Abjection, Disgust, and Exclusion in *La inocencia castigada* and Early Modern Spain

Ryan Prendergast
University of Rochester

La inocencia castigada[1] by María de Zayas y Sotomayor (1590-1661) is most commonly known for its sometimes gruesome and often discomfiting storyline. Zayas represents a morally upright woman, doña Inés, who is made to suffer sexual and physical degradation, ultimately being forced to stew and rot in her own bodily waste for six years after her relatives imprison her in a wall. The story is the fifth tale in the author's *Desengaños amorosos* (1647), a collection of tales told by women about women who have suffered largely undeserved misfortune, dishonor, and violence, most often at the hands of men. The rules that govern the soiree that functions as the frame for the telling of all the *desengaños* require that only women tell the stories and that the tales told be true. These narratives are also meant to "volver por la fama de las mujeres (tan postrada y abatida por su mal juicio . . .)" (Zayas, "Introducción" 118). The ways Zayas fetishizes the defiled body of the innocent Inés raise a host of questions that critics have sought to answer through a variety of feminist and psychoanalytical readings. These interpretations have expanded our understanding of the representation of female subjectivity, and they challenged the concept of a monolithic approach to studying Zayas's work. However, they have largely side-stepped how this *desengaño* is also a powerful evocation and a sustained representation of abjection, understood most broadly as worthlessness or a subjectivity deemed disgusting, degraded, and worthy of exclusion.

Zayas's discourse of abjection exposes themes that go beyond the story's representation of Inés's body and beyond the treatment of gender, sexuality, and the place of women in society that have been the focus of many critics. Inés's purity, which is corrupted against her will by others, results in her becoming categorized as disgusting and contemptible by her brother, sister-in-law, and husband. This degradation has its parallel with the rhetoric used to represent the anxiety-producing, unclean subjects in Spanish society who had been vilified and walled off for the public good of Spain's body politic. Within the broader socio-cultural context of early modern Spain or the more specific literary one of *La inocencia castigada*, those who symbolize real or perceived destabilizing disgust must be expelled or contained so that the institution—be that the nation or the family—is functional.

[1] This title was added by an editor of the 1734 Barcelona edition of Zayas's complete stories.

My reading draws on Spanish Old Christians' centuries-long project of constructing discourses of disgust and uncleanliness attributed to Spain's Jewish and Muslim subjects, placing them outside the Catholic norm and designating them as inherently polluted. In the end, the abject nature of these groups, rhetorically linked to the decaying or contagious physical body, was created in the supposed defense of the Spanish political and religious body. I argue that this novella offers numerous rhetorical markers that highlight the exorbitant and varied nature of abjection in affective and somatic terms. I posit that Zayas's text is ultimately unable to contain its representation of the abject, allowing for an interpretation that encompasses the efforts made to represent difference as dangerous and disgusting. In doing so, I read the rhetoric that permeates *La inocencia castigada* as an example of a Spanish society still grappling with its identity, marked by otherness despite efforts to impose religious orthodoxy and cultural hegemony. This critical perspective reveals that the novella is infused with the very discourses—based on a desire for purity and order—that this Catholic empire continued to confront in the face of its instability and decline.

The themes of the body as a disgusting site of waste as well as the anxiety produced by the abject that Zayas incorporates find points of structural contact with a variety of critical approaches, including Julia Kristeva's articulations of abjection in *Powers of Horror*. A few of these reflections undergird and help expand my approach to this *desengaño*, but they also have significant resonances beyond the novella when we consider the associations Kristeva posits between the abject and identity: "Excrement and its equivalents (decay, infection, disease, corpse, etc.) stand for the danger to identity that comes from without: the ego threatened by the non-ego, society threatened by its outside, life by death" (71).[2] The notion that the physical manifestations of the abject can represent a threat to identity by an outsider offers suggestive possibilities for a reading of this *desengaño*'s parallels to the threat presented by those who existed outside the parameters of early modern Spain's imposed, ideal norms. Specifically, I am referring to the exclusion of—and demeaning rhetoric associated with—early modern Spain's religious Others who were framed as degraded objects. They were cast as sources of contagion worthy of denigration and expulsion for the sake of a unified, healthy, and ordered nation.[3] Max S. Hering Torres asserts that "exclusion was part of everyday life" in Europe in the Middle Ages and the early modern period. He goes on to note that the system "distinguished members in terms of a social rank determined by birth and blood. . . . [R]eputation and honor were the main principles of inclusion or exclusion. . . . [C]riminals, vagrants, sorcerers, . . . prostitutes were all regarded as dishonored, as well as heretics and Jews" (14). As we will see, a number of these subject positions are represented in this novella via characters that do, indeed, disturb the social order and then are punished.

---

[2] Although my reading will bear out that both the Jewish and Muslim subjects were primarily seen as *internal* threats by many Spanish authorities and citizens in terms of geography, it is the association of these religious and cultural Others with the disease and decay, which are seen as a threat to the social structure, that marked them as different and as external to the Catholic community, even if they were converts (New Christians).

[3] L. P. Harvey argues that the term *Morisco* indicates an "insidious ideological bias" and that it represents a move "to impose a new sub-Christian identity" (4). As we know, *Morisco* was the term generally used to refer to Muslim converts to Christianity as well as their descendants.

The imbrications between the representations in *La inocencia castigada* and the propagandistic rhetorical construction of Jewish and Muslim otherness before and around the time of the publication of the text are quite striking.[4] While Inés's status as an aristocratic woman does not directly parallel the lived realities of these marginalized groups in general, Zayas's depictions of Inés's emotional and physical suffering demonstrate parallels with what Spain's Others confronted in terms of abjection and exclusion. Inés's body is the most obvious focal point of her abjection which we can read, like Lisa Vollendorf argues regarding physical violence against women, as "a testimony of misogyny" ("Reading" 277). Further nuancing this representational power of the body in her study of pollution and taboo, Mary Douglas maintains that we ought "to see in the body a symbol of society, and to see the powers and dangers credited to social structure reproduced in small on the human body" (142). Carolyn Korsmeyer sees the affective reaction to triggers of disgust as something that has been marshalled "to patrol social boundaries and norms," and she recognizes that this specific role of disgust can result in categorizing people in minority groups as "disgusting" (5). With these critic perspectives in mind, one could read the abject body of doña Inés, along with other characters throughout the tale, as symbolizing the challenges faced by the Spanish body politic to create and maintain a heterogeneous, patriarchal identity at the expense of the apparently dangerous religious and cultural minorities.[5]

