and, especially, to broaden the focus through which phraseology may be studied from a multidisciplinary perspective. In addition, this methodology may be applied to other kinds of phraseological units as well as to other textual genres, unveiling a whole new approach for research in fields such as discourse analysis, sociolinguistics or phraseology itself.

REFERENCES

AGULLÓ DÍAZ, M. C. (1999): "'Azul y rosa': Franquismo y educación femenina". In A. Mayordomo (Coord.), *Estudios sobre la política educativa durante el franquismo, Cuadernos del Departamento de Educación Comparada e Historia de la Educación, Serie Minor,* 39, 243-305.

AMASE, E., KAAN, A., NWABUDIKE, C. (2013): "African Literature and English Language: a Political Literary Discourse", *International Journal of Humanities and Social Science Invention*, 2 (3), 63-68.

CASTRO ROBAINA, I., MORÍN RODRÍGUEZ, A. (2008): "La metodología sociolingüística como recurso de aula en el análisis de obras literarias". *El guiniguada*, 17, 45-60.

CELA, C. J. (1979): *La colmena* (34ª ed.). Barcelona, Spain: Editorial Noguer.

DELIBES, M. (1978): *Cinco horas con Mario*. Barcelona, Spain: Ediciones Destino.

FUENTES GONZÁLEZ, A. D. (2015a): "Lectura sociolingüística". En Martos Núñez, E. y Campos Fernández-Fígares, Mar (Eds.) (2015): *Diccionario de nuevas formas de lectura y escritura* (2º Ed.) (pp. 457-459). Madrid, Spain: RIUL-Santillana.

FUENTES GONZÁLEZ, A. D. (2015b): "Lectura sociolingüística de dos novelas para el tiempo abatido: *La sierra en llamas y Siempre quedará París*". *Álabe,* 11: 1-19.

GÁLVEZ-VIDAL, A. M. (2018): *La función de las unidades fraseológicas en la novela española de posguerra: una herramienta hermenéutica, un recurso para la resistencia* (Doctoral thesis). Universidad de Murcia (Murcia), Spain.

GÁLVEZ VIDAL, A. M., NAVARRO COY, M. (2015): "¿Es Carmen la misma persona cuando habla inglés? La traducción de unidades fraseológicas en *Cinco horas con Mario*". In G. Conde, P. Mogorrón, M. Martí and D. Prieto (Eds.), *Enfoques actuales para la traducción fraseológica y paremiológica: ámbitos, recursos y modalidades,* in J. Sevilla and M. I. T. Zurdo (Coords.), *Biblioteca fraseológica y paremiológica,* Serie «Monografías», 6, (pp. 129-142). Madrid, Spain: Centro Virtual Cervantes Instituto Cervantes.

JESENŠEK, V. (2015): "Pragmatic and Stylistic Aspects of Proverbs". In H. Hrisztova-Gotthardt, M. Aleksa Varga (Eds.), *Introduction to Paremiology: A Comprehensive Guide to Proverb Studies* (pp. 133-158). Varsovia, Poland: De Gruyter Open.

JIMÉNEZ CANO, J. M. (2003): Capítulo VII: "Bosquejo general para el comentario sociolingüístico de textos literarios". In J. M. Jiménez Cano, Claves textuales, pragmáticas y sociolingüísticas para el comentario de textos (Ch. VII). *Tonos digital: Revista electrónica de estudios filológicos,* 6(1).
https://www.um.es/tonosdigital/znum6/portada/jmjc.htm

LAPEDOTA, D. D. (2018): "Hipótesis de discurso fraseológicamente sexuado en *Cinco horas con Mario*". *Paremia*, 27: 157-166.

MANERO, E., PRIETO, D. (2011): "Las unidades fraseológicas como elemento caracterizador del narrador y de los personajes en *Las ratas* de Miguel Delibes". *Paremia*, 20: 65-76.

MARTÍN GAITE, C. (1992): *Entre visillos.* Barcelona, Spain: Ediciones Destino.

MAYORAL, M. (2013): "Introducción". In C. Martín Gaite, *Entre visillos*. Barcelona, Spain: Ediciones Destino, 2ª ed. pp. 9-42.

MIEDER, W. (1994): "Proverbs in Adolf Hitler's *Mein Kampf*". *Proverbium,* 11: 159-174.

OLZA, I. (2013): "Marcadores de unidades fraseológicas y actitudes de enunciación en la argumentación periodística". In I. Olza and E. Manero Richard (eds.), *Fraseopragmática* (pp. 185-227). Berlin, Germany: Frank und Timme.

POSTIGO, M. J. (2001): "José Saramago y los proverbios". *Revista de Filología Románica, Anejos,* ii: 267-299.

RAMADORI, A. E. (2010): "Proverbios y citas en los Proemios del Marqués de Santillana", *Memoria Académica del IX Congreso Argentino de Hispanistas, 27 al 30 de abril 2010, La Plata. El Hsipanismo ante el bicentenario.* University of La Plata, Argentina, 1-8.
http://www.memoria.fahce.unlp.edu.ar/trab_eventos/ev.1148/ev.1148.pdf

SECO, M. (1973): "La lengua coloquial: Entre visillos, de Carmen Martín Gaite". In A. Amorós (Dir.), *El comentario de textos* (pp. 361-379). Madrid, Spain: Editorial Castalia.

SERRANO, L. C., Solano, M. A. (2011): "Alteraciones fraseológicas en la traducción de *Las ratas* de Delibes al francés". *Paremia,* 20, 89-100.

SEVILLA MUÑOZ, J.; Crida, C. A. (2013): "Las paremias y su clasificación". *Paremia,* 22, 105-114.

SEVILLA MUÑOZ, J.; Zurdo, M.I.T. (Dir.) (2009): *Refranero multilingüe.* Instituto Cervantes (Centro Virtual Cervantes).
http://cvc.cervantes.es/lengua/refranero/Busqueda.aspx

SEVILLA, M. (2013): "Las unidades fraseológicas en la traducción literaria: el caso de las locuciones en *Las ratas* de Miguel Delibes". *Verba Hispánica: anuario del Departamento de la Lengua y Literatura Españolas de la Facultad de Filosofía y Letras de la Universidad de Ljubljana*, 21, 101-116.

SOBEJANO, G. (2002): "Notas de un lector de *La colmena*". *El Extramundi y los papeles de Iria Flavia*, Año 8 (29), 51-66.

SPRING, E. R. (2013): "Protesting Between the Lines: Carmen Martín Gaite's Frustration in Writing vis-à-vis 1950's Francoist Censorship" (Master's Thesis). In *Masters Theses 1896-February 2014 (1087)*. University of Massachusetts Amherst: Massachusetts, EEUU.
https://scholarworks.umass.edu/cgi/viewcontent.cgi?article=2150&context=theses

UGARTE GARCÍA, M. C. (2011): "The role of proverbs in *Five hours with Mario*". *4th Interdisciplinary Colloquium on Proverbs – Proceedings.* Associação Internacional de Paremiologia, Tavira, 390-399.
https://www.academia.edu/3349633/The_role_of_proverbs_in_Five_hours_with_Mario

URRUTIA GÓMEZ, J. (2016):"La construcción simbólica de *La colmena*". In Asociación de Academias de la Lengua Española (Eds.), *La colmena, de Camilo José Cela, Edición conmemorativa I centenario del autor* (pp. CXI-CXXVII). Madrid, España, Alfaguara.

VILANOVA, A. (2010): "Introducción". In M. Delibes, *Cinco horas con Mario* (pp. 9-79). Barcelona, Spain: Austral.

