



## STOCKCERO TEACHING KIT (141)

TEXT: *La Regenta* (1884-1885)

AUTHOR: Leopoldo Alas (Clarín)

EDITOR: Maite Zubiaurre / Eilene Powell

### PART 1: CONTEXT & CRITICAL ANALYSIS

(Based on the Prologue by Maite Zubiaurre and Eilene Powell)

#### 1. A FEMINIST REINTERPRETATION OF ANA OZORES:

##### **Challenging Traditional Views:**

This edition proposes a feminist reading, moving beyond interpretations that confine Ana Ozores to a "nervous" or "hysterical" category. It seeks to reveal an "Ana desnuda" (Naked Ana), free from false attributions.

##### **Eroticism as a Core Drive:**

The introduction argues that the novel's powerful eroticism, rather than just spiritual or social critique, is the true driving force of the narrative and Ana's identity.

#### 2. SENSUALITY, SPACE, AND THE GAZE:

##### **Sexualized Spaces:**

*La Regenta* explores the sexualized nature of space, where landscapes and intimate settings contribute to defining characters and influencing reader perception.

##### **The Voyeuristic Gaze:**

The text highlights a pervasive male voyeurism, from Celedonio to the Magistral, who constantly spy on Ana, symbolically "undressing" her. The famous "tiger skin" scene and Ana's barefoot procession are presented as key moments of this erotic unveiling.

##### **Pleasure and Constraint:**

While men's desire objectifies Ana, the novel also reveals her capacity for genuine, unadulterated sensory pleasure, challenging purely punitive readings of her sensuality.

#### 3. LITERARY KINSHIP AND HISTORICAL CONTEXT:

##### **Beyond Conventional Comparisons:**

The introduction suggests a crucial literary kinship with Eduardo López Bago's *El cura. Caso de incesto* (1885), rather than solely Flaubert or Zola, offering a more complete view of Ana's sexual idiosyncrasy within the 19th-century Spanish context.

##### **Novel as Historical Document:**

It advocates for studying *La Regenta* as a historical document, in dialogue with contemporary social, political, and cultural events, and other literary works (including those less "canonical") and visual artifacts, to better understand female subjectivity of the era.



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### **Hysteria and Misogyny:**

The text delves into the medicalization of female "hysteria" and Clarín's complex, often misogynistic, portrayal of women, contrasting his progressive stances with the era's and his own ingrained prejudices.

## **PART 2: TOPICS FOR CLASS DISCUSSION**

### **Eroticism and Desire:**

How does Clarín use eroticism and desire as a central narrative engine in *La Regenta*? Provide examples of how characters' desires, both fulfilled and unfulfilled, shape the plot.

### **Feminist Readings of Ana Ozores:**

Discuss the "Ana desnuda" concept. How does this reinterpretation challenge traditional views of Ana as a "nervous" or "hysterical" figure?

### **The Role of Space and Landscape:**

Analyze how geographical and architectural spaces (Vetusta, Ana's room, the countryside) contribute to the characters' identities and emotional states, especially for Ana and Fermín de Pas.

### **Literary Influences and Intertextuality:**

Explore the proposed connection between *La Regenta* and *El cura. Caso de incesto*. How does this comparison illuminate different facets of 19th-century female identity and the concept of "hysteria"?

### **Clarín's Social Commentary and Misogyny:**

How does Clarín critique the hypocrisy of 19th-century Spanish society while simultaneously reflecting some of its misogynistic views in his portrayal of female characters?

### **The Act of Reading and Voyeurism:**

Discuss how the novel depicts reading (by Ana) and being observed (by male characters), and how these acts contribute to the themes of female intimacy, male gaze, and societal control.

## **PART 3: SELECTED BIBLIOGRAPHY**

- **Alas, Leopoldo (Clarín).** *La Regenta*. Stockcero Edition.
- **Charnon-Deutsch, Lou.** "Voyeurism, Pornography, and *La Regenta*." *Anales Galdosianos*, 1989.
- **Fuentes, Victor.** "Introducción" to *La Regenta*.
- **Labanyi, Jo.** "Mysticism and Hysteria in *La Regenta*: The Problem of Female Identity." *Bulletin of Hispanic Studies*, 1991.
- **Montero, Rosa.** "Con la piel encendida, *La Regenta*, de Leopoldo Alas, 'Clarín'."
- **Valis, Noel.** *The Decadent Vision of Leopoldo Alas*. Duke University Press, 1981.
- **Zubiaurre, Maite.** "El panorama: perspectiva espacial e ideología." *Eros y Tánatos en la literatura hispanoamericana*. Cátedra, 2000.



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## **PART 4: QUIZ BANK (Multiple Choice)**

### **1. Who is the author of *La Regenta*?**

- A) Benito Pérez Galdós
- B) José Hernández
- C) Leopoldo Alas (Clarín)
- D) Juan Valera

**Correct Answer: C**

### **2. The introduction to this edition proposes a feminist interpretation of *Ana Ozores*, focusing on:**

- A) Her political activism.
- B) Her economic independence.
- C) Her hidden eroticism and agency.
- D) Her role as a devoted wife.

**Correct Answer: C**

### **3. What is *Orbajosa* to *Doña Perfecta*, *Vetusta* is to *La Regenta*. What fictional city is the setting for *La Regenta*?**

- A) Madrid
- B) Sevilla
- C) Vetusta
- D) Barcelona

**Correct Answer: C**

### **4. The introduction emphasizes *La Regenta*'s kinship with which contemporary novel for a more complete understanding of *Ana Ozores*?**

- A) Gustave Flaubert's *Madame Bovary*
- B) Émile Zola's *L'Assommoir*
- C) Eduardo López Bago's *El cura. Caso de incesto*
- D) Leo Tolstoy's *Anna Karenina*

**Correct Answer: C**

### **5. According to the critical analysis, what is a key driving force of the narrative in *La Regenta*?**

- A) Political reform
- B) Economic hardship
- C) Eroticism and tension
- D) Religious dogma

**Correct Answer: C**



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*Explore the “19th Century Spanish Novel: Realism & Naturalism”:* This book is part of our comprehensive collection on the foundational works that captured the social fabric and individual struggles of Spain's 19th century through its literature: *La Regenta* (Clarín); *Doña Perfecta* (Benito Pérez Galdós); *Pepita Jiménez* (Juan Valera); *Sotileza* (José M. de Pereda); *La gaviota* (Fernán Caballero); and *Blasones y Talegas* (José M. de Pereda).

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