Although Inés's decaying body is one of the most commonly analyzed aspects of this novella, it is not the only facet that deals with real or perceived debasement and exclusion. Zayas represents various forms of abjection, some as seemingly benign as general comments about wives feeling rejected by or distant from their husbands. As early as the second page of the tale, doña Laura, the narrator, makes a general statement about how after a few months of marriage, wives feel ignored by their husbands: ". . . como se hallan fallidos del caudal del agasajo, hacen morir a puras necesidades de él a sus esposas, y quizá, y sin quizá, es lo cierto ser esto la causa por donde ellas, *aborrecidas*, se empeñan en bajezas . . ." (". . . since they find themselves in short supply of pleasant treatments, they leave their wives to die of pure necessity and perhaps—and not perhaps—this is certainly the reason why they, *being abhorred*, begin to behave badly . . ."; 265-66, my emphasis; Greer and Rhodes 259, my emphasis).[6] Doña Laura immediately follows this declaration with a rhetorical question wondering what any gentleman should expect from a lady when she "se ve *aborrecida*" ("finds herself *rejected*"; 266, my emphasis; Greer and Rhodes 259, my emphasis). The introduction of this rejected or loathsome state associated with *aborrecida* is not connected with Inés so early in the story, yet it lays the groundwork for

---

[4] It is not my intention to entirely conflate the lived experiences of and the political circumstances surrounding the Jewish and Muslim populations in Spain, for they were clearly unique. The social class of the Moriscos was a particularly salient distinction since most occupied more menial positions. Roger Boase does contend that there are similarities between anti-Jewish and anti-Mulsim or Morisco propaganda, specifically related to the Old Testament: ". . . anti-Jewish and anti-Muslim polemicists had to rely so much on the Old Testament to justify their racialist theories" (23).

[5] Vollendorf characterizes Zayas's writing as "a feminist exercise concerned with defining and challenging the body politic" ("Reading" 273).

[6] For quotes containing *aborrecida(s)*, I include translations from the edition by Margaret R. Greer and Elizabeth Rhodes (2009) to clarify and emphasize my point.

how the readers (or in the case of the *sarao* during which this story is told, the listeners) can understand why Inés and her situation are atypical. These references to emotional or psychological abjection also make Inés's physically abject state that much more jarring—and more viscerally disgusting—later on. These comments by Laura regarding explicit and implicit abjection undergird the entire tale and define a variety of characters. More importantly, the allusion to the abhorrent or neglected state of a wife foreshadows how Inés, to a much more dramatic and literal extent, will find herself later. By establishing feelings of disdain, rejection, and isolation from the start, this *desengaño* connects more intricately to the theme of abjection than just the often-cited description of Inés's corpse-like body.

While the crux of this study does not rest directly on an analysis of the connection between gender and the body, the critical approaches to these themes in Zayas's work are fundamental to contextualizing the centrality of the body, the disgust related to it, and the implications of this nexus for the body politic. Vollendorf maintains that "Zayas depicts the female body as a site of simultaneous overinvestment and devaluation. Men are shown to treat women as bodily vessels, as objects to be guarded and contained" (*Reclaiming* 27). In her monograph on Zayas's novellas, Greer uses psychoanalytic theory to explore, in part, the tensions between gender and class identity that play out in the texts. Greer makes a few references to the implications of Kristeva's reflections on abjection, though not in *La inocencia castigada*.[7] There is no doubt that Zayas weaves the theme of gender throughout her work, often challenging the legitimacy of the stereotypical roles of both male and female characters. Taking a broader approach, Marina S. Brownlee has analyzed the complexity of Zayas's narrative production calling it a "cultural labyrinth," emphasizing the difficulty of pinning down a singular interpretation due to the various paradoxes present in the texts. She explores the representations of the competing and at times conflicting discourses of gender, class, race, and identity in Baroque Spain. This novella brings together all of these discourses into tension and dialogue, calling for readings that move beyond a singular interpretive lens, such as gender. Taken together, these critics recognize that the symbolic power of the female abject body merits analysis, yet they also have opened Zayas's *œuvre* to readings that attempt to untangle the many discursive strands that comprise it.

In an analysis that focuses directly on *La inocencia castigada* and the character of doña Inés, Kristin Routt explores what she reads as the "división radical del cuerpo (objeto) y sujeto. . . , y las consecuencias desastrosas que esta división tiene para la mujer" (616). This assertion is particularly significant for the rhetoric related to the bodies of Spain's religious and cultural Others, for it points to the symbolic valence of corporal integrity for the determination of identity. Rhodes describes how Zayas creates in Inés a "perfect victim" who is both "virtuous and helpless" (89). Because her moral nature and the societal obsession with honor prevent her from defending herself and her best interests, Inés has no option but to privilege her reputation and her husband's wishes over all else.

[7] Greer incorporates a brief discussion of some aspects of abjection in her study of the fourth *desengaño*. In particular, she mentions how Kristeva traces a subject's fear of absorption to the pre-Oedipal stage. This dread leads to "rituals of purification" that go on to "establish sexual difference and hierarchical sexual order" (192).

Nieves Romero-Díaz's assertion that Zayas represents "las fisuras, ruptura y desmembración del orden tradicional" (138) connects directly with Kristeva's claim that the abject is a disruptive agent as well as highlights the somatic instability that Inés experiences. Moreover, we can see how these ideas might intersect with the Catholic majority's struggle to maintain religious and cultural orthodoxy in the face of difference. I would add that it is the threat to traditional familial and Catholic hegemony that Zayas reveals through Inés and the detailed representation of her suffering. Steven Wagschal argues that readers of *La inocencia castigada* are meant to experience disgust at the most graphic scenes and at "the plight of upper-class, good, and innocent women who are enslaved in patriarchy" (112). While this is certainly true, the novella also represents the marginal and often deplorable nature of other social and racial subject positions. It is clear from this brief overview that female subjectivity and the body are central to Zayas's work, yet the complexities of her representations allow for a variety of approaches regarding the political, religious, and cultural milieu of early modern Spain.

Zayas begins her representation of female subjectivity with a common trope of the *novela cortesana* by presenting Inés as "de las hermosas mujeres que en toda la Andalucía se hallaba" (265). The descriptions of Inés early in the story not only allow for the marked contrast with her physical state later but also give the reader a sense of her character. When an unwanted suitor named don Diego actively and rather publicly pursues her, she never takes notice: "No reparaba la inocente dama en ellos: lo uno, por parecerle que con su honestidad podía vencer cualesquiera deseos lascivos de cuantos la veían . . ." (267). As soon as Inés becomes aware of the plot that a go-between has executed, which involved hiring a prostitute to impersonate Inés in order to bilk Diego of money and jewels, she moves swiftly to prove her innocence and to protect her reputation as a married woman: ". . . y luego doña Inés envió a llamar al Corregidor . . . diciéndole convenía a su honor que fuese testigo y juez de un caso de mucha gravedad" (274). Inés immediately attempts to maintain her image and the honor of her family members. She does so by appealing to representatives of the law and exculpating herself to retain her unblemished honor. Despite her complete lack of complicity in this ploy, Inés "*aborrecida*, ni salía ni aun a misa" ("*disgusted*, neither left the house nor even went to Mass"; 275, my emphasis; Greer and Rhodes 269, my emphasis). Inés's self-imposed isolation or exclusion from public appearances highlights the social implications of her emotionally disgusted state. She is keenly aware of the humiliation associated with even a whiff of perceived impropriety. She feels disgusted with herself and the situation in which she has become embroiled, and she takes extra precautions to avoid Diego. What is clear is that Inés begins feeling progressively more emotionally abject long before the physical degradation caused by Diego's sexual exploitation and her imprisonment.

The aftermath of this initial scenario highlights the hyperbolic nature of exclusion and punishment in the text. The wealthy Diego was completely duped by the mendacious go-between, so the authorities do not castigate him. The punishment of this already economically and socially isolated, and notably nameless, woman makes this Celestina-like character even more abject. She receives two hundred lashes "por infamadora de mujeres principales y honradas" (274), and the authorities exile her from the city for a period of six years. Due to the threat that she and her crime present to the dominant socio-economic and moral order, her expulsion from the city (and the text) is essential. This woman's actions

are a danger to the reputation of the noble Inés as well as to the strictures that are meant to determine social class distinctions. Unfortunately for the naïve and faithful Inés, the go-between and the prostitute's actions have only piqued Diego's desire to pursue more drastic methods to attain Inés's attention.

With the help of a Moorish necromancer, Diego shows he is not above employing magic to facilitate his relationship with Inés: ". . . habiendo oído decir que en la ciudad había un moro, gran hechicero y nigromántico, . . . para obligar con encantos y hechicerías a que le quisiese doña Inés" (276). The incorporation of a Muslim character and his use of the dark arts to help Diego attain his goal are of import for several reasons.[8] On one level, having this Muslim subject associated with magic already places him in an even more debased and marginalized position; the use of magic was typically associated with the devil and often punished by the Inquisition.[9] In fact, the narrator emphasizes the difference between Muslim and Catholics, noting that they can achieve their desired ends because "como ajenos de nuestra católica fe, no les es dificultoso, con apremios que hacen al demonio, aun en cosas de más calidad . . ." (276). The use of *ajenos* suggests foreignness and places Muslims clearly outside the framework of Spanish-Catholic hegemony. On another level, it demonstrates the base nature of Diego's desires. Through his association with this Moorish magic-wielding character, Diego is fraternizing with someone who stereotypically symbolizes the opposite of pure, Catholic living and who is reputed to have ties to the devil.

The methods that the magic necromancer intends to use reveal an intersection of the coordinates of objectification and "abjectification" in the novel. The *moro* creates a *figura* of Inés: ". . . estaba desnuda, y las manos puestas sobre el corazón, que tenía descubierto, clavado por él un alfiler grande, dorado, a modo de saeta, porque en lugar de la cabeza tenía una forma de plumas del mismo metal . . ." (276). Inés is made even more of an erotic object because of her nude likeness. More importantly when considering the abject, she is also associated with a cadaver, due to the lifelessness suggested by the pierced heart of this wax statue. Inés is reduced to a physical body: an object to be possessed and ultimately rendered disgusting. The narrator highlights just how taken Diego is with this statue, suggesting that if it were not for the smaller size "con ella olvidara el natural original de doña Inés" (277). The inanimate object almost replaces Inés, the object of Diego's desire, and the Muslim's magic transforms her into nothing more than a shell. Inés becomes a mindless, animated corpse when under the incantation's thrall.

The nameless Muslim necromancer is the most easily despised and marked as Other because he is not Catholic, but Diego demonstrates just how despicable he is too, despite his status as a wealthy Spaniard. Although Inés is only physically present during their

---

[8] For more on the use of enchantment for erotic ends in this *desengaño*, see Judith A. Whitenack, who analyzes how Zayas deploys the conventional motif differently to achieve her narrative goals. In his consideration of the literary models of Zayas, Edward H. Friedman focuses on the subtext of Inés's "pre-Freudian" and "pre-hypnotic suggestion" enchantment by the Muslim necromancer, and he surmises that the author incorporates the supernatural because "in the world of social negotiations, reason cannot suffice" (14).

[9] One should note the hypocrisy regarding the exclusion and mistrust of the Jewish and Muslim Other. David C. Goodman reminds us, for example, that Felipe II allowed for some occult practices to be employed by Moriscos in the search for water sources (17-18). He also allowed Jewish and Muslim physicians to serve his household. Additionally, the *Suprema* of the Inquisition even allowed for the consultation of a *converso* physician, but his title would not be recognized (220-21).

encounters because the spell deprives her of the ability to resist and to clearly recall what has happened, Diego is willing to take advantage of the situation for carnal pleasure: ". . . por parecerle que doña Inés estaba fuera de su sentido con el maldito encanto, y que no tenía facultad para hablar, . . . quiso gozar el tiempo y la ocasión, remitiendo a las obras las palabras . . ." (277-78). Diego rapes Inés regularly for more than a month because she consistently presents herself in his bedroom due to the control of the enchantment. Rhodes notes that Inés being "unconscious" is essential because "consciousness under such circumstances would imply her consent" (90). Moreover, in terms of the theme of disgust related to the raping of Inés, Wagschal reminds us that one of the categories of core disgust—defined as the kind that is viscerally responsive to foul objects—is that of perverse sexual activities (112). Both Diego and Inés are marked by this disgusting behavior, regardless of Inés's inability to resist. Just as important here is the fact that Inés's behavior must be above reproach for readers to be outraged by her subsequent punishment.

The authorities pursue the Moorish necromancer, who is the embodiment of all that is dangerous and loathsome about the Muslim Other, due to his association with the dark arts and the magically induced sexual debauchery. However, he has already disappeared. The use of magic, especially for such perverse ends, has marked this already despised Muslim as even more abject and vile. As a result, he is definitively and necessarily removed from the story. The Inquisition ultimately punishes Diego, in secret, and he is never seen again. The narrator suggests that this is for the best, since Ines's husband or brother would likely have killed him: ". . . supuesto que el delito cometido no merecía menor castigo" (282).[10] The fact that both characters are swiftly excluded from the text suggests, once again, how those who represent a disturbance to the social order or a perversion of norms must be ejected.

Inés's brother and the city's mayor put an end to her magical enslavement and Diego's contemptible sexual acts when they discover Inés en route to Diego's home in a trance-like state. A subsequent investigation reveals the plot to win Inés's favor, the magical spell, Diego's collusion with the Moorish necromancer, and the truth of the entire situation. Despite the verifiable proof that Inés had no control over her actions while under the spell, her family quickly decides to cast her out, even though in strictly legal terms she is not guilty. Inés is disgusting in her family's eyes, with the only conceivable response to her affront being her social exile, enhanced to the extreme by both physical and psychological degradation. They prevent her from interacting with anyone, except her sister-in-law, walling her up in the most remote space in the house they purchase outside of Seville. These relatives view Inés as socially despicable because she has tarnished the reputation of her family, especially because the case has become public knowledge. They perceive her as a liar and a continued danger to their reputation. In short, Inés is a corrupt part of the social—and more specifically familial—body. For them, Inés has behaved in an abject

[10] The obsession with female honor, a common trope in early modern Spanish literary production, and its connection to familial or male honor are emphasized here as Inés's family seeks to reassert its power to contain her through imprisonment. Amy R. Williamsen discusses the representation and deployment of the honor code in a variety of the *novelas* and *desengaños*, though not in *La inocencia castigada*. She refutes the "assertion that Zayas's narratives uphold the violent implementation of the honor code" (148).

fashion and must be made even more ashamed and loathsome through her punishment. This difference takes a palpable form because the family's disdain translates into the further defilement of Inés's beautiful body. Speaking specifically of Inés, Stacey L. Parker Aronson argues: ". . . the violated female body, already monstrous, must be punished and rendered more so to serve as a cautionary sign against sexual deviance and its resulting pollution" (535). To this end, Inés's brother and his accomplices separate and castigate her to protect their reputation from being even further sullied by her sinful, contaminated body and the disgusting actions it represents.

Her family members immure Inés far from the prying eyes of everyone, but they leave a small hole open for Inés to breathe and for her sister-in-law to bring her food. Her family consciously prolongs her spiral into emotional and physical abjection. The sister-in-law exacerbates Inés's feelings of degradation when she regularly "le decía mil oprobios y afrentas" (284). Before Inés is finally liberated from her filthy, solitary confinement, she refers to herself as "triste y desdichada" (285). The narrator speaks of how Inés seeks to be freed from her "penoso martirio" (283) emphasizing the religious undercurrents of the physical and psychological suffering and its connection to sainthood. In addition, the return to the thread of the abject, woven into the novella from its outset, sets the stage for the spectacle of Inés's rotting flesh. The account of her corporeal state, which is in addition to her having gone blind, communicates in lurid detail how her family members have debased her to match how they perceive her:

> Sus hermosos cabellos, que cuando entró allí eran como hebras de oro, blancos como la misma nieve, enredados y llenos de animalejos, que de no peinarlos se crían en tanta cantidad, que por encima hervoreaban; el color, de la color de la muerte; tan flaca y consumida, que se le señalaban los huesos, como si el pellejo que estaba encima fuera un delgado cendal; desde los ojos hasta la barba, dos surcos cavados de las lágrimas, que se le escondía en ellos un bramante grueso; los vestidos hechos ceniza, que se le veían las más partes de su cuerpo; descalza de pie y pierna, que de los excrementos de su cuerpo, como no tenía dónde echarlos, no sólo se habían consumido, mas la propia carne comida hasta los muslos de llagas y gusanos, de que estaba lleno el hediondo lugar. (287)

As Vollendorf posits: "Broken, bleeding, expanding, and decaying bodies represent a physical, overstated manifestation of the dangers of a social system that has no reliable mechanism to protect women" (*Reclaiming* 155). My consideration of the rhetorical parallels with the representation of the religious and cultural Others that shaped the early modern Spanish reality suggests, perhaps, an even more explicit critique of the body politic. These "foreign" subjects were often treated as defiled and seen as a threat resulting in the state's reluctance—if not complete refusal—to accommodate the difference they embodied. Therefore, it is not only that the social body cannot protect women but also that the very health of the entire socio-political structure is imperiled by abject Others. Those seen as putrid and potentially infectious—that is to say, disgusting—pose a threat that must be contained or removed to protect the health of the body politic.

Because Inés is judged to have behaved despicably, her family members' actions make her look and feel loathsome. Her feet and legs have no skin left because her bodily wastes have consumed the flesh, highlighting that she is in the process of physically disappearing as her body decomposes. At the time of her rescue, she is essentially a living cadaver. In

Greer's words, Inés "is made a vision of the horror of human death and decomposition, as her flesh nourishes the lowest form of animal life" (218). The references that emphasize her corpse-like appearance include the description of her skin as "de la color de la muerte" and that her bones appeared to be covered in a "delgado cendal." The description of her shrunken, desiccated body as a kind of cadaver links her representation directly to one of Kristeva's key observations about the abject and its relation to death: "The corpse (or cadaver . . .), that which has irremediably come a cropper, is cesspool, and death. . . . The corpse . . . is death infecting life. Abject. It is something rejected from which one does not part, from which one does not protect oneself as from an object" (3-4). Kristeva suggests that the abject body, even at its weakest, namely lifeless and decaying, still has significant power. Not only that, the diseased and rotten body can pollute the living. In the context of my reading, this potential for pollution is how the abject individual or group can have such a deleterious effect—perceived or real—on the health of the body politic. The fact that Zayas uses "hediondo" to describe Inés's prison enhances the disgust and revulsion brought about by this exorbitant punishment.

Another extensive description of Inés's imprisonment conjures the abject ("las inmundicias y basura") and its connection to the body, as well as the tie to suffering ("tormento") and punishment. The narrator also underscores her social exclusion and abandonment ("ajena y apartada de las gentes") and offers a specifically Catholic context in which this suffering occurs ("tiranizada a los divinos sacramentos y a oír misa") (283-84).[11] The exclusion from the rituals of Catholicism, though involuntary in the case of Inés here, is what stereotypically characterized the crypto-Muslims and crypto-Jews, who were said to actively avoid the observances expected of true Catholics whenever possible. These supposed Others attracted much religious and legal scrutiny in the sixteenth and seventeenth centuries for what was often perceived as the feigned observation, and sometimes complete avoidance, of Catholic rituals. Some authorities were particularly concerned with their retention of prohibited religious or cultural practices.[12]

In this broader context of early modern Spain, Jewish and Muslim (specifically Morisco) subjects were the objects of exclusion and derision linked directly to the rhetoric that represented their bodies as defiled and corrupted in some way. While there is no ostensibly Jewish character in Zayas's novella, a few words about the rhetoric used to describe and refer to Jews are necessary here since much of that rhetoric was later used to describe Moriscos. Even well after their mandated conversion or expulsion in 1492, Jews are often still described in terms of filth or contagion. John L. Beusterien has shown in his study of the rhetoric of Jewish male menstruation that the issue of *limpieza de sangre* in relation to Jewish men was linked through both medical and legal discourse in Spain, even well into the seventeenth century. King Felipe IV, who ruled from 1621 to 1665, had physicians that

[11] Patricia E. Grieve has discussed the connections that Zayas makes with the hagiographic tradition and suggests a parallel, in terms of the physical transformation at least, between Inés and Santa María Egipcíaca (92, note 11). Rhodes offers a detailed discussion of the hagiographic sources for Inés's situation (99-104). For more on the connection between the body and religion see Caroline Walker Bynum.

[12] As Henry Kamen proposes regarding Jewish converts to Christianity after 1492: "The populace found it easy enough to identify them [the New Christians] with the old Jews, both socially and religiously. The process was helped by the conservative habits of the conversos, the survival of Jewish practices and the difficulty many converts found in adapting themselves to Christian usage (particularly in diet)" (36).

held that Jewish men menstruated monthly, or even permanently: ". . . these physicians assumed that the substance itself, impure blood, pulsed through the veins of the Jewish body . . ." (Beusterien 448). Given the 1647 publication of the *Desengaños*, this is a particularly salient detail; the rhetoric of difference, disgust, and abjection persisted more than a century after Jews would have converted to Catholicism or been exiled from Spain. Not only that, the concept of blood purity carried with it exclusionary practices aimed at the converted and their descendants. David Nirenberg succinctly explains the ideology: ". . . Jewish and Muslim blood was inferior to Christian; the possession of any amount of such blood made one liable to heresy and moral corruption; and therefore any descendant of Jews and Muslims, no matter how distant, should be barred from church and secular office, from any number of guilds and professions, and especially from marrying Old Christians" (177).[13] This association of Jewish males with menstruation certainly speaks to a more general tendency to feminize the body of the religious and cultural Other. More importantly, the fact that Jewish men were thought by some to menstruate constantly suggests an even more rhetorically defined and discretely abject body.

Kristeva also discusses menstruation within the parameters of the abject: "Menstrual blood . . . stands for the danger issuing from within the identity . . ." (71). Although Inés's body is not directly described in relation to blood, hers is a polluted and rotting body that represents exclusion and degradation. It can also be reasonably inferred that Inés experienced numerous menstrual cycles while in captivity, adding her menstrual blood to the accumulation of "inmundicias" or filth that had accumulated on her feet and legs. Tara Nummedal reminds us that in early modern Europe menstruation was thought to be a healthy purging of excess in one tradition, and in another menstrual blood was considered "a poisonous and corrupting substance" (112). The moral corruption that Inés's family believes she represents serves to justify their actions to physically degrade her. Though weakened, her decayed body still represents a threat to a system that unjustly condemned her to such a punishment.

The fact that Inés almost completely recovers—save from her blindness—suggests the possibility of resilience or resistance. However, she is permanently marked by her inability to see.[14] Moshe Barasch argues that in the seventeenth century, "openly or implicitly . . . the blind were seen as sinners" (142). Yet, he goes on to note that a parallel line of thinking began to develop that viewed blindness as a sign of suffering (143). Inés seems to embody both notions. While readers might be inclined to focus on her suffering, the implications of blindness as a penalty for some sort of sin are not easily ignored, especially given how Inés's family views her interactions with don Diego. By depriving her of any natural light over the course of her six-year imprisonment, her blindness becomes an additional—and

[13] Referring specifically to the Jews, Hering Torres affirms: "Most European Christians . . . imagined that Jews were responsible for epidemics, the profanation of sacramental hosts, and ritual murders; they were even stigmatized as the embodiment of perfidy, usury and treachery" (14).

[14] The Jews are often associated with a metaphorical blindness to emphasize their inability to recognize Christianity as the true religion. François Soyer's study of anti-Semitism in early modern Spain offers numerous examples of the Jews' lack of (in)sight. He cites Torrejoncillo, who is quoting Saint Jerome: "How could the Jews be so blind to neither recognise it, nor receive it nor even see it! What blindness! For a myopic man not to see a door is one thing, but not to notice a wall, a mountain or an entire world is a great blindness indeed!" (159).

permanent—punishment. Her ocular deterioration can be read as a different facet of the somatic imperfections and inferiority associated with marginal subjects.

The Morisco population also experienced tactics of literal and rhetorical exclusion associated with qualities of the abject.[15] Contrary to the idealized literary representations of Muslim subjects offered by *novelas moriscas*, the rhetoric produced by anti-Morisco writers was considerably less flattering. In fact, as José María Perceval has argued, there was a direct association of the Morisco with *asco*, and as a result, Moriscos were necessarily marginalized and often judged worthy of exclusion: "La comunidad cristiana vieja siente verdaderamente ese repelo ante su vecino morisco . . . y éste sufre este aborrecimiento como algo cotidiano" ("Asco" 22). There are two key details of Perceval's quote that demonstrate direct connections to what I am proposing: the reference to Old Christians and the use of the term *aborrecimiento*. Many never saw New Christians as a legitimate part of the Spanish nation; they were outsiders and constantly excluded as threats to Spanish, Catholic identity. This tracks with what Anthony W. Marx posits, noting that contrary to the notion that nationalism is based on the principle of inclusion, it "is often exclusive, with such exclusion emerging in fits and starts but encouraged or enforced to serve the explicit requirements for solidifying core loyalty to the nation" (21).[16] Difference in early modern Spain was most often linked to religious identity and, therefore, to the identity and stability of the body politic. In Zayas's text, Inés experiences a type of *aborrecimiento* due to the threat to familial identity and honor her family decides she poses. I read this perceived danger as analogous to the kind that many Moriscos endured, because anti-Morisco propagandists insisted that these Others, though Spanish citizens, embodied a threat to the Spanish nation-state's Catholic way of life.

There were those who sought to assimilate the Muslim population after the fall of Granada in 1492, which implied their acceptance of Catholic superiority and this community's willingness to incorporate—"engullir" using Perceval's more pointed verb that implies digestion and ultimately evacuation ("Asco" 23)—the Muslim population. This project was not entirely successful, because as Kristeva proposes, we do not want to assimilate the abject. The assimilationist movement was later countered by those who proposed the complete elimination of the Morisco presence in Spain. The rhetoric that justified such a move was often rooted in the corporeal, similar to what Beusterien discusses in reference to Jews and what the detailed description of the wasted body of Inés could represent. In his prologue to the reader in *Justa expulsion de los moriscos de España* (1612), Damián Fonseca refers to the Moriscos as "domesticos enemigos" and as "esta sierpe" noting that it is necessary to defeat this threat to the faith ("Prologo al letor" n. pag.). Pedro Aznar Cardona writes about the "sucia" ("dirty") conscience of the Moriscos by associating them with Jews as well as by citing the Morisco's "pestilencia" (qtd. in Perceval,

[15] Given the 1647 publication date of the *Desengaños*, the gradual, uneven expulsion of this group from 1609 to 1614, as well as the debate of the "Morisco problem," likely still resonated with Zayas and her contemporaries.

[16] Though Spain was far from becoming a cohesive nation, there certainly was an attempt to build a unified identity based on Catholicism. But as Marx argues, the apparent religious homogeneity in Spain did not guarantee "comparable political cohesion" (26).

"Asco" 25).[17] Therefore, the dirtiness, as Perceval interprets it, refers to "podredumbre, carroña, pestilencia… algo que contamina en suma" ("Asco" 25). These anti-Morisco writers saw the advance of Islam as an illness that affected as much the body as the Christian faith calling it a "pestilencial y herética doctrina" (qtd. in Perceval, "Asco" 26).[18] Those infected with this doctrine were considered "enfermos agonizantes, . . . seres entregados en brazos de la muerte" ("Asco" 26), very much like the description of Inés as a living cadaver when she is rescued from her disgusting prison. The conjuring of visceral disgust and contagion to characterize those outside the Catholic norm buttressed the need for expulsion or containment to safeguard the integrity of the Spanish body politic. By grouping all Moriscos together and associating them, at least rhetorically, with the already "digested" or expelled Jewish population from centuries earlier, it was easier to present them as a disgusting threat and to justify their legal exclusion.[19]

Nuancing this aesthetic of disgust in a broader context, Korsmeyer proposes that "there is good reason to expect an overlap between core and moral disgust on those occasions of injurious treatment when disgust is brought about by human agency" (32-33). *La inocencia castigada* demonstrates how Inés's relatives make her physically abject because they believe that she is guilty of consciously staining the family honor through her deplorable sexual acts. In a telling parallel, both Jewish and Muslim subjects in Spain were linked rhetorically, anecdotally, or in political and medical discourse to the impure and repellent. Catholic Spain, therefore, was obliged to cast these interlopers out to protect the healthy functioning of the politico-religious body. The Moriscos were neither easily expelled nor prevented from returning to Spain though, embodying a constant resistance to the efforts meant to permanently exclude them. For example, James B. Tueller's study highlights how numerous bishops argued on behalf of some Moriscos, certifying that they were "good and faithful Christians" and saving many from expulsion, despite the Crown's protests (ix).[20] Offering an interpretation of Kristeva's writing on the abject and the foreign, Noëlle McAfee reminds us that Kristeva "refers to the foreigner as someone who disturbs identity, just as the abject disturbs one's always-fragile identity" (124). The challenge to identity is fundamental to understanding part of the motivation for the exclusion of Spain's Others. This is particularly true in terms of the rhetoric used to associate them with uncleanliness and ultimately to mark them as a threat to a unified, homogeneous nation. By associating them with the rhetoric of disgust, we see yet another connection with the desire to expel or

---

[17] Beusterien points out that Aznar Cardona compares the Morisco situation to that of the Jews, referencing the issue of Jewish male menstruation (452).

[18] See Rafael Sánchez Domingo for an overview of sixteenth- and seventeenth-century Morisco historiography, which includes less cited anti-Morisco propagandists (84-90). According to Trevor J. Dadson, the debate over the "total and definitive expulsion of the Moriscos from Spain had been on the agenda since the early 1580s. . . . But however often the issue was raised, Philip II always in the end opposed it" due to the logistical issues presented by his various military commitments (*Tolerance* 102).

[19] Perceval notes two characteristics in particular: ". . . de un lado, se enfatizó el matiz conspiratorio, necesario para unificar los fines perversos de la comunidad. Del otro, se afirmó un arquetipo de morisco o de 'lo morisco', necesario para unificar y cosificar la comunidad, pudiendo así expulsarla, como un todo, del cuerpo social" (*Todos son uno* 185).

[20] Various Old Christians—including nobles and ecclesiastics—opposed the expulsion, and some offered safe haven to the Moriscos, helping them return after a brief exile. See Dadson for specific examples. Numerous Spanish landowners depended on the labor of Moriscos for their economic solvency.

establish a protective barrier between the healthy and the diseased. Korsmeyer recognizes that disgust is usually directed toward objects like a piece of rotting flesh or a swarm of maggots, but it can also connect with "the idea that the object may come too close and contaminate one" (30). This connection between the literal or rhetorical disgusting object and its potential contagion is seen with both Inés and the Moriscos.

These critical reflections on the implications of abjection for the nation make it clear that the abject subject must be excluded not only because it disgusts but also because it questions the foundations of identity, either of an individual or a group. As we have seen, the group in this case is the Spanish nation-state, more specifically those Old Christians that struggled to eliminate religious and cultural difference through a combination of physical expulsion, rhetorical revulsion, and religious conversion. Many Old Christians seemed haunted by the impossibility of fully extirpating Judaism and Islam from Spain; there was an inherent sense of impending contamination and degradation. In the context of *La inocencia castigada*, it is the family's integrity that is at risk because of Inés's actions. Because the details of her case have become public, the reputations of her husband, brother, and sister-in-law are that much more acutely threatened. Therefore, they all ignore the observable evidence that Inés had been enchanted, holding her to the strict norms of honor for a married woman of noble lineage. The decision to punish Inés's perceived disgusting and abject acts reveals that her family harbors an inherent distrust for her; they believe she actively pursued her morally corrupt relationship with Diego. The more profound abjection and castigatory exclusion imposed on Inés find their parallel in early modern Spanish society's attempts to establish a rather rigid notion of social order and the non-negotiable orthodoxy that resulted in legal punishments and expulsions. The desire to control identity and eliminate deviation from the nation's Catholic norms was predicated on the fear that difference would result in the degradation of the body politic.

Elaborating on the connection between the abject and national identity, McAfee contends that: ". . . insofar as the other (someone who constitutes/threatens identity) resides *within* the nation-state, the foreign *object* becomes the foreign *abject*. The foreigner must be abjected, if not physically, then psychically" (124; emphasis in original). This very process of making what is "foreign" into something abject mirrors the experiences of Spain's marginalized religious and cultural Others. Represented as vile, polluted, and capable of contaminating their Catholic neighbors, the Moriscos became the abject object that symbolized the possible demise of a monolithic Spanish nation-state. McAfee's reference to a psychic abjection suggests a link to either societal or self-perceptions, which are often borne of concerted strategies of control and based on propaganda. As demonstrated above, the project of rhetorical abjection related to Spain's Others, especially the Morisco population, evinces a concerted effort to shape perceptions and inspire the distrust that ultimately produced the edict of expulsion.

The fascination with the Muslim Other, commonly referred to as *maurophilia*, and the opposite feelings of horror or disgust, encompassed by the term *maurophobia*, characterized early modern Spain's complex and constantly changing engagement with this foreigner.[21] Ironically, by the time of their early seventeenth-century *de jure* expulsion, the

[21] Barbara Fuchs proposes that the rhetoric of both maurophilia and maurophobia gives "voice and agency to the full-bodied imaginary of a culture marked everywhere by unwitting Moorishness" (5).

Moriscos were far from religious outsiders, given that many Morisco families had been living in Spain and as Catholics for generations.[22] Just as the Jewish Other had been abjected and excluded, so, too, was the Morisco population the object of much degrading rhetoric that preceded and provided justification for the expulsion of these Spanish-born Catholics. Spanish political and religious leaders took steps similar to those used by Inés's family members. They made Inés physically wretched and forcibly excluded her from any notable contact with anyone. Norma Claire Moruzzi asserts in her political interpretation of Kristeva's theory of the abject that "historically, the nation-state established itself through the convulsions of a body politic which rejects those parts of itself, defined as other or excess, whose rejected alterity then engenders the consolidation of a national identity" (143). The rejection appears to be a necessary part of the development of a political identity, regardless of how unsavory it may seem or the consequences for the marginalized groups.

The aspect of *La inocencia castigada* that further nuances a reading of the abjection of the Other based on decay and exclusion from society is that Inés is freed from her torture chamber. She is cured of all her physical degradation except for her blindness, and she is restored to her full beauty. When Inés emerges from her mural confines, her initial concerns are more spiritual than mundane or physical. She wants to speak to the archbishop and "no quiso tomar cosa hasta dar la divina sustancia a su alma, confesando y recibiendo el Santísimo" (288). Once she has done this, she is able to recuperate physically from the drawn-out exile. This intersection of the faithful, suffering, and innocent Inés with physical punishment and then her subsequent recuperation leads back to Kristeva's reflections on the abject. Her redemption also demonstrates ties to the hagiographic themes that Grieve has discussed in some of Zayas's novellas and the common critical interpretation of Inés's ordeal as a form of religious purification. It is Kristeva's attempt to link the sacred and the abject that interests me here: ". . . abjection will be not designated as such, that is, other, as something to be ejected, or separated, but as the most propitious place for communication—as the point where the scales are tipped towards pure spirituality" (127). Although Inés is made abject by the crimes committed against her and the degradation of her body during the prolonged imprisonment, she relies on her faith, praying that she will be freed from her captivity and attains an almost saintly status in the process.

Rather ironically given the connection I have been drawing with the religious Other thus far, Inés, in the midst of her suffering, questions God directly. Inés's rhetorical question resonates with the discussion about the treatment of those considered foreign or abject: "¿En qué tierra de moros pudiera estar cautiva que me trataran como me tratan?" (285). These words highlight the dichotomy that promotes the stereotypical association of the *moros* with excessive cruelty located *outside* of Spain, while intimating that the Christians were more civilized or kind. However, the context of this quote undermines the allusion by showing Catholics *inside* Spain, represented by Inés's family members, as capable of such horrific treatment of Inés, a good and faithful Christian. With this question, she intimates that they are treating her far worse than if she were a captive in a Muslim

---

[22] Cervantes's Morisco character, Ricote, offers a particularly poignant reflection on Morisco identity and the challenges of the Morisco expulsion. See *Don Quijote* pt. II, ch. 54.

land. Her family made her abjection that much more profound by denying Inés the sacraments, thus affecting her on profound spiritual and emotional levels. This denial augments and seemingly supersedes the process of physical exclusion and psychic debasement that Inés experienced. Inés, like the Moriscos who were progressively expelled and who were both faithful Christians and Spanish citizens, is innocent of any wrong-doing. However, they all suffer due to *perceived* guilt and a fear of their *potentially* destabilizing power.

Inés's recovery and subsequent entry into the convent, where she leads a saintly life, suggest that she somehow embodies a different status or identity due to the degradation she endured at the hands of her tormentors. These individuals were unwilling to accept that she was honest and faithful, despite all signs pointing toward her innocence. While she rebounds almost entirely from her physical abjection, her relatives are brought swiftly to justice and ultimately degraded: "El Asistente . . . los condenó a todos tres a muerte, que fue ejecutada en un cadalso, por ser nobles y caballeros, sin que les valiesen sus dineros para alcanzar perdón, por ser el delito de tal calidad" (288). These three are now the abject—despicable and a danger to the rule of law—that must be brought under control through the imposition of the law's full force. Not only that, they are represented as so low that they are likened to such predatory animals as a rabid wolf, a cruel basilisk, and a harsh lioness (288). By metaphorically stripping them of their humanity and comparing them to animals that are slaves to their most base instincts, this representation of abjection stands in striking contrast to how Inés is raised up and recuperates almost entirely.[23] The narrator emphasizes how nothing can protect these three from the full power of the law, suggesting that neither social status nor financial advantages ought to be leveraged when such a blatant and cruel crime is perpetrated on an innocent.

While at first blush the ending of this *desengaño* seems rather decisive in terms of punishment and redemption, I would offer that it may be more intricate. As we have seen, all the guilty parties have been punished or have disappeared, and Inés's somatic integrity has been restored. However, there are two details that make this ending more complicated in terms of exclusion and guilt. First, Inés enters a convent, effectively exiling herself from society again. She exchanges one set of walls for another, though this time willingly. This space is worlds apart from her disgusting prison, as she is in the convent with two servants "sustentándose de la gruesa hacienda de su hermano y marido" (288). We are to assume this is by choice since her money and status would have allowed her other options. It is necessary to recall Inés feeling *aborrecida* after she discovers how Diego was pursuing her and was tricked by the lower-class women. Inés was ashamed and did not even leave the house to attend mass, though she had done nothing wrong. This situation is minor compared to what subsequently occurs, so her desire to wall herself off from the world appears in line with her character and the expectations imposed on noble women. Inés seems to continue to feel *aborrecida*, despite her physical recovery, her legal exoneration, and the decisive punishment of her relatives.

The other detail that the narrator emphasizes at the end of the story relates to Ines's blindness. Doña Laura specifically mentions how Inés is still considered one of the most

[23] Boase notes that Aznar Cardona uses comparisons with animals to further stigmatize the Moriscos including wolves, crows, and dogs (18).

beautiful women in Andalusia. Laura goes on to note that this is despite her blindness: ". . . como tiene los ojos claros y hermosos como ella los tenía, no se le echa de ver que no tiene vista" (288). In other words, Inés's blindness is not visually apparent, so it does not detract from her physical beauty. However, this does not change that she is somatically imperfect, permanently and physically altered by her prolonged degradation. When we recall that blindness could be linked to both sin and suffering in the seventeenth century, the choice to not restore Inés's eyesight might go beyond a desire for biological verisimilitude. Inés is forever marked by and reminded of her suffering and disgusting imprisonment, even if no one else might be able to perceive the extreme rejection and abjection she endured.

In *La inocencia castigada*, María de Zayas figures abjection, disgust, and exclusion in myriad ways. This difference ranges from the isolation, self-loathing, and utter degradation of Inés to the base actions of a variety of other characters: the go-between, the prostitute, don Diego, the Muslim necromancer, and the members of Inés's family. Zayas marks particular characters as Other through figurative and literal abjection and highlights the morally disgusting nature of all those who defile Inés. Considered within the broader context of early modern Spain, the threat to a monolithic, Catholic identity was the basis for the rhetoric of disgust and pollution that framed the identities of religious and cultural Others. By associating these groups with visceral disgust and somatic instability, their exclusion is presented as necessary to secure the bedrock institutions of the Spanish body politic. The beautiful and still blind Inés may be a sign of resilience in the face of such castigatory tactics at the end of the *desengaño*, yet she is also a reminder of a culture permanently changed by overzealous practices of degradation and exclusion.

Works Cited

Barasch, Moshe. *Blindness: The History of a Mental Image in Western Thought*. New York: Routledge, 2001. Print.

Beusterien, John L. "Jewish Male Menstruation in Seventeenth-Century Spain." *Bulletin of the History of Medicine* 73.3 (1999): 447-56. Print.

Boase, Roger. "The Morisco Expulsion and Diaspora: An Example of Racial and Religious Intolerance." *Cultures in Contact in Medieval Spain: Historical and Literary Essays Presented to L. P. Harvey*. Ed. David Hook and Barry Taylor. London: King's College London Medieval Studies, 1990. 9-28. Print.

Brownlee, Marina S. *The Cultural Labyrinth of María de Zayas*. Philadelphia: U of Pennsylvania P, 2000. Print.

Bynum, Caroline Walker. *Fragmentation and Redemption: Essays on Gender and the Human Body in Medieval Religion*. New York: Zone, 1991. Print.

---. *Holy Feast and Holy Fast: The Religious Significance of Food to Medieval Women*. Berkeley: U of California P, 1987. Print.

Cervantes, Miguel de. *Don Quijote de la Mancha II*. Ed. John Jay Allen. Madrid: Catédra, 2005. Print.

Dadson, Trevor J. "Official Rhetoric versus Local Reality: Propaganda and the Expulsion of the *Moriscos*." *Rhetoric and Reality in Early Modern Spain*. Ed. Richard J. Pym. London: Tamesis, 2006. 1-24. Print.

---. *Tolerance and Coexistence in Early Modern Spain: Old Christians and Moriscos in the Campo de Calatrava*. Rochester: Tamesis, 2014. Print.

Douglas, Mary. *Purity and Danger: An Analysis of Concept of Pollution and Taboo*. London: Routledge, 2003. Print.

Fonseca, Damián. *Justa expulsion de los moriscos de España: Con la instruccion, apostasia, y traycion dellos: Y respuesta à las dudas que se ofrecieron acerca desta materia*. Rome: Mascardo, 1612. *Google Book Search*. Web. 30 May 2017.

Friedman, Edward H. "Innocents Punished: The Narrative Models of María de Zayas." *Confluencia* 20.1 (2004): 9-16. Print.

Fuchs, Barbara. *Exotic Nation: Maurophilia and the Construction of Early Modern Spain*. Philadelphia: U of Pennsylvania P: 2009. Print.

Goodman, David C. *Power and Penury: Government, Technology and Science in Philip II's Spain*. Cambridge: Cambridge UP, 1988. Print.

Greer, Margaret Rich. *María de Zayas Tells Baroque Tales of Love and the Cruelty of Men*. University Park: Pennsylvania State UP, 2000. Print.

Grieve, Patricia E. "Embroidering with Saintly Threads: María de Zayas Challenges Cervantes and the Church." *Renaissance Quarterly* 44.1 (1991), 86-106. Print.

Harvey, L. P. *Muslims in Spain, 1500 to 1614*. Chicago: U of Chicago P, 2005. Print.

Hering Torres, Max S. "Purity of Blood: Problems of Interpretation." *Race and Blood in the Iberian World*. Ed. Hering Torres, María Elena Martínez, and David Nirenberg. Zurich: Lit Verlag, 2012. 11-38. Print.

Kamen, Henry. *The Spanish Inquisition: A Historical Revision*. New Haven: Yale UP, 2014. Print.

Korsmeyer, Carolyn. *Savoring Disgust: The Foul and the Fair in Aesthetics*. Oxford: Oxford UP, 2011. Print.

Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Trans. Leon S. Roudiez. New York: Columbia UP, 1982. Print.

Marx, Anthony W. *Faith in Nation: Exclusionary Origins of Nationalism*. Oxford: Oxford UP, 2003. Print.

McAfee, Noëlle. "Abject Strangers: Towards an Ethics of Respect." *Ethics, Politics, and Difference in Julia Kristeva's Writing*. Ed. Kelly Oliver. New York: Routledge, 1993. 116-34. Print.

Moruzzi, Norma Claire. "National Abjects: Julia Kristeva on the Process of Political Self-Identification." *Ethics, Politics, and Difference in Julia Kristeva's Writing*. Ed. Kelly Oliver. New York: Routledge, 1993. 135-49. Print.

Nirenberg, David. *Neighboring Faiths: Christianity, Islam, and Judaism in the Middle Ages and Today*. Chicago: U of Chicago P, 2014. Print.

Nummedal, Tara." Corruption, Generation, and the Problem of *Menstrua* in Early Modern Alchemy." *Blood Matters: Studies in European Literature and Thought, 1400-1700*. Ed. Bonnie Lander Johnson and Eleanor Decamp. Philadelphia: U of Pennsylvania P, 2018. 111-22. Print.

Parker Aronson, Stacey L. "Monstrous Metamorphoses and Rape in María de Zayas." *Revista canadiense de estudios hispánicos* 29:3 (2005): 525-47. Print.

Perceval, José María. "Asco y asquerosidad del morisco según los apologistas cristianos del Siglo de Oro." *La Torre* 4.13 (1990): 21-47. Print.

---. *Todos son uno: Arquetipos, xenofobia y racismo. La imagen del morisco en la monarquía española durante los siglos XVI y XVII*. Almería: Instituto de Estudios Almerienses, 1997. Print.

Rhodes, Elizabeth. *Dressed to Kill: Death and Meaning in Zayas's* Desengaños. Toronto: U of Toronto P, 2011. Print.

Romero-Díaz, Nieves. *Nueva nobleza, nueva novela: Reescribiendo la cultura urbana del barroco*. Newark: Juan de la Cuesta, 2002. Print.

Routt, Kristin. "El cuerpo femenino y la creación literaria en *La inocencia castigada* de María de Zayas." *Romance Languages Annal* 7 (1995): 616-20. Print.

Sánchez Domingo, Rafael. "Cultura, derecho y pensamiento: Las minorías judeo-conversas y moriscas en el Reino de Castilla." *Estudios sobre historia de la intolerancia*. Coord. Javier Alvarado. Madrid: Sanz y Torres; Messina: Sicania UP, 2011. 51-90. Print.

Soyer, François. *Popularizing Anti-Semitism in Early Modern Spain and Its Empire: Francisco de Torrejoncillo and the* Centinela contra Judíos *(1674)*. Leiden: Brill, 2014. Print.

Tueller, James B. *Good and Faithful Christians: Moriscos and Catholicism in Early Modern Spain*. New Orleans: UP of the South, 2002. Print.

Vollendorf, Lisa. "Reading the Body Imperiled: Violence against Women in María de Zayas." *Hispania* 78.2 (1995): 272-82. Print.

---. *Reclaiming the Body: María de Zayas's Early Modern Feminism*. Chapel Hill: U of North Carolina P, 2001. Print.

Wagschal, Steven. "The Aesthetics of Disgust in Miguel de Cervantes and María de Zayas." *Beyond Sight: Engaging the Senses in Iberian Literatures and Cultures, 1200-1750*. Ed. Ryan D. Giles and Wagschal. Toronto: U of Toronto P, 2018. 94-120. Print.

Whitenack, Judith A. " 'Lo que ha menester': Erotic Enchantment in 'La inocencia castigada.' " *María de Zayas: The Dynamics of Discourse*. Ed. Amy R. Williamsen and Whitenack. Madison: Fairleigh Dickinson UP, 1995. 170-91. Print.

Williamsen, Amy R. "Challenging the Code: Honor in María de Zayas." *María de Zayas: The Dynamics of Discourse*. Ed. Williamsen and Judith A. Whitenack. Madison: Fairleigh Dickinson UP, 1995. 133-51. Print.

Zayas y Sotomayor, María de. *Fifth Tale of Disillusion*. *Exemplary Tales of Love and Tales of Disillusion*. Ed and trans. Margaret R. Greer and Elizabeth Rhodes. Chicago: U of Chicago P, 2009. 259-84. Print.

---. "Introducción." *Desengaños amorosos*. Ed. Alicia Yllera. Madrid: Cátedra, 1983. 115-25. Print.

---. *La inocencia castigada [Desengaño quinto]*. *Desengaños amorosos*. Ed. Alicia Yllera. Madrid: Cátedra, 1983. 265-92. Print.